

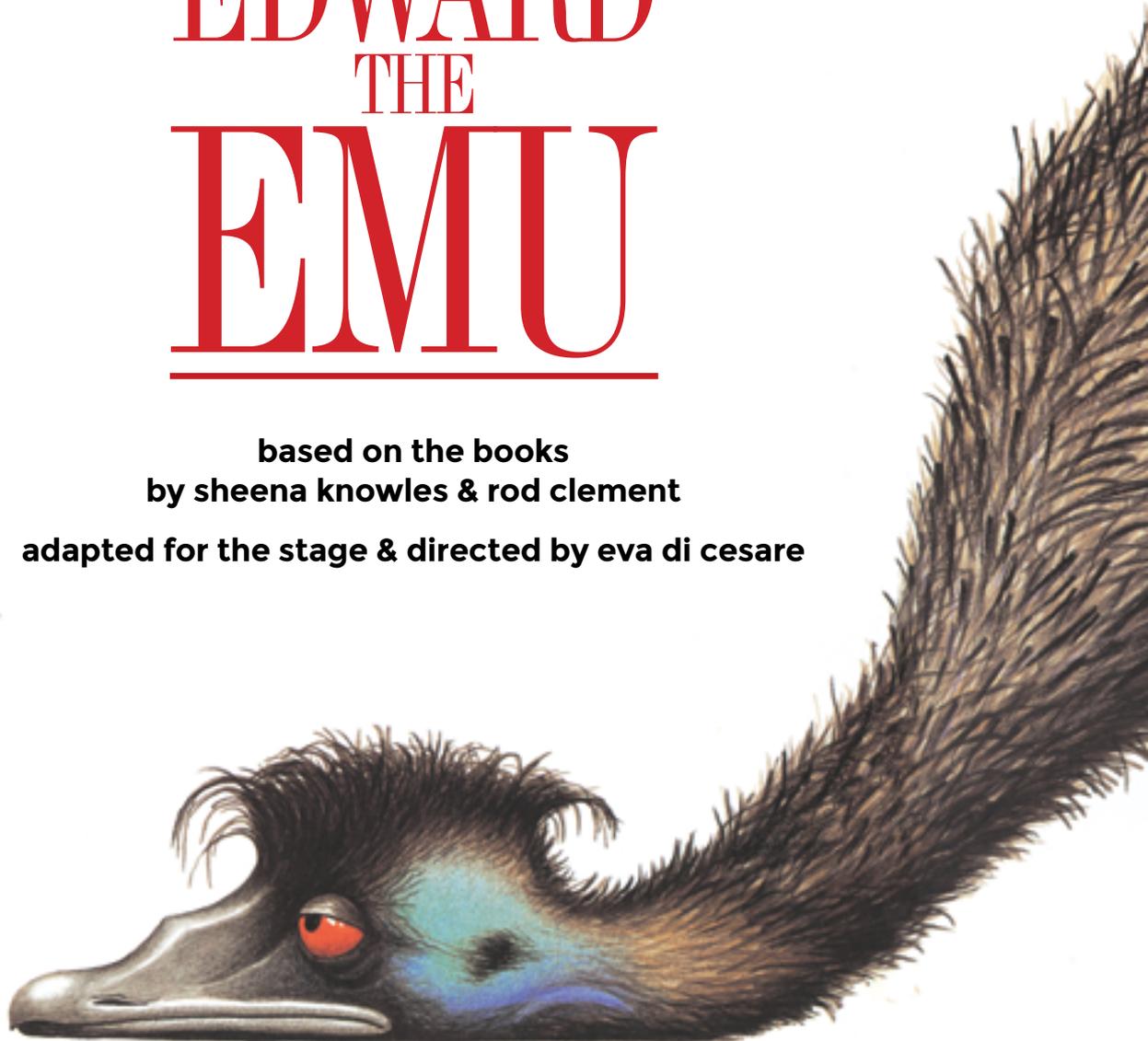
**monkey**  
**baa** theatre  
company

**2022**  
**education**  
**resource**

a  
monkey baa theatre company  
production

**EDWARD**  
**THE**  
**EMU**

based on the books  
by sheena knowles & rod clement  
adapted for the stage & directed by eva di cesare



# about this resource

This resource is designed for Early Stage 1, Stage 1 and Stage 2, and includes activities for Drama, English, Visual Arts, and Science, with links to the Australian Curriculum, Early Years Learning Framework, and Framework for School Aged Care in Australia.

Inside you will find information about Monkey Baa Theatre Company and how **Edward the Emu** made his journey from picture book to stage. This resource is designed to help students and teachers explore the themes of **Edward the Emu** in your classroom.

The general capabilities are embedded within specific learning activities and can be identified with the following icons:

## GENERAL CAPABILITIES AND CROSS CURRICULUM PRIORITIES:



LITERACY



NUMERACY



CREATIVE AND CRITICAL THINKING



PERSONAL AND SOCIAL CAPABILITY



ETHICAL UNDERSTANDING



INTERCULTURAL UNDERSTANDING



ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

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, present and future, on whose land we work, live, and share stories.

EDWARD THE EMU IS PROUDLY SUPPORTED BY



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# about monkey baa theatre company

Monkey Baa makes great theatre for young people and for over 24 years we presented award-winning theatrical experiences that inspire and empower young people across Australia and internationally.

For the past decade, Monkey Baa has made its home at the ARA Darling Quarter Theatre in Sydney and on Gadigal land. This is where we work, play and produce high-quality theatre.

**We are one of Australia's widest touring companies with 28 national tours to 135 regional and remote communities, 5 international tours and over 3000 performances reaching over 1.5 million young people.**

Nearly a quarter of a century of operation requires resilience and ingenuity. Much has changed since its inception in 1997 – particularly in the past 2 years – but Monkey Baa's appetite for development, transformation and renewal remains the same.

From 2022, with our founding director and Artistic Director, Eva Di Cesare and our Executive Director, Kevin du Preez, at the helm, we are embarking on a new exciting chapter of the Monkey Baa's story.

**VIEW OUR  
2022 EDUCATION SEASON  
[ONLINE HERE](#)**

Monkey Baa Theatre Company  
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Sydney NSW 2000  
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[monkeybaa.com.au](http://monkeybaa.com.au)



**OUR MISSION IS TO  
EMPOWER YOUNG PEOPLE  
TO SHAPE + NAVIGATE  
THEIR LIVES THROUGH  
INSPIRATIONAL THEATRE  
+ CREATIVE EXPERIENCES.**



# about the play

*“ EDWARD THE EMU WAS SICK OF THE ZOO,  
THERE WAS NOWHERE TO GO, THERE WAS NOTHING TO DO,  
AND COMPARED TO THE SEALS, THAT LIVED RIGHT NEXT DOOR,  
WELL BEING AN EMU WAS FRANKLY A BORE ”*  
– SHEENA KNOWLES

The award-winning team behind Possum Magic return to bring a unique imagining of two beloved Australian picture books, Edward the Emu, and Edwina the Emu, to life on stage in a heartfelt, clever, and funny new tale.

