

ADELAIDE FESTIVAL CENTRE

windmill
THEATRE

Grug

and the
rainbow

TEACHER
NOTES



Government of South Australia
Department for Education and
Child Development



INTRODUCTION



Windmill Theatre is thrilled to bring a new set of stories transformed into a theatre performance, *Grug and the rainbow*. This performance is based on the much loved picture book character created by Australian writer Ted Prior. Initially published in the late seventies, the Grug series has gained a whole new audience after being republished in 2009.

The performance is designed as a playful and gentle introduction to theatre for very young audiences. Using simple story telling, elegant transformational design and puppetry, the performance provides an authentic experience of performance literacy, taking the page to the stage.

Through story reading and the picture-book-to-performance experience, children will have the opportunity to discover similarities and differences, and explore through creative and imaginative play their individual responses. From this they will develop the capacity to create their own stories whilst developing their literacy through the elements of performance.

Learning through arts experiences engages children in satisfying, lifelong involvement and pleasure. The arts provide a means by which learners can explain, reflect, understand and critique their world and imagine better worlds. Through the arts children develop non-verbal languages and discover ways of communicating through symbols and images. By engaging in arts activities children become active and creative problem-solvers.

It is important that young children have the opportunity to make, create, observe and interact with a variety of arts experiences. To have a pleasurable 'first' performance experience can lead children to a lifelong love of the arts. For children, the experience will provide a framework for becoming performance literate – to experience sound, movement and visual images as the narrative for telling a story.

A handwritten signature in black ink that reads "Julie".

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ABOUT WINDMILL THEATRE

Windmill Theatre creates and presents unique and contemporary theatre shows inspired by the vibrancy, modern sophistication and inventiveness of young people, and showcases these works to an ever-increasing national and international audience. Since our inception in 2002, we have won a swag of awards for our distinctive house style of theatre that makes true adventure and creative ingenuity synonymous with the Windmill name.

Windmill is active in the national and international conversation that defines the future of theatre practice. With its stable of productions now in repertoire and in production, Windmill has continued its touring profile in 2014 presenting *Big Bad Wolf* in Melbourne and Brisbane (as part of the Out of the Box Festival) and *Pinocchio* in Sydney.

In the past 12 years, the company has:

- Presented 53 productions in Adelaide.
- Toured nationally to Melbourne, Brisbane, Darwin, Perth, Canberra, Sydney, plus regional South Australia, regional Victoria, New South Wales and Queensland.
- Toured internationally to the USA (including on Broadway, New York); Canada; Hong Kong; Korea; New Zealand; Scotland (Edinburgh), Singapore; Tokyo and regional Japan.



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SYNOPSIS

Grug and the rainbow is based on the much loved picture book character created by Australian writer Ted Prior.

Grug began his life in the late 1970's as the top of a Burrawong tree* that fell to the ground. Resembling a small, striped haystack with feet and a nose, Grug is fascinated by the world around him and solves everyday problems creatively and without fuss.

Grug loves dancing, soccer and fishing, but most of all he loves to go on adventures. One day when he went for a walk the sky suddenly turned dark and it started to rain. When the rain stopped he was surprised to see a beautiful coloured stripe across the sky. He tried chasing it but it always remained out of his grasp. That night he went to bed tired and sad, all he wanted was a rainbow of his own. Grug's journey to gather the colours of the rainbow takes him on all sorts of adventures, to the beach, to the snowfields, encounters with bowerbirds, riding his bike, painting a house and even playing a drum.

His friends, Cara, the carpet snake (+) and Snoot the echidna join him as he explores the world of colour to unravel the hues of the rainbow.

* any palmlike tree of the genus *Macrozamia*

+ based on the carpet pythons that are found in and around Brisbane.

THEMES, IDEAS AND VALUES

- **Resilience**
- **Optimism**
- **Problem solving**
- **Friendship**
- **Humour**
- **Inventiveness**

Creative play provides the framework for the performance

“Play is recognised as a child's way of learning, it is active and interactive, and within it children develop relationships, experiment, imagine, create, practise, problem-solve, escape, role-play and learning together in their exploration of new and familiar things around them.”

Wendy Schiller: Thinking through the Arts, 2000

LEARNING DESIGN

An effective design process for engaging with *Grug and the rainbow*, as an authentic theatre experience that enhances student learning should include the three elements:

- The Curriculum Framework -SACSA – The Arts – Drama; AC – English, Science
- General Capabilities
- Cross Curriculum Capabilities

The framework for *Learning Design* provides clear entry points in the planning process:

Stage 1: Desired results: (*What are the big ideas? What will students need to really learn this? Why is it important?*).

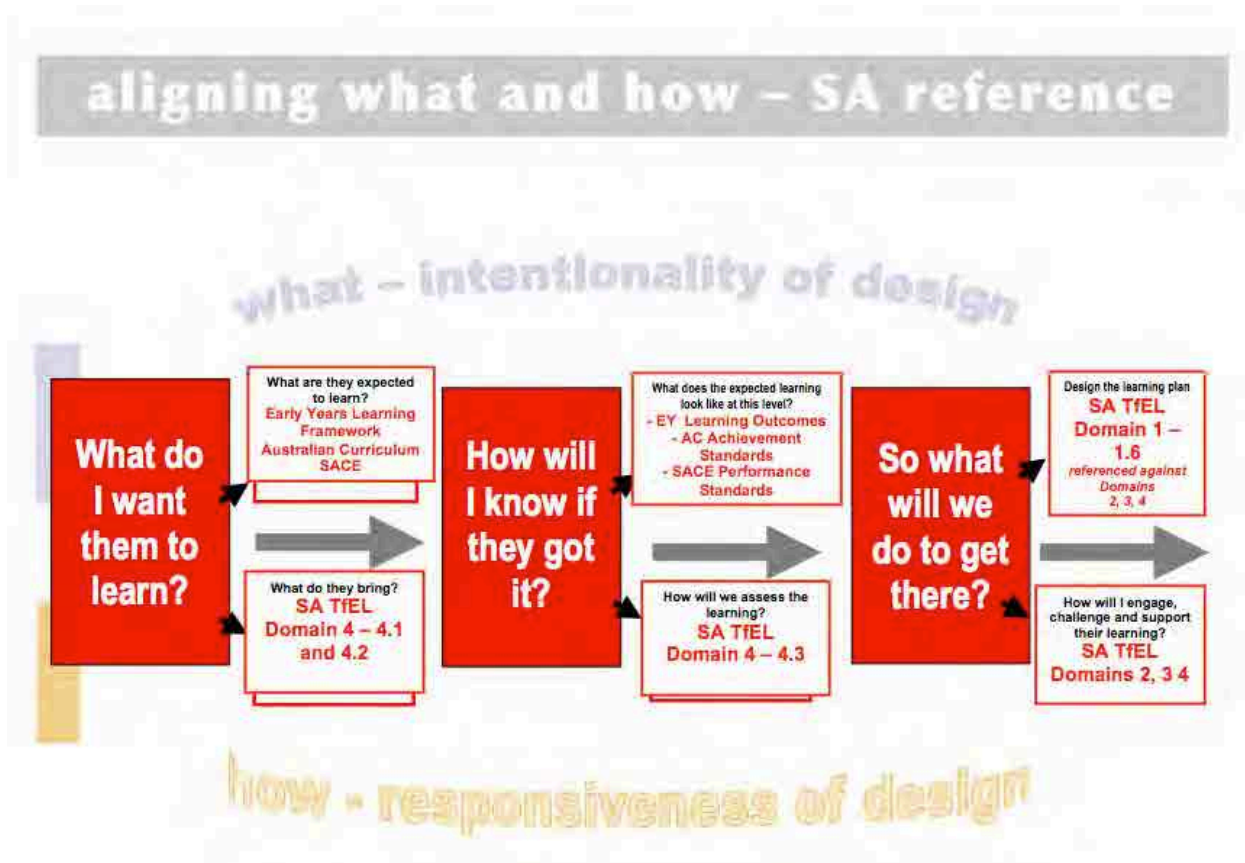
For example: A big idea for *Grug and the rainbow* could be 'how can we make a performance from the storybook?' 'How can we make the colours of a rainbow?';

