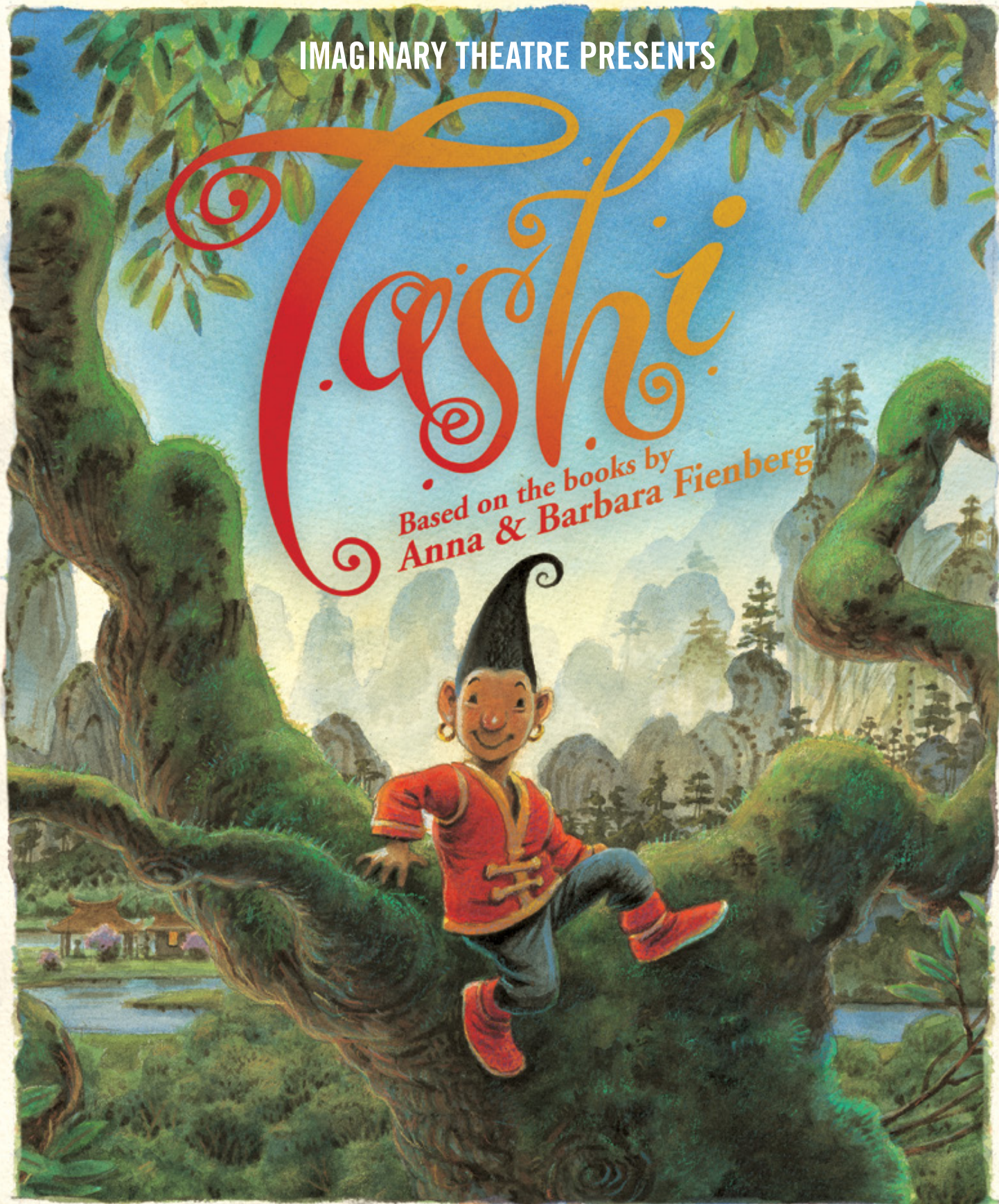


IMAGINARY THEATRE PRESENTS

# Tashi

Based on the books by  
Anna & Barbara Fienberg



## EDUCATORS RESOURCE

To accompany Imaginary Theatre's presentations of  
*Tashi and the Mountain of White Tigers* & *Tashi: Lost in the City*



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# 1. Welcome to the Tashi Educators Resource

## Dear Educators

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*Tashi Notes For Educators* has been designed to introduce you to Imaginary Theatre's performances of Tashi and to highlight important connections to the Early Learning Framework and the National Curriculum.

Reading the Tashi stories, attending our performance of Tashi and engaging in complementary classroom activities that respond to these experiences provide a range of educational benefits for early years and primary school students, including a powerful stimulus to literacy skills that will add considerable value to your teaching and learning program.

We've suggested some activities that may help prepare your students to visit the theatre, as well as a range of classroom activities that can help maximize the potential educational benefits of attending a Tashi show. Most of the activities don't require resources beyond those you already have in the classroom.

**We invite you to take a look at the activities we have suggested, how they connect to the National Curriculum and the Early Years Framework and to customize these activities to suit your class in whatever way you judge is best for your particular students.**

Have fun reading the Tashi stories and using them as stimulus in your classroom! We look forward to seeing you at the theatre soon!

## Age Suitability

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The activities in this document have been designed for our target audience of children aged between 4 and 10 years old.

Accompanying each activity are some examples of how the activity connects to the Australian Curriculum or the Early Years Framework. This can act as a guide for how the activity may apply to different year levels. We have designed flexible activities that you can simplify or extend upon to offer meaningful and engaging learning experiences for your early childhood or primary class.

## 2. About Tashi

### Tashi Books

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The Tashi books are written by Sydney authors Anna and Barbara Fienberg, with illustrations by Kim Gamble, and are published by Allen & Unwin.

Written for 'emergent readers' between the ages of 5 and 10, the stories are hugely popular, both in Australia and overseas (they have been published into more than twenty other languages).

