

Monkey Baa

**Teacher Resource
Materials**

Tim Winton's

The Bugalugs Bum Thief

*Adapted for the stage by
Monkey Baa*

**Learning experiences
for students from
Early Stage 1 to Stage 2**

Vision

To be recognised nationally and internationally as a leader in the creation of meaningful and innovative theatre for young people, and to engage young audiences through the telling of Australian stories that entertain, inspire and encourage a greater understanding of the world and their place in it.

Monkey Baa

Theatre for Young People Ltd

Monkey Baa was established in 1997 by three actors, Tim McGarry, Sandie Eldridge and Eva Di Cesare. Based in Sydney, the company has achieved critical acclaim for its work and today enjoys a national reputation for producing dynamic and innovative theatre programs for young people, their families, teachers and communities throughout Australia and internationally. Monkey Baa's relationship with its audience is distinctive and many young people (including some from isolated areas) have the advantage of sharing the skills of Monkey Baa's creative team in comprehensive and inventive workshop programs.

Monkey Baa has adapted, produced and toured Tim Winton's **The Bugalugs Bum Thief**, Gillian Rubinstein's **The Fairy's Wings**, Morris Gleitzman's **Worry Warts**, Andrew Daddo's **Sprung!** Stephen Michael King's **Milli, Jack and the Dancing Cat**, Susanne Gervay's **I Am Jack**, Sonya Hartnett's **Thursday's Child** and Jackie French's **Hitler's Daughter**. The script for **Hitler's Daughter** was published by Currency Press and the production received the **2007 Helpmann Award for Best Children's Presentation**. The Company also received the **2010 Helpmann Award for Best Presentation for Children** for **Thursday's Child**.

2011 has been a busy year for Monkey Baa with the showcase of their highly successful production of **Hitler's Daughter** at International Performing Arts for Youth (**IPAY**) in Florida, USA. The company toured **Emily Eyefinger** and **I am Jack** and is in the process of creatively developing a theatrical script based on Elizabeth Fensham's **Goodbye Jamie Boyd**.

Goodbye Jamie Boyd will premiere in July 2012 in collaboration with Buzz Dance WA.

Tim Winton's **The Bugalugs Bum Thief** will tour extensively in 2012 to 43 venues nationally.

For more information about Monkey Baa please visit www.monkeybaa.com.au

The Bugalugs Bum Thief

Based on the popular book by Tim Winton

The Bugalugs Bum Thief is a 55 minute fast paced, highly stylized musical comedy farce. It's a delightfully silly show with 3 energetic actors playing 11 characters and singing 5 catchy songs.

The story.....

Skeeta Anderson's got a problem. He's woken up without his bum. I don't know if you've ever thought about it but a bum is a very important part of the anatomy. Skeeta soon realizes that he's not the only one without a bum.

All 496 citizens of Bugalugs are BUMLESS!!

SO Skeeta sets out with his best friends Mick Misery and Billy Marbles to find the culprit of the crime.

On the way we meet a colourful cast of characters including Skeeta's Mum and Dad, Miserable Mrs Misery, Mavis Marbles, Constable Coma and the school teacher Mr Wally, who runs an audience participation session inviting young people from the audience to come up and tell their news.

But then great news. Skeeta finds all the bums.

But then bad news. Everyone's too embarrassed to take their own bums back.

Fat people take the skinny ones, skinny people take the fat ones. Bald people take hairy ones and you can see where I'm going.....

Eventually of course there's a happy ending and Bugalugs returns to normal and we have the finale song, "If you haven't got a bum".

As one teacher has said... It's an engaging show that totally captures the children's imaginations.

Education Resources

A set of Education Resource materials has been developed to enhance attendance at this wonderful production. The materials include *pre-performance* and *post-performance* activities, focusing on the integration of creative arts in the classroom. The materials are designed to prepare students, engage and extend their thinking in regard to the performance and connect to a broader range of curriculum areas.

The teacher notes target students from Early Stage 1 to Stage 2. Specific adaptation suggestions have been made in the notes to tailor the activities for different age groups. Focusing primarily on engaging students in the production and story via the creative arts (drama, dance, music and visual art), activities are presented in a step-by-step format allowing teachers with minimal or no experience in the arts to implement them successfully.

The key areas addressed within the production include:

- mystery
- comedy
- characterisation

Technical aspects of the production are addressed with a particular emphasis on costuming and set design.

