

A photograph of two men dressed as sheep. They are wearing white, shaggy wool hats with large, yellow, translucent ears. The man on the left is a younger man with a surprised expression, wearing a black tank top and khaki pants. The man on the right is an older man with a grumpy expression, also wearing a black tank top and khaki pants. They are both holding a large, round, silver metal lid or pot cover. The background is a textured, light-colored wall.

monkey baa

Pete
the
Sheep
learning pack

Based on the book by Jackie French and Bruce Whatley
Adapted by Eva Di Cesare, Sandra Eldridge and Tim McGarry

Monkey Baa respectfully acknowledges the custodians of this nation and honours their enduring cultural and spiritual connection to the lands, waters and seas. We pay our respects to Elders past and present, on whose lands we work, live and share stories.

Monkey Baa tours across many nations. Our offices are in Sydney and Brisbane. We respectfully acknowledge the Gadigal people of the Eora Nation and the Turrbal and Jagera people in Brisbane and its surrounds.



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Hello!

We are delighted to share this resource with you, created to enhance your exploration of our production of Pete the Sheep. Based on the beloved book by Jackie French and Bruce Whatley, and brought to life on stage by Eva Di Cesare, Sandra Eldridge and Tim McGarry, with music and lyrics by Phillip Scott, this vibrant and humorous musical celebrates individuality, innovation and the power of collaboration.

The story of Shaun, a sheep shearer with a difference, and his loyal sheep Pete, encourages students to embrace creative thinking and challenge traditions. With warmth and wit, it explores themes of acceptance, problem-solving and leadership, sparking meaningful classroom discussions.

This learning pack is designed for students in Foundation to Years 1–4, with activities and insights tailored to the Australian Curriculum. Inside, you'll find engaging classroom activities, a closer look at the process of adapting the book for the stage, and opportunities for students to explore storytelling, characterisation and teamwork. These resources aim to inspire creativity, critical thinking and a love of performance while bringing the world of Pete the Sheep to life in your classroom.



Shaun is the new sheep shearer in Shaggy Gully

Since shearing is such hard work, all the other shearers rely on sheepdogs to help them—but not Shaun. His partner is Pete, a sheep-sheep! The other shearers in the shed aren't too pleased with Shaun and his unconventional approach. After being rejected by the shearers and their dogs, Shaun and Pete set up their own Shearing Salon in town, where they're soon inundated with woolly clients eager to experience Shaun's unique styling skills.

This hilarious musical comedy, brought to life by four performers playing shearers, dogs and sheep, explores the challenges and rewards of individuality. With warmth and wit, it celebrates the courage to stand out while finding ways to work within the flock!

Director	Jonathan Biggins
Composer and Lyricist	Phil Scott
Set and Costume Designer	James Browne
Lighting Designer	Matthew Marshall



ARTS
ON
TOUR

Themes of the show

Individuality and acceptance

Pete's talents, like dancing and playing guitar, set him apart. The play encourages young people to embrace their uniqueness and celebrate diversity.

Teamwork

Pete and his friends solve problems by working together, showing that collaboration and valuing each other's strengths lead to success.

Creativity

Pete's unconventional skills highlight the power of thinking outside the box, inspiring young people to explore their creativity and appreciate diverse talents.