Tashi, the hero of the stories, is a very small boy, from a very small village far, far away. He tells the best stories ever, very big stories and some might even say tall stories about his old life, the people of his village and the extraordinary adventures he had there before he came to Australia.

In 2009 Tashi was listed in the Sydney Morning Herald as being number four on the 'Top 10 Reads for children under 10'. The Tashi books are Allen and Unwin's second highest selling book for children, second only to the 'Harry Potter' series. When first released in 1995, the Children's Book Council of Australia awarded the first book in the Tashi series as an Honour Book for early readers. Since then another four books in the series have been recognized as notable books in the same category of the awards.

For more information on the Tashi books, visit Allen and Unwin's website <http://www.tashibooks.com/home.html>

And for more ideas for your classroom based around the books, see <http://www.tashibooks.com/Teachers.html>

### Imaginary Theatre and Tashi

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Imaginary Theatre is a professional Queensland arts-based organisation creating high quality performances, workshops and arts experiences for children and young people. Based in Brisbane, Imaginary's aim is to become an international leader in the creation of world-class theatre and arts events that have the power to transform the imaginative and creative lives of children and their families in Australia and elsewhere.

All performance work is extensively tested at various stages of development in selected schools and childcare centres in order to ensure optimum engagement and comprehension by children in the target age range. Though it is essential that the performances are fun and entertaining, Imaginary believes it is of equal importance that they connect meaningfully with children's developmental levels and that they intelligently manipulate theme, dramatic tension and emotional expression.

The pursuit of artistic excellence based on continuing research into how children perceive and respond to live theatre, and the conviction that even very young children are capable of responding to sophisticated artistic forms (provided they are grounded in the child's world) are central to Imaginary's practice.

Directed by Dr. Mark Radvan (former Artistic Director of QPAC's Out of the Box Festival for 3-8 year olds, 2005 - 2008 and Senior Lecturer in Drama at Queensland University of Technology), the Tashi plays are performed by four talented performers, on one set, with a simple yet visually stunning design by Maria Cleary, exquisite lighting design by Matthew Strachan and a detailed sound score composed by Thom Browning and Jeremy Neideck. The combination of these elements provides young children with a complete theatrical experience in an environment tailored to their needs.

For more information and to see the photo gallery please visit [www.imaginarytheatre.org](http://www.imaginarytheatre.org)

# The Educational Benefits of Tashi

## Literacy and Numeracy

The popularity of the Tashi books means many of the audience are already active readers, but for those children for whom reading is not yet a habit, the performances can ignite an intense interest in the books and stories – helping to transform reluctant readers into excited readers – a phenomenon noted by many parents, carers and teachers.

## Critical Creative Thinking

The performance style of Imaginary Theatre actively positions children as aware, discriminating and skilful interpreters of dramatic action, symbol and character. The Tashi performances artfully weave in elements of children's dramatic play using everyday objects as props and costume items and modeling role play and story drama. This ensures the work is not only highly accessible, but that children can engage with it at many different developmental levels. Imaginary's goal is to stimulate the imagination of the children, helping them be aware of and to interpret symbol, behaviour and body language as well as to provide creative stimulus for their own dramatic play.

This aligns with the **Australian Curriculum's General Capability of Critical Creative Thinking:**

*In the Australian Curriculum, students develop capability in critical and creative thinking as they learn to generate and evaluate knowledge, clarify concepts and ideas, seek possibilities, consider alternatives and solve problems. Critical and creative thinking are integral to activities that require students to think broadly and deeply using skills, behaviours and dispositions such as reason, logic, resourcefulness, imagination and innovation in all learning areas at school and in their lives beyond school.*

<http://www.australiancurriculum.edu.au/GeneralCapabilities/Critical-and-creative-thinking/Introduction/Introduction>

Engaging in these Tashi inspired learning experiences will assist in reaching the aims of the Australian Arts Curriculum to develop students':

- *creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence*
  - *arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing, expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways*
  - *use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints*
  - *understanding of Australia's histories and traditions through the Arts, engaging with the artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples*
  - *understanding of local, regional and global cultures, and their Arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.*
- [http://www.acara.edu.au/verve/\\_resources/DRAFT\\_Australian\\_Curriculum\\_The\\_Arts\\_2\\_July\\_2013.pdf](http://www.acara.edu.au/verve/_resources/DRAFT_Australian_Curriculum_The_Arts_2_July_2013.pdf)

## Personal and Social Capability and Ethical Understanding

Anna and Barbara Fienberg's Tashi stories help children understand problem solving through modeling a calm application of thought and ingenuity, and through insights into ethical understanding.

Many of the stories, including the two being presented by Imaginary Theatre, pose ethical dilemmas that can spark learning opportunities linked to the **Australian Curriculum's General Capability of Ethical Understanding.**

*In the Australian Curriculum, students develop ethical understanding as they identify and investigate the nature of ethical concepts, values and character traits, and understand how reasoning can assist ethical judgment. Ethical understanding involves students in building a strong personal and socially oriented ethical outlook that helps them to manage context, conflict and uncertainty, and to develop an awareness of the influence that their values and behaviour have on others.*

<http://www.australiancurriculum.edu.au/GeneralCapabilities/Ethical-understanding/Introduction/Introduction>

Tashi's world is full of surprises, dilemmas and artful problem-solving that open up a diversity of approaches to physical and interpersonal challenges for the children. Tashi is a role model for children's empowerment - he resolves problems with humour and empathy, and by recognizing and regulating his emotional responses

to challenging situations. Both plays offer opportunities for building vocabularies that name emotions and feelings, and for identifying problem-solving strategies.

