

A Monkey Baa Theatre Company Production
Based on the books by Sheena Knowles and Rod Clement
Adapted by Eva Di Cesare

Edward the Emu



Arts Learning Pack

Monkey Baa respectfully acknowledges the
Traditional Custodians of this nation and
honours their continued cultural and spiritual
connection to the lands, waters, and seas.

We pay our respects to Elders past and present,
on whose land we work, live, and share stories.

Always was, and always will be, Aboriginal land.

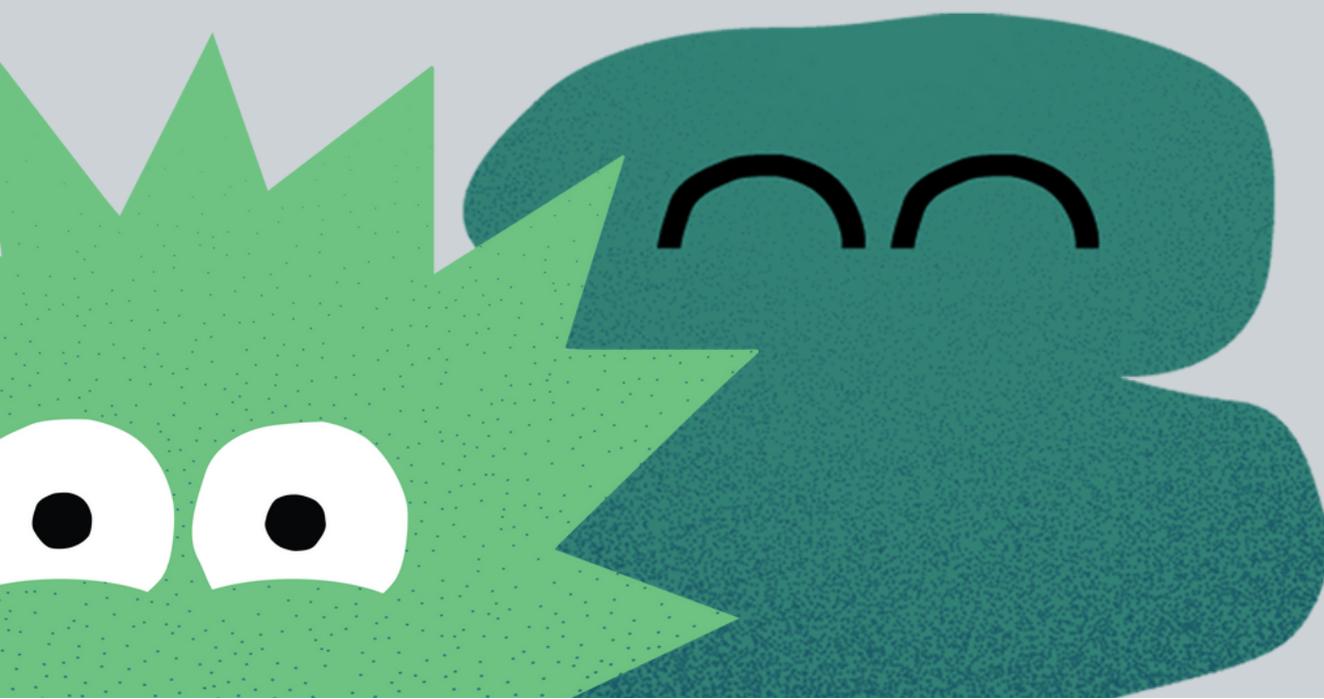
About this pack

This pack is designed to be used in your classroom and is perfect for students in Foundation to Years 1, 2, 3 and 4.

Inside, you will find fun Drama, English, Science activities, as well as a Dreamtime story by Michael J Connolly that directly links to the Australian Curriculum. The pack also includes information about how we adapted the book for the stage.

The activities in this learning pack meet the following general capabilities and cross-curriculum priorities:

- Literacy
- Creative and Critical Thinking
- Personal and Social
- Aboriginal and Torres Strait Islander Histories and Cultures



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About Monkey Baa

We are an Australian theatre company empowering young people to shape their lives through inspiring, imaginative theatre and creative experiences. We create, present and tour performances powered by imagination, bringing eye-opening ideas and boundless fun.

Our shows are not just performances. We take them all across Australia and internationally, from big cities to small country towns. We bring important stories about this country's rich history and beyond to life, challenging and inspiring young people to experience new perspectives and emotions, regardless of where they live or how old they are. In addition to our shows, we also believe in involving young people behind the scenes through learning programs and workshops. This way, they can discover something new, have fun, and see their ideas and voices reflected on stage.