Friendship

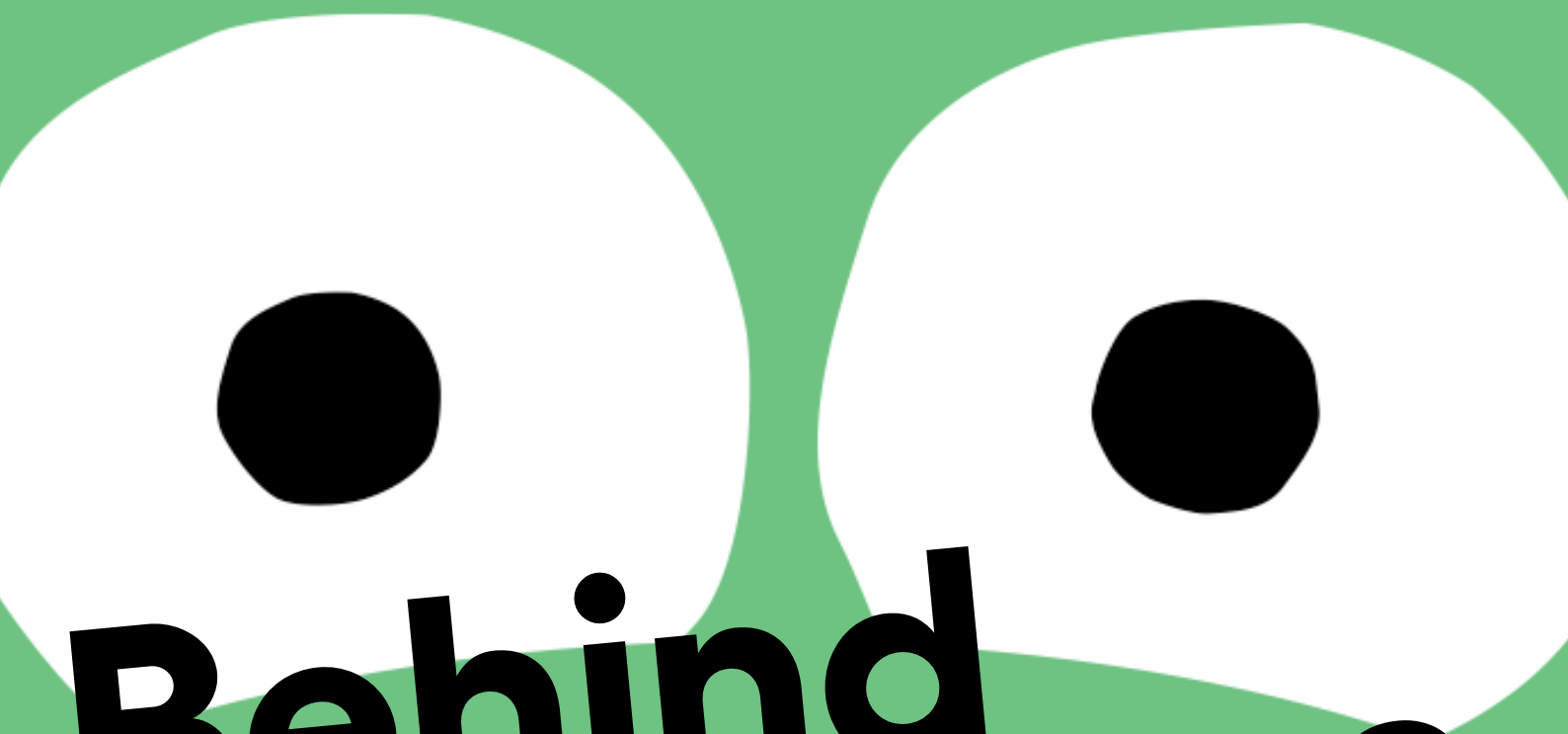
As Pete forms bonds with other animals, the play reinforces the importance of accepting and supporting friends, regardless of differences.

Courage

Pete's confidence in being himself teaches young people to embrace their individuality with courage and self-belief.







**Behind
the scenes**

Creating the show

**Theatre begins with an idea,
a spark of imagination.**

At Monkey Baa, ideas come from the world around us and the people we share it with. Many of our plays are inspired by picture books and novels written by Australian authors. Pete the Sheep is based on the beloved picture book by Jackie French and illustrator Bruce Whatley.

Jackie French's stories often celebrate unique characters who dare to do things differently, and Pete the Sheep is no exception. In the book, Shaun is a shearer who stands out—not just because of his shearing skills, but because, unlike the other shearers, he doesn't have a sheepdog. Instead, he has Pete, a sheep who thinks for himself! Pete doesn't round up sheep like a dog would—he leads them in his own special way. This story is a fun and playful reminder that there's more than one way to do things and that sometimes, thinking differently can lead to something wonderful.

Adapting a book into a play takes a lot of creativity. At Monkey Baa, we look for stories with strong characters, big emotions, exciting challenges and plenty of theatricality. Pete the Sheep stood out as the perfect story to bring to life on stage. It's full of humour, heart, and music—just like Shaun and Pete themselves! At its core, it's about embracing individuality, working together, and finding your own way in the world.

And that's how Pete and Shaun went from the pages of the book to the stage!