Edward is bored with the lot he lives on. Being the only emu at the zoo leaves him feeling glum and under the impression that the grass is greener in another animal's enclosure. Convinced that the other creatures are more popular, Edward breaks ranks in search of fun and finds Edwina along the way!

Come on an adventure with the emus as they hilariously navigate their own feathered existential crises, seeking to find their place in the world.

Meanwhile, the zookeepers are in hot pursuit to restore order to the zoo.

Featuring exceptional, world-class puppetry, an original score and inventive storytelling, the emus' journey of hijinks and tenderness leads them to discover that the best thing you can be is... you!



# the role of creatives + designers

## PLAYWRIGHT (WRITER)

Just as a poet writes poems, a playwright writes plays. Playwrights create and write characters, scenes, and plots in a play.

## DIRECTOR

A director is like the captain of a ship, they oversee the entire production of a play. They supervise the actors, direct the action on stage and decide how the play will look and feel.

## AUTHOR & ILLUSTRATOR

An author is a writer of a book, and the illustrator draws or creates pictures for a book.

## DRAMATURG

A dramaturg provides the cast and creatives with important knowledge and research about the world and characters of the play.

## PUPPETEER

A puppeteer manipulates an inanimate object, called a puppet, to create the illusion that the puppet is alive. The puppet is often shaped like a human, animal, or creature.

## THEATRE DESIGNER

A theatre designer decides what the performers will wear, what kind of environment they will inhabit, and the objects or props that appear on stage.



## EVA DI CESARE: WRITER & DIRECTOR

Eva graduated from Victorian College of the Arts in 1989 and is one of the founding members of Monkey Baa who each received the 2017 Sydney Theatre Special Award for Excellence and Outstanding Service to the Children and Young People of Australia.

Most recently she co-adapted Mem Fox and Julie Vivas' Possum Magic for the stage along with Sandie Eldridge that toured to 68 venues throughout Australia and recently won the 2019 Glug Award for Outstanding Presentation for Children.

In 2017, Eva directed the Diary of A Wombat which also toured nationally and embarked on a US tour in 2020. She also adapted and directed Where the Streets Had a Name based on the novel by Randa Abdel-Fattah.

Eva has co-adapted Sydney Theatre Award-winning play Li Cunxin's The Peasant Prince, Helpmann award-winning plays Jackie French's Hitler's Daughter and Sonya Hartnett's Thursday's Child, Tim Winton's The Bugalugs Bum Thief, Morris Gleitzman's Worry Warts and Gillian Rubinstein's The Fairy's Wings, Stephen Michael King's Milli, Jack and the Dancing Cat, Susanne Gervay's I Am Jack, Elizabeth Fensham's Goodbye Jamie Boyd, Duncan Ball's Emily Eyefinger, Jackie French and Bruce Whatley's Pete the Sheep and Josephine Wants to Dance.

*" 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. "*

– EVA DI CESARE

# author + illustrator

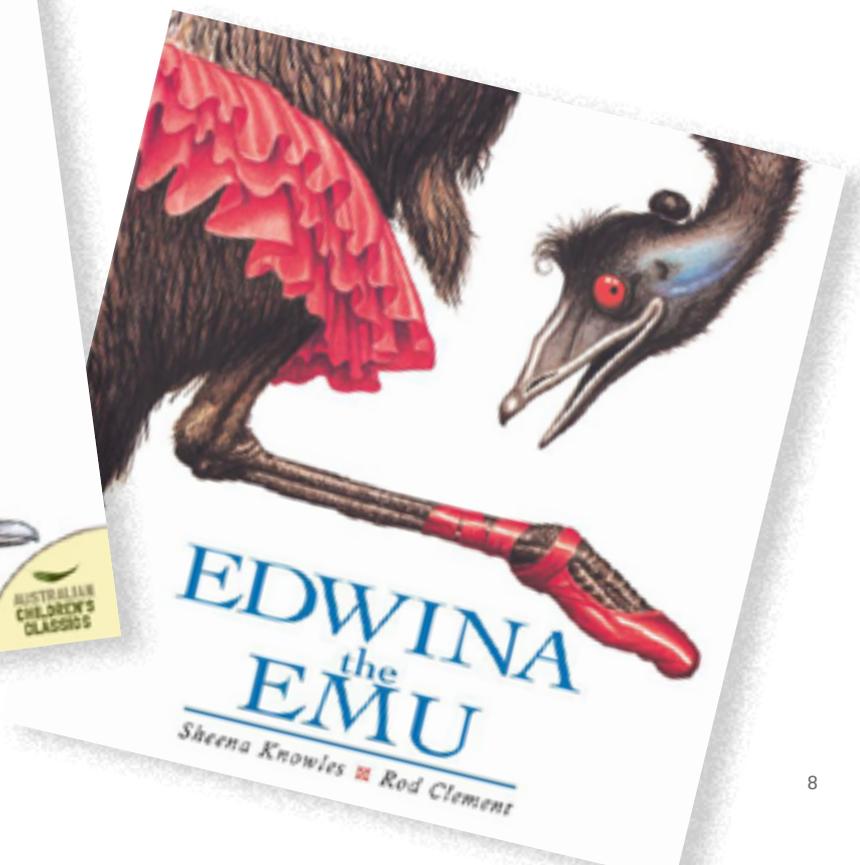
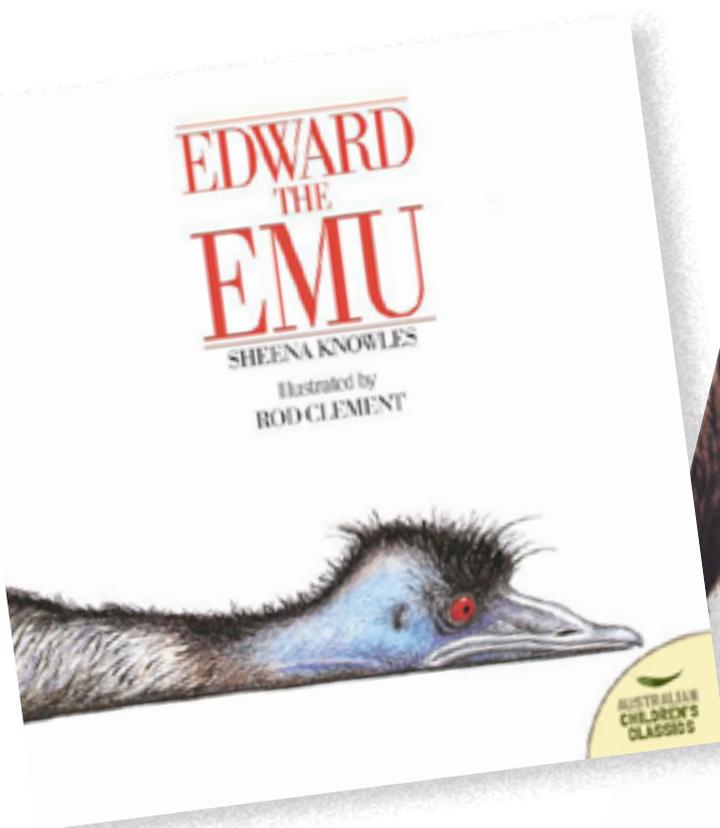
## AUTHOR: SHEENA KNOWLES