An additional big idea linked to the drama curriculum could be 'What role does live theatre play in our thinking – about people and places?' Or 'Why do we go to the theatre?'

Stage 2: Assessment evidence: (What will students need to understand, and what evidence is needed?).

Stage 3: Learning plan: The How and the Key Ideas; plus the key resource of the performance, themes and ideas of *Grug and the rainbow* as a focus within the learning framework of the Early Years/Australian Curriculum (Drama), and English.

See resources below for Proforma for Learning Design.



Aligning *what* and *how* of teaching and learning in the Australian Curriculum

Why is the intended learning? Why is it important?

How would our lives be different if there was no theatre?

AC: To understand that drama/theatre communicates ideas.

Drama skills/experience provide opportunities for developing PSC, C&CT and EU

What could the intended learning look like at this level?

What are my expectations; how much time have I allowed for the skills and knowledge to develop.

Drama skills and knowledge – ability to use voice and movement to communicate idea; ability to stay in character for a reasonable period of time

And/or: Ensemble skills: developing ability to work collaboratively

Incorporate a balance of learning through play and intentional teaching

How will I engage, challenge and support their learning?

Engage: *Read the Grug stories, set up a Grug home/drama corner*

Challenge: *Create new versions of the Grug stories*

Support: scaffold on existing understandings (from what they bring); explicitly teach voice/movement characterisations – with modeling; allow time for creative play

What do we want them to learn?

What do they bring?

Existing understandings/experiences – *class sharing of theatre experiences*

Variety of learning styles – shy/brash, inquisitive etc.

Strategies: drama corner with props/sets allows for individual creative play, masks/puppets provide the one step removed.

How will we know if they got it?

What evidence will enable me to assess the intended learning?

Demonstrate the learning – through role-play activities, through creative individual play with props/costumes

AC: Responding – talk/write/draw about the performance experience (CCT)

Self-assessment - I can....

Peer assessment: Developing performance review skills: I like it when ‘...’ used the props.

So what will we do to get there?

Design the teaching and learning plan.

Is the focus the drama skills, the understanding of text as a dramatic devise, or on group skills?

What is the timeframe – 2/3/4 weeks, what is the pre-performance focus, what is the post-performance focus?

What resources required? (i.e. if setting up a Grug house....)

TEACHING FOR EFFECTIVE LEARNING

Domain 2: the focus is on *2.1 Create safe conditions for rigorous learning:*

Developing democratic relationships

- Ensure that learners listen to each other and feel safe to voice opinions and challenge thinking (students devising a performance, students discussing a performance).
- Structure teamwork where students assume different roles and responsibilities within groups (students presenting a performance, some as actors, some as the scriptwriters, some as technicians, some as audience).
- Model respect by listening attentively to students and acknowledging alternative perspectives (the pathway the students have chosen for the theme of their drama may not be as you imagined but potential for an equally creative outcome).

Building a community of learners

- Value students' experiences, cultures and personal stories, which will help them to develop strong individual and group identity and a sense of belonging (incorporate students' experiences and observations into the script for the performance).
- Embed collaborative activities that model and promote mutual support, respect and trust to facilitate learning (devising a class performance provides a platform for developing group respect and skills).

Negotiate learning

- Progressively move from more prescriptive learning activities to student-led activities (from initially guiding the students through the structure for a drama performance, gradually allow them to write and shape their own performances and scripts).
- Design open-ended tasks with clearly defined criteria that challenge students to show initiative (The structure of a performance provides the framework, but what happens within it is the challenge for students).

Challenge students to achieve high standards with appropriate support

- Encourage students' resilience in using their strengths to tackle new learning, solve problems and 'raise the bar' with their expectations (using peer and group reviewing of the students drama to develop expertise in character portrayals and engaging and sustaining performances).
- Create a learning environment where every student feels driven by challenge rather than threat (the overarching strength of performing arts is that there is no one way of presenting a performance, it is the quality of the presentation not the ideas and themes explored).

Domain 3, the focus is on *Developing Expert Learners.*

Teach students how to learn, explore the construction of knowledge.

- Explicitly teach and articulate strategies for effective collaboration, role taking, listening to and respecting others' points of view, appreciating different contributions and playing their part (all successful components of a drama program!)



LEARNING FRAMEWORKS

THE EARLY YEARS LEARNING FRAMEWORK FOR AUSTRALIA

BELONGING, BEING & BECOMING: Babies, toddlers and three to five year olds

Play based learning

A context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations.

PRE-PERFORMANCE:

OUTCOME 1: Children have strong sense of identity

- Explore different identities and points of view in dramatic play
- Respond to ideas and suggestions from others
- Initiate and join in (creative) play
- Engage in and contribute to shared (creative) play experiences

OUTCOME 2: Children are connected with and contribute to their world

- Cooperate with others and negotiate roles and relationships in dramatic play episodes and group experiences
- Understand ways of contributing through (creative) play and projects

In your drama corner set up a *Grug* house – children to contribute to the set with drawings, *Grug* puppets and props to provide for creative play.

- Reflective question: *what do we need to make our home comfortable?*

Open up a discussion about their roles and responsibilities as an audience, what prior knowledge do they bring?

