

**SYDNEY
THEATRE
CO
EDUCATION**

ON CUE



CICADA

ADAPTED FROM CICADA BY SHAUN TAN
BY ARIELLE GRAY, LUKE KERRIDGE & TIM WATTS
DIRECTED BY LUKE KERRIDGE



**BARKING
GEOCKO
THEATRE**

ABOUT THE RESOURCE

ABOUT *ON CUE*

STC Ed has a suite of resources located on our website to enrich and strengthen teaching and learning surrounding the plays in the STC season.

Each school show will be accompanied by an On Cue e-publication which will feature essential information for teachers and students, such as curriculum links, information about the playwright, synopsis, character analysis, thematic analysis, and suggested learning experiences.

For more in-depth digital resources surrounding productions, please visit the STC Ed page on our website:

sydneytheatre.com.au/education

Such resources include:

- Director documentaries
- Design sketchbooks

Sydney Theatre Company acknowledges the Gadigal of the Eora nation who are the traditional custodians of the land and waters on which the Company gathers. We pay our respects to Elders past and present, and we extend that respect to all Aboriginal and Torres Strait Islander people with whom we work and with whom we share stories.

ABOUT SYDNEY THEATRE COMPANY

In 1980, STC's first Artistic Director Richard Wherrett defined STC's mission as to provide "first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun."

Over 40 years later, that ethos still rings true.

STC offers a diverse program of distinctive theatre of vision and scale at its harbourside home venue, The Wharf; Roslyn Packer Theatre at Walsh Bay; and Sydney Opera House, as its resident theatre company.

STC has a proud heritage as a creative hub and incubator for Australian theatre and theatre makers, developing and producing eclectic Australian works, interpretations of classic repertoire and great international writing. STC strives to create theatre experiences that reflect Sydney's distinctive personality and engage audiences.

Strongly committed to engagement in the community, STC's Education and Communities programs aim to inspire theatre appreciation and participation not only in theatres but also in schools, community settings; wherever people get together. Through these partnerships and initiatives, STC plays a part in ensuring a creative, forward-thinking, and sociable future by engaging with young people, students, and teachers.

STC has toured work internationally to great acclaim and has worked with many of Australia's internationally renowned artists including Benedict Andrews, Cate Blanchett, Wayne Blair, Rose Byrne, Toni Collette, Judy Davis, Elizabeth Debicki, Joel Edgerton, Barrie Kosky, Ewen Leslie, Deborah Mailman, Tony McNamara, Suzie Miller, Joanna Murray-Smith, Tim Minchin, Richard Roxburgh, Sarah Snook, Andrew Upton, Mia Wasikowska, Jackie Weaver, and Hugo Weaving.

STC often collaborates with international artists and companies, and, in recent years, the company's international profile has grown significantly with productions touring extensively to great acclaim.

STC is assisted by the Australian Government through Creative Australia, its principal arts investment, development, and advisory body, and by the New South Wales Government through Create NSW.

sydneytheatre.com.au

**SYDNEY THEATRE COMPANY PRESENTS
A BARKING GECKO THEATRE PRODUCTION**

CICADA

**ADAPTED FROM CICADA BY SHAUN TAN
BY ARIELLE GRAY, LUKE KERRIDGE & TIM WATTS
DIRECTED BY LUKE KERRIDGE**

Cast

Arielle Gray
Tim Watts

Director

Luke Kerridge

Designer

Tyler Hill

Lighting Designer

Chloe Ogilvie

Composer

Jie Hong Yang

Sound Designer

Tim Collins

Video Designer

Tim Watts

Puppet Construction

Tamara Rewse

Design Assistant

Amalia Lambert



Barking Gecko Donors

WELCOME

Our Creative Learning Resource is designed to help you develop a creative series of sessions / lessons to explore *Cicada*. You can use just a few or most of the suggested strategies and activities, adapting them to meet the needs, interests and abilities of the students in your class - or the after-school context in which you're working.

This work has been adapted for students from Year 3, however is also suitable for older students. It lends itself to rich integration across the Curriculum, with direct links provided across The Arts, English and Science. Activities have been suggested to set the scene for preparing students to attend the performance, as well as to further engage with and reflect on the work in both this, and its original form afterwards.

This Creative Learning Resource has been curated by Teaching Artist and Drama Specialist, Teresa Jakovich alongside Barking Gecko's own Creative Learning Team.

BARKING GECKO THEATRE

Barking Gecko Theatre is Western Australia's locally cherished, nationally significant company that creates theatre for children and their families. We are honoured to make our work on Whadjuk Country, the ancestral lands of the Noongar people.

Barking Gecko has a global reputation for crafting exquisite theatre of ambition, sophistication and scale. The stories we tell on stage fuse big ideas and questions with timeless, imaginative worlds. We speak to children in the here and now - to their inner lives and experience of growing up in a complex world.

When it comes to creating theatre for young audiences, our motto is: for the smallest, only the finest. We work with the country's leading artists, developing our shows with care and rigour over a number of years.

Once Barking Gecko's productions premiere in Perth they go on to tour regionally, nationally and internationally. The productions are linked to year-round Creative Learning programs that we deliver in classrooms and communities. Children feed into our creative process via our Gecko Ensembles program of weekly drama classes, creating a direct connection with audiences across metropolitan Perth and regional WA.

Across our 30+ year history, Barking Gecko has created 74 new Australian works and performed in 12 countries across the globe. Our award-winning theatre has reached audiences of over 1 million people, leaving a legacy of wonder and imagination in the hearts and minds of children.

SAY HELLO!

Creative Learning Team

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ABOUT CICADA

Cicada tell story.
Story Good.
Story Simple.
Story even human can understand.
Tok! Tok! Tok!

So begins the story of a dutiful cicada who works away in a grey office year after year.

Overlooked and unappreciated by his co-workers, Cicada weaves a dream of escape, keeping his secrets hidden until the day something truly extraordinary begins to happen...

Winner of the Children's Book Council Award for Best Picture Book in 2019, this new adaptation brings master-storyteller Shaun Tan's much-loved *Cicada* to life on the stage with exquisite puppetry and visual storytelling by some of WA's leading theatre-makers.

A small story of epic proportions, *Cicada* is an enchanting tale of difference, resilience and the light we all have inside ourselves.



A NOTE FROM LUKE KERRIDGE



A few years back, I happened to attend an exhibition of Shaun Tan's original artwork and draft illustrations for *Cicada* at the State Library of WA.

It didn't take long for my 'director brain' to start ticking. Shaun was heavily influenced by his experiences in theatre when creating *Cicada* – constructing and lighting little sets before he painted the scenes – and what lay before me looked like a miniature theatrical world. Also, to my delight, were pages and pages of sketches and scribbles that didn't make it in to the final book but did much to expand the story.

There also happened to be a Year 5 class at the exhibition that day. The children moved excitedly through the displays, pressing their face up close against the glass and talking passionately about their favourite parts of the story. Clearly they adored this book. As I got talking to one of their teachers, she spoke of what a profound effect *Cicada* had in her classroom and the rich and meaningful conversations it inspired.

The final piece of the puzzle came a few months later when I took the story to Tim Watts. Tim and I had made a show together some years back, and I had a sense he might be interested in the character of *Cicada*. I was not wrong. Even in those early workshops, with just an old glove and a piece of foam as a prototype, I was sure *Cicada* was in the right hands and that our little puppet could match the

energy I had felt viewing that exhibition amidst all those excited children.