Sheena is the author of *Edward the Emu*, which in 1989 was shortlisted for the Australian Children's Picture Book of the Year. Her follow up book, *Edwina the Emu*, was later published in 1997. After a long career as an advertising copywriter, she worked with children in care, unaccompanied minors arriving as refugees and supporting the elderly and people with disabilities in their own homes.



## ILLUSTRATOR: ROD CLEMENT

Rod has written and illustrated *Feathers for Phoebe* and *Just Another Ordinary Day*, and illustrated *Edward the Emu* and *Edwina the Emu*. He is also a cartoonist for several Australian newspapers.



# our creatives

## ASSISTANT DIRECTOR: WARWICK DODDRELL

Warwick is an award-winning director with a Masters (Directing) from NIDA. He has worked nationally and internationally including with New End Theatre (London), Opera National Theatre of Parramatta, Michael Cassel Group, Ensemble Theatre and Opera Australia.



## DRAMATURG: 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 directs, writes, acts and facilitates workshops around Australia and overseas. Her recent works include *Possum Magic* and *Hitler's Daughter*.



## PUPPETRY DIRECTOR: ALICE OSBORNE

Alice is a theatre maker who works collaboratively as a puppeteer, director, performer and movement artist. She was the Resident Puppetry and Movement Director for the Australian production of *WAR HORSE*.



# our designers

## LIGHTING DESIGNER: MATT COX

Matt's career in theatre has spanned 15 years designing lighting in both Australia and the UK. He has designed numerous theatre productions for premier local and international companies and also tutors at NIDA.



## SOUND DESIGNER: NATE EDMONDSON

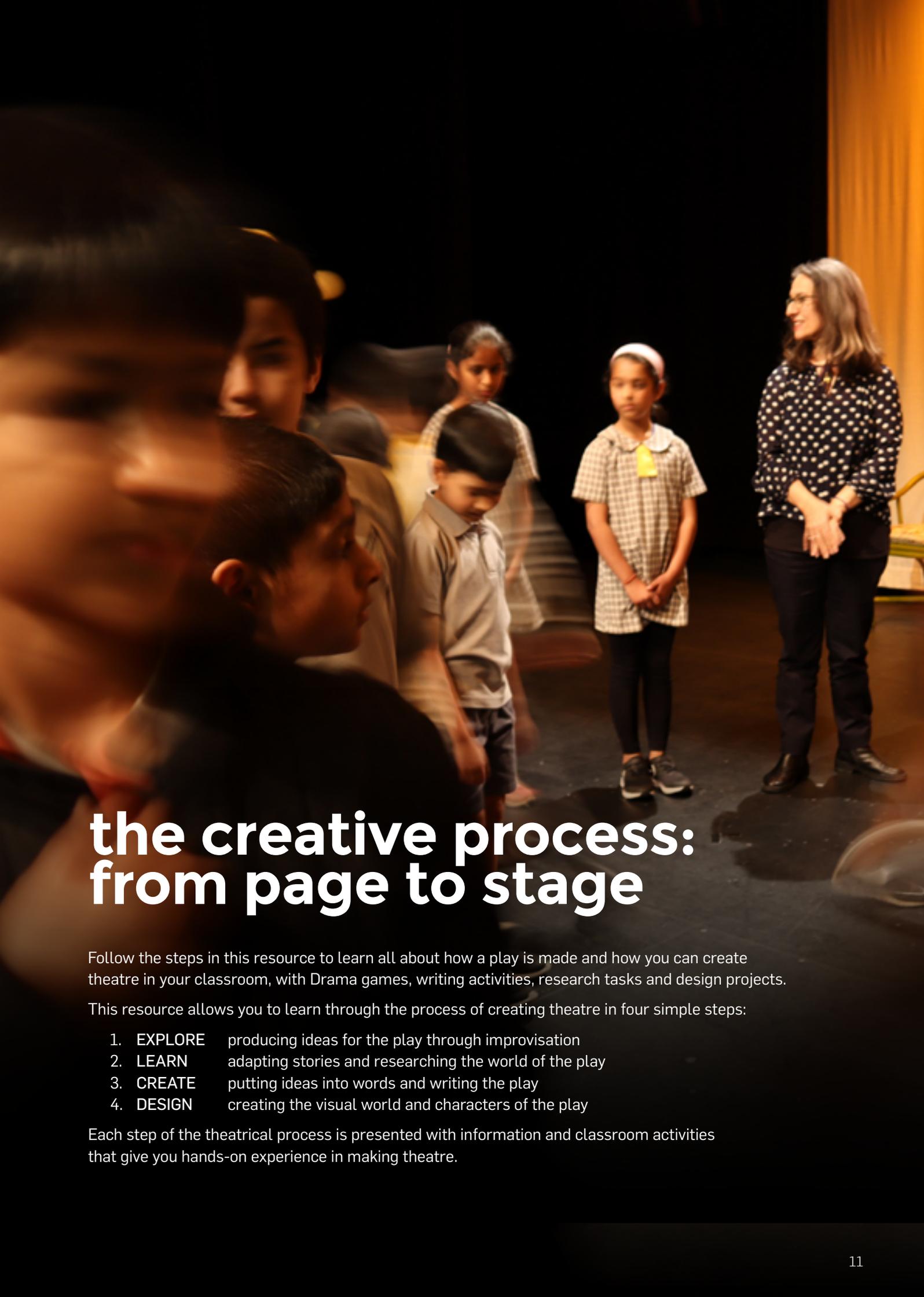
Nate is a classically trained musician and graduate of NIDA. He is an international, multi-award winning composer and sound designer for stage and screen having written music for productions in Australia, UK and the US.