While all activities provide specific detail, minor adaptations should be made depending on the specific cohort, their experience in the Arts as well as any expectation for 'product' and depth of discussion. In addition, suggested classroom management strategies for doing drama in the classroom have been included to assist with the implementation of the creative arts activities in this resource kit.

Classroom Management Suggestions for Drama

Drama in the classroom can be used to support learning in a variety of key learning areas by giving students the opportunity to explore ideas and issues in a meaningful and realistic manner. Drama has been considered to assist with the development of self-esteem, communication skills, problem-solving abilities and in the development of focus and team building through fun activities.

Incorporating drama in a primary school classroom presents a number of challenges for teachers, but reaps many rewards for all involved when attempted. The following suggestions are designed to provide some food for thought in relation to doing drama in the classroom and are intended as a guideline only.

When doing drama in the classroom ensure:

- a clear work space is available for the drama activity. If desks can not be moved in the classroom, try to use the hall or outside open area.
- you talk to the students about the creation of a 'safe space'. In this space students don't laugh at each other, but support and encourage (forming a circle at the beginning and end of a session or sitting with eyes closed are simple ways to focus students for a drama session)
- incorporate a reflection session at the end of every drama activity. This allows the students to consider what has been done and take more meaning away from the activity than it just being fun (which it will be!)
- be firm with the students. If a student does not follow instructions, they should be removed from the activity. This will allow the other students to see that you as the teacher are assisting in maintaining the safe space for them to work.
- always begin every drama session with a warm-up. This could include a focus activity, drama game or pure physical warm-up. There are good books and websites available with suggestions of warm-up activities and drama games.
- don't be afraid to participate in the activities yourself. The students like to see you as the teacher taking a role in an activity. This can also allow you to help any improvisations or role plays flow and move forward more easily. (Dorothy Heathcote's work on Mantle of the Expert and Teacher in Role discusses this in more detail)

Monkey Baa

The Bugalugs Bum Thief

Based on the popular book by Tim Winton

Adapted for the stage by Monkey Baa Theatre for Young People

Activities for Early Stage 1, Stage 1 and Stage 2 Students

These activities provide suggestions only and teachers are strongly encouraged to adapt or alter suggestions to suit their schools and individual classrooms. Each group of activities should be completed together, however the order of activities within the notes can be altered. If activities are designed for specific ages, this will be mentioned. If no reference to a stage is given, the activity is suitable for all students.

Pre Performance

Introduction to 'The Bugalugs Bum Thief'

Topic/Theme	Learning Experiences	Curriculum Area
Introduction to 'The Bugalugs Bum Thief'	<p><i>If students have not read <i>The Bugalugs Bum Thief</i></i></p> <ol style="list-style-type: none"> 1. Discuss the title 'The Bugalugs Bum Thief'. Brainstorm what the play may be about. 2. Compile a list of ideas to be used later for comparison post-performance. 	Drama
	<p><i>If students have read <i>The Bugalugs Bum Thief</i></i></p> <ol style="list-style-type: none"> 1. Discuss with students the common elements across her stories they believe would be important for including in a theatre production. 2. Consider challenges e.g. how do you costume a show to indicate missing bottoms, how would you incorporate songs 	English
	<p><i>For UPPER STAGE 1/STAGE 2 groups</i></p> <ol style="list-style-type: none"> 4. Look at examples of play scripts and consider how <i>The Bugalugs Bum Thief</i> may be represented as a script. What information may need to be omitted and how might this impact on the overall understanding of the story?. (<i>These can be referred back to later</i>). 	

Introduction to Performance (Drama)

Topic/Theme	Learning Experiences	Curriculum Area
Introduction to performance	<ol style="list-style-type: none"> 1. Elicit from students their past experiences of theatre performances. Discuss expectations in relation to being an audience member in this style of professional performance. 2. Brainstorm with students the differences between 'drama' they would do in their classroom and the 'drama' that is viewed as theatre performance. Also consider the difference to what they think theatre performance is versus the television they may watch at home. 3. Discuss the link between theatre and storytelling – that live theatre provides another medium for telling a story. Brainstorm other ways that stories can be told (books, radio, television, face to face etc) 	Theatre Storytelling