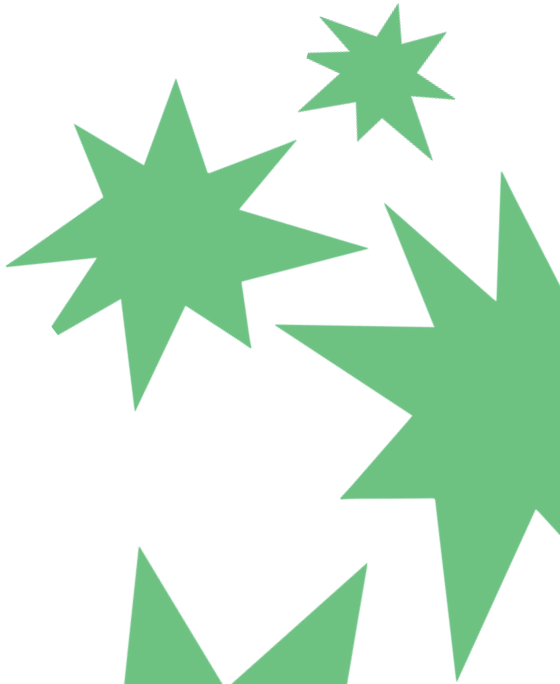
The idea is transformed into a script by a playwright.

Just as a poet writes poems, a playwright writes plays. Their craft is all about shaping stories for the stage—creating characters, crafting dialogue, and building worlds that come to life in front of an audience. Unlike novels, plays are designed to be performed, which means they rely on two key ingredients: dialogue (what characters say) and stage directions (how they move, react, and interact with the world around them).

At Monkey Baa, bringing a picture book to the stage is a deeply creative and collaborative process—and it all begins with young people. Our writers and directors don't just sit in a room and dream up a show; they take it out into the world, visiting schools across Australia to workshop ideas with students.

As part of the development of *Pete the Sheep*, students were invited into the creative process. Through drama workshops filled with improvisation and play, they explored the book's themes, stepped into the shoes (and hooves!) of its characters, and imagined new ways to bring the story to life. In group discussions, they shared their thoughts on the picture book and early drafts of the script, offering ideas on how Pete and Shaun's story should unfold on stage.

This process ensures that our plays are not just made for young people, but with them—bringing their perspectives, energy and imagination into every scene.



**Writing the
script**



Set and costume design

by James Browne

In rehearsals

Once a script is developed, it is handed over to a director and rehearsals begin.

A rehearsal is where the magic of theatre truly begins—long before the audience takes their seats. It's the vital practice period where a play transforms from words on a page into a living, breathing performance.

The rehearsal period is an exciting, fast-paced time leading up to opening night. Actors learn their lines, refine their characters, and map out their movements on stage (a process called blocking). Theatre designers craft the visual world of the play—building sets, designing costumes, and creating lighting effects to bring the story to life. Composers and sound designers shape the musical landscape, adding rhythm and emotion to each scene. Meanwhile, the playwright continues to refine the script, making adjustments based on discoveries made in the rehearsal room.

At the heart of it all is the director, who weaves these elements together—guiding the cast and creative team, shaping the storytelling, and ensuring that every moment on stage is as powerful, funny, or moving as it can be. Rehearsals are where ideas are tested, risks are taken, and the unexpected happens. It's where a play evolves, piece by piece, until finally, it's ready to be shared with an audience.

Performing the show

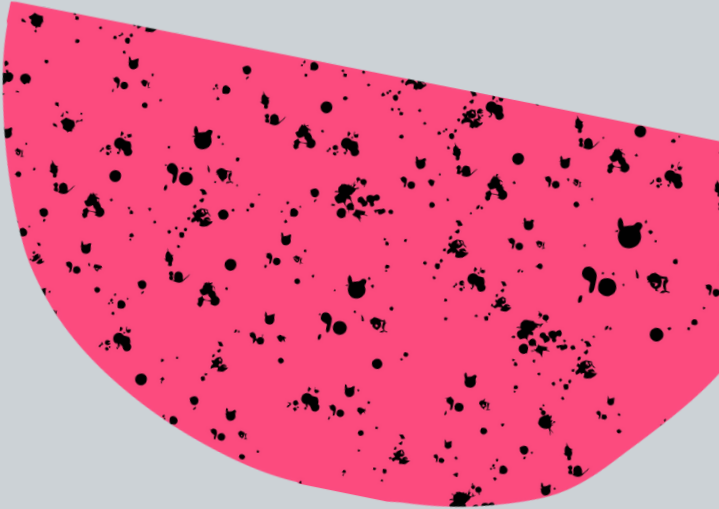
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Classroom activities:

**before the
show**



Sheep habits

Overview

In this activity, students will explore how sheep move and how their movements relate to their environment. Through English, Science and Drama, students will investigate, embody, and describe sheep behaviours and their natural or farm-based habitats.

