



# BOATS

*Applause Series* CURRICULUM GUIDE  
CIVIC CENTER OF GREATER DES MOINES

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May 14-17, 2013



## Dear Teachers,

Thank you for joining us for the Applause Series presentation of *Boats*, brought to us by Australia's innovative Terrapin Puppet Theatre. At its heart, *Boats* is a testament to the power of stories and creativity. This tale — about two sailor friends out to seek adventure — has become a favorite of audiences of all ages. Through ingenious transformations of everyday items, the performers conjure the world of the sea and a remarkable cast of characters. We hope you and your students will find as much delight in this sweet story of friendship — and love — as we have, and that it will serve to kindle your students' own imaginations.

We thank you for sharing this special experience with your students and hope that this study guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to "pick and choose" material and ideas from the study guide to meet your class's unique needs.

See you at the theater,

Civic Center Education Team

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This study guide was compiled and written by Yvette Zarod Hermann; edited by Karoline Myers. Partially adapted from "Boats: Teacher's Resource Kit" from Terrapin Puppet Theatre.

# ABOUT THE CIVIC CENTER



The Civic Center of Greater Des Moines is a cultural landmark of central Iowa and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities. The Civic Center has achieved a national reputation for excellence as a performing arts center and belongs to several national organizations, including The Broadway League, the Independent Presenters Network, International Performing Arts for Youth, and Theater for Young Audiences/USA.

Five performing arts series currently comprise the season— the Willis Broadway Series, Prairie Meadows Temple Theater Series, Wellmark Blue Cross and Blue Shield Family Series, the Dance Series, and the Applause Series. The Civic Center is also the performance home for the Des Moines Symphony and Stage West.

The Civic Center is a private, nonprofit organization and is an important part of central Iowa's cultural community. Through its education programs, the Civic Center strives to engage patrons in arts experiences that extend beyond the stage. Master classes bring professional and local artists together to share their art form and craft, while pre-performance lectures and post-performance Q&A sessions with company members offer ticket holders the opportunity to explore each show as a living, evolving piece of art.

Through the Applause Series— curriculum-connected performances for school audiences— students are encouraged to discover the rich, diverse world of performing arts. During the 2012-2013 season, the Civic Center will welcome more than 45,000 students and educators to 14 professional productions for young audiences.

**Want an inside look? Request a tour.**

Group tours can be arranged for performance and non-performance dates for groups grades 3 and above.

Call 515-246-2355 or visit [CivicCenter.org/education](http://CivicCenter.org/education) to check on availability or book your visit.

## DID YOU KNOW?

More than 250,000 patrons visit the Civic Center each year.

The Civic Center opened in 1979.

The Civic Center has three theater spaces:

- *Main Hall, 2744 seats*
- *Stoner Studio, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Main Hall.

Nollen Plaza, situated just west of the Civic Center, is a park and amphitheater that is also part of the Civic Center complex. The space features the Crusoe Umbrella sculpture.

The Applause Series started in 1996. You are joining us for our 17th season of school performances.

# GOING TO THE THEATER . . .



## YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Lively bands, musicians, and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- \* What kind of live performance is this (a play, a dance, a concert, etc.)?
- \* What is the mood of the performance? Is the subject matter serious or lighthearted?
- \* What is the mood of the performers? Are they happy and smiling or somber and reserved?
- \* Are the performers encouraging the audience to clap to the music or move to the beat?
- \* Are there natural breaks in the performance where applause seems appropriate?

### A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

## THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- \* Leave all food, drinks, and chewing gum at school or on the bus.
- \* Cameras, recording devices, and personal listening devices are not permitted in the theater.
- \* Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- \* Do not text during the performance.
- \* Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- \* When the house lights dim, the performance is about to begin. Please stop talking at this time.
- \* **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- \* Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- \* Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- \* Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.