- Reflective questions – *what does it mean to be an audience and what do you do at the beginning, during and end of a performance?* Create a good audience chart.

OUTCOME 3: Children have a strong sense of wellbeing

- Combine gross and fine motor movement and balance to achieve increasingly complex patterns of activity in dance, creative movement and drama

Babies Make puppets – finger and hand puppets – 3D version of *Grug*, manipulated by adults and children. Use for peek-a-boo game.

Materials: old clean socks, paper bags, cardboard (cereal packets), pop sticks, straws, cello tape, coloured paper.

Toddlers: Mobiles/shadow puppets – paper/cardboard shapes of *Grug* – adult assisted

Support children to consider and talk about how Ted Prior has conveyed movement and emotions for *Grug*, *Cara* and *Snoot* through his illustrations.

OUTCOME 4: Children are confident and involved learners

- Use (creative) play to investigate, imagine and explore ideas
- Apply a wide variety of thinking strategies to engage with creative situations and problem solve

- Rotate the *Grug* stories as the feature story of the week
- If you have one close by, visit the local library for more picture books (*Rainbow Fish* by Marcus Pfister)
- Have a selection of the *Grug* books in the 'drama/reading/home corner, turn it into a 'lending library.'

- Guide children to make observations on how Grug solves problems (i.e. in *Grug and the rainbow*); set up a drama role play focused on solving a problem, i.e. Grug is having a party but his food cupboard is empty – *how/where can he find enough food to feed all his friends?*

OUTCOME 5: Children are effective communicators

- Engage in enjoyable interaction using verbal and non-verbal language
- Use language and representations from creative play, music and to share and project meaning
- View and listen to printed, visual texts and respond with relevant gestures, actions, comments and/or questions
- Use language and engage in dramatic play to imagine and create roles, scripts and ideas
- Use the creative arts such as drama, dance, movement, music and storytelling to express ideas and make meaning
- Use symbols in creative play to represent and make meaning
- Begin to be aware of the relationships between oral, written and dramatic representations

Drama Activity

Facial expressions (non-verbal language) - children explore facial expressions/ body language to different emotions/reactions – happy, sad etc.

Materials: Various size mirrors - on walls at child height or hand held mirrors.
 Dramatic text: Group activity – children to contribute to story scenarios for different adventures for Grug as a base for performance.

PERFORMANCE

OUTCOME 1: Express a wide range of emotions, thoughts and views constructively

As an audience the children will watch and listen to the performers, join in with them when asked and together share the text of the story.

Theatre Etiquette

Talk about the protocols of the theatre given this may be many young children’s very first performance experience

- Ask about their experiences with performance (watching perhaps older siblings in a school concert, going to a concert, i.e. the Wiggles etc.).
- Share the journey with them, talk about –
 - Going into a special ‘theatre’ space.
 - Being an audience. They are an important part of the performance. The actors need them.
 - A performance usually finishes with clapping.

Inquiry questions what is the role of an audience? – to look and listen (for this performance they will be asked to join in – with singing, and movement).

What do they think will happen? – they will be watching ‘actors’ telling the story with puppets, movement and music.

Take photographs of children preparing for the visit to the theatre, in the foyer of the theatre and at the end of the performance when the actors invite all to view the set. Make it into a book or develop a slide show on a wall (or on a computer set up in a central accessible location). Provide opportunities for children/family members to view, interact with and respond to images.

POST-PERFORMANCE

OUTCOME 2: Listen to others' ideas and respect different ways of being and doing

OUTCOME 5: Respond verbally and non-verbally to what they see and hear

Talk/draw/write about the performance of Grug - their first chance to become 'critics'.

Open ended questions - What did you enjoy about the performance, what do you remember, did Grug have a colour that is your favourite, why is it your favourite? What colour did he paint the house and why, what happened when he went to the beach/the snowfields? Who were his friends and how do we know they were his friends?

Further ideas:

OUTCOME 4: Develop an ability to mirror, repeat and practice the actions of others, either immediately or later

- Visual art: Drawing, painting, collage, - children create their own Grug adventure. Add speech bubbles to drawings; Make 3D constructions of Grug with play dough, clay, cardboard, pop sticks etc. Children read the story of their artwork to each other.
- Visual Art: Create a mural /collage of the adventures Grug becomes involved in - talk about the process and the finished work - include printed descriptions. (For culturally/linguistically diverse communities, ensure children's home languages are visible).
- Drama: Role-play aspects of the performance with Grug puppets.
- English/Literacy: Jointly read the Grug series of books.
- Science: see activities for making rainbows/exploring transference of colour.



PRE-PERFORMANCE CURRICULUM

ACTIVITIES FOR YEARS F-2

AUSTRALIAN CURRICULUM: The Arts

Achievement Standards Foundation – Year 2

By the end of Year 2, students use dramatic play to express feelings, ideas and stories. They imagine and create roles and situations and work with others to plan their drama and act out roles and situations in process dramas.

They perform their drama for their peers and comment on the drama they craft and perform. They identify and describe drama within their own experience.

Build on ideas from the Early Years Framework pages 8-10

Inquiry questions

How can I support my students?

- What Grug stories are known?
- How do they imagine transforming a story to the stage?
- What is a puppet?
- Why would artists use puppets?
- What is the role of an audience?
- What skills do I need to make a performance?
- What does it mean to be creative?

Learning Area: Drama

Content Description

Explore role and dramatic action in dramatic play, improvisation and process drama.

Using puppets to present scenes from selection of Grug stories

- Puppets - hand puppets, 3D puppets
- Materials: recycled socks, wool, felt, stockings, newspaper (for Cara), pop sticks, poster card etc.
- Felt board -- Grug, Cara, Snoot, and the objects - bike, paint tin, drum and provide time for the children to manipulate the shapes to tell the stories. Materials: cover board with felt and then cut out characters, shapes, environment (trees, bushes, houses etc.) and move shapes about to tell story.

Engage in imaginary play using the Grug puppet to express ideas, feelings and understandings.

Content Description

Use voice, facial expression, movement and space to imagine and establish role and situation.

To develop understanding of dramatic role play challenge children to create a persona for Grug - ask inquiry questions such as *how old do they think he is; where did he come from, what is his favourite colour?, favourite food?* Build on this to ask clarifying questions on how he would move about, how he would talk - children to demonstrate their responses.

Explore movement and the awareness of their bodies in space through creating a Grug dance, pretending to ride a bike, ride a surfboard, and go skiing.

Experiment with the movement of a snake (Cara); pretend they have quills like Snoot and move around the drama space without touching each other.

Content Description

Present drama that communicates ideas, including stories from their community to an audience.