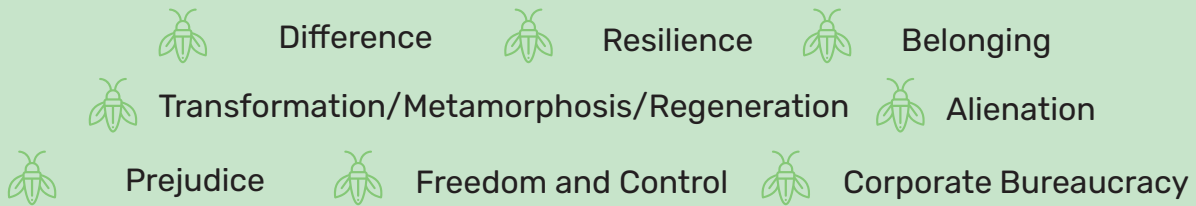
Not only is Shaun Tan an extraordinary artist, but he is also a remarkably generous one. From the outset Shaun encouraged Arielle, Tim and I to feel free to expand upon his story, to think of our adaptation as a 'cousin' to his work rather than a direct offspring. He was also happy to share a whole bevy of his initial sketches and story ideas that didn't make it in to the final book, many of which now live on in our production. Our goal was not to simply re-produce Shaun's story, but to find a theatrical expression that stayed true to its emotional truths.

Shaun is a master of inclusive storytelling, speaking to both children and adults across cultures and contexts. There is never a single message in his stories – rather, they are like a mirror reflecting meaning back to the reader. However, key to any interpretation of *Cicada* is the attitude of its hero, who possesses great self-understanding, self-assurance, and self-love amongst challenging circumstances. No matter what audiences interpret from this story, I hope this is something they can take away.

It has been a true joy to adapt this work with Arielle, Tim and the team.

We hope you and your students enjoy the show.

KEY THEMES & IDEAS



Activities in this Resource are primarily designed to support access to, and delivery in the area of The Arts (Drama), with additional links to **English** and **Science**. In addition, they may provide opportunities to incorporate the **General Capabilities** of:

- Literacy
- Numeracy
- Information and Communications Technology (ICT)
- Critical and Creative Thinking
- Personal and Social Capabilities
- Ethical Understanding
- Intercultural Understanding

THE ARTS

Rationale: The Arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential.

Drama is the expression and exploration of personal, emotional, social and cultural worlds, through role and situation, that engages, entertains and challenges. Students create meaning as drama makers, performers and audiences as they engage with and analyse their own and others' stories and points of view.

Aims: Drama knowledge and skills ensure that, individually and collaboratively, students develop: *confidence, empathy* and *self-awareness* to explore, depict and celebrate human experience, take risks and extend their own creativity through drama knowledge of how to analyse, apply and control the elements, skills, techniques, processes, conventions, forms and styles of drama in traditional and contemporary drama to engage and create meaning for audiences knowledge of the role of group processes and design and technology in the creative process of devising and interpreting drama to make meaning for audiences knowledge of traditional and contemporary drama through responding as critical and active participants and audience members.

Organisation: The two interrelated strands *Making* and *Responding* are intrinsically connected. Together they provide students with knowledge and skills as practitioners, performers and audience members and develop students' skills in critical and creative thinking. As students make in the Arts, they actively respond to their developing work and the works of others; as students respond to the Arts, they draw on the knowledge and skills acquired through their experiences to inform their making.

PRE-PERFORMANCE ACTIVITIES



WARM UP ACTIVITY ONE: SPIDER, BUTTERFLY, BEETLE!

Standing in a circle, the teacher will begin by pointing at a student saying ***either* Spider, Butterfly or Beetle**. The student then makes the central action of that insect (as below), and the two students either side of them have to complete the image by becoming the spider legs, butterfly wings, or the beetle shell. If any of the three students forget to be part of the image they are ***out*** and have to sit down.

Then the student in the centre of that image points to someone else and says ***either* Spider, Butterfly or Beetle ...** and so on. The aim of the game is **focus** and getting the students **working together** and **thinking on their feet**. As the group gets faster more people will get caught out.

- Spider:** Centre Student: Fingers in front of mouth like fangs
Students on either side: Poke both arms out on either side like a Spider's legs.
- Butterfly:** Centre Student: Two arms straight up in the air with hands in fists to make antennae
Students on either side: Flap arms like wings
- Beetle:** Centre Student: Hands in two fists – one on each side of their head – like eyes
Students on either side: Body and arms curved like a semi-circle to make the shell.



WARM UP ACTIVITY TWO: TRANSFORMATION EXERCISE - THIS ISN'T A TIE!

Pass a tie (or any other simple object around the circle, such as a hat) and students take turns at transforming the object into something else.

The teacher begins by saying:

"This isn't a tie...it's a snake" and they mime using the item as the new object.

They pass it on, and the next student then says (for example):

"This isn't a snake...it's a rockstar's microphone". They mime that action and so on around the circle.

The more inventive and further away from a tie the ideas get, the better.



WARM UP ACTIVITY THREE: MIME RELAY

Organise students into groups of 5. Each group then stands in a line. The person at the front of each line is the leader and must face the **front** of the room. The rest of the group in the line face the **back** of the classroom.

The teacher will think of an **everyday object from the home, classroom or office** and whisper this to each of the leaders, so their teams don't hear. Alternatively, the objects can be written on small pieces of paper and drawn out of a box.

When the teacher says **GO** the leaders tap the first member of their team on the shoulder, who must turn around and the leader mimes the **object** to them. When they think they know what it is, they give the thumbs up, turn around and tap the next person in their team and mime what they think the item is to them, and so on. When the final member of your line thinks they know the object they put their hand up. The teacher says **FREEZE** and asks them what it is. If they get the object correct, they **win the game**. If not, the game keeps going until a team identifies the object correctly.



ACTIVITY ONE: WELCOME TO THE OFFICE!



Teacher: This activity welcomes the students to the world of the play, and the world of working in an office.



Activity Part A: Using the nametag template provided in the Resources, and ask students to create their own name tag, similar to that of Cicada. They must draw their faces, features and hair, but all be wearing the same grey suit.



Discussion: *Why do you think Cicada's name isn't on his nametag?
What can we learn about you from this sort of nametag?*



Activity Part B: Hand out the image of a flying Cicada as provided in the Resources. Students decorate the image and on the reverse side of the paper write their names, and one thing about themselves that is special or unique.

Once completed, all of these are to be handed to the teacher and kept for an activity at the end of their studies of *Cicada*.



ACTIVITY TWO: STILL IN THE CITY VS A BIT MORE NATURE



Teacher: This follows on from the City vs Nature activity in your confirmation email. It is designed to extend the students to continue thinking about further concepts which impact and shape life in these two different environments.



Activity Part A: Sound Exploration

Using the links provided in the Resources, play the two different sound clips to the students. Ask them to close their eyes and listen carefully as you pose these questions:

- *What sort of specific things can they hear?*
- *What sound do they hear the most?*
- *How does each sound make them feel?*
- *What images come to mind when they hear this?*



Activity Part A: Role Play

Ask all the students to walk around the space, weaving between each other, being mindful of not bumping into anyone. Begin with simple instructions to get them working physically and collaboratively. Have them jump, clap, freeze, and move at different speeds.

Now the focus is more story specific.