# CIVIC CENTER FIELD TRIP INFORMATION FOR TEACHERS



**Thank you for choosing the Applause Series at the Civic Center of Greater Des Moines. Below are tips for organizing a safe and successful field trip to the Civic Center.**

## ORGANIZING YOUR FIELD TRIP

- \* Please include all students, teachers, and chaperones in your ticket request.
- \* After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- \* Payment policies and options are located at the top of the invoice. **Payment (or a purchase order) for your reservation is due four weeks** prior to the date of the performance.
- \* The Civic Center reserves the right to cancel unpaid reservations after the payment due date.
- \* Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- \* Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Civic Center, and be seated in the theater.
- \* Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- \* All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

## DIRECTIONS AND PARKING

- \* Directions: From I-235, take Exit 8A (Downtown Exits) and the ramp toward 3<sup>rd</sup> Street and 2<sup>nd</sup> Avenue. Turn onto 3<sup>rd</sup> Street and head south.
- \* Police officers are stationed at the corner of 3<sup>rd</sup> and Locust Streets and will direct buses to parking areas with hooded meters near the Civic Center. Groups traveling in personal vehicles are responsible for locating their own parking in ramps or metered (non-hooded) spots downtown.
- \* Buses will remain parked for the duration of the show. At the conclusion, bus drivers must be available to move their bus if necessary, even if their students are staying at the Civic Center to eat lunch or take a tour.
- \* Buses are not generally permitted to drop off or pick up students near the Civic Center. If a bus must return to school during the performance, prior arrangements must be made with the Civic Center Education staff.

## ARRIVAL TO THE CIVIC CENTER

- \* When arriving at the Civic Center, please have an **adult lead your group** for identification and check-in purposes. You may enter the building through the East or West lobbies; a Civic Center staff member may be stationed outside the building to direct you.
- \* Civic Center staff will usher groups into the building as quickly as possible. Once inside, you will be directed to the check-in area.
- \* Applause seating is not ticketed. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may be used to assign a group's specific location in the hall.
- \* We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- \* Please allow ushers to seat your entire group before rearranging seat locations and taking groups to the restroom.
- \* As a reminder, children under the age of three are not permitted in the theater for Applause performances.

## IN THE THEATER

- \* In case of a medical emergency, please notify the nearest usher. A medical assistant is on duty for all Main Hall performances.
- \* We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- \* Following the performance groups may exit the theater and proceed to their bus(es).
- \* If an item is lost at the Civic Center, please see an usher or contact us after the performance at 515.246.2355.

### QUESTIONS?

Please contact the Education department at 515.246.2355 or [education@civiccenter.org](mailto:education@civiccenter.org). Thank you!

# VOCABULARY

In *Boats*, magic unfolds in front of the audience. Some words to get you started:

## PARTS OF A BOAT

**Crow's Nest:** The highest point a person can stand on a boat. Sailors climb into crow's nests so they can see farther. Jof was born in the crow's nest of his family's boat.



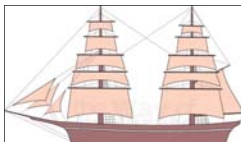
riverpointegolfcourse.com



**Deck:** The floor of a boat.

gcfurniture.com

**Mast:** This is the long wooden pole that holds the sails up. This boat has two masts.



thewayofthepirates.com



burkemuseum.com

**Porthole:** Short for port hole window, a porthole is used to provide light and sometimes air

to lower decks of a ship. When closed, it is watertight.

**Rigging:** The ropes used to raise or hoist the sails on a boat.



fineartamerica.com

## EXPERIENCED IN THE SHOW

**Acrobatics:** the performance of feats of balance, agility, and motor coordination.



tour-beijing.com

**Direct Address:**

In many theater performances, the actors pretend they can't see the audience, to make us feel like what we are watching is real. In *Boats*, both actors speak directly to the audience, which makes us feel included in their imaginary world.



prlog.org



wikipedia.org

**Foley Art:**

Named after its inventor, Jack Donovan Foley, in 1927, foley art means making sounds to enhance the audio of

performances. Examples could be footsteps or doors slamming.

**Found Objects:**

There is no real boat in *Boats*. All of the objects used to tell the story are ordinary everyday things that could be found in a galley, or ship's kitchen. Rope and bread are two of the examples of found objects that are used to tell the story of *Boats*.



as.sophia.blogspot.com



foodsubs.com

**Props:**

Any object an actor uses or handles during a



blogspot.com

performance. Props are kept backstage on a props table (pictured above) until an actor needs them. Notice how the props are organized on the table so that the actors can find them quickly.