Curriculum connections

- English: Use descriptive language to write about sheep
- Science: Identify and describe sheep habitats and adaptations
- Drama: Use movement to embody sheep and express their behaviours

Introduction

Introduce sheep as the focus animal. Show pictures or videos of sheep in different environments—open paddocks, shearing sheds, and rocky hillsides.

Ask students:

- Where do sheep live?
- How do their movements help them in their environment?
- How might a farm setting change how sheep move compared to the wild?

List key sheep habitats:

- Paddocks & grasslands – where they graze and roam
- Hilly or rocky terrain – where some breeds navigate rough ground
- Shearing sheds & yards – where they gather for wool shearing

Drama and movement exploration

Guide students to embody the movements of sheep:

- Grazing: Slow, steady walking with heads down
- Trotting: Light, quick steps when moving in a group
- Sheepdog reaction: Quick turns and bunching together
- Shearing time: Staying still, being flipped and rolled gently

Call out different environments (paddocks, hills, sheds) and ask students to adapt their movements accordingly, such as:

- Moving in a relaxed way while grazing
- Navigating uneven ground when in rocky areas
- Gathering together and responding to a sheepdog's guidance

Descriptive writing

Have students choose one aspect of sheep movement and write a short paragraph about:

- How the sheep moves
- What its environment looks, sounds, and feels like
- Why these movements are important for survival or farm life

Sheep facts

Where do sheep live?

- Sheep are found all over the world and have adapted to a variety of environments. They live in:
 - Grasslands and pastures – where they graze on open fields.
 - Hilly and mountainous regions – some breeds, like Merino sheep, thrive in rugged terrain.
 - Farms and stations – where they are raised for wool, meat, and milk.
- Different breeds are suited to different habitats:
 - Merino sheep – thrive in dry, rocky areas and are known for their fine wool.
 - Dorset sheep – do well in lush, green pastures.
 - Scottish Blackface sheep – hardy sheep that live in cold, mountainous regions.

What do sheep eat?

- Sheep are herbivores, meaning they only eat plants. Their diet includes:
 - Grass, their main food source.
 - Hay and silage, especially in winter when fresh grass is scarce.
 - Leaves and shrubs, depending on where they live.
 - Grains, sometimes fed to farm sheep for extra nutrition.
- Sheep have a special stomach with four parts, which helps them digest tough plant material by chewing cud (regurgitating and re-chewing food like cows do).

How do sheep move and communicate?

- Movement:
 - Sheep usually move in flocks, staying close together for safety.
 - They trot or run when startled but prefer to walk while grazing.
 - Some breeds are excellent climbers, navigating rocky hills and mountains with ease.
- Communication:
 - Bleating (baaing): Used to call their lambs, communicate with the flock, or express distress.
 - Body language: Sheep show emotions through ear position, head movements, and posture.
 - Flocking instinct: Sheep naturally stay close to each other and follow a leader, often a more dominant sheep.

Sheep tales

Overview

In this activity, students will research sheep and use their imagination to write a story about a sheep trying something new.

Learning outcomes

- Develop research skills to learn about sheep
- Explore themes of courage, perseverance, and creativity
- Practise creative writing with descriptive language

Introduction

Ask students: What would happen if a sheep decided to try something completely new, just like Pete standing out from the flock? Prompt Ideas:

- What if a sheep wanted to become a sheepdog?
- What if a sheep tried to climb a mountain?
- What if a sheep decided to open its own wool fashion store?

Provide students with fact sheets or simple online resources about sheep. Encourage them to answer these questions:

- Where do sheep live?
- What do they eat?
- How do they move and communicate?

Writing and sharing

Students will write a short story about their sheep's adventure. Encourage them to:

- Describe the sheep's environment and personality
- Explain what new activity the sheep wants to try and why
- Show the challenges the sheep faces and how they overcome them
- Use a clear story structure with a beginning, middle, and end

Students can read their stories aloud or share them in small groups, highlighting themes of determination and creativity.