>> *See next page for Scenarios*



SCENARIO 1:

Ask all students to imagine they are in a **busy city walking to work**, and read the following prompt:

You are wearing a suit that is tight and restrictive. You are probably late and in a rush. There is a lot of traffic, and a lot of noise, smells, and people. You run for the bus but miss it.

- *What do you hear, what do you notice, how do you feel?*
- *What is the mood? Restrictive, depressing, motivating, energetic?*
- *Do people push past you?*

Now, ask students to split to their original group ... CITY or NATURE.

Ask the NATURE group spread out in the room evenly and stand straight and tall. They are the tall buildings in the city. The CITY group continues to walk to work in the same manner, weaving in between the buildings.

Then, add the following elements to further build the atmosphere of isolation and disconnection:

- *No eye contact, sit down at points, or hide behind a building*
- *Busy walkers can only walk in straight lines, turn on right angles.*

SCENARIO 2:

Here, **everyone is in nature**, walking in a big forest or national park. What kind of things do you see, smell, what can you hear? Can you feel the sun, the breeze? What is the ground like under your feet? Where are you going? You have lots of time, there is no rush. Do you pick something up and explore it, a leaf, a feather, some bark? Are there other people around you, or are you alone?



Reflection:

Ask both groups go back to their butcher's paper and either draw or write to reflect on what they experienced or discovered.



ACTIVITY THREE: WHO'S IN CHARGE?



Teacher: This is a simple status game to get the students thinking about different power structures; how they affect our behaviour, the roles we play, how they make us treat others and how having or not having power can make us feel.



Activity: Ask the students stand in a circle and close their eyes. Write numbers on sticky labels from 1 upward, one for each student. Go around the circle and place a sticker/number on the forehead of each student. Alternatively, if this is uncomfortable you can place the sticker on their shoulder, however it is important that they don't see their number. Number 1 has the highest status, down to student 20 or so who has the lowest status.

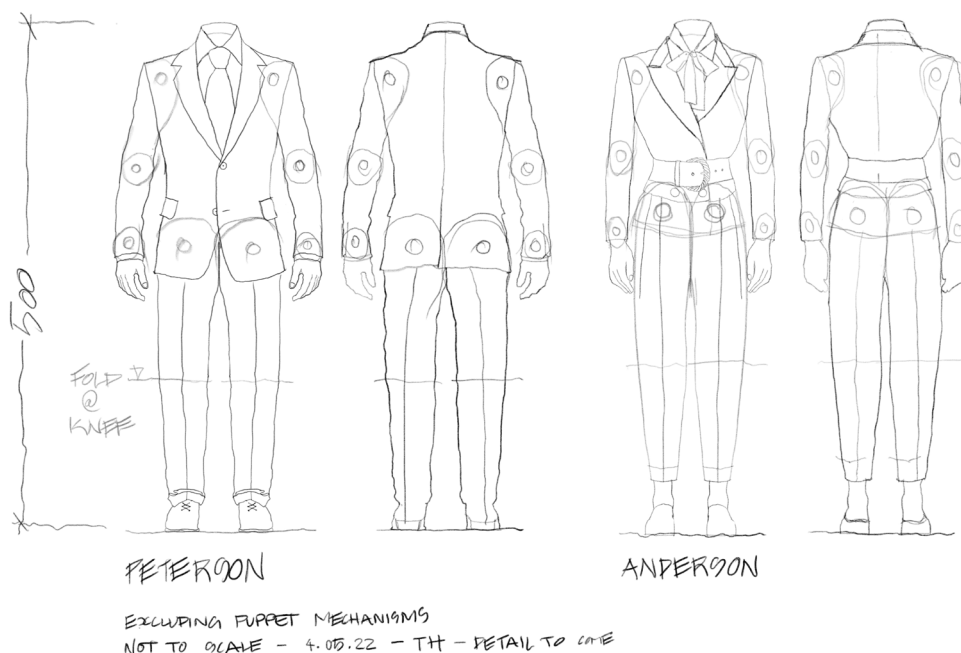
The students are told they can't look at their own number. Ask them to open their eyes, and to walk around the room, looking at the other numbers and treating the student according to their status. If it's a high number (eg 1 – 5) they should bow down to them, get out of their way or offer to bring them things. If they see a very low number (eg 20 or below) they should ignore them, push past them, roll their eyes, ask them to fetch them things etc. The numbers in between should be judged and treated according to if they sit higher/lower but not to the same extent as the very high / very low.

Students are encouraged to pay attention to how they are treated and to take on characteristics of this status. Let the improvisation continue for a few minutes. Then, ask them to start spending time with people they think are a similar status to them.



Debrief: Still not looking at their number, have the students line up in order (1 to lowest) depending on what number they think they are. Then reveal! Did they guess correctly?

- *How did it feel to be treated a certain way?*
- *How did it affect you?*
- *How did it feel to treat others a certain way?*





ACTIVITY FOUR: A PICTURE TELLS A THOUSAND WORDS



Teacher:

Shaun Tan believes that his stories should work through pictures alone. He states:

"At the end of all of my stories I test for wordless comprehension. So, I remove the text and see if it works by itself. And if it does, I feel that that's a successful story."

(Shaun Tan, quoted, Gaiman 2011)



Discussion:

Just as the creators of this adaptation were inspired by Shaun Tan's images, looking at the images above, ask students to answer the following questions:

- *What colours do you see, and how do they make you feel?*
- *What do the images and shapes remind you of, what do you think they are?*
- *What characters do you see? How are they behaving or being treated?*
- *How do the pictures make you feel?*
- *How did it feel to treat others a certain way?*



ACTIVITY FIVE: MINI RESEARCHERS



Teacher: Shaun Tan undoubtedly chose the Cicada for a reason ... Cicada's are unique and interesting creatures that spend 17 years underground before they emerge and undergo a beautiful metamorphosis.



Activity Part A: Research

Organise students into mini research groups of 4 or 5. Ask them to find one or two facts about the cicada that really interest them, focusing on:

- How does this make the cicada different or unique?
- What interests you about this fact?

Note: Supporting information to get started can be found in the Resources if required.