**Sound Looping:** The actors in *Boats* use a recording and playback device (pictured below) that enables them to make sounds into a microphone, and then play them back over and over.



charlesmusicstore.com

## ABOUT THE PERFORMANCE, pg. 1



Read the following overview of *Boats* and about how it was created. Don't forget to check out page 8 to see what people have to say about this unique production, including the Artistic Director of Terrapin Puppet Theatre as he shares that this show is really about the "power of stories."

### CHARACTERS AND STORYTELLING

In *Boats* we see two central characters, Jof and Nic, telling stories of their lives and journeys. The performance plays on the tradition of sailors telling each other stories to pass the time. Through storytelling the characters reflect on their lives, inspire each other, face their fears, encourage each other to move forward and accept themselves.

### OBJECT THEATER

The performers 'unpack' the show as they have a cup of tea. Basic tea props become part of the story. The puppetry in the performance is primarily object theater, where every day objects are put together and animated to create a puppet. Sometimes objects are used as subtle references, such as a tea cup being used as a crow's nest on a boat, and sometimes they are used to create central characters.

### SET AND SOUNDSCAPES

The set consists of a table covered in tea cups, a kettle and some sound equipment. As the show progresses, a sail is attached and the table gradually transforms into a boat. The sound equipment is clearly visible as sound is an essential element in the performance. Throughout the performance, the performers build soundscapes, looping their voices and other sounds.

### THE CREATIVE PROCESS

Unlike many pieces of theater, *Boats* was created and developed collaboratively. A creative team got together that included the Artistic Director, performers, a writer, a composer and a designer.

They surrounded themselves with nautical bits and pieces and started to play and explore. They played with ropes, pulleys, sails, nets and anchors, they listened to music inspired by the sea and sang sea shanties (songs). Through this playful process, the characters emerged and the story wove itself around them.

Quinn Griggs, who created the part of Jof, said that "things happen when we get together like this that none of us could have predicted. These interactions then help to shape the story, the music and the set so it becomes a very dynamic and exciting process."

## ABOUT THE PERFORMANCE, pg. 2



### A NOTE FROM THE ARTISTIC DIRECTOR:

"*Boats* is a show about the power of stories. It is a play about the life of a sailor called Jof Argos. Jof's story is told to us by his friend, and fellow mariner, Nic. Together they recount Jof's life from birth up until his final moments. We learn how the friends met as they were each running away from something and then found that the sea answered their calls. *Boats* is full of clever storytelling techniques that span from the traditional to the highly inventive; puppets are tied from ropes, a boat is made from a table and many of the sound effects are made live.

"*Boats* follows an old and established storytelling format. Nic and Jof are on a boat, mainly in the galley (the kitchen) and use objects in that world to tell a story. They are two good friends telling a group of people a story, acting out the scenes by making them come to life with puppets that they make from the things in their kitchen. This follows a very Australian tradition of telling tall stories, embellishing details for the sake of the story. Yet like all good stories, when well told, they have a larger purpose, which both the audience and the storyteller learn from.

"Nic has much to learn from the telling of this story. His mate's life continues to teach him even after he is gone. While the play is a wild ride following the ups and downs of two great characters, it is what Nic and Jof learn from each other, the sea and the retelling of these stories that leaves a lasting impression."

-Frank Newman, Artistic Director  
Terrapin Puppet Theatre

ABOVE: An everyday item — a straw hat — is transformed into an island.

### WHAT AUDIENCES ARE SAYING

"A zephyr of pure originality and lyricism flows through this work."  
—The Advertiser, Adelaide

"When a children's show like this comes along you have to grab it with both hands."  
-The Sun-Herald Sydney

"This is an entrancing hour in the theatre...a pleasure for adults, too."  
-Sydney Morning Herald

"When my daughter (aged nine) and I walked away after the performance ... I wanted to walk back in and wrap my arms around it."  
-Artsrocket.com.au

"Superb storyline, wonderful production. We were left speechless."  
-Cygnet Primary School



## ABOUT THE ARTISTS

# TERRAPIN PUPPET THEATRE

*Boats* is from an Australian-based theater company called Terrapin Puppet Theatre. Terrapin was founded in 1981 and has grown to be considered a leading innovator in creating puppetry-based contemporary storytelling.