- Students create dialogues and scripts of their own based on the Grug stories and share their dramatic re-enactment and scenarios
- Students role-play Grug in action.
- Lead students to understand the connections between spoken and written language (see Inquiry question page 11.)
- Create word banks of the specialised theatre vocabulary (**performance literacy**) to construct and communicate understandings of the performance of *Grug* - i.e. use the theatre words of: actor, performance, theatre, lights, sound, set, stage - revisit word bank when reviewing/talking about the performance.
- Creative play e.g. home corner/drama corner - student's construct Grug's house
- Add musical instruments to home/drama corner - encourage children to create a musical performance to share with the group. (*Grug makes music*)

Content Description

Respond to a range of drama and consider where and why people make drama, starting with drama from Australia including drama of Aboriginal and Torres Strait Islander people.

Introduce theatre vocabulary - actor, stage, performance, audience, clapping etc.

Talk about the theatre performances. Consider viewpoints: *Why do people make theatre? What are the titles of people who make theatre, who work in theatres? (From actor/director to front of house/ushers)*

Talk about other performances they may have seen (professional, sibling school concerts etc.)

See page 17 for CCP: *Rainbow serpent* story.

EXPERIENCE PERFORMANCE

Viewing performance helps students understand the language of the theatre. It is part of the holistic approach to increasing student's literacy. They learn to 'read' the gesture and movement of a performer as that actor tells his/her part of the narrative; they also have the opportunity to become immersed in live storytelling and can see action translate into an idea and construct.

THE STRAND: Responding incorporates viewing, responding to, laughing, crying, applauding, expressing, questioning, providing the audience with a range of response and personal reactions such as:

- Empathy
- Enjoyment
- Wonderment
- Curiosity

During the Performance

There will be points in the performance where the audience will be invited to actively participate - the performers will model for the audience movement and action along with the story. The production has been constructed to accommodate young children's natural responses.

PRE-PERFORMANCE

When you arrive in the foyer of the Space Theatre there will be a number of Early Childhood pre-service students from the University of South Australia who will read Grug stories to the children as they wait to go into the theatre.

The audience will have the choice of sitting in the raked seats or on cushions the floor immediately in front of the performance space.

THEATRE ETIQUETTE: see page 9

In the process you will be developing their literacy to incorporate the traditional language of performance – theatre, audience, actors, performance as well as audience protocol.

Cassandra Weddell (Aesthetic experiences for very young children: Educating Young Children: Learning and Teaching in the Early Childhood Years, 2(3) p.40-43, 1996) observed five characteristics of young audiences; the technician, the dramatist, the mystic, the spectator and the narrator. What do you see when you observe your class?

In the theatre

Following the performance the actors will invite the audience to meet Grug and have a guided interaction with some of the props. Allow approximate 10-15 minutes for this interaction. **This is when you can take photographs.** Photographs and video recordings are not permitted during the performance.

POST PERFORMANCE

Responding

Children write/draw their responses to the performance? If first time at the theatre revisit what they offered for their expectations and compare/contrast from the real experience. In this exercise we want to develop the understanding that not everyone has the same response, it can be a mixture of emotional and technical. Consider viewpoints: *How did the performers use their voice? What sort of movements did the performers use? How did you feel watching this performance? What did you like best in the performance, and why? Who made it?* (See creative team and performers page 24-5) Talk about jobs in the theatre.

Revisit Making ideas. Given the coming summer, *Grug goes to the beach* would a good one to follow up.

Examples of knowledge and skills appropriate in Drama at Foundation to Year 2:

<i>Elements of drama</i>	Role, character and relationships
<i>Role</i>	Taking on the point of view of a fictional character and listening and responding in role to others in role
<i>Situation</i>	Establishing a fictional setting and relating to it in role
<i>Voice and movement</i>	Using voice, for example, varying loudness/softness, pace and pitch, and body language for example, using posture, gestures, facial expressions, to create role and situation
<i>Focus</i>	Identifying the main idea of the drama
<i>Audience</i>	Recognising that the purpose of drama is to communicate and share ideas with others.

Example of Unit of Work:

Week 1	Read Grug stories. Unpack the characteristics of Grug and his friends
Week 2	Select one Grug story. Play with what they imagine his voice would be, how he and his friends would move. Creative play in drama room/hall/ cleared classroom space enabling students to demonstrate their own interpretations.
Week 3	Talk about ways of presenting drama. Introduce notion of puppets. <i>What puppets are they familiar with, do they have any of their own.</i> Have a 'bring your puppet' day. Make Grug puppets
Week 4	Set up drama corner as Grug's home. Read <i>The Rainbow Serpent</i> – see page 17.
Week 5	Write scripts for Grug puppet performance
Week 6	Talk about role and responsibility of audience. What is a theatre?
Weeks 6 & 7	Theatre excursion Review writing – if you have had your class Grug performance talk about the theatre experience vs. their own. Set up Science experiment on colour making, page 19. Revisit activities; develop performance if not done already. Make rainbow mural.

DRAMA ASSESSMENT: Areas to consider

Making:

1. Effective use of voice to define role/character
2. Movement to define role/character
3. Ability to sustain character
4. Understanding of dramatic tension
5. Ability to follow a narrative
6. Understanding of dramatic form
(beginning (establishing the story), middle (point of tension) end (resolution))
7. Ability to work as an ensemble

Responding:

1. Knowledge of drama vocabulary
2. Appropriate use of drama vocabulary
3. Ability to recount drama performance
4. Ability to describe point of view of performance

Simple checklist to capture the class ability

Drama	Voice	Movement	Text	Group work
Julie	1	3	2	4
John	3	1	1	1
Jen	4	3	4	3

Stages

1. Early stage
2. Developing
3. Competent
4. Excellent

Video recordings are an excellent device for assessment – for you, for the students to self assess, peer assess, and to share with parents.

ACTIVITY

Establish a Metacognitive learning journal as part of your assessment process. Learners are capable of higher levels of critical thinking and learning when they are aware of their thought processes. Use the journal to encourage and support learners to think about their own learning during, before and after the drama activities. This is particularly important in ensuring that students' understand the cognitive learning in the arts.

Metacognitive Journal

What I learn in drama	How I learn

GENERAL CAPABILITIES



LITERACY

In the Arts, critical literacy skills will enable students to access knowledge, make meaning, express thoughts, emotions and ideas. Viewing performance helps students understand the language of the theatre. It is part of the holistic approach to increasing student's literacy. They learn to 'read' the gesture and movement of a performer as that actor tells his/her part of the narrative; they also have the opportunity to become immersed in live storytelling and can see action translate into an idea and construct.