Reflection questions

- What was the most exciting part of your sheep's adventure?
- How did the sheep feel trying something new?
- What did they learn about themselves?

Sheep movement

Overview

Students will learn about the natural movements of sheep and create their own sheep-inspired movement sequence. Through physical expression and choreography, they will explore how movement can tell a story or convey emotions.

Learning objectives

- Understand how sheep move and interact in their environment.
- Explore the connection between movement, emotions, and storytelling.
- Develop creativity and teamwork through choreographed movement.

Introduction

Share some fun facts about sheep:

- Sheep are social animals that move in flocks, following a leader and staying close for safety.
- They trot, hop, and bound when excited or startled.
- Lambs often jump and play, while adult sheep move in steadier, more rhythmic patterns.
- Sheepdogs guide them using movement and signals, creating fascinating group dynamics.
-

Show a short video or photos of sheep in motion—grazing, running, jumping, and flocking together. Ask students:

- What do you notice about how sheep move?
- How do their movements change when they are calm vs. when they are startled?
- How do sheep move differently when they are alone vs. in a flock?

Lead a warm-up using gentle, flowing movements for grazing, followed by quick, reactive movements to mimic startled or playful sheep.

Movement exploration

Guide students to experiment with movements inspired by sheep:

- Grazing: Slow, relaxed steps with heads moving up and down.
- Trotting: Light, rhythmic steps in small groups.
- Bounding: Playful jumps like a lamb at play.
- Flocking: Moving as a group, staying close while shifting direction together.

Creating a sheep movement sequence

Explain that their movement sequence should tell a story or express an emotion. Some ideas include:

- A curious lamb exploring the paddock.
- A group of sheep reacting to a sudden noise.
- A sheepdog herding the flock into a pen.
- A lone sheep finding its way back to the group.

Encourage students to think about how different movements can show emotions like curiosity, excitement, nervousness, or relief.

- Divide students into small groups or let them work individually.
- Students create their sheep movement sequence, using a beginning, middle, and end.
- Each group or individual performs their movement piece for the class.

Reflection questions

- How did movement help you tell a story about sheep?
- How did it feel moving alone vs. in a group?
- What did you learn about how sheep communicate and interact?

Sheep sounds

Overview

Students will use their voices to explore the sounds of sheep, focusing on bleating and how sheep communicate. This drama-focused activity encourages creativity, listening skills, and improvisation as students experiment with different tones, rhythms, and emotions in sheep vocalisations.

Learning objectives

- Understand how sheep use bleating to communicate.
- Develop auditory awareness by mimicking different sheep sounds.
- Enhance drama skills through vocal and physical expression.

Introduction

Explain that sheep use different types of bleats to communicate with their flock. Their sounds can express hunger, excitement, distress, or recognition between a ewe and her lamb. Ask students:

- What do you think different sheep bleats mean?
- How would a sheep sound if it were lost? Excited? Calling its lamb?
- How might a farm sound if it were full of sheep?

Lead a vocal and physical warm-up to prepare students for sound-making:

- Stretch and shake out their bodies.

Practise simple vocal exercises like humming, short bursts of sound, and varying pitch. Experiment with different bleats – short and sharp, low and drawn-out, soft and high-pitched.

Play or describe different sheep scenarios (e.g. a lamb calling its mother, a sheep startled by a noise, a whole flock moving together) and have students practise mimicking these sounds. Encourage them to experiment with pitch, volume, and rhythm.

Sound exploration

As a class, create a sheep soundscape. Assign small groups to different sounds in a flock:

- Group 1: Lambs calling to their mothers.
- Group 2: Ewes responding with deeper, slower bleats.
- Group 3: A startled flock reacting to a sudden noise.
- Group 4: Content sheep grazing and softly murmuring to each other.

Have each group perform their sounds together to recreate the sounds of a busy paddock or shearing shed. The other groups listen and then try to mimic the sounds they hear.

Extension ideas

- Create a short play where a lost lamb finds its way back to its mother using different types of bleating.
- Play a guessing game: One student makes a sheep sound, and the rest of the class guesses what emotion or scenario it represents.
- Experiment with movement: How does a sheep's body language change when making different bleats?

Your visit to the theatre

Going to the theatre is a special experience, and everyone in the audience has an important role. Good theatre manners help everyone enjoy the show and show respect for the performers and each other.