## SET & COSTUME DESIGNER: ISABEL HUDSON

Isabel Hudson is an award-winning set and costume designer who graduated from NIDA in 2015. She has received Sydney Theatre Awards for Set Design in 2020 American Psycho and CRY-BABY (both Hayes Theatre) and several other nominations.





# the creative process: from page to stage

Follow the steps in this resource to learn all about how a play is made and how you can create theatre in your classroom, with Drama games, writing activities, research tasks and design projects.

This resource allows you to learn through the process of creating theatre in four simple steps:

1. **EXPLORE** producing ideas for the play through improvisation
2. **LEARN** adapting stories and researching the world of the play
3. **CREATE** putting ideas into words and writing the play
4. **DESIGN** creating the visual world and characters of the play

Each step of the theatrical process is presented with information and classroom activities that give you hands-on experience in making theatre.

# step 1: explore producing ideas for the play through improvisation

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
- engage in group discussions about the picture book and draft script, offering ideas about how *Edward's* story should be told

## WHAT IS IMPROVISATION?

Improvisation is how we create.

It is part of our everyday lives – in spontaneous interactions and conversations, problem-solving and working together.

Through improvisation, you learn to communicate with others, express yourself in imaginative ways and build self-confidence.

Improvisation is about following your instincts, valuing your ideas, and finding language to express them. Most importantly, it's about having fun.

<b>NSW DRAMA CURRICULUM</b>
Students develop knowledge and understanding, skills, values, and attitudes in making, performing, and appreciating by engaging in role, dramatic contexts, elements, and forms.
<b>CONTENT</b> Drama Forms: Storytelling, Movement, Puppetry and Playbuilding
<b>OUTCOMES</b> DRAES1.1, DRAES1.3, DRAES1.4, DRAS1.2, DRAS1.3, DRAS1.4



## KNIFE AND FORK

**DESCRIPTION** students form shapes with their bodies

**RESOURCES** a large space

### HOW IT WORKS

Begin working with the whole group. The group combines to make simple geometric shapes and alphabetical letters, for example, circle, square, triangle, P for Peter, T for Tasmania, and so on. The teacher calls out the shape and students are given 10 seconds to create it and then freeze in position. Repeat until students understand how the game works.

Break the group into pairs or smaller groups. The students now make shapes of objects (see list below) that involve closer physical contact, require more imagination, and allow for individual interpretation. The teacher calls out the shape and students are given 10 seconds to create it and then freeze in position.

Shapes to call:

- Pair of chopsticks
- Knife and fork
- Rose in a vase
- Cup and saucer
- Egg on toast
- Pair of shoes
- Bowl of fruit
- Telephone
- Photo in a frame
- Pair of glasses

Be prepared for laughter and let the students have fun. Encourage the students to combine humour and hard work and associate both with concentration.



## WHAT ARE YOU DOING?

**DESCRIPTION** students take turn to mime an action suggested by other students

**RESOURCES** a large space

### HOW IT WORKS

Standing in a circle, Player 1 enters the space and mimes an action, for example, mowing the lawn, brushing teeth, riding a horse.

Player 2 then enters the space and asks, "What are you doing?" to which Player 1 responds with a new action that is different to what they are currently doing.

Player 2 mimes the given action until a new student enters the space and asks, "What are you doing?" and this is repeated until all students have had a turn.

### EXAMPLE

1. Player 1 mimes walking a dog
2. Player 2 enters and asks, "What are you doing?"
3. Player 1 "I am painting a picture"
4. Player 2 mimes painting a picture



## NAMING THE OBVIOUS

**DESCRIPTION** students name objects as they are and as they are not

**RESOURCES** a large space

### HOW IT WORKS

Working individually, students move around the space and use simple language to name everything they see. They point as they look at and name things, for example, wall, floor, brick, carpet, window, etc.

Encourage students to be simple and name ordinary things that are tangible rather than trying to be clever.

Next, students move around the space and name and describe each object in detail – colours, shapes, textures, etc. Encourage students to take the description as far as possible while keeping the information factual.

Then, students move around the space and name objects as they are not, for example, the wall is a shoe, or the floor is a rabbit. Students then describe the object as they are not, for example, a student points to the wall and says, "This is a shoe that once belonged to a king, it is over 1000 years old and falling apart, it is green with gold tassels and faded jewels."

This is repeated until all students have described three or four objects. Students are invited to share their favourite objects and descriptions with their classmates.



## ROOMS

**DESCRIPTION** students become inanimate objects and bring them to life

**RESOURCES** a large space

### HOW IT WORKS

In small groups, students choose a room in a house – a bedroom, bathroom, laundry, garage, etc.

One student in each group is chosen to be the only human character in each scene.

All the other members in each group will become inanimate objects, furniture and all the other items required by the human. The human enters the room and uses the objects and furniture created by the other players. Although the furniture is not human, they can make facial expressions, sounds, and even talk.

Then, each group performs their scene for their classmates, without announcing what type of room they have created. After each group has performed, their classmates identify the room, name the objects they recognised and share the details they imagined.

Ask the audience:

- What colours were the objects and furniture?
- What textures were the objects and furniture?
- What personalities did the objects and furniture have?



## ONE-WORD-AT-A-TIME STORY

**DESCRIPTION** with a situation or title given, students tell a story one word at a time

**RESOURCES** a large space

### HOW IT WORKS

Sitting in a circle, students create a story, speaking one word at a time.

The story must have a beginning, middle and end, and each word must follow on from the one before it. For example, "Once" | "upon" | "a" | "time" | "there" | "lived" | "an" | "emu" | "named" | "Edward."

Help students form the story by offering suggestions and moving the story from one event to the next. Encourage students to listen to each other and focus not only on the word before theirs but the story.



## THE PRESENT GAME

**DESCRIPTION** students mime giving each other gifts

**RESOURCES** a large space

### HOW IT WORKS

Standing in a circle, students one at a time mime holding an object in their hands that they then pass to the student next to them. In the hands of the next student, the object then transforms into something else and is passed to the next student. As a student passes their object they name it, for example: *"This is a balloon."* The receiver of the object says, *"Thank you"* and passes their transformed object on to the next student.