There are multiple literacy's required for success in the 21st century. At one time "literacy" was considered to be the ability to read and write, and perhaps do math. According to Douglas Kellner, Ph.D. at UCLA "Literacy involves gaining the skills and knowledge to read and interpret the text of the world and to successfully navigate its challenges, conflicts and crises. Literacy is a necessary condition to equip people to participate in the local, national and global economy, culture and polity."

<i>Oral language:</i>	<i>Narratives- child create digital stories created from storyboards, based on new ideas for Grug stories</i>
<i>Storytelling:</i>	<i>Recounts, puppets; Asking and answering questions: About Grug and his friends, their adventures: Discussing and reasoning: review of performance</i>
<i>Vocabulary development:</i>	<i>Learning new words associated with the text</i>
<i>Reading:</i>	<i>Grug books; using a variety of visual literacies – reading the illustrations</i>
<i>Writing:</i>	<i>Making class/individual Grug books</i>



NUMERACY

In the Arts, numeracy will occur naturally as students design, make, create, and evaluate performing arts tasks. In Drama students learn to manage time and space when designing a performance task.

<i>Making patterns:</i>	<i>Looking at Grug's stripes</i>
<i>Colours:</i>	<i>Rainbow</i>
<i>Shape:</i>	<i>3D construction; Grug is like a triangle</i>
<i>Concept of time:</i>	<i>Day vs. night; seasons (going to the beach, going to the snow)</i>



PERSONAL AND SOCIAL CAPABILITIES

Recognise and understand their own emotions, values and strengths, and have a realistic assessment of their own abilities and a well-grounded sense of self-confidence (*self awareness*).

Manage their emotions and behaviour, persevere in overcoming obstacles, set personal and academic goals, and develop self-discipline, resilience, adaptability and initiative (*self management*).

Perceive and understand other people's emotions and viewpoints, show understanding and empathy for others, identify the strengths of team members, define and accept individual and group roles and responsibilities, and be of service to others (*social awareness*).

Form positive relationships manage and influence the emotions and moods of others, cooperate and communicate effectively with others, work in teams, build leadership skills, make decisions, and resolve conflict and resist inappropriate social pressure (*social management*).

Sharing views on the performance/ideas on friendships
Working cooperatively in the development of a Grug performance
Contributing to class discussions



CRITICAL AND CREATIVE THINKING

In the Arts, students are encouraged to engage in high order thinking. Creating a performance from page to stage requires the ability to synthesis the abstract into a concrete entity. By using logic and imagination and by reflecting on how best to tackle issues, tasks and challenges, students will be increasingly able to select from a range of thinking strategies and employ them selectively and spontaneously when developing a performance task.

- Recognise and understand their own emotions, values and strengths, and have a realistic assessment of their own abilities and a well-grounded sense of self-confidence (*self awareness*).
- Manage their emotions and behaviour, persevere in overcoming obstacles, set personal and academic goals, and develop self-discipline, resilience, adaptability and initiative (*self management*).
- Perceive and understand other people's emotions and viewpoints, show understanding and empathy for others, identify the strengths of team members, define and accept individual and group roles and responsibilities, and be of service to others (*social awareness*).
- Form positive relationships, manage and influence the emotions and moods of others, cooperate and communicate effectively with others, work in teams, build leadership skills, make decisions, and resolve conflict and resist inappropriate social pressure (*social management*).

Developing a performance piece based on Grug solving a problem



ETHICAL UNDERSTANDING

Students develop ethical behaviour through exploring:

- The nature of the moral domain and moral concepts such as right, wrong, fair and just: learning to identify matters of moral concern, to explain the contentious nature of moral concepts and to consider whether moral knowledge is the kind of knowledge that can be judged as true or false.
- Reasoned moral decision-making: learning tools that will enable them to engage critically with ethical and moral dilemmas and to reflect on their own and others' points of view.
- Common virtues: learning to identify character traits that may be considered virtuous, to discuss the meanings of traits commonly identified as virtuous and to explain issues involved in relying on characters to inform moral judgement.

Engaging in discussion about the attributes of friendship



INFORMATION AND COMMUNICATION TECHNOLOGY

Students develop ICT competence when they:

- Manage and operate ICT: applying technical knowledge and skills, effectively and appropriately interact with ICT for learning in regard to technical aspects of a *performance narrative*.
- Investigate with ICT: planning and refining information searches: locating and accessing different types of data and information and verifying the integrity of data when investigating questions, topics or problems for *research on theatre styles*.
- Create with ICT: using ICT to generate ideas, plans, processes and products to create solutions to a *performance task*.

Make digital books based on Grug stories

Sequence photographs taken on trip to theatre; make PowerPoint account of trip to theatre

CROSS CURRICULUM PRIORITIES



ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Introduce the children to ATSIHS dreaming stories.

Read: *The Rainbow Serpent*.

Inquiry questions: *What do we learn about Indigenous culture from listening to the story?*

YouTube: www.youtube.com/watch?v=2vh6moD9ZOU



SUSTAINABILITY

1. Grug is from a Burrawang Tree.

Inquiry Questions: Why is it important to look after indigenous plants. What do you need to keep plants healthy?

Read: *Grug and His Garden*



Burrawang palm tree



Grug in the 2013 production of Grug

2. Cara the carpet snake is based on the carpet python that is found in and near Brisbane.

Research the habitats of snakes in Australia. Inquiry question: What does it mean when animals are protected species?

Carpet snakes are extremely variable in colour and pattern. Most specimens are olive green, with pale, dark-edged blotches, stripes or cross-bands. The juveniles are similarly patterned, but often in shades of brown rather than olive green. A row of deep pits can be seen along the lower jaw and many small scales are present on the top of the head. This species can grow to more than 3 m in length. Midbody scale rows 40-65; ventrals 240-310, narrow; subcaudals divided 60-95.

Distribution: This species is widespread and found throughout northern, eastern and southern Australia.

Habitat: Lives in open forests, rainforests, coastal heaths, rural lands, parklands and suburban gardens.

Habits: This snake is active both day and night and can be encountered on the ground, in trees or buildings (particularly chicken pens, barns and attics).

Danger: This species is non-venomous, but tetanus protection is recommended following bites.

Food: Feeds on frogs, lizards, birds, mammals. Cane Toads are sometime taken as prey with fatal consequences for the snake.

Make Cara the carpet snake

For year one and two students demonstrate the Making of a coiled mini rug from wool. See below for Tomboy stitch/French knitting instructions.

Making tomboy stitch (or French knitting)

Materials: empty cardboard roll, four wooden ice-cream sticks, knitting yarn



1) As the image above shows, evenly space the four wooden ice cream sticks around the outside of the empty cardboard roll and sticky tape them on. Note that on one end the sticks go past the edge of the cardboard roll. This is what's used to do the tomboy stitch.