About Edward the Emu

Edward is bored with his lot. Being the only emu at the zoo has him feeling glum and thinking perhaps the grass is greener on the other side of his fence. Is life more fun for the seals or the lions or the snakes? Join Edward on his grand adventure of self-discovery as he explores the world outside of his enclosure and makes a very special friend along the way, Edwina the Emu. On their heartwarming and hilarious journey, our feathered friends learn that the true secret to happiness is embracing who you are.

Director & Writer

Eva Di Cesare

Set & Costume Designer

Isabel Hudson

Puppetry Director

Alice Osborne

Composer & Sound Designer

Nate Edmondson

Lighting Designer

Matt Cox

Resident Puppetry Director

Kailah Cabanas

Associate Sound Designer

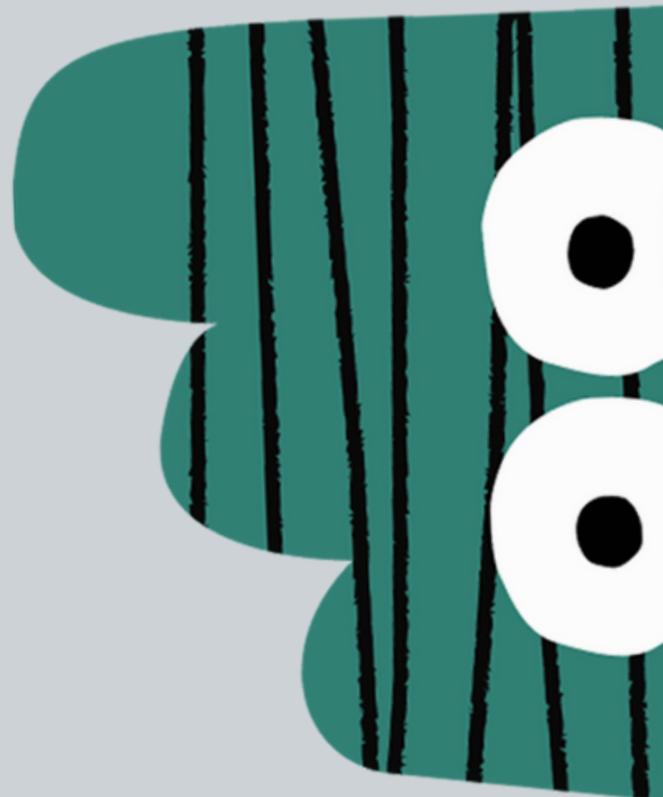
Zac Saric

Assistant Director

Warwick Doddrell

Dramaturg Dramaturg

Sandra Eldridge



Themes

Identity and self-exploration

Edward's boredom and desire to be in a different enclosure stem from his dissatisfaction with his own identity. He embarks on a journey to explore other possibilities and discover his true self. This theme highlights the importance of self-discovery and embracing one's uniqueness.

Comparisons and contentment

Edward's belief that other animals are more popular or have a better life prompts him to compare himself to them. This theme addresses the tendency to compare oneself to others and the idea that true contentment comes from accepting oneself and finding happiness in one's own circumstances.

Belonging and acceptance

Both Edward and Edwina, as emus, face challenges in finding their place in the world. Their search for fun and adventure leads them to meet each other, emphasizing the importance of companionship and finding a sense of belonging. This theme explores the idea that everyone deserves acceptance and a sense of community.

Exploring boundaries and taking risks

Edward's decision to break ranks and leave his enclosure represents the theme of exploring boundaries and taking risks. His adventurous spirit leads him on a journey of self-discovery, where he learns more about himself and the world around him.

Meet the cast

Paul Grabovac

Paul, a founding member of Renegade Productions, boasts almost two decades of experience in performing, writing, and directing. He's garnered outstanding reviews for his roles in productions like *The Tribe*, *Giving Up the Ghost*, and *Manwatching*.