Terrapin is devoted to exploring digital puppetry, which means they use new technologies to continually challenge and redefine puppetry as a visual theatre form. Digital puppetry is only distinct in that digital technologies are used to create characters in the same way that wood or foam is sculpted to carve puppets or fabrics are used to make costumes.

### Did you know?

*Boats* won the 2012 Helpmann Award for the Best Presentation for Children. (The Helpmann Awards are Australia's Tony Awards.) This is the highest honor a theater company for young people can gain in Australia!

## ABOUT THE PERFORMERS



### QUINN GRIGGS

Quinn earned a Bachelor of Fine Arts Degree at UTAS in 2002. Since then he has performed and trained with Is Theatre, Terrapin Puppet Theatre, Festival of Voices, About Face, and The Mountain Festival. From Shakespeare to Moliere to contemporary physical theatre, Quinn's skills have seen him operate through a wide base of performance styles, and he has enjoyed playing many diverse and challenging roles. For Terrapin, Quinn has toured across Australia and internationally since 2008 with *Boats*.



### JEFF MICHEL

Jeff trained in New York City with The Michael Howard Studios Summer Acting Conservatory and the School of Russian Art Theatre at Columbia University. Since moving to Tasmania, he has performed in a variety of shows including *Alice in Wonderland*, *Pinocchio* (Royal Tasmanian Botanical Gardens), *The Wizard of Oz* and *Beauty and the Beast* (Theatre Royal). He has toured with *Boats* through New Zealand, Ireland, the USA, Victoria and Sydney.

# ABOUT AUSTRALIA



Boats is coming to Des Moines from the international company Terrapin Puppet Theatre, which is from Australia. Learn more about Australia prior to seeing the show.

## GEOGRAPHY

Australia is the world's sixth-largest country. It's in the southern hemisphere on the opposite side of the globe as North America. Many Americans call it the land "down under."

## TASMANIA

Tasmania is an island state that is south of the Australian continent. Terrapin Puppet Theatre is based in Tasmania.



Terrapin Puppet Theatre is based in Tasmania, Australia.

## ANIMAL LIFE

The kangaroo, koala, and platypus are all animals native to Australia. The emu, a very large bird, can be found there, too.



Koala. Wildlife-extra.com

## KNOWN FOR

Sights well associated with Sydney, Australia's largest city, include the Sydney Opera House and the Sydney Bridge.



Sydney Opera House.

Australia is also home to the Great Barrier Reef, the world's largest coral reef system. The Coral Reef is so large that it can be seen from outer space!



Image: nationalgeographic.com

ABOVE: The Kata Tjuta (*Joota*), large domed rock formations in Australia's Northern Territory. Image courtesy of lonelyplanet.com.

## Famous inventions from Australia include:

- \* The notepad
- \* Aspirin
- \* Penicillin
- \* Plastic disposable syringe
- \* Dual-flush toilet
- \* Anti-counterfeiting technology for banknotes
- \* Long-wearing contact lenses

## OTHER FACTS:

**Language:** English

**Currency:** The Australian Dollar

**Capital:** Canberra



ABOVE: The Australian flag. Research challenge: find out what each of the elements on the flag symbolize.

# PRE-SHOW EXPLORATION, pg. 1

## 1) SEA SOUNDSCAPE

**Recommended for:** Grades 2-4

**Goal:** Students will experiment with creating live soundscapes. Students will listen to and critique each other's work.

**Explanation:**

In *Boats*, most of the sound effects are created using everyday objects and sounds. In this activity, students will use their imaginations to create a sea soundscape.

**Activity:**

1. Divide the class into two groups: the Calm and the Storm.
2. Have each group make a list of what types of sounds you might hear at sea under the conditions. (For example: during the calm you might hear gentle waves and sea gulls. During a storm you might hear crashing waves and thunder.)
2. Using objects in your classroom and sounds students can make with their bodies, challenge them to create their soundscape.

**Follow-up Questions:**

1. What kinds of sounds did we make?
2. How did we make them?
3. What other soundscapes could we make, with just our voices and bodies?

**Tip:** You may find it helpful to show students pictures of a calm ocean or the ocean during a storm to help them visualize the scene.