Post Performance

Evaluation & Response

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
Evaluation & Response	<p><i>EARLY STAGE 1/STAGE 1</i></p> <ol style="list-style-type: none"> 1. Students discuss response to the performance considering themes, issues and personal impact. 2. Students to create a publicity poster for the performance (individual or class). They should be encouraged to include the aspects they feel were most successful or that they enjoyed. 3. These can be published in the classroom or school newsletter. Students can also submit their publicity posters through the 'Your Say' section (www.monkeybaa.com.au) 	Drama English
	<p><i>UPPER STAGE 1/STAGE 2</i></p> <ol style="list-style-type: none"> 1. Students discuss response to the performance considering themes, issues and personal impact. 2. Students to write a review of the performance with language and structure appropriate to publishing in a newspaper. It would be important to discuss the style of writing appropriate for newspapers and provide students with some examples of theatre reviews as a model for their work. 3. Publish the written reviews. Consider placing best reviews in the school newsletter or submitting them to the local paper. Students could also submit their reviews on the Monkey Baa website (www.monkeybaa.com.au) in the 'Your Say' section 	

Visual Response to Performance

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>
Visual Response to Performance	<ol style="list-style-type: none"> 1. Students to discuss the overall feel or mood of the play. Elicit the shapes/lines and colours that come to mind for the students in response to the performance. It is important to encourage reflection on the choices that students are making ensuring that their personal visual response has meaning. 2. Each student is to be given a square of paper and to create an individual piece focusing only on line, shape and colour as their personal visual response to the performance. Multimedia can also be included 3. All squares can be brought together into a classroom piece of artwork 	Visual Arts Drama

Mystery: Understanding the Story

Topic/Theme	Learning Experiences	Curriculum Area
<p>Mystery: Understanding the story</p>	<p>1. Discuss what a ‘mystery’ is. How is that different to other stories e.g. Fairy tale 2. Identify key roles in a mystery e.g. detective character, police character, thief, victims etc 3. Students to select/be allocated one of the characters from ‘Bugalugs Bum Thief’ associated with each identified role in a mystery. They will use these characters for the following interview activities – the interview is to focus on the mystery of the missing ‘bums’ and Skeeta’s detective work to find them.</p> <p>Early Stage 1 - Interview The interview could be done using a ‘Teacher-in-Role’ where the teacher becomes the character and the students are the interviewers. Questions could be pre-discussed and recorded to assist student memory. If experience allows, some students could opt to take on the character role in a ‘hot-seat’ scenario where they are questioned by their peers.</p> <p>Upper Stage 1/Stage 2 Conduct the interview as a ‘hot-seating’ activity where students sit in a circle and the ‘character’ is placed on a chair in the middle. Students then ask questions and the ‘character’ responds. The questions could be pre-discussed or left to the moment depending on the experience and interest of the students.</p> <hr/> <p><i>All students are to now take on the role of a journalist and use the comments from their interviews to create a newspaper article reporting on the Mystery of The Bugalugs Bum Thief. They could report from part way through the story or reflect on the whole mystery.</i></p> <p>Early Stage 1/Stage 1 – Newspaper development Work with the students as a class to model the creation of a newspaper article. Focus on the key characters, layout and the facts to be included. This could work well utilising an interactive whiteboard. Draw on the points of view raised in their interviews to ‘report’ on the incident using quotes rather than just retelling the story.</p> <p>Upper Stage 1/Stage 2 Students are to work in pairs to develop a newspaper article related to their interviews. These can be collated into a ‘Bugalugs Bum Thief newspaper or archive’ or displayed in the room. NB See notes above regarding importance of ‘quotes’ and not just retelling the article</p> <p>Extension Activities Each pair is to split up into the interviewee and a television reporter. The interviewee could be <i>a character from The Bugalugs Bum Thief</i> or an ‘expert’ brought in to be interviewed on live television in relation to the detail in newspaper article. Students should be encouraged to write the questions, however, the answers should be improvised based on the information written in their article. The interviewee should also expand on the detail where appropriate. NB If time allows, students could switch roles so all students have a chance at being both roles.</p>	<p>English</p> <p>Drama</p>

Theatre Design

Topic/Theme	Learning Experiences	Curriculum Area
Theatre & Costume Design	<p>Upper Stage 1/Stage 2 Discuss with students the technical elements in the production. Focus in particular on costuming and set design. Students are to select either costuming or set design to complete the following task. 1. Discuss with students the set/costuming used for the performance of 'The Bugalugs Bum Thief'. Referring to the story, record ideas regarding important aspects of set/costume design e.g. Realistic space for actors to work in, appropriate design for storyline, managing unique costumes, suitable for space available. 2. Students to select a favourite scene from the performance. They need to consider any special or unusual effects required for that scene. Students are to design a set/costumes for the selected scene. (<i>Encourage students to create their own and not reproduce the set/costumes from the production</i>). 3. Students to make a model (using an open box as the theatre) for their designed set or provide drawings/picture of the costumes (using pieces of material works well). Students should explain their design/costumes to the class justifying their choices and describing how they have overcome issues within the selected scene (<i>this can be a small group activity for older students and a teacher-directed activity for younger</i>).</p>	<p>Theatre</p> <p>Drama</p> <p>Visual Arts</p> <p>Science & Technology (Design)</p>

CHARACTERISATION AND CHARACTER DEVELOPMENT

The Bugalugs Bum Thief showcases a number of unique characters. The following activities provide various opportunities to explore character development as well as how comedy is used in the production.