What to expect

- Some parts of the performance could have loud music, sound effects or surprising noises.
- There may be colourful or flashing lights during the show.
- Actors might move quickly or make big gestures, which are part of the performance, so be prepared for some exciting action.
- The story could have unexpected moments, like a sudden noise, a big entrance or a surprising event.
- You might see parts of the stage change, like walls moving, lights shifting or props being added or removed.
- Some people might laugh or clap, so it can get a bit noisy.
- Whispering or talking can distract others, so save your questions for after the performance.
- Theatre shows can take some time, and it may feel like a long time concentrating, but it'll be much shorter than a movie.
- You'll get to clap at the end of songs or when the show finishes to show you enjoyed it.

Do's

- Arrive on time so you don't miss the beginning of the show.
- Sit quietly in your seat and face the stage.
- Clap your hands to show appreciation at the right moments, like the end of a performance or after a song.
- Use your listening ears and watch with your eyes.
- Stay seated during the performance unless it's an emergency.
- Whisper quietly to your teacher or classmate if you have a question.

Don'ts

- Talk loudly or shout during the performance.
- Eat noisy snacks or drinks.
- Kick the seat in front of you.
- Leave your seat before the performance ends (unless it's an emergency).

Social story

- If you would like a social story to support students with diverse needs, please contact the venue or Monkey Baa Theatre Company.





Classroom activities: *after the* **show**

Design a poster

Overview

Students will design a promotional poster inspired by the performance of Pete the Sheep. This visual arts activity fosters creativity, storytelling, and an understanding of the play's themes.

Learning objectives

- Reflect on the themes and story of Pete the Sheep.
- Understand the key elements of an effective promotional poster.
- Develop creative and visual communication skills.

Introduction

Begin by discussing the story of Pete the Sheep:

- Who are Shaun and Pete, and what makes them different from other shearers and sheep?
- What were some key moments in the performance that stood out?
- What emotions did the show evoke?

Introduce the concept of promotional posters:

- What makes a poster eye-catching?
- What information must a poster include (title, images, event details)?
- What colours, symbols, and images might represent Pete the Sheep? (e.g. sheep, shearers, shearing sheds, clippers, Pete's unique style).

Designing a poster

Provide students with paper, markers, coloured pencils, and other art supplies. If available, they can use digital tools to create their posters.

Encourage students to include:

- Title: Clearly display Pete the Sheep.
- Imagery: Illustrate key moments, characters, or themes from the show.
- Event Details: Add pretend performance dates, times, and locations.

Once completed, students can present their posters to the class, explaining their design choices and how they reflect the story.

Extension ideas

- Design a ticket for the performance to accompany the poster.
- Collaborate on a class poster combining everyone's ideas.
- Create a slogan to promote the show, such as "One shearer, one sheep, a whole lot of style!"

Design a costume

Overview

Students will sketch or collage their own costume ideas for a sheep or shearer inspired by Pete the Sheep. This visual arts activity encourages creativity, storytelling, and an understanding of costume design for performance.

Learning objectives

- Explore the role of costume design in storytelling.
- Develop creative thinking and design skills.
- Understand how costumes reflect personality and function on stage.

Introduction

Start with a discussion about costumes in Pete the Sheep:

- What costumes did you notice during the show?
- How do costumes help tell the story of a character or setting?
- How might Shaun's costume be different from the other shearers'?
- What makes Pete different from the other sheep, and how might his costume reflect that?

Show examples of costumes from theatre performances, particularly ones that use stylised animal designs rather than full-body costumes.

Brainstorm as a class:

- What materials, colours, and textures might be used for Shaun's shearing outfit?
- How could a costume for Pete stand out from the rest of the flock?
- How might movement be considered—should Pete's costume allow him to be extra flexible or stylish?

Designing a costume

Provide sketch paper, pencils, coloured markers, and craft supplies such as magazines, fabric scraps, and glue for collaging.

Encourage students to:

- Design a costume for Pete the Sheep that reflects his personality and leadership qualities.
- Create a shearer's costume for Shaun that highlights his uniqueness.
- Think about headpieces, fabric textures, accessories, and footwear to bring the character to life on stage.

Invite students to present their designs to the class, explaining their creative decisions and how their costumes would work in the show.

Write a letter to Monkey Baa

Overview

Students will write a letter to Monkey Baa, sharing their reflections on Pete the Sheep. This literacy-focused activity encourages students to express their thoughts, ask questions and practise writing.