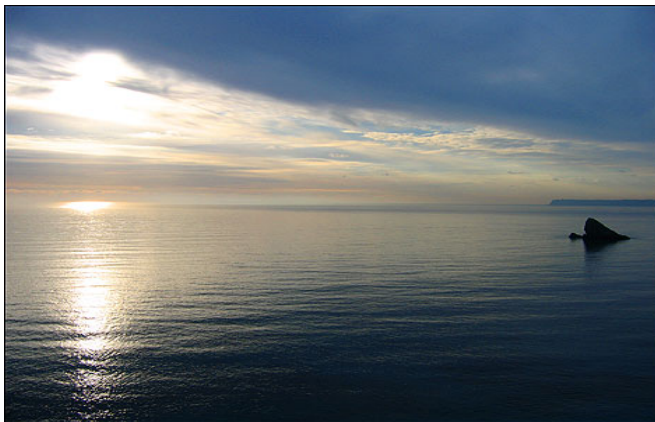


Image courtesy of pbase.com.

## 2) POWER OF GESTURES

**Recommended for:** Grades 2-4

**Goal:** Students will experiment with gesture and describe how gesture can add to the storytelling experience.

**Explanation:**

Students will work with a common text, then apply their knowledge of gesture to a small-group text.

**Activity:**

1. Read Aloud the nursery rhyme "Rub-a-dub-dub" to your students.

**Rub-a-dub-dub,  
Three men in a tub,  
And who do you think they be?  
The butcher, the baker,  
The candlestick maker,  
And all of them going to sea.**



2. Ask students to work in groups of three (3 actors) or groups of four (3 actors and a narrator) to recreate the scene of "Rub-a-dub-dub." In their groups, they will determine who plays the butcher, the baker, and the candlestick maker. Each actor is responsible for making up a gesture to show which "man in the tub" they are playing.
3. Ask each group to present their "Rub-a-dub-dub" scene to the class. After each scene, ask students: What did you notice in this scene? What did each group do differently?
4. Allow students to choose their own nursery rhyme or short poem to rehearse and present to the class.

**Follow-Up Questions:**

1. How does gesture add to a story?
2. What kind of gestures do you like best? Why?
3. What gestures do you use in real life?
4. Does your teacher use any gestures? What are they?
5. Is a gesture ever better than words? When?

**Challenge:**

At the show, watch carefully for the different gestures and physical actions the performers use when telling their stories. Think about how the gestures strengthen the storytelling.

Activity adapted from "Boats: Teacher's Resource Kit" from Terrapin Puppet Theatre.

## PRE-SHOW EXPLORATION, pg. 2

### 3) AMERICAN OBJECT THEATER (a spin on *American Idol*)

**Recommended for:** Grades 4-8

**Goal:** Students will experiment with personification and explore how to create a character.

**Explanation:**

In *Boats*, you will see the performers create some of the characters out of objects around them, such as cups, spoons, cloth, and rope. (See example at right.) In this activity, students will create their own puppets from found objects.



**Activity:**

1. Divide students into groups of three to five.
2. Supply each group with a kit of found objects from the classroom. A sample kit could include one crayon, a book, a piece of yarn, and a piece of paper.
3. Ask students "What objects can become characters? Think of some familiar characters, perhaps out of fairy tales, and recreate the characters using these every day objects.
4. Ask students to turn each object into a different character. Find where the eyes, nose and mouth of each object/puppet would be and experiment with moving the puppet and interacting with other puppets. Create a unique "walk" imagined and performed by the student puppeteer and a memorable "voice," provided by the student actor.
5. Remind students that each character can have one puppeteer and one vocal artist.
6. Stage a singing contest called "American Object." Each group selects and names their favorite Object/Puppet.
7. Allow each puppet to introduce him/her/itself, then choose three puppet "judges" at random. The remaining characters are contestants.
8. The student puppeteers make the object move, and the student vocal artists provide the singing.
9. Enjoy the show!

**Follow-up Questions:**

1. What object/puppets were the most memorable to you?
2. Which voice was your favorite? Why did you like it?
3. Can you write a story about one of the puppets?

Activity adapted from "Boats: Teacher's Resource Kit" from Terrapin Puppet Theatre.