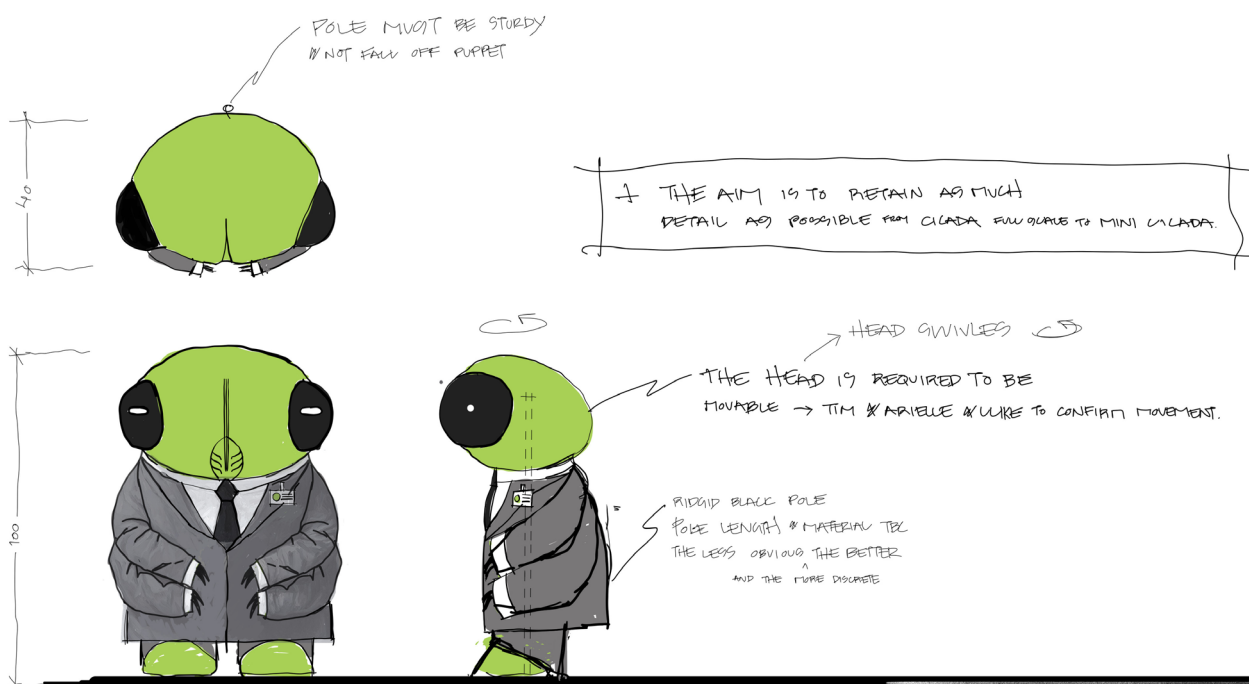
Activity Part B: Scientists and Subjects

Each group creates a short presentation to explain their fact to the class.

Two members of the group should be the **super-smart scientists**, whilst the other two or three are the **subject, the Cicada**.

- **Scientists:** People who study insects are called entomologists.
- How would a scientist stand, how do they talk, how can you sound like an insect expert?
- **Subjects:** How can you use the bodies in your group to create a cicada, its round eyes, its four arms. Do you use two people to create the four arms of the cicada?

The super-smart scientists' job is to explain their fact to the class using the subject/cicada (student's physical creation) as their specimen to demonstrate the evidence of their research. Encourage those playing the cicada to act out the fact as the scientists describe it.



POST-SHOW ACTIVITIES



ACTIVITY ONE: PAPER PUPPETS



Teacher: Director Luke Kerridge and his Creative Team have chosen to bring this story to life on stage through puppetry. Puppetry can be difficult to master, but beautifully simple at the same time. So much character and personality can be achieved through the simplest of actions.



Activity: Working in pairs, have each pair cut out **one** of the Cicada paper puppets provided in the Resources, printed on thick card.

Students should trim around the edges of the puppet and carefully cut out the four finger holes; their fingers become the four arms of the Cicada.

One student should be the director watching the puppet from the front. The other student plays the puppeteer and experiments with different actions as their fellow student directs them or poses ideas.

- *For example: Make Cicada walk, type on his computer, sleep, eat, fix his tie.*



ACTIVITY TWO: DESIGN TEAMS



Teacher: One of the most difficult, yet exciting elements of theatre is bringing the world of the play to life on stage through design elements, like set, lighting and sound. These elements really transport us from our daily lives into a magical new space.



Activity Part A: Design and Create

In the same pairs, ask the students use simple paper/card and glue or sticky tape to create a small 'office' mini-set for their Cicadas. They should aim to make these no bigger than a shoebox size, to fit their Cicada paper puppet.

Begin by drawing a design together. These can be based on inspiration from seeing the production. What is in Cicada's office? A desk, a chair, a computer, a little pen holder, a stack of papers, a clock on the wall.

Once they have a clear design, each pair can build their mini-sets, using the card and glue. Encourage them to be as creative as possible to achieve this build with such simple materials, while ensuring they stick to an appropriate (grey) colour palette.



Activity Part B: Puppet Show

Give student pairs time to play with their puppets on the mini-set. Then ask them to devise a short scene of something that happens to Cicada. One student takes the role of Director and the other as Puppeteer, and work together to create all the actions. Encourage the students to tell their story through sounds (*claws tapping on the computer, the Cicada's sighs etc.*). Simple narration can be added to help tell the story.



ACTIVITY THREE: IMMERSIVE IMAGINATIVE PLAY - A DAY IN THE LIFE OF CICADA



Teacher: This is an immersive group activity that is lead predominantly by the Teacher's narration (see below). It allows the students to experience some of the repetition, loneliness and alienation that Cicada feels, however they do this together, so no student feels they are playing the character alone.



Activity: Have the students find a place in the room, lie down and close their eyes. You could re-play the busy city soundscape at this time to set the atmosphere. Working individually, students follow the steps of the narration, miming and improvising all the following actions of Cicada's day.



Narration: *Imagine you are Cicada sleeping in the small space in the walls of your office building; it is cramped, small and cold. You wake up and make yourself a tea, which you warm on the hot drainpipe. Now put your tight suit on, your tie and your name badge. Take a look at yourself in the tiny mirror; scan up and down at your grey suit, with four arms and give yourself the courage to face the day.*

You sneak out of a small hole in the wall into the corridor, careful not to be caught, because you're not allowed to live there. You walk down a long, grey corridor until you reach a large room of little grey cubicles. Now imagine you are weaving left and right through many thin corridors like a maze (encourage play here), you feel lost until you find your tiny office. You sit down and start entering numbers into your computer from a tall stack of paper. See the paper stack towering over you.

Now imagine you are in the lunchroom. Nobody talks to you. You just munch on your one green leaf, munch munch, munch! Nobody makes eye contact with you.

You have to go to the bathroom, but you have to run down the street ... twelve blocks. Quickly run to the lift, press the button, wait wait wait. DING! You run in, wait wait wait. DING! The doors open. Now you walk down a busy, noisy street. It's very far. You quickly go to the bathroom, then rush back to the office, along the street, press the lift button. DING! Up you go, run along corridors, weaving left and right, back to your little cubicle and sit. Take your breath!!!

Your boss walks past your office – quick! You try to look busy, you feel a little scared. He peers over into your cubicle. You try to make yourself really small, even smaller, duck your head down behind your computer.

It's time to go home. You weave your way down the corridors again, left and right through the maze, until you find your little hole in the wall. Make sure no one is looking; quick, crawl through. You press the button on your kettle and sit down to relax. Then, it's time for bed. Take off your suit and tie; hang them up. Lay down in your little room and close your eyes, you can still hear the noisy sounds of the city.



Discussion: You can choose to have a discussion here about their experiences through this journey and how it made them feel. Alternatively, you can move onto the next activity and have them reflect individually through a diary entry.



ACTIVITY FOUR: DIARY ENTRY



Teacher: This is a great way for the students to reflect individually on the experience of being immersed in the Cicada's daily life. How did it feel to live this life, to be in his shoes?



Activity: Working individually, have the students imagine they are the Cicada at the end of his long working day, sitting in his little hole in the walls of the office building. Ask them to write a diary entry reflecting on this day. Encourage them to imagine other things that may have occurred, how the Cicada felt, what are the thoughts and emotions running through his head?

They might start with:

"Dear Diary, _____ (reflection) _____ From, Cicada"

These reflections can also be done through drawing if that is more suitable, or for those students who prefer drawing as a creative response.