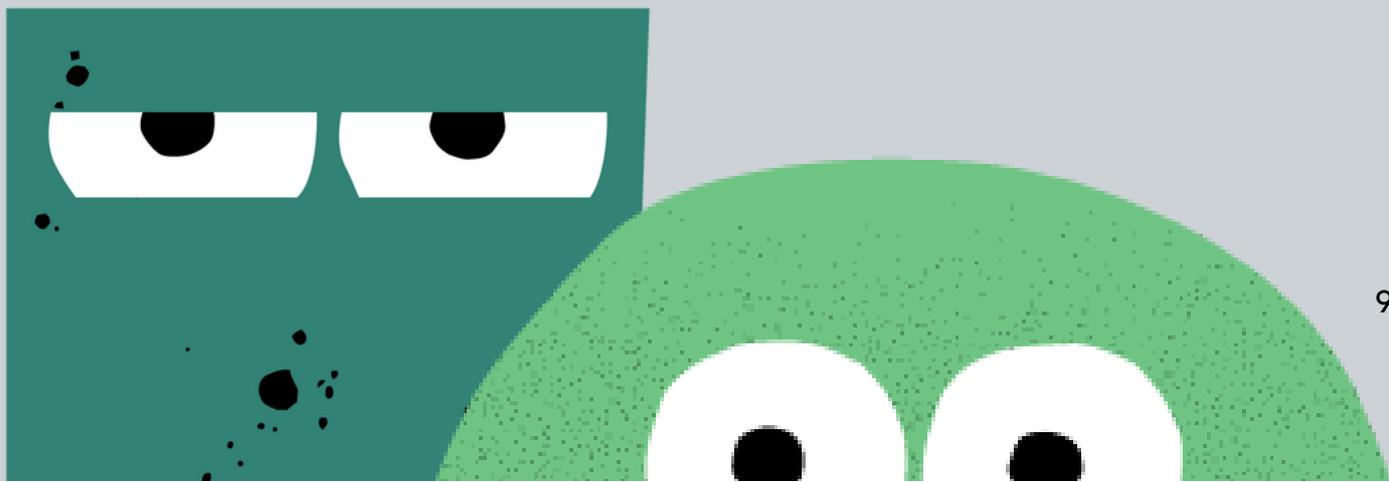
Tina Jackson

Tina, a proud NIDA Music Theatre graduate, recently returned from a national tour with CDP's *The Very Hungry Caterpillar Show*. She's known for her extensive puppetry work with EARTH since 2013, performing globally in productions like *Prehistoric Aquarium* and *Dinosaur Zoo*. Tina also spent two years on London's West End, starred at venues such as the Sydney Opera House.



Mathew Lee

Mathew, a 2016 ACA graduate, recently starred in CDP's regional tours of *The Midnight Gang* and *The 13-Storey Treehouse*. He has played roles in *The Campaign*, *Table*, *The Rime of the Ancient Mariner*, *Pinocchio*, and more. Mathew is also the co-creator of Legit Theatre Co and has served as Artistic Director of Stooged Theatre.





Making the play

The Vision

**Theatre begins with an idea,
a spark of imagination.
This is what we call the vision.**

At Monkey Baa our ideas come from all around us, we are inspired by the world we live in and the people we share it with. Many of our plays are based on picture books and novels by Australian authors and others from around the world. Edward the Emu is an adaptation of a picture book by Australian author Sheena Knowles and illustrator Rod Clement. It was our Artistic Director, Eva Di Cesare, and Artistic Associate, Sandie Eldridge, who thought it would make a great play. Eva put together a team of creatives and developed the idea into a show.





A chat with Eva Di Cesare

What was your process of writing Edward the Emu?

Before I began writing the play, I spent a lot of time dreaming about the two characters of Edward and Edwina the emus. Edward was always silent and didn't have much to say, but Edwina was talking from the moment she arrived in my mind and has never really stopped. This is where I started the play, as I thought it would be fun for Edwina to narrate the story in a flashback. Throughout the development process, I worked with young people to explore the characters of the zoo keepers, the artform and the comedy. My hope is that students will take away the message that it's ok to be yourself and you don't need to compare yourself to anyone else.



The Script

The vision is transformed into a script by a playwright.

Just as a poet writes poems, a playwright writes plays. They specialise in telling stories for the stage. Playwrights create and write characters, scenes and plots in a play. A play is a unique writing form, with two main elements: dialogue and stage directions.

At Monkey Baa, our process of adapting a picture book for the stage begins with young people. Each year our writers and directors visit schools around Australia and collaborate with students. In 2019, Eva Di Cesare (Artistic Director) visited Bankstown West Public School and Darcy Road Public School to work with students in bringing Edward the Emu to life. Students were invited to participate in Drama workshops that explore the themes of Edward the Emu through improvisation and play, plus engage in group discussions about the picture book and draft script, offering ideas about how Edward's story should be told.



The Rehearsal



Once a script is developed, it is handed over to a director and rehearsals begin.