#### EXAMPLE

1. Player 1 mimes blowing up a balloon, tying it with string and passing it to Player 2 while saying *"This is a balloon"*
2. Player 2 mimes receiving the balloon and says *"Thank you"*
3. Player 2 transforms the balloon into a puppy dog and passes it to Player 3 while saying *"This is a puppy dog"*
4. Player 3 mimes receiving the puppy dog and says *"Thank you"*



# step 2: learn adapting stories and researching the world of the play

## AT MONKEY BAA, WE OFTEN WORK WITH AUTHORS + STORYTELLERS TO INSPIRE OUR PLAYS.

Our play *Edward the Emu* is an adaptation of the picture books 'Edward the Emu' and 'Edwina the Emu' by Sheena Knowles and Rod Clement. In this section, you can adapt a Dreamtime story written by First Nations author Michael J Connolly into your own picture book.

## HOW CAN WE SHOW RESPECT TO FIRST NATIONS HISTORIES + CULTURES?

Australia has two distinct Indigenous groups: Aboriginal Peoples and Torres Strait Islander Peoples, and within those groups, there is significant diversity. Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and connected to the land, sea, sky, and waterways, with unique ways being, knowing, thinking, and doing. It is important for all Australians to engage in reconciliation, respect, and recognition of the world's oldest continuous living cultures, which includes storytelling traditions (oral narrative) and contemporary literature.

'Edward the Emu' is about many different animals, but the most important animal in the story is the emu. To create a play about emus it was important for Monkey Baa to understand how they live and to learn as much about them as possible.

Emus are birds that are native to Australia and New Zealand with the scientific name *Dromaius novaehollandiae*. They are the largest living birds in Australia and New Zealand, reaching heights of 1.5 metres. Emus are unable to fly but are among the fastest running birds in the world, coming in second to the ostrich.

<b>NSW ENGLISH CURRICULUM</b>
Texts which are widely regarded as quality literature; Australian literature; Drama scripts and picture books; Spoken texts
<b>CONTENT</b>
Texts which are widely regarded as quality literature; Australian literature; Drama scripts and picture books; Spoken texts
<b>OUTCOMES</b>
ENe-6B, ENe8B, ENe-10C, ENe-11D, EN1-4A, EN1-6B, EN1-8B, EN1-10C, EN1-11D, EN2-4A, EN2-6B, EN2-8B, EN2-10C, EN2-11D

# read the dreamtime story



## DREAMTIME STORY: HOW THE SUN WAS MADE

Long ago in the Dreamtime, when the animals were first on the earth and they were very much bigger than they are today, there was a time when there was no sun, only a moon and stars.

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, that 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

Michael J Connolly  
Dreamtime Kullilla-Art © Dreamtime Kullilla-Art  
[www.kullillaart.com.au](http://www.kullillaart.com.au)



## DREAMTIME STORY PICTURE BOOK

**DESCRIPTION** students create a picture book based on the Dreamtime story: How the Sun Was Made

**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 instead of words.**

#### PAGES

1. Title page with written title: How the Sun Was Made
2. Paragraph 1 shown in pictures
3. Paragraph 2 shown in pictures
4. Paragraph 3 shown in pictures
5. Paragraph 4 shown in pictures

Students share their picture books with their classmates.



## EMU INVESTIGATION

**DESCRIPTION** students research and present information about emus

**RESOURCES** computers/student devices, projector, paper/workbooks, pens/pencils

### HOW IT WORKS

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

- Emu diet: what do they eat and how do they gather it?
- Emu physical features: what do they look and feel like to touch?
- Emu communication: what do they sound like and how do they talk to each other?
- Emu habitat: where do emus live and what are their homes like?
- Emu breeds: how many types of them are there and what are the differences between them?
- Emu behaviour: how do they act in the wild and what do they get up to?
- Emu 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 PowerPoint presentation that includes a title page, and three pages with their topic question, information, and photos.

### SUGGESTED WEBSITES FOR RESEARCH

Endangered Coastal Emu

[www.nsw.gov.au/news-and-events/news/focus-on-protecting-the-endangered-coastal-emu/](http://www.nsw.gov.au/news-and-events/news/focus-on-protecting-the-endangered-coastal-emu/)

Australian Museum

[australianmuseum.net.au/learn/animals/birds/emu/](http://australianmuseum.net.au/learn/animals/birds/emu/)\*

NSW ENGLISH CURRICULUM
Students are provided with opportunities to develop an understanding based on evidence and reason. These skills enable students to participate responsibly in developing innovative ideas and solutions in response to questions and situations relevant to personal, social, and environmental issues.
<p><b>CONTENT</b></p> <p>Explores scientific concepts and develop knowledge and understanding of the Living World</p>
<p><b>OUTCOMES</b></p> <p>STe-3LW-ST, ST1-4LW-S, ST2-4LW-S</p>

# step 3: create putting ideas into words and writing the play

WHEN WRITING A PLAY, WE AT MONKEY BAA THINK VERY SERIOUSLY ABOUT THE STORY WE ARE TELLING AND THE EXPERIENCE OF THE AUDIENCE.

Stories are powerful and magical, they let us explore other worlds and understand ideas and emotions. They can teach us empathy and take us on amazing journeys.

Plays are a living, breathing version of the stories we create.



## PLOT POINTS POSTCARDS

**DESCRIPTION** Players create frozen images of plot points in Edward the Emu and Edwina the Emu

**RESOURCES** Edward the Emu picture book, Edwina the Emu picture book, paper/workbooks, a large space, pens/pencils

### HOW IT WORKS

Students read 'Edward the Emu' and write or discuss the six major plot points:

1. Edward is bored in his enclosure at the zoo
2. Edward sneaks out of his enclosure
3. Edward swims with the seals
4. Edward roars with the lions
5. Edward slithers with the snakes

Students read 'Edwina the Emu' and write or discuss the six major plot points:

1. Edwina lays ten eggs and Edward shouts "YEEK!"
2. Edwina goes out to look for a job
3. Edwina auditions for the ballet and the director shouts "YEEK!" and laughs at her
4. Edwina tries being a chimney cleaner, but the woman shouts "YEEK!" and laughs at her too
5. Edwina tries working in a restaurant as a waiter, but shouts "YEEK!" is upset by a man who wants to eat eggs
6. Edwina goes home and realises that where she belongs is with Edward and their eggs

In small groups, students choose one of the plot points in either 'Edward the Emu' or 'Edwina the Emu' and create a frozen image that shows what is happening at that moment.

Students perform their frozen image for their classmates and their classmates must guess which moment they chose. Have each group choose a different plot point to make the activity more interesting.



## SHORT STORY

**DESCRIPTION** students write a short story about an emu spotted in public

**RESOURCES** 'Edward the Emu' picture book, 'Edwina the Emu' picture book, paper/workbooks, a large space, pens/pencils

### HOW IT WORKS

Students write a short story about an emu that has been spotted in public acting very strangely as if it thinks it's a human.

#### **BEGINNING – ORIENTATION**

Students introduce the reader to their emu.