EXTENSION ACTIVITY: POETRY



Teacher: This poem appears on the imprint page of Shaun Tan's book:

閑かさや *Calm and serene*

岩にしみ入る *Penetrates the rock*

蟬の声 *The sound of a cicada*

Matsuo Bashō (1644–94)

trans. Yuzuru Miura

This poem is a *Haiku*, a Japanese form of poem, which consists of 3 lines; the first and last lines have 5 syllables, and the middle line has 7 syllables. (The lines rarely rhyme.)



Activity: Using the poem template provided in the Resources, Ask the students to write a haiku or other poem by using some of the words, phrases or ideas from their diary entry. Some students may want to add an illustration to their Haiku, or even present their poems to the class.

Some students may find Haiku challenging. In this case they could work on an acrostic poem using the word CICADA. Alternatively, students can choose certain words, or lines from their diary entry and put them together in free verse manner to create a poem.



ACTIVITY FIVE: THEATRE MAKERS



Teacher: This activity has several components to it, beginning with theme ideas, through to building images and creating improvisations. Explain to the students that theatre rehearsals often include a number of steps. The creative team discuss ideas, themes, and characters, then they shape the show in a process known as blocking. After this the finer details are added to bring the overall performance into its final form.



Activity Part A: Put the class into groups of 4 or 5. Allocate each group a theme (below) to discuss, brainstorm and explore:

- *Difference, Belonging, Bullying, Resilience, Freedom, Conformity*

Use these questions below to spark their conversation:

- *What do you think your word means?*
- *Can you think of specific examples or scenarios of this occurring, or this quality being shown in Cicada?*
- *What effect does your word have on people? How does it make them feel?*



Activity Part B: In their groups, students create the following freeze frames or *tableaux*, beginning with simple objects through to more complex ideas. Make sure everyone is involved in each image and remember to use levels, expression and extension of the body.

1. *With only 5-10 seconds of preparation for each - create a few objects from an office (one at a time): a chair, a keyboard, computer, pen holder. Now bring this object to life, making sounds, or show it being used.*
2. *Create an image of Cicada in his office cubicle working. You must show the character and the objects, furniture etc.*
3. *Create an image of Cicada interacting with the faceless humans. Quickly discuss what your scenario might be, and then make it together. Be sure to have those playing the humans turn their backs or not show their faces.*
4. *An image of your group's favourite moment in the play.*
5. *An image of your THEME. This is symbolic, and not a specific moment from the play. E.g., If I say the word 'Belonging', what image comes to mind?*



Activity Part C: Continuing in the same groups, the students create a short improvisation of a moment or scenario that occurs in Cicada's office.

Everyone must now play characters (not objects), for example Cicada, the Boss, or co-workers. There should be no words spoken, but every character must have **a sound** they make that they can repeat as many (or as few) times as they like. Cicada's sound must be *tok tok tok!*

These are presented to the class in quick succession, with no words or applause spoken in between. Then debrief as a class with a short discussion.





ACTIVITY SIX: STORY BOARDING



Teacher: Shaun Tan states:

"I use text as grout in between the tiles of the pictures. I always overwrite, really awful, long bits of script and then I trim it down to the bare bones and then add a little bit to colour it in."

(Shaun Tan, quoted, Gaiman 2011)

Shaun Tan sketched many possible ideas for Cicada's journey before he narrowed it down to the ones we see in the book.



Activity: Using the template provided in the Resources, in students create **one new storyboard sketch** of something we didn't see that might have happened in Cicada's life and some simple text to go with it. This event can be very simple, or dramatic, but it tells us something unique about Cicada's daily life and the way he is treated. Students can draw the image and write the text, using the template provided.



EXTENSION ACTIVITY: STORY BOARD JUMBLE

These sketches can be placed on the floor in the middle of the classroom. The students can then work together with the teacher to put all these new moments in a certain order that they think is the most interesting, to create one long storyboard or comic strip of events.



ACTIVITY SEVEN: ONE STEP AT A TIME!



Activity: Split the class in half and have the students stand in two long lines facing each other, like train tracks or a tunnel.

Imagine Cicada as he walks to the top of the stairs, up to the top of his building. One student will be 'in role' as Cicada (or if preferred, the teacher can be 'in role' as Cicada). You may like to use a tie as a costume item to identify Cicada from everyone else. Starting at one end of the tunnel, the Cicada must make it to the other side only taking one step at a time. He begins by asking the group:

"Why should I leave, how can I climb these stairs...?"

As he passes them in the line, the other students must take turns giving Cicada either:

- *Reasons that he should move on, leave this place and this job.*
- *Words of encouragement to leave.*
- *Ideas of what else might be possible in his new life.*

Cicada can only take one step for each reason, piece of encouragement or idea of a new life.



Discussion: Once Cicada reaches the other end, discuss with the students:

- *What was said*
- *What surprised you?*

If a student took the role as Cicada, ask how this made them feel: *nervous, supported, unsure, brave, reassured, excited, relieved?*



ACTIVITY EIGHT: WHAT IS CICADA LAUGHING AT?



Teacher: Shaun Tan has a great ability to pose ideas but not answer them for you. This activity allows the students to consider all the possible meanings of one simple line of text.



Activity: At the end of the story Cicada manages to fly away back to the forest. When he thinks of the humans, he *“Can’t stop laughing”*.

In small groups come up with one thing that the humans do that you think Cicada is laughing at. For example:

- *Is it the hours they spend traveling to and from work?*
- *How they tap away at computers all day long?*
- *How they walk past people every day and don’t say hello?*

Each group creates a short, silent, moving image or tableaux of this ‘one thing’. It’s as if the group are creating a simple image that moves and repeats as a loop of this same action. Share these with the class.

The teacher (or a selected student) can say *freeze* at any point during the performance, tap a student on the shoulder and ask them to say a sentence or a few words about their action, and how it makes them feel.

After viewing each group’s moving action, the audience are asked to decide:

- *Why does this make Cicada laugh?*



CLASS REFLECTION: SET OUR CICADAS FREE



Teacher: Franz Kafka’s classic novella *The Metamorphosis* (1915) had a travelling salesman turn into a giant insect. In Shaun Tan’s novel, the simple green cicada sheds his shell and becomes a bright red flying insect.



Question: What do you think Cicada’s transformation into the flying insect means?

At the end of the story, we discover Cicada’s outside body has been a shell, protecting his true self/inner essence until he transforms and finally takes flight.



Discussion: Discuss the final moments of the play and reflect on the idea of Cicada’s true self; the qualities and attributes that make him unique, that he has had to hide whilst living in the city and working in the office.

You could call this his inner self. *What is this made up of? Can we feel it? Touch it? Is it physical? Spiritual? Does it have a colour? Does it change or stay the same?*



Activity: Hand out all the flying Cicadas that the students created in the Welcome to the Office (Pre-Performance Activity).



Standing in a circle, go around and ask each student read out their 'true self', the quality that they wrote/drew that is unique and interesting to them.



Once complete, use a large piece of butcher's paper and attach/glue all the flying Cicadas to the paper to make a large mural of the class's unique qualities.