Learning objectives

- Develop writing skills through structured letter writing.
- Reflect on personal experiences and learning from the show.
- Foster curiosity by asking thoughtful questions.

Introduction

- Begin by discussing letter writing:
 - What is the purpose of writing a letter?
 - Who are we writing to, and why is it special to communicate with the people who created Pete the Sheep?
- Explain the structure of a letter:
 - Greeting: Start with “Dear Monkey Baa Theatre Company,”.
 - Introduction: Share their name and why they’re writing the letter.
 - Favourite moment: What part of the show did they enjoy the most and why?
 - Something they learned: What did the story teach them about determination, dance or following their dreams?
 - Questions: Encourage students to ask one or two questions about the show (e.g., How were the costumes made? What inspired the story? How did the actors learn to dance like animals?).
 - Thank Monkey Baa for the performance and sign off with their name.
- Decorate the Letter: Encourage students to add drawings or decorate the border of their letter with themes from Pete the Sheep.

Sharing and reflection

- Ask volunteers to read their letters aloud to the class.
- Combine all the letters and send them to Monkey Baa Theatre Company either in the post or via email

Monkey Baa Theatre Company
36-64 George Street
The Rocks
NSW 2000

alex@monkeybaa.com.au

Create a play

Overview

Students will explore storytelling, performance, and teamwork by creating their own version of Pete the Sheep.

Introduction

Read aloud or summarise Pete the Sheep by Jackie French and Bruce Whatley. Highlight key moments and characters, such as:

- Shaun being different from the other shearers.
- Pete leading the sheep in a new way.
- The shearers rejecting Shaun and Pete.
- Shaun and Pete starting their Shearing Salon.
- The sheep loving their stylish new look!

Emphasise the message about embracing individuality and thinking outside the box. Explain how a book can be adapted into a play, with actors, costumes, sets, and dialogue. Discuss the different roles involved in putting on a play:

- Actors bring the characters to life.
- Set designers create the world of the story.
- Directors help guide the performance.

Creating and performing the play

Work with each group to choose two or three important moments from the book to act out:

- Shaun arrives at the shearing shed with Pete, and the other shearers reject them.
- Pete leading the sheep in a new way (instead of herding like a sheepdog).
- Shaun and Pete opening their Shearing Salon.
- Sheep loving their fancy new styles!

As a class, create simple dialogue for the characters:

- Shearer 1: “A sheep instead of a sheepdog? That’s ridiculous!”
- Shaun: “Pete’s got his own way of doing things!”
- Pete (baas stylishly): “Baa!”
- Sheep 1: “I love my new look! So fashionable!”

Groups practice their scenes, deciding how to act out the movements and lines. Encourage creativity in how students interpret their characters (e.g., shearers with big, exaggerated movements, sheep trotting or strutting proudly). Each group performs their scenes for the rest of the class.



Pete the Sheep

Classroom workshop

Years K to 4

60 minutes

In this engaging workshop, students will dive into the world of Pete the Sheep, bringing the beloved characters and story to life through creative drama activities. Guided by our expert Teaching Artists, students will discover how movement, voice and imagination create compelling characters and scenes.

Through hands-on activities, students will explore characterisation, experiment with storytelling techniques, and create their own interpretations of the quirky world of Pete and Shaun. They'll learn how drama can enhance narrative understanding and inspire creativity.

Each one-hour session is tailored to students from Early Learning to Year 4, with content adjusted to suit their age and needs. Workshops can accommodate up to 30 students at \$15 + GST per student, with a minimum charge of \$300.



Curriculum Connections

Drama: Explore roles and dramatic action through imaginative play, using movement, expression and voice to portray characters and emotions.

English: Engage in discussions, share ideas, and create imaginative narratives inspired by Pete's story.

Personal & Social Capability: Build confidence, resilience and empathy through group activities.

Health & PE: Refine movement skills like leaping, twirling and balancing. Explore expressive movement to communicate emotions and ideas.

Critical & Creative Thinking: Solve creative challenges through drama and movement.

Curriculum links

English

Foundation

- ACELA1430: Understand that texts can take many forms, can be very short or quite long, and that stories and informative texts have different purposes.
- ACELA1786: Explore the different contribution of words and images to meaning in stories and informative texts.
- ACELA1437: Understand the use of vocabulary in familiar contexts related to everyday experiences, personal interests, and topics taught at school.
- ACELA1429: Understand that language can be used to explore ways of expressing needs, likes, and dislikes.