Topic/Theme	Learning Experiences	Curriculum Area
Frozen Characters	<p>1. Establish a 'safe space' where the following activities will take place. Ensure all students understand the importance of respecting all interpretations by their peers during these activities.</p> <p>2. Conduct physical warm-up with students. (<i>Refer 'Classroom Management Strategies' at the beginning of these notes</i>).</p> <p>3. Ask students to move freely around allocated space. When teacher calls out the name of a character or moment, students are to freeze in a position they feel embodies that character or moment for them from The Bugalugs Bum Thief. Emphasise the importance of exploring the physical characteristics of each – how would their hands be held, arms, face etc</p> <p>E.g. Characters: Skeeta, Mick, Billy, Mr Wally, Constable Coma, Blue Murphy, Mavis</p> <p>Moments: Discovering bum is missing, Waking Constable Coma, Finding bums, Confronting Blue Murphy etc</p>	Drama
Own character development	<p>Upper Stage 1/Stage 2</p> <p>1. Discuss the scene where the residents of Bugalugs were reconnected with their stolen 'bums'. Explain to the students they are to each take on the role of a character not revealed in the production. Students are to work through the following:</p> <p>a) Come up with a character name (consider comic connections and alliteration e.g. Constable Coma always falling asleep)</p> <p>b) How would the character walk with and without a bum.</p> <p>c) Consider their personality - are they happy, sad, how old, what do they do?</p> <p>2. Students should be given an opportunity to move around an allocated space exploring how their character moves and interacts with the other residents of Bugalugs. Having the students greet each other and introduce themselves would be beneficial.</p> <p>Extension</p> <p>Each student is to develop a monologue for their character. They could choose to do their monologue as the moment they found their bum was stolen, or the moment they were reunited. Monologues could be written, spoken and/or recorded</p>	Drama English

Own character – scene creation	<p>1. In small groups, the class is to use the characters they created previously and build the scene where the residents go to retrieve their bums from Blue Murphy. This can be approached in a number of ways depending on the experience of the students.</p> <p>a) Teacher in Role (Constable Coma) – lead the action and guide the students to arrive at the venue, look through the bums interacting with each other in character and eventually find the bum they will leave with.</p> <p>b) Small groups – discuss the scene and have the students improvise. Some planning could take place if desired to assist in shaping the action</p> <p>3. Students should be guided to reflect on the scenes and characters. Did the characters interact effectively? Were they realistic based on what the students knew of Bugalugs from the production and book? Did they select their own bums? Why or why not?</p>	Drama
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NB The first section of this activity can be skipped if students have had prior experience with soundscapes

Topic/Theme	Learning Experiences	Curriculum Area
Soundscape development	<p>Introduction to Soundscapes</p> <p>1. Elicit the different parts of the body/clothes that could be used to create sound e.g. clapping, hands on legs, voice, rustling clothes etc</p> <p>2. Play a consistent beat e.g. tapping legs. Students should join in and follow teacher maintaining the same beat. Once the rhythm is established, a selected student to choose a different body part and shift the beat to that part of the body. The teacher should ask individual students to move to the new body part (aiming for about 1/3 of the class). This process should be repeated again with another 1/3 of the class joining in with the second students elected body part.</p> <p><i>NB What should result from this process is 3 different body parts playing a consistent beat together.</i></p> <p>3. Reflect on the three different body parts – did they sound different? Which were higher or lower? Was there a hollow sound or bright sound?</p>	<p>Music</p> <p>Drama</p>