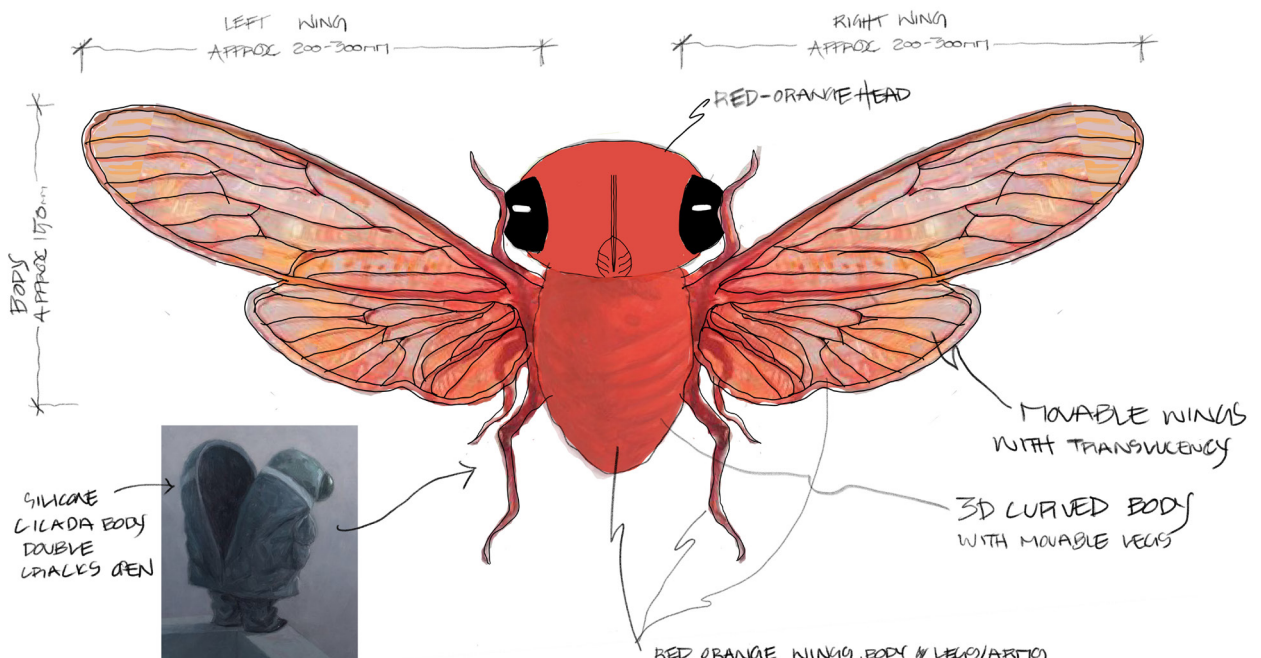


Reflection: Invite students to add these elements to the flying Cicada mural:

- Draw the natural world that now surrounds Cicada, around all the flying insects. Encourage them to use varied patterns, shapes and colours (contrasting to the grey, uniform, maze of city life.) You could even have the students gather natural objects (such as leaves, bark, feathers) from around the school grounds and add these to the mural.
- Imagine it is 5 years on in the forest. *What sort of things is Cicada doing with his life? Write or draw these on the mural.*

Kafka:

- https://en.wikipedia.org/wiki/Franz_Kafka
- https://en.wikipedia.org/wiki/The_Metamorphosis
- <https://www.youtube.com/watch?v=g4LyzhkDNBM>



CICADA PUPPET TRANSFORMATION
 DEMONSTRATION UNDER DEVELOPMENT
 A3 - NOT TO SCALE - 220522-24 0522
 BY TYER HILL - 0432 837 615

RED ORANGE WINGS, BODY & LEGS/ARTHO
 TO BE REVEALED UNDER/FROM THE EXISTING
 CICADA BODY & GREY SUIT. AN ALTERNATIVE PUPPET
 OR BODY DOUBLE MAY BE REQUIRED TO CREATE
 THIS EFFECT.

+ A SECOND RED-ORANGE WINGED PUPPET
 IS REQUIRED TO ACT AS CICADA'S FRIEND.

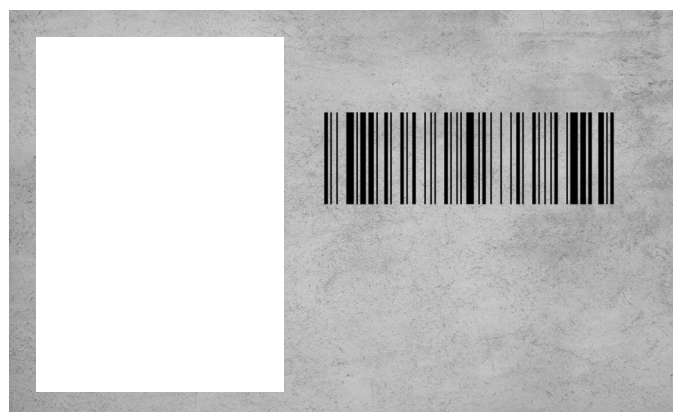
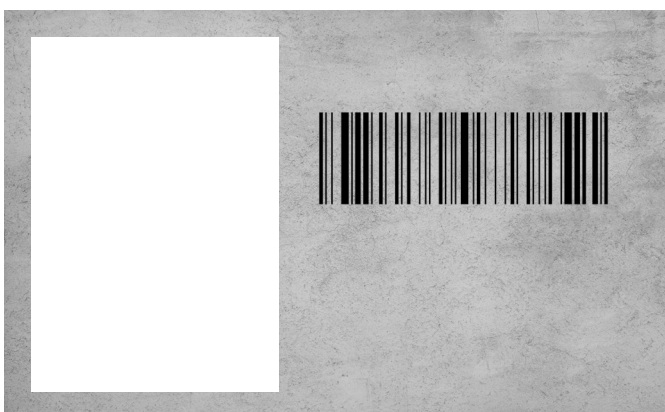
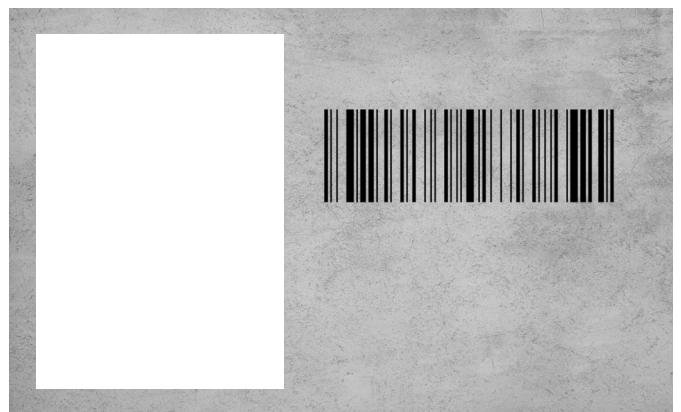
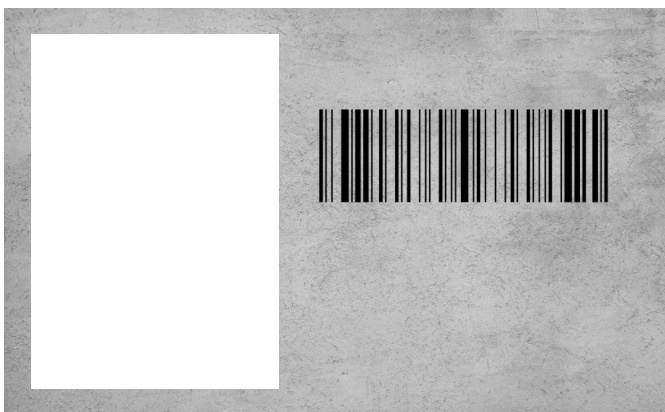
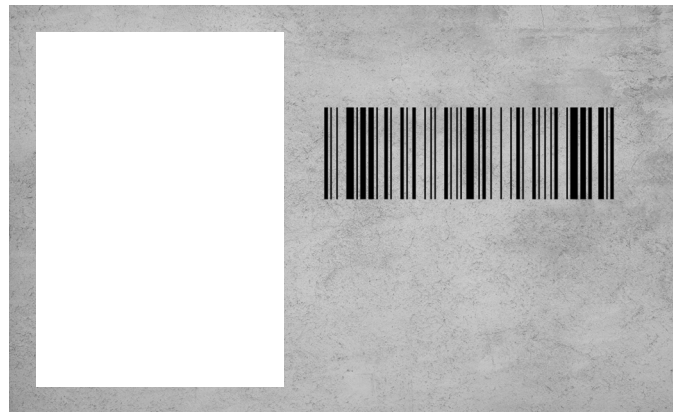
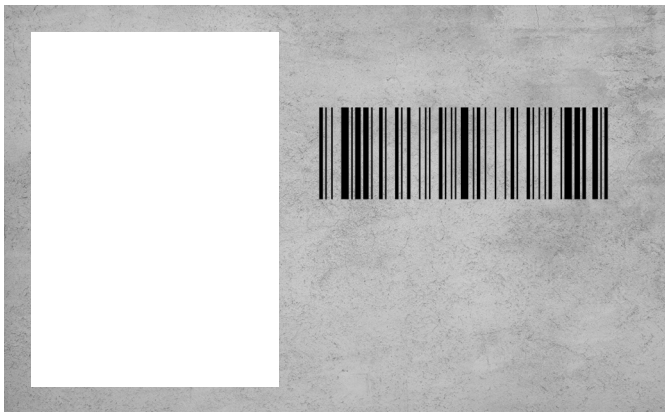
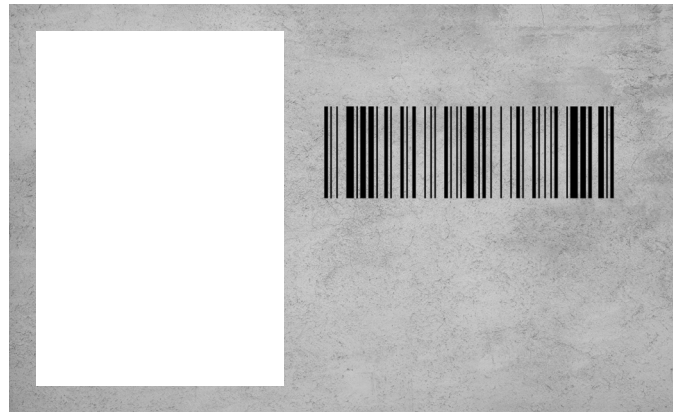
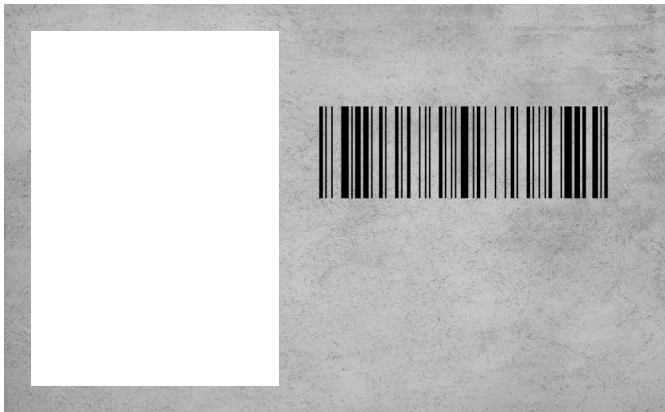
CREATIVE LEARNING RESOURCE