### 4) TRAVEL ADVENTURES

**Recommended for:** Grades 2-8

**Goal:** Students will explore their own ideas about traveling and concepts of adventure in preparation for experiencing those themes in *Boats*.

**Explanation:**

Using the idea of a boat as a springboard, students will imagine and write or illustrate their own adventure.

**Activity:**

1. Ask students: What is a boat good for?
2. Encourage divergent answers, from crossing a river to more unusual ideas.
3. Introduce/follow idea of traveling to far-off places, exploring unfamiliar territory, journeying, seeking adventure.
4. Ask students: What ways could you take a journey? (on your feet, through a book, in a car, watching a movie, listening to music, writing a story, dreaming, daydreaming, on a train, on a bicycle, through your memory...)
5. Ask students to write about or draw their favorite way to travel. Students could also elect to do a single-panel comic. Example:



6. Reflect on writing/drawing activity by:
  - a) Allowing each student to present to the class, or
  - b) Locating classmates who made similar choices and sharing their work in small groups.

**Follow-Up Questions:**

1. Did you learn about any new adventures from your classmates?
2. How is a boat trip different from a plane trip?
3. What could you see if you could travel underwater?



# PRE-SHOW EXPLORATION, pg. 3

## 5) STORYTELLING CHOICES

**Recommended for:** Grades 4-8

**Goal:** Students will work in small groups to tell a story in three different ways.

**Explanation:**

*Boats* is a show about the power of stories. Through storytelling the characters reflect on their lives, inspire each other, face their fears, encourage each other to move forward and accept themselves. In this activity, students will explore the art form of storytelling. Using well-known stories, students will create a short performance for the class, then make modifications for different audiences.

**Activity:**

1. Divide students into groups of 4-6.
2. Ask each group to choose a well known story or fairy tale and retell the story as a short (3 minutes) performance, using sound and objects.
3. After each group has rehearsed, ask them to imagine they have to perform the story to a group of people who cannot hear. How will they adapt the performance for the greatest impact and enjoyment of this new audience?
4. Then, imagine you have a group of people who cannot see. Adapt your performance again to create an enjoyable and understandable story.
5. Allow each group to perform their scene two times for the class.
6. Compare and discuss each performance.

**Follow-up Questions:**

1. Which elements were the same for each performance? Which changed?
2. What did you discover about communicating a story well?

## PRE-SHOW DISCUSSION

### Boats and Life at Sea

1. Have you ever been on a boat? Where?
2. Would you like to live on a boat? Why or why not?
3. How many different types of boat can you name?
4. Why is it important for a sailor to know how to tie knots?
5. Research: What are the different parts of a boat?

### Soundscapes

1. What are some of your favorite sounds? Why do you like them?
2. What sorts of sounds do you hear in your classroom? What about on the playground? On a nature hike in the summer?
3. In *Boats*, the performers will create their own sound effects to conjure up the sounds of the sea? What sort of objects do you think they will use?

### Storytelling

1. When do we tell stories?
2. In what ways do we tell stories?
3. Why do you think as humans we naturally want to tell each other stories or to listen to others' stories?
4. What makes a story interesting?

### Attending a Theater Performance

1. How is attending a play different than watching a movie?
2. What role does the audience play?
3. What strong choices can you make as an audience member to show respect for the performers and others watching the performance?

Activity adapted from "Boats: Teacher's Resource Kit" from Terrapin Puppet Theatre.

# POST-SHOW ASSESSMENT

## 1) THE BEST BOAT

**Recommended for:** Grades 2-8

**Goal:** Students will experiment with the scientific law of buoyancy and building materials as they construct a boat.

**Explanation:**

Students will compete in a competition to build an aluminum foil boat that will support the most weight.