- What is their name?
- What do they look like?
- What is their personality?
- Where do they live?
- Who do they live with?

#### **MIDDLE – COMPLICATION**

Students introduce the reader to a problem or something unexpected faced by their emu.

- Why do they leave their home and venture into the human world?
- Where are they spotted and what are they doing?
- How do people react to seeing them out in public acting like a human?

#### **ENDING – RESOLUTION**

Students let the reader know how the problem is solved by their emu.

- How do they feel about the way people react to them?
- What do they decide to do to overcome the people's reactions to them?
- How do they make it safely home?
- What do they discover about themselves when they get home?

## WRITING TIPS

- Give the story an exciting title like 'Edward the Emu' – perhaps using the name of their emu
- Write the story in the third person by using the name of the emu
- Use lots of descriptive words to bring the story to life and make it exciting for readers.
- Break the story up into three paragraphs: beginning, middle and end
- Edit the story carefully by reading over it to check that it makes sense and that all the words and punctuation are correct

# activities



## PLAYBUILDING

**DESCRIPTION** students create a short play based on their short stories

**RESOURCES** paper/workbooks, pens/pencils, a large space

### HOW IT WORKS

After students have finished writing their short stories, split the class into small groups, and have them read their stories to each other. Then have each group choose one of the stories to bring to life in a short play. Students then rehearse their scenes and perform them for their classmates. After each performance, the audience offers positive feedback on things they liked and noticed about the play.



## NEWS REPORT

**DESCRIPTION** students create a news report based on their short stories

**RESOURCES** paper/workbooks, pens/pencils, a large space

### HOW IT WORKS

In pairs, students create a news report based on one of their short stories.

One student is the news reporter and the other is an eyewitness who saw the emu out in public.

The students write five questions for the news reporter to ask the eyewitness, for example,

*"Where did you see the emu?"*

*"How was the emu acting?"*

*"How did you and other people react to the emu?"*

Students then rehearse their interviews and perform them for their classmates.

After each performance, the audience offers positive feedback on things they liked and noticed about the play.



## PERSUASIVE SPEECH

**DESCRIPTION** students write a persuasive speech about emus in captivity and the wild

**RESOURCES** paper/workbooks, pens/pencils, palm cards

### HOW IT WORKS

Students write a persuasive speech that answers the following question:

**Should animals live in the zoo or the wild?**

#### INTRODUCTION

Students hook the readers in with a clear statement of opinion (argument) and a short explanation of why they feel that way.

#### BODY PARAGRAPHS

Students choose three reasons to support their argument and write a paragraph for each. Students should include evidence to support their reasons, which will make their argument more persuasive.

#### CONCLUSION

Students restate their reasons and reinforce their opinion on the topic to leave a lasting and memorable impact on the reader.

#### PERSUASIVE DEVICES

To enhance writing and persuade readers, incorporate persuasive devices such as:

- Rhetorical questions
- Descriptive language
- Repetition
- Statistics
- Emotive words
- Personal pronouns

#### PRESENTATION

Students write their speech on palm cards and practice presenting their speech with clear art clear articulation, eye contact, pausing, emphasis and good posture. Students then present their speeches to their classmates. After each speech, the audience offers positive feedback on things they liked and noticed about the speech.

# step 4: design

# creating

# the visual world

# and characters of the play

## SET DESIGN

Set designers 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. Set designers must consider the purpose, performance, safety, and look of the set to create the best possible design for the play. Set designers often work as part of a team that may include lighting designers, sound technicians, choreographers, and directors.

**Edward the Emu** is set in a zookeeper's office, seen through the imaginative eyes of a young person. 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.

## COSTUME DESIGN

Costume design is the creation of clothing for the overall appearance of an actor, helping to set the mood and atmosphere of a play and the world of the characters.

Costume designers have similar skills to fashion designers but must fulfil the unique demands of designing clothes for theatre. The costumes help establish tone and style, time and place, and character information. Costumes should aid the actors and coordinate with the director's and other designers' vision for the play.

VISUAL ARTS CURRICULUM
Students engage with artists, artworks, the audience, and the world. They learn how to investigate the world through people, objects, places and spaces, and work in expressive ways. Students appreciate artists, designers, craftspeople, architects, and their works.
<b>CONTENT</b> Develop knowledge and understanding, skills, values, and attitudes in making by engaging in the art, craft, and design.
<b>OUTCOMES</b> VAES1.1, VAS1.1, VAS2.1



DESIGN INSPIRATION MOODBOARDS  
 ISABEL COLLECTED VAST AMOUNTS OF REFERENCE FROM HISTORICAL AND CONTEMPORARY SOURCES TO BUILD THE VISUAL LANGUAGE USED IN THE PRODUCTION.



SCALED MODEL OF THE FINISHED SET  
 TO PROVIDE TO THE SET BUILDERS  
 FOR FULL-SIZE CONSTRUCTION



# activities



## SET DESIGN

**DESCRIPTION** students design a set for one of the moments in *Edward the Emu*

**RESOURCES** paper/workbooks, pens/pencils

### HOW IT WORKS

Students choose one of the moments from Edward the Emu to design a set for.

Students should think about what elements they will need to include to tell the audience where and when the moment takes place.

Students should include:

- Colours
- Textures
- Materials
- Lighting
- Walls
- Flooring
- Fabrics
- Graphics
- Backdrop
- Furniture





Hat with clear the  
white neckerchief  
cross breast band  
change lines

ZOO KEEPERS  
x3

*The actors take on the roles of the zookeepers and other characters that Edward meets on his journey. We took inspiration from the zookeeper's uniforms at Taronga Zoo, and we have put our little twist on the items to fit in with our portrayal of the idea of the zoo.*

*We have used a khaki colour palette to offset the puppeteer from the puppet, like the emu puppet needed to stand out from the other puppets.*

**– ISABEL HUDSON**

#### COSTUME SKETCHES

ISABEL PROVIDED DETAILED SKETCHES & MATERIAL SPECIFICATIONS FOR THE COSTUME MAKER TO CREATE THE CHARACTERS CLOTHING

# activities



## COSTUME DESIGN

**DESCRIPTION** students design costumes characters in Edward the Emu

**RESOURCES** paper/workbooks, coloured pencils

### HOW IT WORKS

Students use the templates on the following page to design the colours, textures, and materials for the characters in ***Edward the Emu***.

Students should colour in the animals with the colours they would like the costumes to be in and label each section with the type of texture and material used, for example, the lion's mane may be yellow and orange, feel like soft rope, and be made from the end of a mop.