A rehearsal is a practice session done before the play is seen by an audience. The rehearsal period is the time that leads up to the performance of a play. During this time, actors learn their lines and movement (called blocking), theatre designers dream up the world of the play, composers write the music and playwrights develop their scripts. This all happens under the leadership of the director, in this case, Eva Di Cesare. A dramaturg provides the cast and creatives with important knowledge and research about the world and characters of the play, working on this production is Monkey Baa founder Sandra Eldridge. A puppeteer manipulates an inanimate object to create the illusion that the puppet is alive and doing so on this production is Puppetry Director Alice Osborne.

The Design

As the show takes shape in rehearsal, the designer begins to create the world of the play.

They choose colours, textures, materials, lighting, walls, flooring, fabrics, graphics, backdrops, furniture, and everything else that brings a performance space to life. The set designer, Isabel Hudson, was initially inspired by the architecture of the Zoo Theatre at Taronga Zoo and the animal enclosures, which suggested materials like bamboo and cane furniture. Isabel was also inspired by the tent-like structures at the zoo and wanted to create a jungle safari feel for the whole design. The set design includes a large shelving unit that holds old toys, books, diagrams and even a fish tank. These have little doors and openings so that things can be hidden and revealed throughout the show.



A chat with Bryony Anderson

What materials are the puppets made out of?

I crafted the puppet frames from bamboo grown on my property in Pappinbarra, a rural NSW region, which I planted 12 years ago. The bamboo is now mature enough for sustainable harvesting. I lashed the bamboo together, reinforced the joints with paper mache for durability, and shaped the heads from Paulownia wood—a Chinese tree once planted for cash, now a local weed issue. Other materials, like old lace curtains for feathers, were sourced from local thrift stores and offcuts. Only glue, paints, and hardware were bought new, ensuring an eco-friendly approach to puppet construction.

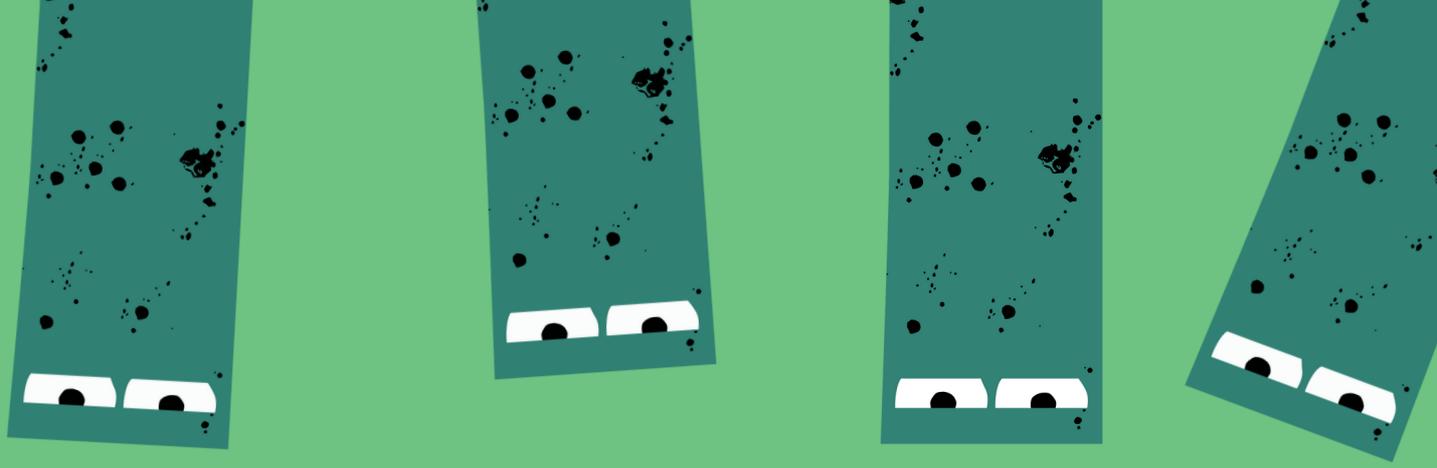
How are the puppets designed to move?

The puppets are designed based on an actual skeleton of an emu so that their movement is natural. I try to build puppets so that when the puppeteer is relaxed, the puppet is relaxed too. Ideally, the personality of the creature is built into it as well, because the puppeteer is busy enough as it is without having to think of every joint! So if it's a bubbly, bouncy character, I try to give it body language by building it with a lot of spring and bounce in the mechanism. The legs of the emus are sprung so that when you roll a trigger with your thumb, it causes one leg at a time to lift. The puppeteer can use gravity and momentum to make it walk forwards or backwards. The heads have three mechanisms in them: beaks opening, eyes moving, and eyelids closing. Since there's only room for one hand in that small space, the puppeteer's fingers are very busy.