	<p>4. Students make a musical instrument with their bodies (groups of 3-4). The students should:</p> <ul style="list-style-type: none"> • all be involved in the instrument • arrange their bodies in an interesting way • connect students i.e. students can tap another's arm and make a vocal sound as well. • construct the instrument so it is progressive (like a factory line), where the sounds build like a chain reaction. • Include sounds of varying tone, are contrasting and have varied pitch <p><i>NB Modelling an example with a small group would help understanding e.g. Student 1 stands straight and says 'Toot, toot' with hands face up in front, Student 2 slaps S1's hands crouches down and says 'beep', After the slap, Student 3 joins in with the 'beep', bends sideward and taps their knee etc</i></p> <p>5. Time should be given for all groups to practice and perform their instruments to the rest of the class.</p>	
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Topic/Theme	Learning Experiences	Curriculum Area
Frozen Tableaux and Soundscape connection	<ol style="list-style-type: none"> 1. Place students in groups and ask them to discuss the role that sound and sound effects played in the production e.g. <i>climax, mood, atmosphere, comic interlude</i>. 2. Students to brainstorm the different 'sounds' they remember from the production. Discuss the way these may have been created. Students could attempt to recreate some of the sound effects using their bodies and easily locatable materials. 3. Students to work in tableaux groups (Early Stage 1/Stage 1 – as a whole class) and select a key moment/event that relied on the use of sound. They should draw on initial character development from the previous activity. The students should decide and record answers to the following: <ul style="list-style-type: none"> • How would they break down their 'moment' into 3 key images. • What is the key message (focus) in each image they wish to share • What mood do they wish to create e.g. happy, tense, excited, relieved 4. Discuss with the students they key elements of drama (dramatic tension, contrast, symbol, time, space, focus and mood). How might they use these to shape the action they are portraying and its meaning. 5. Model the development of a tableaux image – it is helpful to use a scenario unrelated to the play as practise e.g. birthday. Place students varying positions to create a different focus point. Ask for suggestions from the students as to how the mood and focus could change. <p><i>NB If students have not created tableaux images previously, explain they are like a 'living' picture. Emphasise the important of level and focus when developing the images.</i></p> <p>6. Students to work on their series of frozen tableaux.</p> <p>NB This activity could culminate at this point if desired. Students should be the audience and close their</p>	

	<p>eyes as those performing the tableaux shift between – this provides the ‘photo’ quality that works well.</p> <p><i>Soundscape Development</i></p> <p>7. Students to develop a soundscape to accompany their frozen images. This soundscape could include scripted voice as well as sound effects. A variety of percussion instruments could be used (when available); students should also be encouraged to be exploratory with their use of sound including body percussion and the adaptation of everyday items. Each piece should be recorded (where possible) and be no more than 5-10 seconds long. The aim is for the sounds to bring the frozen image alive for those looking at it.</p> <p><i>NB The soundscape should go for approximately 5-10 seconds and include an introduction, building to a climax and resolution. Upper Stage 1/Stage 2 to do independently, younger students to be guided by teacher in whole class activity</i></p> <p>8. In their groups, students to ‘perform’ their frozen images (tableaux) for the class.</p> <p>9. At the conclusion of all performances, students should reflect on the differences between interpretations and what this means for performance more generally.</p>	
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Topic/Theme	Learning Experiences	Curriculum Area
<p>Scene re-creation – comedy links</p>	<p><i>Upper Stage 1/Stage 2 only</i></p> <p>1. Students to discuss the term ‘Comedy’. Elicit examples of comic behaviour/language as presented in the play. It is important to emphasise what it was about these behaviours/language that made them comic and what the impact may have been if the comic techniques were not used.</p> <p>NB Students could be encouraged to physically explore the ways the actor in Bugalugs physicalised their characters to make them comic characters.</p> <p><i>The following can be done in small groups or as a whole class</i></p> <p>2. Students to select a scene/moment from the performance.</p> <p><i>NB The students could all be allocated one scene for this activity if preferred – the scene where Skeeta goes to collect Constable Coma would be effective</i></p> <p>3. In small groups students to consider the scene/moment focusing on the key character relationships, plot, importance to play as whole, comic techniques, relationships evident within the scene and the emotions the characters exhibit.</p> <p><i>NB Depending on time, space and teacher intent, students could work on staging and performing their scene for the class (this is not critical to the activity, but would allow students a deeper understanding of the scene they are working with).</i></p> <p>4. Students are to consider the role of comedy in the scene and how each character contributes. Students to select/be allocated one of the characters in the scene to focus on.</p> <p>5. In their groups, students are to re-recreate the scene eliminating the comic elements of the scene. It will be important to focus on the understanding of the scene and emotional response of the audience – what does</p>	<p>English</p> <p>Drama</p>

	<p>the altering of comedy mean for the general storyline in the scene, the emphasis displayed and the existing or supposed relationships.</p> <p>6. Students to be encouraged to perform or discuss their newly altered scenes and what it meant for their understanding of the character and the plot.</p>	
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