This aligns with the **Australian Curriculum's General Capability of Personal and Social Capability:**

*In the Australian Curriculum, students develop personal and social capability as they learn to understand themselves and others, and manage their relationships, lives, work and learning more effectively. The capability involves students in a range of practices including recognising and regulating emotions, developing empathy for others and understanding relationships, establishing and building positive relationships, making responsible decisions, working effectively in teams, handling challenging situations constructively and developing leadership skills.*

<http://www.australiancurriculum.edu.au/GeneralCapabilities/Personal-and-social-capability/Introduction/Introduction>

## **Intercultural Understanding**

Being set in Australia and in another fictional country with Asian overtones and its own cultural values and perspectives, the Tashi stories can stimulate complementary learning opportunities that investigate negotiating diverse cultures. This complementary learning can specifically focus on Australia's strong, rich and diverse Aboriginal and Torres Strait Islander culture and promote Australia's relationship with Asia. This aligns with the National Curriculum's cross-curriculum priorities: **Aboriginal and Torres Strait Islander histories and cultures** and **Asia and Australia's Engagement with Asia** as well as the general capability of **Intercultural Understanding**;

*In the Australian Curriculum, students develop intercultural understanding as they learn to value their own cultures, languages and beliefs, and those of others. They come to understand how personal, group and national identities are shaped, and the variable and changing nature of culture. The capability involves students in learning about and engaging with diverse cultures in ways that recognise commonalities and differences, create connections with others and cultivate mutual respect.*

<http://www.australiancurriculum.edu.au/GeneralCapabilities/Intercultural-understanding/Introduction/Introduction>

In the classroom activities, we've suggested some ways to use Tashi as a way to speak about our own cultures and connect with Asian and Indigenous perspectives.

## **Aligning with National Curriculum's Learning Areas**

As well as aligning with the general capabilities and cross-curriculum priorities listed above, reading Tashi and viewing our performance connects directly to numerous content descriptors across the year levels in a range of learning areas. Looking at Drama as an example, attending the Tashi shows allows students to:

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

*4.4 Observe and identify intended purposes and meaning of drama, starting with drama in Australia including drama of Aboriginal and Torres Strait Islander people, using the elements of drama to make comparisons*

*6.4 Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama*

You will notice in the Example Connections To Curriculum section of each activity, Tashi can offer learning experiences in the arts, English, science, geography, history and mathematics.

## **Aligning with the Early Years Framework**

[http://foi.deewr.gov.au/system/files/doc/other/belonging\\_being\\_and\\_becoming\\_the\\_early\\_years\\_learning\\_framework\\_for\\_australia.pdf](http://foi.deewr.gov.au/system/files/doc/other/belonging_being_and_becoming_the_early_years_learning_framework_for_australia.pdf)

Reading Tashi stories to children, seeing our Tashi performances and responding to these experiences through a range of activities in your early childhood setting, provide multiple opportunities for educators to align with the Early Years Framework. We have listed next to each activity in this document, how it contributes to the Five Early Years Framework Outcomes:

**Children have a strong sense of identity**  
**Children are connected with and contribute to their world**  
**Children have a strong sense of wellbeing**  
**Children are confident and involved learners**  
**Children are effective communicators.**

# The Tashi Stories You Will See At The Theatre

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Imaginary Theatre's Tashi plays are theatrical adaptations of the Tashi books.

## Tashi and The Mountain of White Tigers

*"...only someone as bold as Tashi would go all the way along an underground passage to the Mountain of White Tigers."*

The Wicked Baron is up to his old tricks again. This time he's trying to cheat Tashi's Aunty Li Tam out of the home she has lived in her whole life, and he'll stop at nothing. Tashi knows he has to do something, but what? As usual he thinks of a clever idea, but it means he will have to face his worst fear. However, if he can do it he might be able to help not just his favourite aunty, but the whole village as well!

*"Tashi always has a cunning plan, and he has daring adventures too."*

### Characters:

- Tashi
- Jack
- Jack's Mum
- Jack's Dad
- Li Tam, Tashi's favourite Aunty
- Li Tam's Landlord, The Wicked Baron
- Third Aunt
- Wise-As-An-Owl
- Villagers

### Themes:

- Friendship
- Eviction
- Greed
- Problem solving
- Adventure
- Courage
- Real estate
- Stealing from the rich, giving to the poor
- Freedom

## Tashi: Lost in the City

*'I raced up and down the street looking in doorways and behind stalls. But there was no Grandma.'*

Poor Jack is really worried when he and Tashi find themselves stuck in an elevator, but it reminds Tashi of one of his amazing adventures when he was lost in the city back in his old country. The big city is a really exciting place, but it's very different to Tashi's old village, Tashi tells of the characters he met and how he used his wit and ingenuity to escape a sticky situation.

*'Clever Tashi always knows what to do - stay calm, think hard and move fast.'*

### Characters:

- Tashi
- Jack
- Grandma
- Sales Person/Stall holders
- Girl threatened by a dog
- The Man With A Glass Eye
- The Kind Stranger
- Wonjin/Wang

### Themes:

- Fear
- Feeling Lost
- Kindness
- Abduction
- Human trafficking
- Mind over muscle
- Problem solving
- Teamwork
- Friendship

## 3. Before Going To The Theatre

### Reading Tashi

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One of the best ways to prepare children for a *Tashi* performance is to read aloud to them one of the *Tashi* stories. It doesn't matter too much which one, but ideally it will be one of the stories they are coming to see. Reading the story to children helps prepare them for what to expect and in the case of the younger children helps them to follow the story line and the characters they will meet in it.

If you have time, you could introduce your children to the Tashi concepts and various characters by reading the very first in the Tashi series – either the picture book 'There once was a boy called Tashi', or the first of the book series 'Tashi and the Swan'.