How would you describe the role of a puppeteer?

A puppet maker's first task is to understand the story that is being told, the characters and the history, the anatomy and biology behind them, and what they need to do to tell the story. Perhaps the puppet needs to fly, speak, or be able to pick up objects. Some character sketches and ideas come next, and talking with the director and designer to make it all fit together. Then comes the technical design, where you figure out how all the movements can be achieved and how the puppet and the puppeteer will work together comfortably. Next, the material choices: what will it be made of? How do the material choices fit the story, how much will they cost and where will they come from? Making a prototype of the tricky bits is very useful. After all that the building can start: the internal structure and the mechanisms, then the muscles, skin, hair, feathers or clothes, and lots of fiddly finishing like eyelids and fingernails, and finally paintwork. Being a puppet maker is great because there are so many different layers to think about. There's ergonomics, engineering, sculpture, painting, textiles and story-telling. There are always new things to learn or experiments to try.





The Performance

To bring it all together, actors create characters, tell the story and bring the play to life.

An actor interprets and plays characters in a performance. Sometimes characters are based on real people or are made up (fictional). These characters are based on the characters in Sheena Knowles and Rod Clement's picture books *Edward the Emu* and *Edwina the Emu*.

A chat with Mathew Lee



How did you become an actor?

My nan would tell me that when I was about 4 years old, I would ask her to go up to her local school to dance on the stage they had in their school hall. She always knew I'd be an actor. And as I grew up, I was lucky enough to have supportive teachers in my school who spotted my ability and passion for performance and acting and help encourage me with youth theatre companies and special opportunities to act all the way through school. When I became an adult, I auditioned for an acting school and I was lucky enough to be accepted and study there. It almost seemed like I was the last to know that's what I should be doing, but now I can't imagine myself doing anything else.

What are the best parts and challenges of being an actor?

Going around Australia and meeting all the wonderful children who come to see the show, and hearing their questions at the post show-Q&A, as well as working with the magical puppets. They are so beautiful when they come to life, and hearing the audience's reactions watching them live on stage is a real highlight. I think in order for the puppets to be a highlight, they also had to be the biggest challenge because they are quite tricky to operate, using multiple disks and pulley-type systems inside of the body to move the legs and in the head to move the mouth and eyes.

How did you create the character of Hush?

The most important lesson that our puppetry director gave us was to allow the puppet to be breathing. We use our own breath and holding onto the puppet, we let the puppet move as if it's breathing the same rhythm as our own breath. Also, allowing the puppet to always be alive which means it is always moving every so slightly so it doesn't look limp or too still. Edward may be standing still but his eyes and heading may be moving around the room to look at his surroundings, and his body might be slightly rocking up and down to show he is breathing.



Classroom activities

How the Sun Was Made

A Dreamtime story by Michael J Connolly

One day, Dinewan the Emu and Brolga the beautiful dancing bird, were out on a large plain arguing and fighting. Brolga got so angry that she ran over to Dinewan's nest and grabbed one of her large eggs and threw it up into the sky with all her might. It landed on a heap of firewood breaking, spilling the yellow yolk that burst into flames. This lit up the whole world below to the astonishment of all the creatures as they had only been used to the semi-darkness and were dazzled by such brightness.

A good spirit who lived in the sky saw how beautiful the earth looked when it was lit up by this blaze. He thought it would be a good thing to make a fire every day; which he has done ever since. All night the good spirit and his helpers collected wood and stacked it up. When the stack was nearly big enough, the good spirit sent out the morning star to let them know on earth that the fire would soon be lit.

However, the spirits found that sending out the morning star was not enough because those who slept did not see it. The spirits decided they must have a noise made at the dawn of each new day to announce the arrival of the sun that would wake the sleepers - but what noise?

Then one day the spirits heard the laughter of Goo-Goor-Gaga, the kookaburra ringing through the air. This was the noise the spirits were looking for. They asked Goo-Goor-Gaga that as the morning star faded and the day dawned, every morning he would laugh his loudest to awaken all the sleepers before sunrise. Goo-Goor-Gaga agreed and has done so ever since - making the air ring with his early morning laughter.