CICADA

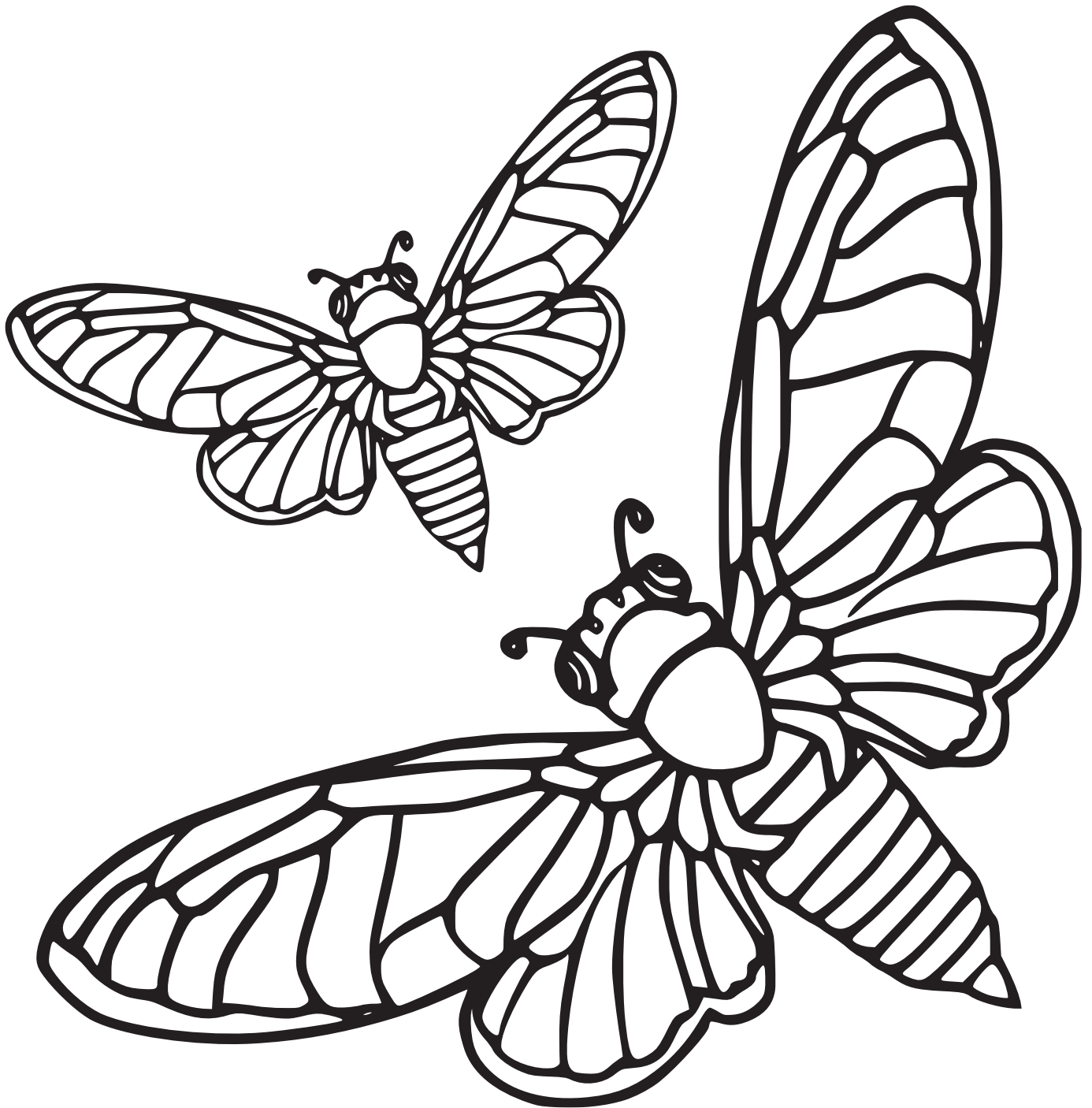
SUPPORTING RESOURCES



PRE-PERFORMANCE ACTIVITY ONE (PART ONE): WELCOME TO THE OFFICE!