#### Activity:

Create a paper book cover for a Tashi storybook that has cut-out windows that can be opened to reveal parts of the original cover underneath. With all students sitting, ready for a story, open the windows one by one to discover what image or text is hidden underneath. Be sure to ask students what they see behind each window and what they imagine the story might be about. Once all windows are open, remove the paper book-cover to reveal the whole image on the Tashi book. *Now what do you think the story is about?*

#### Discussions:

Mid-way through the story: *How do you think the story will end?*

After the story: *What happened in the story?*

#### What next?

Design your own Tashi Book Cover (See Appendix 1: Book Cover Template from

<http://www.tashibooks.com/Classroom.html>)

### Preparing Young Children to See a Tashi Performance

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For children who have never been to the theatre before, it is a good idea to give them some idea of what to expect, particularly if they are young children (ages 4-6). Here are some answers that might help you to deal with questions that young children might have:

#### What's a theatre?

It's a bit like going to the movies, but instead of watching a movie you watch real people instead. It's a bit like going to a concert, but instead of people singing or playing musical instruments, there are people, called actors or performers, who will act out a story for you.

#### Is the theatre scary?

No, there are lots of other children there, and the actors who are going to act out a *Tashi* story for you are very friendly and they will make sure you are all right.

#### Can I talk to the actors?

Yes, you can talk to them before the show and after the show, but not during the show.

#### What do I have to do in the theatre?

Once the show is ready to begin you put on your best listening ears and your best watching eyes and you sit facing the actors ready for the story (See *Flicking On Your Theatre Mode Switch*, p. 8)

#### Can you talk during the show?

No, that would distract the other children.

#### Is the story real or 'pretend'?

It's just pretending, but sometimes it seems so real that you forget that it's pretending, but then you remember again.



**Do you clap at the end?**

Yes, if you enjoyed the story you can show your appreciation by clapping. You will know it is the end because the performers will tell you that the story is finished.

**Will I sit on the floor or on a seat?**

In some theatres you will be able to sit on a mat very close to the performers, in others you will sit on a seat a bit further away. (Teachers/carers ask your local theatre what the set up will be)

**Can children younger than 4 or older than 10 come to the performance?**

The Tashi shows can be appreciated by children younger than 4 years old, but it is at the discretion of parents/carers/teachers to decide if their child is ready or not. Children older than 10 usually enjoy the shows even though they may feel that they are a bit old for them. Adults generally love the shows as much as the children.

**What if a Child is Anxious?**

Before the show starts the performers will introduce themselves to the children and explain how the lights and sound will be used. This is to help the children understand what they are about to experience and to reduce any anxiety some of them might be feeling. Now and again though a child can feel stressed and will want to leave. It is absolutely OK for an adult guardian to take them outside and let them calm down. Sometimes this is all they need and they can come back in a few minutes to watch the rest of the show.

## **Flicking On Your Audience Switch**

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This warm up activity quickly prepares students to be listening and focused audience members.

**Activity:**

Give the following instructions and ask students to copy you as you perform the actions.

*Let's be a good audience member.*

*First, find your audience switch. Is it on the top of your head? Is it on your big toe? Flick your audience switch on!*

*Now, sit with your legs crossed and squeeze your knees with your hands. A good audience member's legs can't walk!*

*Now, press your lips with your fingertips. An audience member's lips are for smiling and laughing.*

*Now give your ears a gentle pull. An audience member's ears can hear the actors and the music.*

*Listen...*

*Stretch open your eyes. Make sure your eyes are open wide so they can see everything that happens on the stage.*

*Now clap your hands – An audience members hands are for clapping at the end of the show – but for now, put them in your lap.*

*You are now a good audience member, ready for the theatre!*

***Would you like to deliver a letter to Tashi or the actors when you visit the theatre? (see p. 11)***

# 4. Classroom Activities

## a) Literacy And Numeracy

### Adventure Map

An Adventure map gives students the opportunity to reflect on a story and demonstrate their understanding of the plot, relationships, characters etc. It is also a helpful tool to help students plan their own adventurous narrative.

#### Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
<p>OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS</p> <p>Especially:</p> <ul style="list-style-type: none"> <li>Children engage with a range of texts and gain meaning from these texts</li> <li>Children express ideas and make meaning using a range of media</li> <li>Children begin to understand how symbols and pattern systems work</li> </ul>	<p>ENGLISH:</p> <p>Foundation: Identify some features of texts including events and characters and retell events from a <a href="#">text</a></p> <p>Year 1: Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences</p> <p>Year 3: Discuss the characters and settings of different texts and explore how language is used to present these features in different ways</p>

#### Activity:

As a class, *map* the narrative of the story. Use guiding questions to identify key characters, places, relationships, moments of action, problems and solutions. The teacher represents these on the board / butchers paper with pictures, symbols and words.

- Where did/will Tashi start his adventure?
- Where did/will Tashi go on his Adventure?
- Who did/will Tashi meet on his adventure?
- What problems did/will Tashi face in his adventure?
- How did/will Tashi solve the problem?

Once the map is complete you can make a Tashi cut-out to re-tell the story in your own words, moving the cut-out along the map as you go.



#### What next?

Students can imagine their own new Tashi adventure and work individually to design an adventure map to represent it.

# Dear Tashi

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Students write a letter or draw a picture for Tashi and take it to the theatre to deliver to the performers.

**Example Connections to Curriculum:**

Early Years Framework	Australian Curriculum
<p>OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS</p> <ul style="list-style-type: none"> <li>Children express ideas and make meaning using a range of media</li> </ul> <p>Evident when children:</p> <ul style="list-style-type: none"> <li>Begin to use images and approximations of letters and words to convey meaning</li> </ul>	<p>VISUAL ART</p> <p>2.1 Explore ideas, experiences, observations and imagination visually to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists</p> <p>ENGLISH</p> <p>Year 2: <a href="#">Create</a> short imaginative, informative and persuasive texts using growing knowledge of <a href="#">text</a> structures and <a href="#">language features</a> for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the <a href="#">audience</a> and purpose</p> <p>Year 4: 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 <a href="#">text</a> structures and <a href="#">language features</a></p>

*What message/picture do you have for Tashi?  
 What would you like Tashi to know about you?*

# Ghost Pies

Cook savoury or sweet ghost pies just like the ones Tashi uses to walk through boulders!

## Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
<p>OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS</p> <ul style="list-style-type: none"><li>Children interact verbally and non-verbally with others for a range of purposes</li></ul> <p>Evident when children:</p> <ul style="list-style-type: none"><li>respond verbally and non-verbally to what they see, hear, touch, feel and taste</li><li>demonstrate an increasing understanding of measurement and number using vocabulary to describe size, length, volume, capacity and names of numbers</li></ul>	<p>SCIENCE:</p> <p>Year 2: Different materials can be combined, including by mixing, for a particular purpose</p> <p>Year 3: Heat can be produced in many ways and can move from one object to another</p>

## Sweet Ghost Pies



### Ingredients:

- 5 egg whites
- 340 gr white sugar
- 1 teaspoon vanilla extract
- Melted chocolate or sweets for ghost eyes and mouths

### Step 1:

Preheat the oven 80°C. Separate the egg yolks from the whites. Set egg yolks aside. In a bowl, beat egg whites until stiff, adding little by little some sugar (170 gr).

### Step 2:

When they have doubled in volume, keep beating with the electric mixer and slowly add 85 gr white sugar and vanilla extract.

### Step 3:

Drizzle the rest of the white sugar over the mixture and mix again. The batter should be stiff.



### Step 4:

Fit a piping bag with a 3/8-inch (1 cm) round tip. Pipe the batter onto a baking sheet covered with wax paper.

### Step 5:

Bake for 2 hours.

### Step 6:

Add eyes and mouths using sweets or melted chocolate!

Based on recipe at <http://www.bestoffrenchfood.com/recipes/2935-french-meringue.html>



## Savoury Ghost Pies



### Ingredients

- Mashed potato (potatoes, butter, milk, salt and pepper)
- Black sesame seeds or tomato sauce for ghost eyes!

**Step 1:** Make mashed potato!

**Step 2:** Place mashed potato a pastry bag or snip the end of a ziploc.

**Step 3:** Pipe the mashed potato into a ghost shape

**Step 4:** For the ghost eyes, use either black sesame seeds or tomato sauce

Based on recipe at <http://saluslifestyles.blogspot.com.au/2012/10/season-of-sugar-halloween-part-i.html>

### What next?

- Take your Ghost Pies and a rug outside for a picnic.
- Serve Ghost Pies at a Tashi Themed party/school morning tea
- Keep your eyes peeled for more strange foods in other Tashi books. Maybe you can try some Dragon Egg Sandwiches? Or some of Jack's Dad's Pancakes or Jack's Mum's Muffins. What about crispy, dragon-breath-roasted pig?

## b) Critical Creative Thinking

### A Day in the Life of Tashi

An Imagination Trail to enrol students as Tashi and go on an adventure.

#### Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
OUTCOME 1: CHILDREN HAVE A STRONG SENSE OF IDENTITY  Especially: <ul style="list-style-type: none"> <li>• Children feel safe, secure, and supported</li> <li>• Children develop knowledgeable and confident self identities</li> </ul> Evident when children: <ul style="list-style-type: none"> <li>• explore aspects of identity through role play</li> </ul> explore different identities and points of view in dramatic play	DRAMA 2.2 Use voice, facial expression, movement and space to imagine and establish role and situation  4.2 Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place

**Enrolling:** Students lie on the floor, pretending to be asleep. Students respond to the teacher's instructions and act out each direction.

*"It's a beautiful morning; the birds are singing and its time for you all to get up Tashi. You have another big adventure ahead of you today. You slowly begin to... You stretch to the left... and you stretch to the right... You jump out of bed! Now you need to quickly get ready; first you put on your red jacket... then you put on your black pants... and then you put on your red boots. Finally, and most importantly, you do your hair... You eat breakfast... Now it's time to brush your teeth. Now, Tashi, you are all ready for the adventures ahead!"*

**Going On An Adventure:** Students step-through the plot of a Tashi story, acting as Tashi the whole time – for example below are some key plot points from *Tashi Lost In The City*:

1. Walking through a city crowd (*students walk around the space, waving to each other, pretending they are strangers in the city*)
2. Buying a singing cricket (*take your money out of your pocket, hand it to the shopkeeper, take your cricket in a cage, hand it to Grandma*)
3. Looking for Grandma (*Where's Grandma? Look around for her – call out to her! Grandma!*)
4. Earthquake! (*The ground is shaking! Buildings are shaking and falling down! Your whole body is shaking! It's an earthquake!*)
5. Rescuing Glass Eye (*Teacher selects one student to be Glass Eye and asks them to lie on the floor, then asks the other students to rescue him/her by pulling imaginary pieces of building off him/her*)
6. Meeting a stranger (*Teacher selects another student to be the Stranger. Facilitate a game of follow the leader where the stranger is the leader, leading the class down a dark empty alley, into an imagined locked room. Ask the students: how do you feel in here?*)
7. Meeting a friend in the locked room (*students sit with a partner, they say hello to each other, together they call for help. Then they sit down, stay calm and think hard of a way to escape. Ask students to think of a calm, thinking pose.*)
8. Holding a piece of glass in the sunlight to light a fire
9. Racing out the door, past Glass Eye (who owes you a favour) to meet Grandma!

#### What next?

Discussion: who could you trust in the story? Who couldn't you trust? Grandma? The Stranger? Wonjin (the child in the locked room)? What about Glass Eye?

# From Page to Stage

An activity where students practice communicating feelings with facial expressions.

## Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
<p>OUTCOME 3: CHILDREN HAVE A STRONG SENSE OF WELLBEING</p> <p>Especially:</p> <ul style="list-style-type: none"> <li>Children become strong in their social and emotional wellbeing</li> </ul> <p>Evident when children:</p> <p>show an increasing capacity to understand, self-regulate and manage their emotions in ways that reflect the feelings and needs of others</p>	<p>ENGLISH:</p> <p>Year 1: Explore different ways of expressing emotions, including verbal, visual, body language and facial expressions</p> <p>DRAMA:</p> <p>2.2 Use voice, facial expression, movement and space to imagine and establish role and situation</p> <p>MEDIA:</p> <p>2.3 Create and present media artworks that communicate ideas and stories to an audience</p>

### Materials:

Photos from the show, Pictures from *Tashi Lost In The City*,

### Activity:

Discussion: Explain that actors use facial expressions to help tell stories. They tell the audience how the character is feeling. Use photos from the shows (APPENDIX 4) for examples.

*Look at Thom's Glass Eye face. This is after a building collapsed on him! How is the character feeling? Can you make that face?*



*This is a photo of when Tashi realised he was lost in the city. He's calling out for Grandma. How is he feeling? Can you do that face?*



Now look through the Tashi books for other facial expressions. Talk about how the character is feeling, and practice copying their facial expression. This could turn in to a game where one student performs a facial expression, and the rest of the class has to guess what feeling they are trying to communicate.

**What next?**

- Take photos of students performing different facial expressions. These can be labelled and displayed on a “feelings board” and referred to during other activities about feelings.
- Find some other illustrations in the Tashi books to make into frozen scenes. You could add a line of dialogue and/or a gesture/action for each character.
- Make your own performance of a Tashi show using props, music and costumes!



# What Animal Will Wake?

A dance / dramatic movement exercise, based on animals from the Tashi books.

## Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
OUTCOME 1: CHILDREN HAVE A STRONG SENSE OF IDENTITY Especially: <ul style="list-style-type: none"><li>Children feel safe, secure, and supported</li><li>Children develop knowledgeable and confident self identities</li></ul> Evident when children: <ul style="list-style-type: none"><li>explore aspects of identity through role play</li></ul> explore different identities and points of view in dramatic play	SCIENCE Year 1: Living things have a variety of external features  DANCE: 2.1 Explore, improvise and organise ideas to make dance sequences using fundamental movement skills and the elements of dance

## Materials:

Tashi books, relaxing/instrumental music, paper plates, elastic, scissors, glue, craft/collage materials

## Activity:

First, look closely at the pictures on animals in the Tashi books. Discuss their different characteristics, like their teeth, claws and tails.

Ask students to lay on the floor, pretending to be asleep. Start the music and begin describing the creatures that are waking up, encouraging students to allow these descriptions to inform their movement. For example:

*The animal is about to wake up. I wonder what it is... It has four legs... its body is close to the ground... it has little claws for hands... It sniffs the ground... It's a rat! Go for a crawl like a rat! It's fast! The rat is tired, the rat is falling asleep...*

*What animal will wake-up this time? The animal is about to wake up. I wonder what it is... It has four legs... it walks like a cat... it has a loud roar! It can scratch with its big paws! It's a tiger! The tiger can walk very slowly and silently... Not it can run quickly! The tiger is tired, the tiger is falling asleep...*

## What next?

Make a tiger mask like the ones pictured in Show photos (p26) to wear when you're pretending to be a tiger

## Variation: What Animal Will Hatch?

Instead of pretending to be asleep, students pretend they are an egg from which different animals hatch. For example:

*Pretend you're a little egg on the ground. There's a crack in the egg! I can see a dragon's arm! Let's see your baby dragon arms, with sharp claws, now I can see a baby dragon's head! Let's see your baby dragon's head! What sound does a baby dragon make? The baby dragon is going for a walk! Show me how a baby dragon walks! The baby dragon is getting bigger and bigger... show me your big dragon claws. What sound does a big dragon make? This big dragon found something to eat, let's see how a big dragon eats!*

*The dragon found another creature egg! Let's pretend to be an egg again. I wonder what's in this one? It's not a dragon egg... There's a crack in the egg! I can see a baby swan's wing – show me your baby swan's wings! The baby swan is going for a walk, it can't fly yet! Let's see your baby swan walk. The swan is getting bigger and bigger – let's see how big your wings can get! The swan can fly, let's see you fly!*

## What next?

Read the first Tashi book featuring a swan and a dragon

# Finger Puppets & Mini Theatre

Designing finger puppets and re-telling/imagining new Tashi stories

## Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS Especially: <ul style="list-style-type: none"><li>Children express ideas and make meaning using a range of media</li></ul> Evident when children: <ul style="list-style-type: none"><li>use language and engage in play to imagine and create roles, scripts and ideas</li><li>share the stories and symbols of their own culture and re-enact well-known stories</li></ul>	DRAMA: 2.3 Present drama that communicates ideas, including stories from their community, to an audience  4.3 Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama

### Materials:

Cardboard boxes, assorted craft/collage materials, pictures of the actors in costume (P26, Photos of the Show)

### Activity:

After a discussion about what we saw at the theatre, students design and make paper/collage finger puppets of their favourite characters, looking at pictures of the show to remind them of costuming. Students can then create a mini theatre to perform finger puppet shows in.

### Discussions:

- What did you see at the theatre? What was inside the theatre? Who was working in the theatre?
- How can you make a mini theatre for your finger puppets?



### What next?

- Use your finger puppets to re-create your favourite scene from the Tashi shows (or create a new one!) and perform it in the mini theatre.
- Make tickets for your show and give them to other classes to come and watch your performances.

## c) Personal and Social Capability and Ethical Understanding

### Problems & Solutions

A discussion about how Tashi solves problems, and how the problems we face are different to the problems children in other parts of the world face.

#### Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
<p>OUTCOME 4: CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS</p> <p>Especially:</p> <ul style="list-style-type: none"> <li>Children develop a range of skills and processes such as problem solving, enquiry, experimentation, hypothesising, researching and investigating</li> </ul> <p>Evident when children:</p> <ul style="list-style-type: none"> <li>apply a wide variety of thinking strategies to engage with situations and solve problems, and adapt these strategies to new situations</li> <li>use reflective thinking to consider why things happen and what can be learnt from these experiences</li> </ul>	<p>ENGLISH</p> <p>Foundation: Share feelings and thoughts about the events and characters in texts</p> <p>Year 1: Respond to texts drawn from a range of cultures and experiences</p> <p>Year 5: Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts</p>

#### Activity:

After reading/watching *Tashi Lost in the City*, draw a table with two columns. Label the first column PROBLEMS.

Facilitate a discussion with the class to make a list of problems that Tashi faces in *Tashi Lost in the City*. Looking at pictures in the book might help to remember what problems Tashi faced.

After brainstorming the problems, label the second column SOLUTIONS and discuss how Tashi solved the problems.

For example:

PROBLEMS	SOLUTIONS
Getting lost in the city	Meeting Grandma at the Clock Store at 4pm
Wild Dog in the market	Catching the wild dog in a basket
Man trapped in Earthquake rubble	Working together with others to pull the rubble off the man
Getting abducted	Staying calm and thinking hard about a way to escape
Being locked up	Tashi used what he had to make a fire to attract attention
Being sold to work on the Salt Farm	Running away with the help of someone who Tashi helped earlier

Discussion: *Tashi faced a lot of problems in his home country but he always found solutions. What can we learn from Tashi when we encounter our own problems? The problems that we have are different to the problems that other children in the world have. Which problems from the story could we encounter here in Australia? How would we solve the problem to stay safe? Which problems from the story wouldn't we face here in Australia? How can we help others to find solutions when they have a problem?*

#### What next?

- Research some of the problems that children face around the world, such as natural disasters or child labor.
- When a problem arises in the classroom, ask "What would Tashi do" (stay calm, think hard, be kind, be resourceful, be brave etc.)

# Fixing The City

This installation uses cardboard boxes to create an entire city in the classroom (or outside!) and stimulates critical thinking about what makes a good city or neighbourhood.

## Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
<p><b>OUTCOME 2: CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD</b></p> <ul style="list-style-type: none"> <li>Children develop a sense of belonging to groups and communities and an understanding of the reciprocal rights and responsibilities necessary for active community participation</li> <li>Children become socially responsible and show respect for the environment</li> </ul> <p><b>OUTCOME 4: CHILDREN ARE CONFIDENT AND INVOLVED LEARNERS</b></p> <ul style="list-style-type: none"> <li>Children resource their own learning through connecting with people, place, technologies and natural and processed materials</li> </ul> <p>Evident when children:</p> <ul style="list-style-type: none"> <li>manipulate resources to investigate, take apart, assemble, invent and construct</li> </ul>	<p><b>VISUAL ART:</b> 2.3 Create and display artworks to communicate ideas to an audience</p> <p><b>HISTORY:</b> Year 2: The history of a significant person, building, site or part of the natural environment in the local community and what it reveals about the past</p> <p><b>MATHEMATICS:</b> Year 3: Make models of three-dimensional objects and describe key feature</p> <p><b>GEOGRAPHY:</b> Foundation: The Countries/Places that Aboriginal and Torres Strait Islander Peoples belong to in the <a href="#">local</a> area and why they are important to them</p> <p>Year 4: The importance of environments to animals and people, and different views on how they can be protected</p> <p>Year 5: The influence people have on the human <a href="#">characteristics of places</a> and the management of spaces within them</p>

## Materials:

Cardboard boxes of different shapes and sizes

## Activity:

### Part 1: Planning The City

Sit students in an audience area alongside a pile of cardboard boxes. Explain that together we are going to build a city.

Facilitate a discussion about what buildings are in cities (library, post office, bank, art gallery, hospital, fire station, theatre, shopping centre, factory, cinema, school)

One by one, students select a cardboard box and enter the installation space. They place the box down, and explain what building it is in the city. Encourage students to explain what it is used for, who goes there and why we need it. The city grows and grows as every student adds another building.

### Part 2: Building the city

Students paint/collage their cardboard box – adding signs, symbols and architectural elements. Once the individual buildings are made, reassemble the city. Do we remember where everything went?

### Part 3: Improving the city

Discussion: What makes a good city? What would your ideal city look like? How could cities be more child-friendly?

Make alterations to the city to make it a happier and healthier place. Add more parks, more trees, solar panels, rooftop gardens, bicycle tracks, public transport, markets, public art, vegetable gardens, storytelling places and whatever else the children decide is necessary to make the city a good city!



## **Guiding questions:**

### ***How can we make a city we're really proud of?***

For younger students, ask:

- *What do you like to do? Is there a place in our city to do that? If not, How can we make a place for that?*

For older students, ask more challenging questions, like:

- *Is there a place for children and families?*
- *Who are the owners of the land where the city is built? How can the city respect the traditional owners?*
- *Is there a place for different people to come together and tell stories and learn about each other?*
- *Do we need to change what any of the buildings are used for so that the residents can be happier and healthier?*
- *How can we help some animals to live in and around the city?*
- *How can we make the air cleaner in the city?*
- *Can people move around easily?*
- *How can people from all over the world feel at home in our city?*
- *Does the city have lots of fun places and activities that people can go to for free?*
- *Are the old people in the city happy? Lets choose some of the buildings that the old people made when they were young to protect.*
- *If someone is sick, can our city help them become better?*

## **What next?**

- Make a little Tashi figurine and re-enact *Tashi Lost In The City* in the cardboard city!
- Do tours of the city for others! You could invite another class, parents and members of the community to your city for a tour.
- Share your ideas about what makes a great neighbourhood with your local government by sending them a letter and pictures of the city you made.