Goo-Goor-Gaga - Goo-Goor-Gaga - Goo-Goor-Gaga
By Michael J Connolly Dreamtime Kullilla-Art © Dreamtime Kullilla-Art kullillaart.com.au
How it works: Students discuss the plot points of How the Sun Was Made, breaking the story up into four sections. Students then use 5 pages to create a picture book that tells the story of 'How the Sun Was Made' through pictures instead of words.

Dreamtime story activity

Description:

Students create a picture book based on the Dreamtime story

Resources:

Paper/workbooks, pens/pencils

How it works:

Students discuss the plot points of How the Sun Was Made, breaking the story up into four sections. Students then use 5 pages to create a picture book that tells the story of How the Sun Was Made through pictures.

Pages:

Title page with written title: The Rainbow Snake

- Paragraph 1 shown in pictures
- Paragraph 2 shown in pictures
- Paragraph 3 shown in pictures
- Paragraph 4 shown in pictures

Students share their picture books with their classmates.

For older students:

create a comic strip based on the Dreamtime story. A comic strip is a series of drawings that tell a story through images and captions.

Drama activities

Zoo soundscape

Theatrical context: In creating theatre we use sound and music to create the world of the play. Sometimes the sounds are created by recorded sound effects, instruments, props and the actors. In this activity students become actors and create animal sounds for the world of Edward the Emu.

Activity: Sitting in a circle, break students up into groups: lions, snakes, seals and emus. Have students create a zoo soundscape beginning with one group and gradually adding the others. Have one or two students walk around as the zookeepers and when they approach a group, that group pretends to sleep, creating dynamic levels in the soundscape.

Seal feeding time

Theatrical context: In creating theatre we use improvisation to create characters and tell stories. Improvisation is making something up on the spot and responding to others around you. In this activity students become actors and respond through improvisation to your movements.

Activity: Sitting in a circle, have students rest their hands on their laps and watch as you move your hand around as if it were a fish. When you swiftly lift your hand up, students need to try and clap at the same time, mimicking a seal catching a fish to eat. Have students play with seal sounds and actions.



Drama activities

Stop and go

Theatrical context: There are many areas on a stage: centre stage, downstage, upstage, stage left and stage right. It is important for actors to know where these areas are because different things in the play happen on different parts on the stage. In this activity students become actors moving to different parts of the stage and improvising there

Stage areas

Activity: Activity: Introduce the students to the different areas of the stage and show them where they are. When you call out an area, the students have to go to that area and do the corresponding action:

CENTRE STAGE – Edward bored in his pen

DOWNSTAGE – Slithering Snakes

UPSTAGE – Emu on a bus

STAGE LEFT – Seals clapping

STAGE RIGHT – Humans ordering and eating at the zoo canteen

Animal shapes

Activity: Break students into animal groups from the Zoo Soundscape activity. Call out animals, people and objects from Edward the Emu and Edwina the Emu and have students create them in groups with their bodies:

EDWARD THE EMU, EDWINA'S BALLET SLIPPERS, BABY EMUS IN A NEST, A SEAL, A FISH, A SNAKE, A LION, A TAXI, AN EMU EGG

Drama activities

Freeze frames

Theatrical context: Plays are broken up into scenes and in each scene a different event takes place, often in a new location and with new characters. In this activity students become actors acting out different scenes in Edward the Emu through freeze frames.

Activity: Explain to the students what a freeze frame is and have some volunteers up to model some examples. Use the example of Edward and Edwina with the lions. This is a great opportunity to show them how they can use levels, body language and facial expressions to make their freeze frames more exciting:

EDWARD ROARING WITH THE LIONS

EDWARD SWIMMING WITH THE SEALS

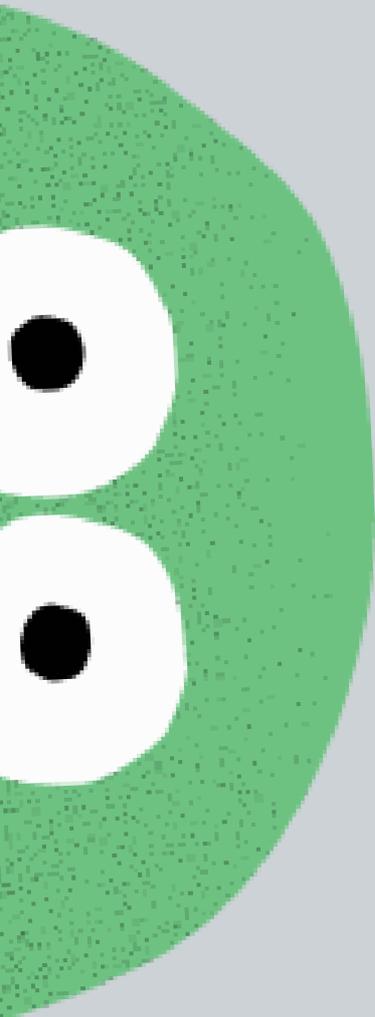
EDWARD SLITHERING AND HISSING WITH THE SNAKES

EDWINA IN A BALLET CLASS

Once each group has had enough time to develop their freeze frame, have the students sit in the audience space and call up each group one at a time to present to the class. Once they have presented their freeze frame, ask them to make it come alive by adding movement and sound.

Reflection

Sitting in a circle, have students discuss their favourite part of the drama games and creating images, characters and scenes as actors.





Science activity

Emu research

Description:

Students research and present information about emus

Resource:

Computers/student devices, projector, paper/workbooks, pens/pencils

Skills required:

Research, writing

How it works:

In pairs or small groups, students are given one of the following topics to research and gather information about:

- Diet: What do they eat and how do they gather it?
- Physical features: What do they look and feel like to touch?
- Communication: What do they sound like and how do they talk to each other?
- Habitat: Where do they live and what are their homes like?
- Breeds: How many types of them are there and what are the differences between them?
- Behaviour: How do they act in the wild and what do they get up to?
- Facts: What are some interesting and unknown facts about them?

Students gather the information in their workbooks, writing the research in their own words. Then they create a presentation that includes a title page, and three pages with their topic question, information, and photos.

For older students:

Present the findings to the class, incorporating visual aids and multimedia elements to support the information presented. Reflect on the research process, evaluating the strengths and weaknesses of the research and presentation.



English activity

A letter to Edwina

Description:

Students write a letter to Edwina from Edward's perspective

Resources:

Paper/workbooks, pens/pencils

Skills required:

Imagination, writing

How it works:

Ask the students to write a letter from Edward's perspective

- Familiarise yourself with the story and the characters of Edward and Edwina, focusing on their experiences
- In the first person perspective, write a letter to Edwina from Edward's perspective.
- Use descriptive language to describe the experiences of Edward
- Pay attention to the format of a letter, including the heading, date, body and closing.
- Revise and edit the letter to make sure that it is clear and well-written.

For older students:

Share the letter with a partner and receive feedback on the content and writing style. Incorporate any feedback into the final draft of the letter.

Note:

Encourage students to use their imagination and creative writing skills to craft a unique and engaging letter to Edwina. Consider allowing students to illustrate their letters to add another level of detail and creativity.



Curriculum links

Australian Curriculum links

Foundation

Learning area	Outcomes
English	<p>ACELA1434: Recognise that texts are made up of words and groups of words that make meaning</p> <p>ACELA1786: Explore the different contribution of words and images to meaning in stories and informative texts</p> <p>ACELT1577: Respond to texts, identifying favourite stories, authors and illustrators</p> <p>ACELT1578: Identify some features of texts including events and characters and retell events from a text</p> <p>ACELT1831: Innovate on familiar texts through play</p> <p>ACELY1646: Listen to and respond orally to texts and to the communication of others in informal and structured classroom situations</p> <p>ACELY1650: Use comprehension strategies to understand and discuss texts listened to, viewed or read independently</p> <p>ACELY1651: Create short texts to explore, record and report ideas and events using familiar words and beginning writing knowledge</p> <p>ACELY1784: Use interaction skills including listening while others speak, using appropriate voice levels, articulation and body language, gestures and eye contact</p>
Drama	<p>ACADRM027: Explore role and dramatic action in dramatic play, improvisation and process drama</p> <p>ACADRM028: Use voice, facial expression, movement and space to imagine and establish role and situation</p> <p>ACADRM029: Present drama that communicates ideas, including stories from their community, to an audience</p> <p>ACADRR030: Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples</p>
Science	<p>ACSSU002: Living things have basic needs, including food and water</p> <p>ACSIS233: Engage in discussions about observations and represent ideas</p> <p>ACSIS012: Share observations and ideas</p>