# the puppets



## BRYONY ANDERSON: PUPPET MAKER

Bryony's puppets and constructions for visual performance have toured nationally and internationally with many Australian puppetry, circus, performance and theatre companies, as well as appearing in museums, festivals and films. She's held exhibitions of interactive puppetry, handmade projection machinery and intricate illustration, all finding the potential in salvaged materials.

People from the ages of 3 to 88 have joined her workshops in urban, rural, coastal and desert communities, and she has also mentored emerging artists and offered professional development for visiting makers.

In 2011 she established One Off Makers in her solar-powered bush workshop in Pappinbarra, NSW, and began working with locals. From this the award-winning Frugal Forest Project grew, involving 1170 participants across the Mid North Coast over three years in its creation, touring to venues around NSW, and culminating in a season at the Sydney Opera House. One Off Makers' most recent forays has been into participatory events and filmmaking.

Click here for more information  
visit [oneoffmakers.net.au](http://oneoffmakers.net.au)



# in conversation with bryony anderson

## WHAT MATERIALS ARE THE PUPPETS MADE OUT OF AND WHERE WERE THE MATERIALS SOURCED?

The puppet frames were made from bamboo grown on my property in Pappinbarra, a rural region in the hills of NSW. I planted the bamboo 12 years ago and it is now big enough to harvest sustainably and use for projects. The bamboo is lashed together and the joints are paper mache for strength.

The heads were shaped from Paulownia wood, a tree from China that was planted in Pappinbarra years ago as a cash crop and has since become a weed problem.

The rest of the materials were sourced from local op shops and offcuts: the feathers are made from old lace curtains. The only things purchased new were the glue, paints and hardware.

## HOW LONG DID IT TAKE YOU TO MAKE THE EMU PUPPETS AND WHERE WERE THEY MADE?

The puppets took quite a few months to make! About 180 hours each! They were made in the One Off Makers workshop which is a shed in the bush, run entirely on solar power and rain water.

## 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, or speak, or be able to pick up objects. Some character sketches and ideas come next, 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.

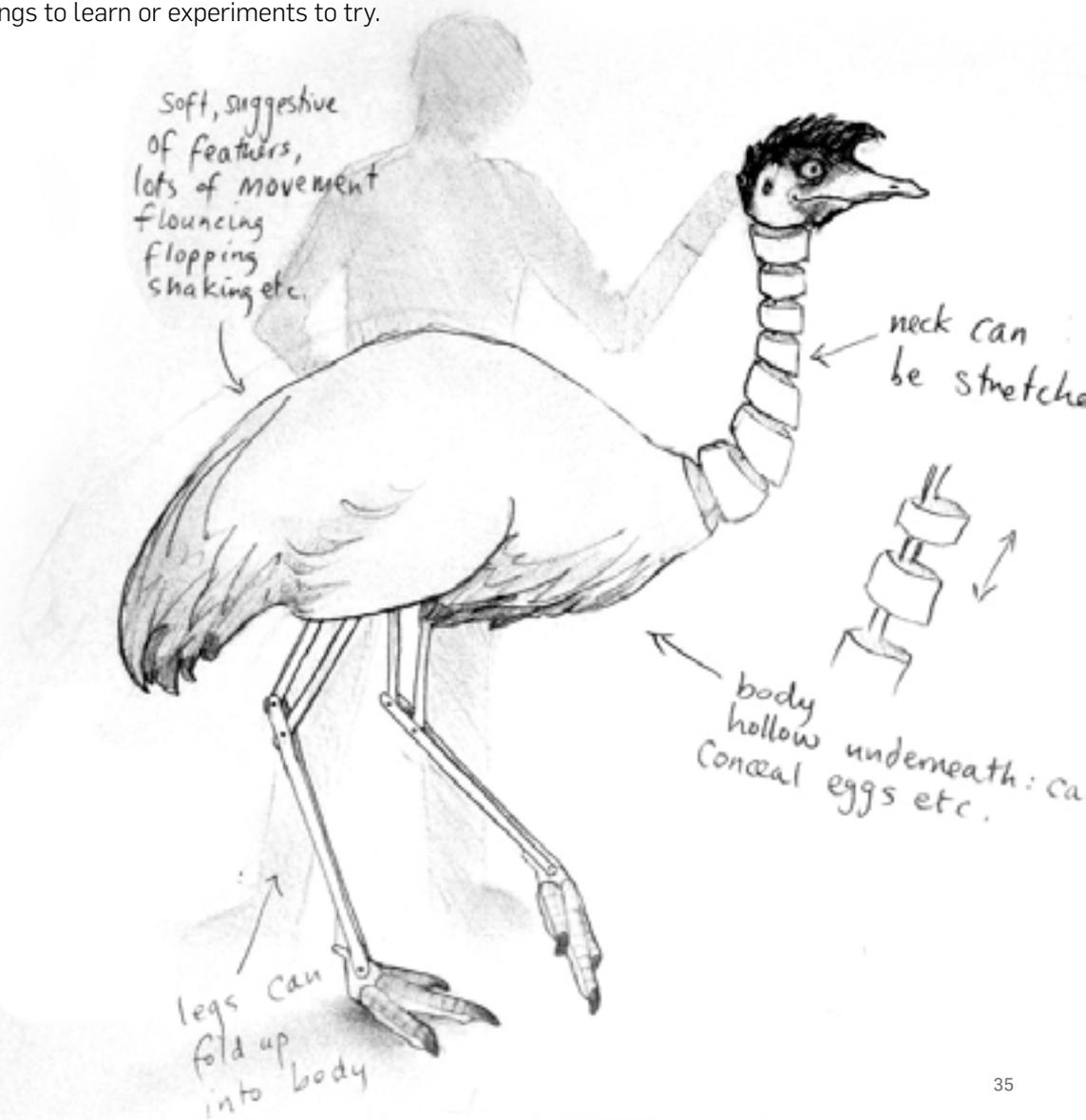
Next, the material choices: what will it be made of? How do the material choices fit the story, how much will they cost and where will they come from? Making a prototype of the tricky bits is very useful.

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.





## CLASSROOM PUPPETS

Anything can be a puppet! It doesn't even need eyes. Try picking up some objects around the classroom and imagining how they might move and what sort of personality they might have.

- What sort of noises would they make?
- How would they interact with the other objects in the room?
- Can you give them a problem to overcome?

Shadow puppets are really fun and simple too. Get a single-source light like a strong LED torch that throws a crisp shadow. Cut out some shapes from cereal boxes, hinge them with split pins and attach them to rods made of bicycle spokes. Then turn the lights off, turn your torch on and make a puppet show for yourselves on the walls or the ceiling.