PRE-PERFORMANCE ACTIVITY ONE (PART TWO): WELCOME TO THE OFFICE!



PRE-PERFORMANCE ACTIVITY TWO: STILL IN THE CITY VS A BIT MORE NATURE

City Sounds: <https://www.youtube.com/watch?v=LZbElxhiJRM>

Nature Sounds: <https://www.youtube.com/watch?v=9PULN9WVLDU>

PRE-PERFORMANCE ACTIVITY FIVE: MINI RESEARCHERS

Websites: <https://kids.nationalgeographic.com/animals/invertebrates/facts/cicada>
<http://www.biokids.umich.edu/critters/Cicadidae/>

Videos: Periodical Cicadas Overrun the Forest – BBC Earth (David Attenborough)
<https://www.youtube.com/watch?v=EWr8fzUz-Yw>

Amazing Cicada Life Cycle – Sir David Attenborough's *Life in the Undergrowth*
<https://www.youtube.com/watch?v=tjLiWy2nT7U>

(*Note from 3:57 - footage and discussion about Cicada mating habits)

ADDITIONAL PRE-PERFORMANCE RESOURCES

Shaun Tan

<https://www.shauntan.net>

Instagram: shauncytan

Western Australian Writer's Hall of Fame, State Library of Western Australia

<https://slwa.wa.gov.au/whats-on/awards-fellowships/western-australian-writers-hall-fame/shaun-tan>

Hachette Teachers Resources (Cicada)

<https://www.hachette.com.au/content/resources/9780734418630-teachers-resources.pdf>

The Guardian (Article on Cicada)

<https://www.theguardian.com/books/gallery/2018/jun/29/shaun-tans-cicada-a-meditation-on-belonging-and-bullying-in-pictures>

ABC News (Article on Cicada)

<https://www.abc.net.au/news/2018-07-20/shaun-tan-cicada-office-work/10014314>

'Illustration as a Writing Process' Artist Shaun Tan discusses his approach to illustration and the children's literature that inspired him growing up.

<https://www.ngv.vic.gov.au/multimedia/illustration-as-a-writing-process/>

'An Interview with author Shaun Tan' ABC *Splash* 03 February 2012

<http://education.abc.net.au/home#!/media/102406/an-interview-with-author-shaun-tan>

'An interview with Shaun Tan author of *The Singing Bones*' YouTube September 2, 2016

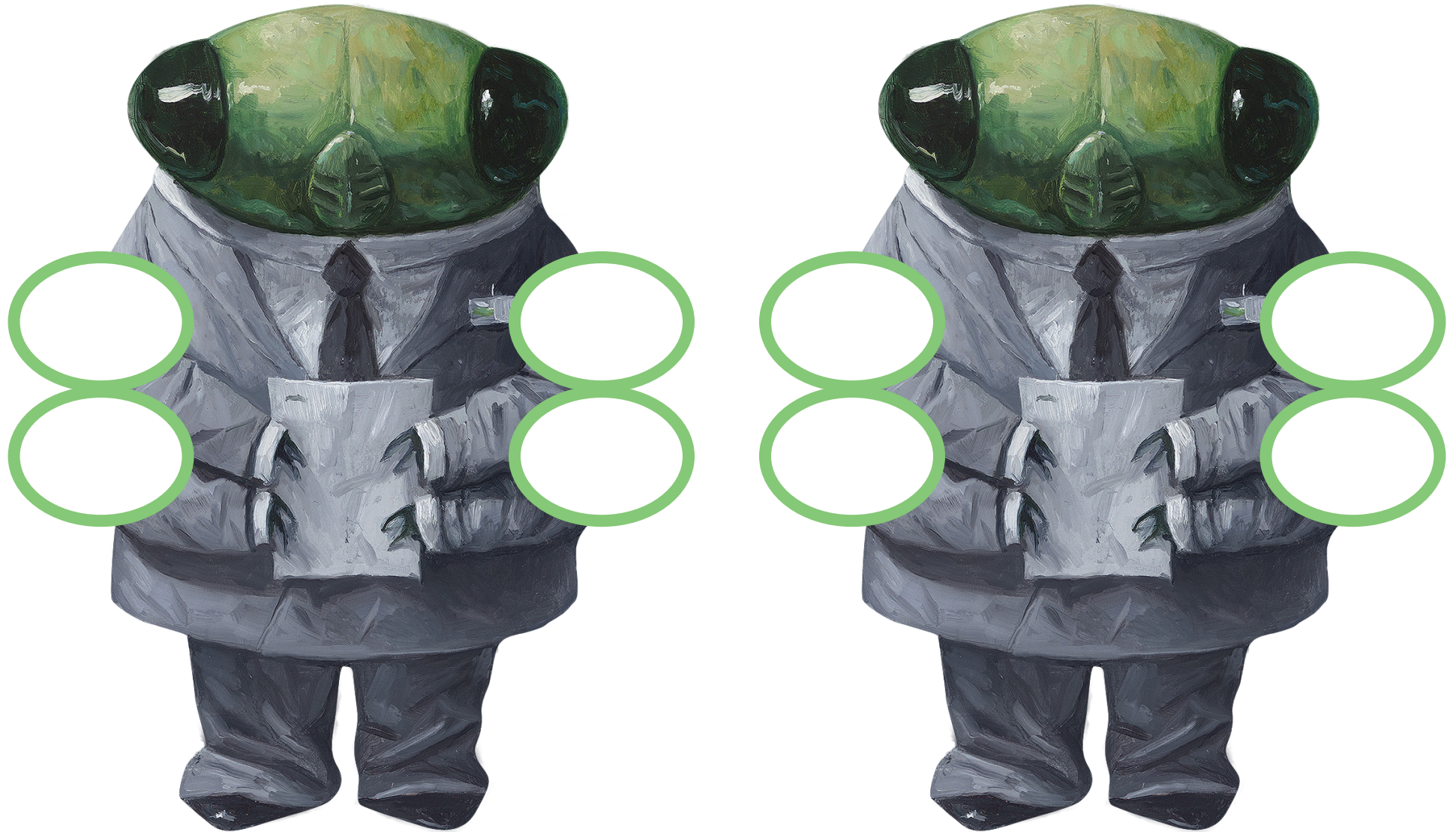
<https://www.youtube.com/watch?v=TaCtfhvdFIQ>

Bjartviet, Caroline J. and Panayotidus, E. Lisa 'Pointing to Shaun Tan's *The Arrival* and Re-imagining Visual Poetics in Research *Contemporary Issues in Early Childhood* Vol 15, Issue 3, 2014

<http://journals.sagepub.com/doi/pdf/10.2304/ciec.2014.15.3.245>

POST-SHOW ACTIVITY ONE: PAPER PUPPETS

NOTE: Four circles are finger guides and need to be cut carefully so fingers can fit through but retaining outer green circle.



POST-SHOW ACTIVITY FOUR: CICADA'S DIARY

Dear Diary ...

Lined writing area for the diary entry.



POST-SHOW ACTIVITY FIVE: CICADA POEM

AN ODE TO CICADA



POST-SHOW ACTIVITY SIX: STORY BOARDING