Loop some wool around one of the ice-cream sticks and tie a knot. Loop the wool around again and pull the first loop over the second loop, therefore creating the first stitch.

Move onto the next ice cream stick holder and loop the wool around twice and pull the first loop over the second loop again. Repeat this twice more until you're back to where you started. This will create the base of the tomboy stitch.

Keep going in an anti-clockwise direction if you're right handed or if a left-handed goes the opposite way.

2) Pull the wool across the stick like the image below so the existing stitch is underneath.

3) Then pull the existing loop over the piece of wool as demonstrate below.

4) Keep repeating this around and around the four sticks until you feel there is enough - tie it off and see the results. The knitted lengths can then be coiled around to make a mini mat.

CONNECTING TO OTHER LEARNING AREAS

Science

Australian Curriculum: Science Understanding

Biological sciences: Living things have basic needs, including food and water.

Foundation Year Achievement Standard

By the end of the Foundation year, students describe the properties and behaviour of familiar objects. They suggest how the environment affects them and other living things

See page 13: Sustainability

Science Enquiry Skills – How is a rainbow formed?

Processing and analysing data and information

Task: Children to examine how a rainbow is made

What you'll need:

- A glass of water (about three quarters full)
- White paper
- A sunny day

Instructions

Take the glass of water and paper to a part of the room with sunlight (near a window is good).

Hold the glass of water (being careful not to spill it) above the paper and watch as sunlight passes through the glass of water, refracts (bends) and forms a rainbow of colours on your sheet of paper.

Try holding the glass of water at different heights and angles to see if it has a different effect.

While you normally see a rainbow as an arc of color in the sky, they can also form in other situations. You may have seen a rainbow in a water fountain or in the mist of a waterfall and you can even make your own such as you did in this experiment. Rainbows form in the sky when sunlight refracts (bends) as it passes through raindrops, it acts in the same way when it passes through your glass of water. The sunlight refracts, separating it into the colors red, orange, yellow, green, blue, indigo and violet.

Absorption and Making Rainbow Roses

Place white roses into jars filled with coloured water. The rose petals will absorb the colour of the water over time.

Students to learn the colours of the rainbow: ROYGBIV

Visual Art: Students to make a class rainbow collaged mural

English: Literature

FOUNDATION

Literature and context: *Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences.*

Responding to literature: *Respond to texts identifying favourite stories, authors and illustrators.*

Examining literature: *Identify some features of texts including events and characters and retell events from a text.*

Creating literature: *Retell familiar literary texts through performances*

YEAR 1:

Literature and context: *Discuss how authors create characters using language and images*

Responding to literature: *Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with own experiences.*

Examining literature: *Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts.*

Read: *The Grug stories* by Ted Prior; *Rainbow Fish* by Marcus Pfister

AUTHOR: TED PRIOR

Ted Prior previously worked as a police officer before studying at the National Art School in Sydney. In 1969, he earned a Diploma in Painting. From 1971 to 1974 he taught at the National Art School in Newcastle, before moving to a farm in 1975. Prior's art mediums include drawing, etching, sculpture and assemblage. His works have been displayed in individual and group exhibitions.

As well as an author, Prior has also worked as an animator. In 1979 he started his GRUG series of children's picture books.



Ted Prior Revealed

Q. How would you describe your life in only 8 words?

A. I live creatively and close to nature.

Q. What is your motto or maxim?

A. Keep everything simple.

Q. How would you describe perfect happiness?

A. Every day doing the things that is creative and personally satisfying.

Q. What's your greatest fear?

A. Flying.

Q. If you could be anywhere in the world right now, where would you choose to be?

A. Where I am right now.

Q. With whom in history do you most identify?

A. Rabindranath Tagore.

Q. Which living person do you most admire?

A. The Dalai Lama.

Q. What are your most overused words or phrases?

A. Really!

Q. What do you regret most?

A. Not having learnt to swim properly.

Q. If you could acquire any talent, what would it be?

A. Play the piano.

Q. What is your greatest achievement?

A. Fathering three children.

Q. What's your greatest flaw?

A. Getting too angry sometimes.

Q. What's your best quality?

A. Empathy for others.

Q. If you could be any person or thing, who or what would it be?

A. A white-headed pigeon.

Q. What trait is most noticeable about you?

A. I like solitude.

Q. If you could meet any historical character, who would it be and what would you say to him or her?

A. Ludwig van Beethoven - thanks for making such stirring music.

Q. What is your biggest pet peeve?

A. People who constantly talk about themselves.

Q. What is your favourite occupation, when you're not writing?

A. Planting trees and gardening.

Q. What's your fantasy profession?

A. Being a Buddhist monk.

Q. What 3 personal qualities are most important to you?

A. Truthfulness, compassion and integrity.

Q. If you could eat only one thing for the rest of your days, what would it be?

A. Thick vegetable soup.

On Books and Writing

Q. How did you come to write Grug?

A. Thirty years ago I was living on a small farm in northern New South Wales. I had just started reading stories to my two very young children and thought I would try to create our own imaginary bush animal and write a story about it. I doodled around and came up with Grug.

Ted Prior's Books

There are 33 books which were published between 1979 and 1992 by Hodder & Stoughton, Australia and have now been republished by Simon & Schuster, Australia from the 1st of June, 2009.

The titles in bold form the narrative for the performance.

- **Grug (1979) + (2009)**
- Grug and the Big Red Apple (1979 + (2009))
- **Grug and the Green Paint (1979) + (2009)**
- Grug and his Garden (1979) <http://en.wikipedia.org/wiki/Special:BookSources/0340246189> + (2009)
- Grug in the Playground (1982) + (2009)
- **Grug Meets Snoot (1982) + (2009)**
- **Grug and the Rainbow (1982) + (2009)**
- Grug Learns to Swim (1982) + (2009)
- Grug has a Birthday (1983) + (2009)
- Grug Goes Fishing (1983) + (2009)
- **Grug at the Beach (1983) + (2009)**
- Grug Goes to School (1983) + (2009)
- Grug's Word Book (1984)
- Grug at the Zoo (1985) + (2009)
- **Grug and his Bicycle (1985) + (2009)**
- **Grug at the Snow (1985) + (2009)**
- Grug Plays Soccer (1985) + (2009)
- Grug Plays Cricket (1989) + (2009)
- Grug Learns to Cook (1989) + (2009)
- **Grug and his Music (1989) + (2009)**
- Grug Builds a Car (1989) + (2009)
- Grug Builds a Boat (1992) + (2009)
- Grug and his Kite (1992) + (2009)
- Grug Learns to Dance (1992) + (2009)
- Grug Goes Shopping (1992) + (2009)
- Grug and his Imaginary Friend
- **Grug goes to Hospital**
- Grug learns to Fly
- Grug learns to read
- Grug and the Circus
- Grug and his First Christmas