— Bryony Anderson





## LETTER TO MONKEY BAA

**DESCRIPTION** Description: students write a letter to Monkey Baa about their experience seeing Edward the Emu.

### HOW IT WORKS

Students write a letter to Monkey Baa describing their favourite moments from ***Edward the Emu***. Students can also include:

- Questions for the creative team and performers
- Pictures and drawings of their favourite moments
- Their version of the set and costumes
- The differences they noticed between the show and the picture books
- Any other picture books they would like to see on stage

Students can send their letters to [education@monkeybaa.com.au](mailto:education@monkeybaa.com.au)

or post them to :

Monkey Baa Theatre Company  
Terrace 3, 1-25 Harbour St  
Sydney, NSW, 2000.

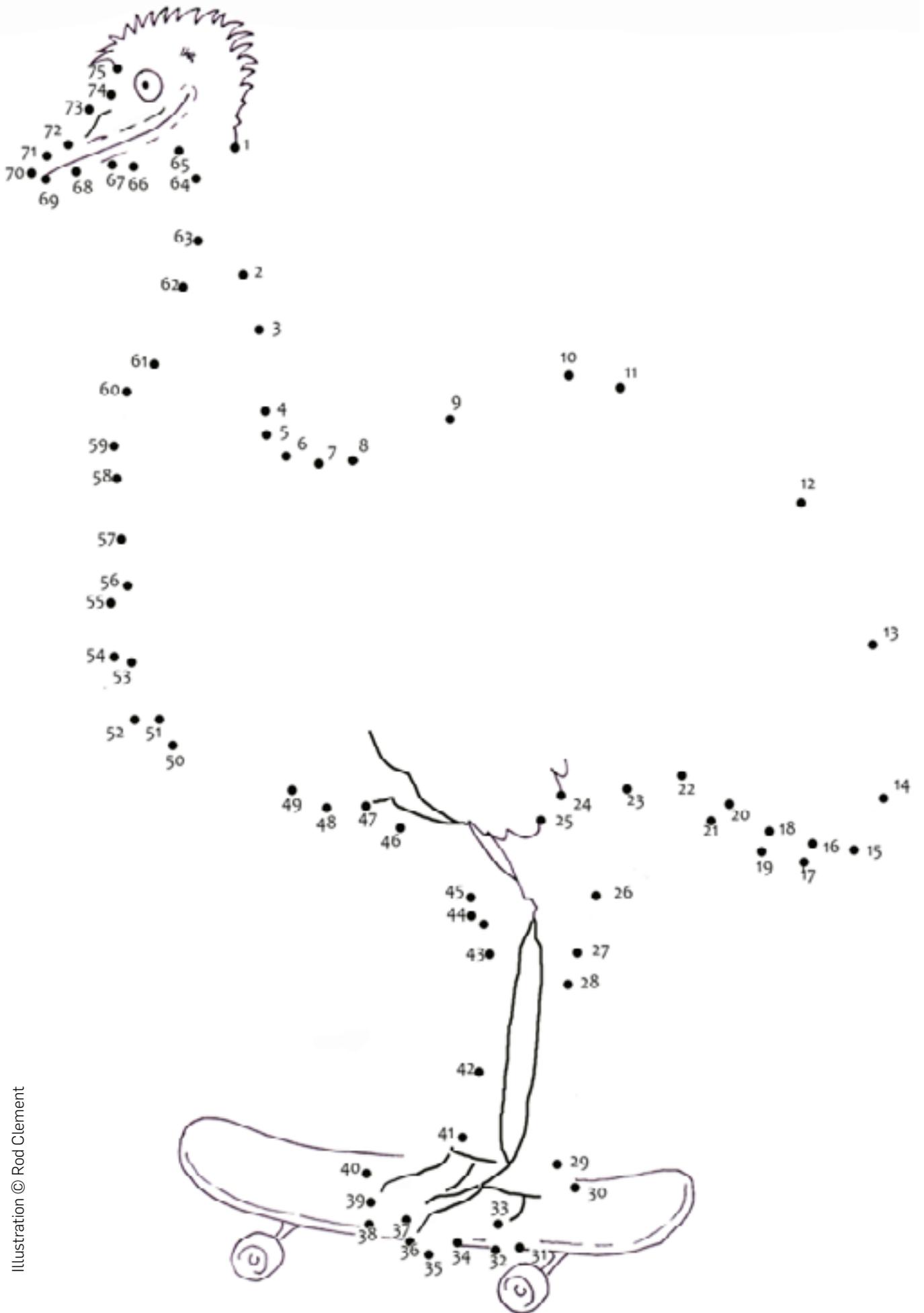


Illustration © Rod Clement

**a monkey baa theatre company production**  
**edward the emu**

**NSW CURRICULUM LINKS**

SUBJECT	CONTENT	OUTCOMES		
		EARLY STAGE	STAGE 1	STAGE 2
<b>ENGLISH</b>	<p>Texts which are widely regarded as quality literature; Australian literature; Drama scripts and picture books; Spoken texts.</p> <p>Students engage personally with Australian literature in shaping and arranging textual elements to explore and express ideas, emotions and values.</p>	<p>ENe-6B ENe-8B ENe-10C ENe-11D</p> <p>ENe-6B EN2-8B</p>	<p>EN1-4A EN1-6B EN1-8B EN1-10C EN1-11D</p>	<p>EN2-4A EN2-6B EN2-10C EN2-11D</p>
<b>DRAMA</b>	<p>Appreciating; Drama Forms: Storytelling, Movement, Puppetry &amp; Playbuilding.</p> <p>Students develop knowledge and understanding, skills, values and attitudes in making, performing and appreciating by engaging in role, dramatic contexts, elements and forms.</p>	<p>DRAES1.4</p> <p>DRAES1.1 DRAES1.3</p>	<p>DRAS1.4</p> <p>DRAS1.2 DRAS1.3</p>	<p>DRAS2.4</p> <p>DRAS2.1 DRAS2.2</p>
<b>VISUAL ARTS</b>	<p>Students develop knowledge and understanding, skills, values and attitudes in making by engaging in the art, craft and design.</p>	<p>VAES1.1</p>	<p>VAS1.1</p>	<p>VAS2.1</p>
<b>SCIENCE</b>	<p>Students explore scientific concepts and develop knowledge and understanding of the living world.</p>	<p>STe-3LW-ST</p>	<p>ST1-4LW-S</p>	<p>ST2-4LW-S</p>
<b>PDHPE</b>	<p>Students develop the knowledge, understanding, skills, values and attitudes required to lead and promote healthy, safe and active lives.</p>	<p>PDe-4 PDe-10 PDe-11</p>	<p>PD1-4 PD1-10 PD1-11</p>	<p>PDe-4 PDe-10 PDe-11</p>