Australian Curriculum links

Year 1

Learning area	Outcomes
English	<p>ACELA1444: Understand that language is used in combination with other means of communication, for example facial expressions and gestures to interact with others</p> <p>ACELA1446: Understand that there are different ways of asking for information, making offers and giving commands</p> <p>ACELA1787: Explore different ways of expressing emotions, including verbal, visual, body language and facial expressions</p> <p>ACELT1581: Discuss how authors create characters using language and images</p> <p>ACELT1582: Responding to literature Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences</p> <p>ACELT1584: Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts</p> <p>ACELT1586: Recreate texts imaginatively using drawing, writing, performance and digital forms of communication</p> <p>ACELT1832: Innovate on familiar texts by using similar characters, repetitive patterns or vocabulary</p> <p>ACELY1655: Respond to texts drawn from a range of cultures and experiences</p>
Drama	<p>ACADRM027: Explore role and dramatic action in dramatic play, improvisation and process drama</p> <p>ACADRM028: Use voice, facial expression, movement and space to imagine and establish role and situation</p> <p>ACADRM029: Present drama that communicates ideas, including stories from their community, to an audience</p> <p>ACADRR030: Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples</p>
Science	<p>ACSSU017: Living things have a variety of external features</p> <p>ACSSU211: Elaborations Living things live in different places where their needs are met</p> <p>ACSIS213: Compare observations with those of others</p> <p>ACSIS029: Communicating Represent and communicate observations and ideas in a variety of ways</p>

Australian Curriculum links

Year 2

Learning area	Outcomes
English	<p>ACELA1462: Identify language that can be used for appreciating texts and the qualities of people and things</p> <p>ACELT1587: Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created</p> <p>ACELT1589: Compare opinions about characters, events and settings in and between texts</p> <p>ACELT1591: Discuss the characters and settings of different texts and explore how language is used to present these features in different ways</p> <p>ACELT1593: Create events and characters using different media that develop key events and characters from literary texts</p> <p>ACELY1667: Rehearse and deliver short presentations on familiar and new topics</p>
Drama	<p>ACADRM027: Explore role and dramatic action in dramatic play, improvisation and process drama</p> <p>ACADRM028: Use voice, facial expression, movement and space to imagine and establish role and situation</p> <p>ACADRM029: Present drama that communicates ideas, including stories from their community, to an audience</p> <p>ACADRR030: Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples</p>
Science	<p>ACSSU030: Living things grow, change and have offspring similar to themselves</p> <p>ACSSU032: Earth's resources are used in a variety of ways</p> <p>ACSIS041: Compare observations with those of others Elaborations Communicating</p> <p>ACSIS042: Represent and communicate observations and ideas in a variety of ways</p>

Australian Curriculum links

Year 3

Learning area	Outcomes
English	<p>ACELA1463: Understand that different types of texts have identifiable text structures and language features that help the text serve its purpose</p> <p>ACELA1478: Understand how different types of texts vary in use of language choices, depending on their purpose and context (for example, tense and types of sentences)</p> <p>ACELT1594: Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons</p> <p>ACELT1596: Draw connections between personal experiences and the worlds of texts, and share responses with others</p> <p>ACELT1599: Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative</p> <p>ACELT1605: Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension</p> <p>ACELT1601: Create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle</p> <p>ACELY1677: Plan and deliver short presentations, providing some key details in logical sequence</p>
Drama	<p>ACADRM031: Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama</p> <p>ACADRM032: Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place</p> <p>ACADRM033: Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama</p> <p>ACADRR034: Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons</p>
Science	<p>ACSSU044: Living things can be grouped on the basis of observable features and can be distinguished from non-living things</p> <p>ACSIS060: Represent and communicate observations, ideas and findings using formal and informal representations</p>

Australian Curriculum links

Year 4

Learning area	Outcomes
English	<p>ACELA1477: Examine how evaluative language can be varied to be more or less forceful</p> <p>ACELA1490: Understand how texts vary in complexity and technicality depending on the approach to the topic, the purpose and the intended audience</p> <p>ACELT1602: Make connections between the ways different authors may represent similar storylines, ideas and relationships</p> <p>ACELT1603: Discuss literary experiences with others, sharing responses and expressing a point of view</p> <p>ACELT1607: Create literary texts that explore students' own experiences and imagining</p> <p>ACELY1697: Use a range of software including word processing programs to construct, edit and publish written text, and select, edit and place visual, print and audio elements</p>
Drama	<p>ACADRM031: Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama</p> <p>ACADRM032: Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place</p> <p>ACADRM033: Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama</p> <p>ACADRR034: Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons</p>
Science	<p>ACSSU072: Living things have life cycles</p> <p>ACSSU073: Living things depend on each other and the environment to survive</p> <p>ACSIS071: Represent and communicate observations, ideas and findings using formal and informal representations</p>

monkey theatre
baa co.