Ted Prior draws Grug - YouTube

www.youtube.com/watch?v=fpYERbhzi-0

ADDITIONAL RESOURCES FROM THE OFFICIAL GRUG
WEBSITE: WWW.MYGRUG.COM

RESOURCES

Early Years

- Silbury, J: *Games to play with Babies; Games to play with Toddlers*
- Silbury, J: *Brain Games for Babies' Brian Games for Toddlers and Twos*
- Jill Bennet: *Early Years Poems & Rhymes* (Scholastic)
- www.littlebigbookclub.com.au—list of books for different age groups, plus fun activities

Junior Primary

- Schiller, Wendy. 2000. *Thinking through the Arts* Routledge, London
- Wright, Susan, 2003, *Children, meaning-making and the arts*, Pearson Education Australia
- Judith Dunham, *Delivering Authentic Arts Education*, 2nd edition (<http://login.cengage.com>)
- Local libraries - for borrowing, story reading, and holiday activities related to literature.

Drama

dramaresource.com/games/

www.australianbcriculumlessons.com.au/category/arts-lessons/



Aligning *what* and *how* of teaching and learning in the Australian Curriculum

Why is the intended learning and why is it important?

What do we want them to learn?

What do they bring?

What could the intended learning look like at this level?

How will we know if they got it?

What evidence will enable me to assess the intended learning?

How will I engage, challenge and support their learning?

So what will we do to get there?

Design the teaching and learning plan.

CREATIVE TEAM AND CAST

Sam Haren - Director

Sam is a Creative Director of Sandpit, a new company that designs participatory experiences across platforms that transport audiences into a story, fictional universe or artwork. From 2002-2012, he was Artistic Director of The Border Project, and directed/co-directed all of the company's work in this time. His directing credits with The Border Project include I Am Not An Animal with Daniel Koerner (Adelaide Festival 2012), Half-Real (Local Stages, Malthouse Theatre & Melbourne Festival 2011), Escape from Peligro Island (Windmill Theatre & Come Out 2011), Vs Macbeth (Adelaide Festival 2010 & Sydney Theatre Company) Disappearance (iNSPACE 2008), Trouble on Planet Earth (Adelaide Fringe 2008), Highway Rock 'n' Roll Disaster (Adelaide Fringe 2006, iNSPACE 2007, Sydney Theatre Company 2008), Please Go Hop! with Ingrid Voorendt (Adelaide Fringe 2004 & Next Wave 2004), The War (Gorge '03 at the AFCT) and Despoiled Shore Medeamaterial Landscape with Argonauts. For Windmill Theatre, he has directed Plop! and Grug.

He also co-directed Skeleton with Larissa McGowan (Adelaide Festival 2013 & Dance Massive/Malthouse), directed and choreographed Theatrical Trailer for Alien 5 (ADT Ignition 2007 & 2008) and The Game is Not Over (ADT Ignition 2006), The Station/At the Statue of Venus (State Opera SA 2006), Fronteras Americanas (Kultour 2003) and with Steve Mayhew created Super Dimension Fortress One (Remote Telemetry Dialogues 2004). He was one of three international finalists for Rolex's Mentor and Protégé Initiative for a mentorship with Julie Taymor in 2006, travelling to New York to meet with her. Sam was awarded the Dame Ruby Litchfield Scholarship for 2002 and undertook a three-month internship with The Wooster Group in New York, working on their production of To You, The Birdie! He also observed Forced Entertainment's research and development of The Travels in the UK. He has worked with Leigh Warren and Dancers and Australian Dance Theatre as a dramaturg and researcher.

Jonathon Oxlade - Designer

Jonathon studied Illustration and Sculpture at the Queensland College of Art. He has designed sets and costumes for Windmill Theatre, The Queensland Theatre Company, Is This Yours?, Aphids, Circa, Arena Theatre Company, Polyglot, Bell Shakespeare, Polytoxic, Men Of Steel, The Real TV Project, Terrapin Puppet Theatre, The Escapists, The Border Project, LaBoite Theatre. Venues and Festivals including the Sydney Opera House, Melbourne Festival, Adelaide Fringe Festival, The Malthouse, Performance Space and the Queensland Art Gallery. Jonathon has illustrated the Picture Book The Empty City for Hachette Livre/Lothian, the Edie Amelia series by Sophie Lee, was Festival Designer for the 2010 Out of the Box Festival and is currently the Resident Designer at Windmill Theatre. Jonathon received 2005 Matilda Awards; Best Designer for A Christmas Carol and Contribution to Queensland Theatre, and 2009 Matilda Award; Best Designer for Attack of the Attacking Attackers. 2010 Greenroom Award nominated for Goodbye Vaudeville Charlie Mudd for Best Design, 2011 Ruby Award for School Dance Best Performance. Jonathon was nominated for a Helpmann award, Best Scenic Design for School Dance in 2012 and for Pinocchio in 2014. Jonathon was awarded the Lord Mayors Fellowship Grant to attend the Prague Quadriennale of Scenography and Theatre Architecture. Jonathon is also one sixth of the performance group The Escapists.

Chris Petridis - Lighting Designer

Chris is a lighting and video designer from Adelaide. Following his completion of the Technical Production course at the Adelaide Centre of the Arts, Chris has continued to develop his experience across theatre, dance, and other live events in Australia and internationally.

Chris has worked with Windmill Theatre's Big Bad Wolf and The Story Thieves, State Theatre Company of South Australia on The Kreutzer Sonata, Maggie Stone and Little Bird. Chris has completed designs for Slingsby Theatre Company's The Mouse, The Bird and The Sausage; Torque Show's MALMÖ, The Border Project's Half Real, Ludwig's Fleck and Flecker, five.point.one's Muff and a multimedia performance project for Country Arts SA called If There Was A Colour Darker Than Black I'd Wear It. Chris has also worked in association with Geoff Cobham on a number of projects including creating the visual aesthetic for Force

Majeure's Never Did Me Any Harm using light and video. Chris will continue to explore the synthesis of light and video wherever possible.