**Materials:**

- \* Aluminum foil
- \* Toothpicks
- \* Craft stick
- \* Drinking straws
- \* Glue
- \* Tape
- \* Pennies

**Activity:**

1. Introduce a class boat-making competition.
2. Explain that buoyant force is the upward force that keeps things afloat. If students are ready, they can explore "Buoyancy Basics" on the NOVA Online website (<http://www.pbs.org/wgbh/nova/lasalle/buoybasics.html>).
3. Give each team of boat builders a small piece of aluminum foil (a 10-inch square will be enough), two toothpicks, a craft stick, a straw, some glue, and some tape. Give students ample time to experiment with those materials and have them answer these questions:
4. What happens to the aluminum foil if it is repeatedly folded? Will the glue and/or tape stick to the foil? How can the toothpick and craft sticks be used to support the foil in the water?
5. Give each group more materials to design and engineer their competition boat. For the competition, each boat can be floated in a sink or tub of water.
6. After boats are complete (give students 45-60 minutes), each team should slowly and carefully float their boat and add one penny at a time until it sinks. The last penny that finally puts the boat under, should be removed and the rest of the pennies totaled.
7. The boat that held the most mass is the winner!

**Follow-up Questions:**

1. What was the hardest part of building your boat?
2. What materials do you wish you had?

Activity adapted from "Buoyant Boats" by Science NetLinks.

## 2) SAILOR'S SIGHTING

**Recommended for:** Grades 5-8

**Goal:** Using an imaginary scenario, students will explore reporting and storytelling techniques.

**Explanation:**

Students will create an original story, develop the plot, and design Foley art to be performed live with the performance. Students will practice being interviewers and interviewees.

**Activity:**

1. Tell students to imagine they are sailors, alone on a boat, far from land, without camera or mobile phone, and they spot a sea creature that has never been seen before.
2. Ask students to write a description of what they have seen.
3. Students work in pairs to recreate the discovery by creating a short scene based upon their writing, with one student playing the sailor, and one person playing the sea creature. Make sounds, not just for the creature, but for the boat, the waves, and the weather, too.
4. The next day, pairs conduct an interview (radio or TV) about the sighting, with one person role playing the sailor and the other role playing the interviewer.
5. Have the class watch each discovery and interview. Is every sailor believed by the interviewer? Why or why not?
6. Discuss the role of journalist/ interviewer/ reporter and the interpretation of facts or information.

**Follow-up Questions:**

1. If you made an amazing discovery, how would you convince people that it exists and that you saw it?
2. What would you like to discover one day?

## 3) MORE ASSESSMENT IDEAS

1. Write a song about the performance. Make sure your song has more than one verse and a chorus that repeats.
2. Would you like to be a sailor? Think of at least three reasons why you'd like to be a sailor, and three reasons why you might not like it.
3. Draw a picture of your favorite scene in *Boats*.
4. Choose one of your favorite illustrated books and create Foley art for a read-aloud.

Activities adapted from "Boats: Teacher's Resource Kit" from Terrapin Puppet Theatre.

# RESOURCES AND SOURCES



## CLASSROOM RESOURCES

About Australia. <http://www.aussie-info.com/identity/language/>

*"Av-a-go-yer-mug" means "Good for you!" Learn how to talk like an Aussie with this fun dictionary. If you don't check it out, you might as well be in back o'Bourke!*

Tasmanian Maritime Museum. <http://www.maritimetas.org/>

*The Tasmanian Maritime museum website includes a section of information and on-line activities for schools and students. Topics include communication at sea, navigation and mapping, light houses, shipwrecks, whaling, and transport.*

Wooden Boat Centre. <http://www.woodenboatcentre.com>

*The Wooden Boat Centre is dedicated to the history of Tasmania's association with the sea, ships and ship building, and offers interactive tours of the discovery centre, including the Wooden Boat School.*

Boating Basics Glossary. <http://www.tcmall.com/nauticalknowhow/GLOSSARY.htm>

*The website provides an A-Z of boating terminology.*

Boats Depot. <http://www.boatsdepot.org/boats/types>

*Learn about different types of boats.*

"Songs of the Sea." <http://www.contemplator.com/sea/index.html>

*Explore sea music and lyrics.*

Folsom's Knots. <http://www.folsoms.net/knots>

*Explore nautical knots and knot tying. Contains illustrations and animations of many different kinds of knots.*

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## STUDY GUIDE SOURCES

"Boats: Teacher's Resource Kit." Terrapin Puppet Theatre.

"Buoyant Boats." Science NetLinks. <http://sciencenetlinks.com/lessons/buoyant-boats/>

Terrapin Puppet Theatre Official Website. <http://www.terrapin.org.au>

Tourism Australia. [australia.com](http://australia.com)