Year 1

- ACELA1444: Understand that language is used in combination with other means of communication, for example, facial expressions and gestures, to interact with others.
- ACELY1660: Make short presentations using some introduced text structures and language, for example, opening statements.
- ACELA1447: Understand that the purposes texts serve shape their structure in predictable ways.
- ACELY1788: Engage in conversations and discussions, using active listening behaviours, showing interest, and contributing ideas, information, and questions.
- ACELY1656: Respond to texts drawn from a range of cultures and experiences.

Year 2

- ACELA1460: Understand that spoken, visual, and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context, and cultural background.
- ACELA1469: Identify visual representations of characters' actions, reactions, speech, and thought processes in narratives, and consider how these images add to or multiply the meaning of accompanying words.
- ACELY1666: Listen for specific purposes and information, including instructions, and extend students' own and others' ideas in discussions.
- ACELY1676: Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations.

Year 3

- ACELA1476: Understand that successful cooperation with others depends on shared use of social conventions, including turn-taking patterns and forms of address that vary according to the degree of formality in social situations.
- ACELY1677: Plan and deliver short presentations, providing some key details in logical sequence.
- ACELY1688: Use interaction skills such as acknowledging another's point of view and linking students' responses to the topic, using familiar and new vocabulary and a range of vocal effects such as tone, pace, pitch, and volume to speak clearly and coherently.
- ACELY1792: Use interaction skills, including active listening behaviours and communicating in a clear, coherent manner using a variety of everyday and learned vocabulary and appropriate tone, pace, pitch, and volume.

Year 4

- ACELA1488: Understand that social interactions influence the way people engage with ideas and respond to others, for example, when exploring and clarifying the ideas of others, summarising their own views, and reporting them to a larger group.
- ACELY1686: Identify and explain language features of texts from earlier times and compare with the vocabulary, images, layout, and content of contemporary texts.
- ACELY1689: Plan, rehearse, and deliver presentations incorporating learned content and taking into account the particular purposes and audiences.
- ACELY1694: Plan, draft, and publish imaginative, informative, and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features.
- ACELY1692: Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas, and analysing and evaluating texts.

Arts

Drama

- ACADRM027: Explore role and dramatic action in dramatic play, improvisation, and process drama.
- ACADRM028: Use voice, facial expression, movement, and space to imagine and establish role and situation.
- ACADRM029: Present drama that communicates ideas, including stories from their community to an audience.
- ACADRM031: Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama.
- ACADRM032: Use voice, body, movement, and language to sustain role and relationships and create dramatic action with a sense of time and place.

Dance

- ACADAM005: Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices.
- ACADAM006: Practice technical skills safely in fundamental movements.
- ACADAM007: Perform dances using expressive skills to communicate ideas, including telling cultural or community stories.

Science

Foundation

- ACSSU002: Living things have basic needs, including food and water.

Year 1

- ACSSU017: Living things live in different places where their needs are met.

Year 2

- ACSSU211: Living things grow, change, and have offspring similar to themselves.

Year 3

- ACSSU044: Living things can be grouped based on their observable features and can be distinguished from non-living things.

Year 4

- ACSSU073: Living things depend on each other and the environment to survive.

Humanities

Foundation

- ACHASSK015: The places people live and why they are important.

Year 1

- ACHASSK031: How the present, past, and future are signified by terms indicating time and by dates and changes that may have personal significance.

Year 2

- ACHASSK049: The connections of people in Australia to other places in Australia and across the world.

Year 3

- ACHASSK071: The importance of different cultural traditions and practices.
- ACHASSK072: The role that people of diverse backgrounds have played in the development and character of the local community.

Year 4

- ACHASSK088: The importance of environments, including natural vegetation and water sources, to people and animals in Australia and other places.

General capabilities

Critical and creative thinking

Students are encouraged to analyse, interpret, and create new interpretations of the story through playwriting, choreography, and artwork.

Personal and social capability

Activities on teamwork, such as creating group performances or collaborative soundscapes, build interpersonal and social skills.

Intercultural understanding

Incorporating the Dreamtime narrative introduces students to Aboriginal cultural perspectives and traditions.