DJ TR!P - Composer

DJ TR!P is a multi-award winning producer, composer and performer of electronic music. Over the past 15 years he has built an impressive repertoire of live compositions for his club sets, a variety of high profile contemporary theatre, dance and film productions, as well as for festival openings, launches and major cultural events. As a Live Performing Act and DJ he has played at numerous national and international venues, festivals and events including The New Victory Theater (42nd St, New York), Pittsburgh International Children's Festival, The Tank (New York), State Theater (New Jersey), Super Deluxe (Tokyo), Game On (from the Barbican Art Gallery), MONA FOMA, Adelaide's New Years Eve's Fireworks Countdown, The Famous Spielgeltent, Ten Days On The Island, Sydney Opera House, WOMADelaide, Adelaide Festival, Big Day Out, ACMI, Federation Square (New Years Eve), Brisbane Powerhouse, Falls Festival, Brisbane Festival, Next Wave, This Is Not Art, Electro Fringe, Adelaide Fringe, Opening Fringe Parade and Fringe Club, Adelaide Cabaret Festival, Come Out Festival, Melbourne Ring Cycle and Festival, Kumuwuki / Big Wave and the Australasian Computer Music Conference. As a soundtrack composer he has written for companies including the ABC, Tanja Liedtke, State Theatre of SA, Sydney Theatre Co., Vitalstatistix, Federation Square, Insite Arts, The Australian Choreographic Centre, Brink Productions, Australian Dance Theatre (Ignition Series), The Border Project, Aphids, Blood Policy, Windmill, Adelaide Fringe, Come Out, Stone/Castro, Tasdance, Closer Productions, Restless Dance Theatre, Urban Myth and Kurruru Youth Performing Arts.

DJ TR!P's scores for Theatre, Film and Dance have been seen and heard in national cinemas, on board Qantas' international flights, DVD and in various international venues and film festivals. Film Festivals include the Brooklyn International Film Festival, Edinburgh International Film Festival, Citemor International Festival in Portugal, Galeria Zé dos Bois in Portugal, Montreal Film Festival, Sheffield Doc/Fest, Amsterdam's Cinedans Festival, Dance Week Festival and Dokukino Croatia, MONA FOMA, Sydney Film Festival, Melbourne International Film Festival, Reel Dance International Dance On Screen Festival, Brisbane International Film Festival, Revelations Film Festival, Adelaide Film Festival and ACMI. Also his Theatre, Dance and Film Scores have toured to countries such as the United States of America, Canada, Israel, United Kingdom, Germany, New Zealand, Russia, Italy, Portugal and Australia. Over the years DJ TR!P has been awarded various accolades for his collaborations as The New Pollutants and solo performances including the SAYAB's Education and Arts Ministers Award in 2006, SAMIA's for Most Popular Electronic/Dance Act in 2004, dB Magazine's Reader Awards for Best DJ in 2004 and 2003, dB Magazine Reader Awards - Most Popular Dance Act in 2003, Pacific Circle Of Music Showcase and Award at FOX Studios in 2000 and SAMIA's Most Popular DJ in 1998.

Nathan O'Keefe - Performer

Nathan graduated from the Centre for the Performing Arts (now AC Arts) in 2002. His recent acting credits include The Comedy of Errors, Hedda Gabler, The Importance of Being Earnest and the title role of Pinocchio (Windmill Theatre/State Theatre Company/Malthouse Theatre, 2012 and Sydney Theatre Company 2014). In 2015, Nathan will travel to New York for a US premiere season of Pinocchio at The New Victory Theater. Other credits include Talk to me Like the Rain and Let Me Listen, Hot Fudge, Ghosts, King Lear, The Complete Works of William Shakespeare (Abridged) and Three Sisters (State Theatre Company), Thursday, The Hypochondriac and Harbinger (Brink Productions), this uncharted hour (Brink Productions/State Theatre Company), Man Covets Bird (Slingsby), I Am Not An Animal (The Border Project), Mr McGee & the Biting Flea, Emily Loves to Bounce and Me & My Shadow (Patch Theatre Company), Plop! season in New York and Grug (Windmill Theatre), Checklist for an Armed Robber and Ruby Bruise (Vitalstatistix), Assassins (Flying Penguin Productions) and many others. Film and TV credits include Alexandra's Project, The Thing About Dolphins, All Saints and various commercials, films, short films and radio plays.

Nathan won the Adelaide Theatre Guide's 'Curtain Call' Best Professional Actor award in 2007 for his role in ThelmaGen's Norway. Today. He also won the Adelaide Critics Circle Individual Award for his body of work throughout 2010.

Ellen Steele - Performer

Ellen graduated from Flinders Drama Centre in 2006. Since graduating she has worked extensively in theatre throughout Australia and overseas, with companies including the State Theatre Company of South Australia (Holding the Man, Maestro), Vitalstatistix (Love, Ruby Bruise), Slingsby (Wolf), The Border Project (I Am Not An Animal, I, Animal), Windmill Theatre (Grug, Girl Asleep) and Patch Theatre Company (Mr McGee and the Biting Flea and Cranky Bear). Ellen is also a founding member of independent theatre company isthisyours? whose productions include Nathalie Ribout, Make Me Honest, Make Me Wedding Cake, Best We Forget and You Wanna Talk About It.

Jude Henshall - Performer

For Windmill, Jude's theatre credits include The Wizard of Oz, Grug, Escape from Peligro Island, Pinocchio, School Dance and Girl Asleep. The Comedy of Errors for Bell Shakespeare and The Smile Off Your Face for Ontroend Goed. For State Theatre South Australia, The Misanthrope, Metro Street, Attempts on her Life, and The Real Thing. For The Border Project, Disappearance, Highway Rock 'n' Roll Disaster, Trouble on Planet Earth, I, Animal and I Am Not An Animal. For isthisyours?, Nathalie Ribout and Best We Forget. Film and television credits include Sunshine and Oranges, The Swimming Lesson, Yuri Shima, Wire Through the Heart and Rainshadow. In 2010 Jude received a Helpmann Award nomination for Best Supporting Actress in a Musical for Windmill's Wizard of Oz. Other awards include 2009 Adelaide Advertiser's Best Performance, 2008 Adelaide Critics Circle Emerging Artist and 2007 SA Short Screen Best Performance. Jude is an associate member of The Border Project and a founding member of isthisyours?

CREW:

Stephanie Fisher: Stage Manager

Stephanie has extensive experience as a Stage Manager working on numerous productions for the State Theatre Company of SA, the Adelaide Festival Centre, Windmill, Slingsby, Patch Theatre and a variety of festivals and events. Stephanie was the Production and Props Coordinator at State Theatre Company of SA during 2011 and 2012. Stephanie is also a designer and builder of props, puppets and unique costume pieces. Her recent creations include the two giant Fairy Elf puppets for the 2013 Credit Union Christmas Pageant, the new Haigh's Easter Bilby mascot, special FX props on the feature film The Babadook and the rabbit puppet and wolf tails for Windmill's Big Bad Wolf.