## d) Intercultural Understanding

### Stories About Different Places

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Talk with an Aboriginal or Torres Strait Islander Elder about local places, places we come from, and places that are important to us.

#### Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
<p>OUTCOME 2: CHILDREN ARE CONNECTED WITH AND CONTRIBUTE TO THEIR WORLD</p> <ul style="list-style-type: none"><li>Children develop a sense of belonging to groups and communities and an understanding of the reciprocal rights and responsibilities necessary for active community participation</li><li>Children respond to diversity with respect</li></ul> <p>Evident when children:</p> <ul style="list-style-type: none"><li>become aware of connections, similarities and differences between people</li></ul> <p>OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS Children interact verbally and non-verbally with others for a range of purposes</p>	<p>GEOGRAPHY:</p> <p>Foundation: The places people live in and belong to, their familiar <a href="#">features</a> and why they are important to people</p> <p>Foundation: The Countries/Places that Aboriginal and Torres Strait Islander Peoples belong to in the <a href="#">local</a> area and why they are important to them</p> <p>HISTORY:</p> <p>Year 3: The importance of Country and Place to Aboriginal and/or Torres Strait Islander peoples who belong to a local area</p> <p>ENGLISH:</p> <p>Year 1: Engage in conversations and discussions, using active listening behaviours, showing interest, and contributing ideas, information and questions</p> <p>Year 4: Understand that <a href="#">Standard Australian English</a> is one of many social dialects used in Australia, and that while it originated in England it has been influenced by many other languages</p>

After discussing how Tashi often shares stories about places, ask students to think of places that they can tell a story about.

Some examples might be:

*Places we live.*

*Places we came from.*

*Places we play.*

*Places we travel to.*

*Places we speak different languages.*

Share these stories with others.

Invite a local Aboriginal or Torres Strait Islander person to visit the classroom to talk about places that are important to them.

Facilitate a discussion wherein students can exchange some of their stories about places.

# Human Postcards of Tashi Settings

An activity using frozen statues and cameras to re-create Asian and Australian settings from the Tashi books.

## Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
<p>OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS</p> <p>Especially:</p> <ul style="list-style-type: none"> <li>Children express ideas and make meaning using a range of media</li> <li>Children begin to understand how symbols and pattern systems work</li> </ul> <p>Evident when children:</p> <ul style="list-style-type: none"> <li>use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music and storytelling to express ideas and make meaning</li> <li>begin to be aware of the relationships between oral, written and visual representations</li> </ul>	<p>GEOGRAPHY:</p> <p>Foundation: The places people live in and belong to, their familiar <a href="#">features</a> and why they are important to people</p> <p>Foundation: The Countries/Places that Aboriginal and Torres Strait Islander Peoples belong to in the <a href="#">local</a> area and why they are important to them</p> <p>ENGLISH:</p> <p>Foundation: Understand that English is one of many languages spoken in Australia and that different languages may be spoken by family, classmates and community</p> <p>MEDIA</p> <p>2.1 Explore ideas, characters and settings in the community through stories, in images, sounds and text</p> <p>2.2 Use media technologies to capture and edit images, sounds and text for a purpose</p>

## Materials:

Tashi Book. A camera.

## Activity:

Look at the pictures of settings from the Tashi books, one at a time. Ask:

*Where is this place? Who owns this place? What can you see in this place? What do people do in this place? What languages might they speak? What makes these places important? How can we look after this place?*

Explain that together, students are going to re-create the settings using only their bodies. Create a stage area and an audience area. Choose a setting to re-create. One by one, students enter the stage area and create a frozen statue of something or someone in the setting.

For example, in the **The City** students become stall operators, rubbish cans, wild dogs, performers, rats, buildings, temples, baskets. In **The Village** students become elephants, farmers, trees, horses, carts.

Once students are in place, take a photo of the setting.

## What next?

- Display the photos on a wall alongside pictures of the settings from the books
- Print the photos, and ask students to write a postcard, imagining that they are having a holiday or adventure in that setting. You could even add an address and a stamp and put them in the post!
- While still in place in the setting, students make a soundscape for the setting using their own voices

## Pencils and Charcoal Drawings of Asia

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Research Asian countries and communicate a sense of place in drawings without using colour.

### Example Connections to Curriculum:

Early Years Framework	Australian Curriculum
OUTCOME 5: CHILDREN ARE EFFECTIVE COMMUNICATORS Especially: <ul style="list-style-type: none"><li>Children express ideas and make meaning using a range of media</li></ul> Evident when children: <ul style="list-style-type: none"><li>use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music and storytelling to express ideas and make meaning</li></ul> experiment with ways of expressing ideas and meaning using a range of media	ENGLISH: Year 2: Rehearse and deliver short presentations on familiar and new topics  VISUAL ART: 2.2 Use and experiment with different materials, techniques, technologies and processes to make artworks  4.2 Use materials, techniques and processes to experiment with visual conventions when making artworks

### Materials:

Led pencils, charcoal, white paper, sample black and white illustrations from Tashi books

### Activity:

Look at the pictures of Asia in a Tashi book.

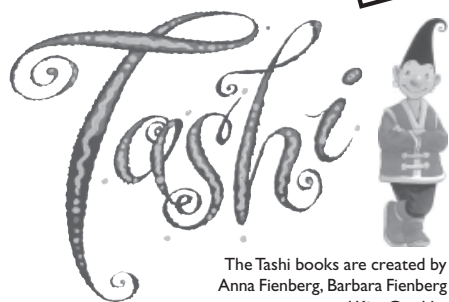
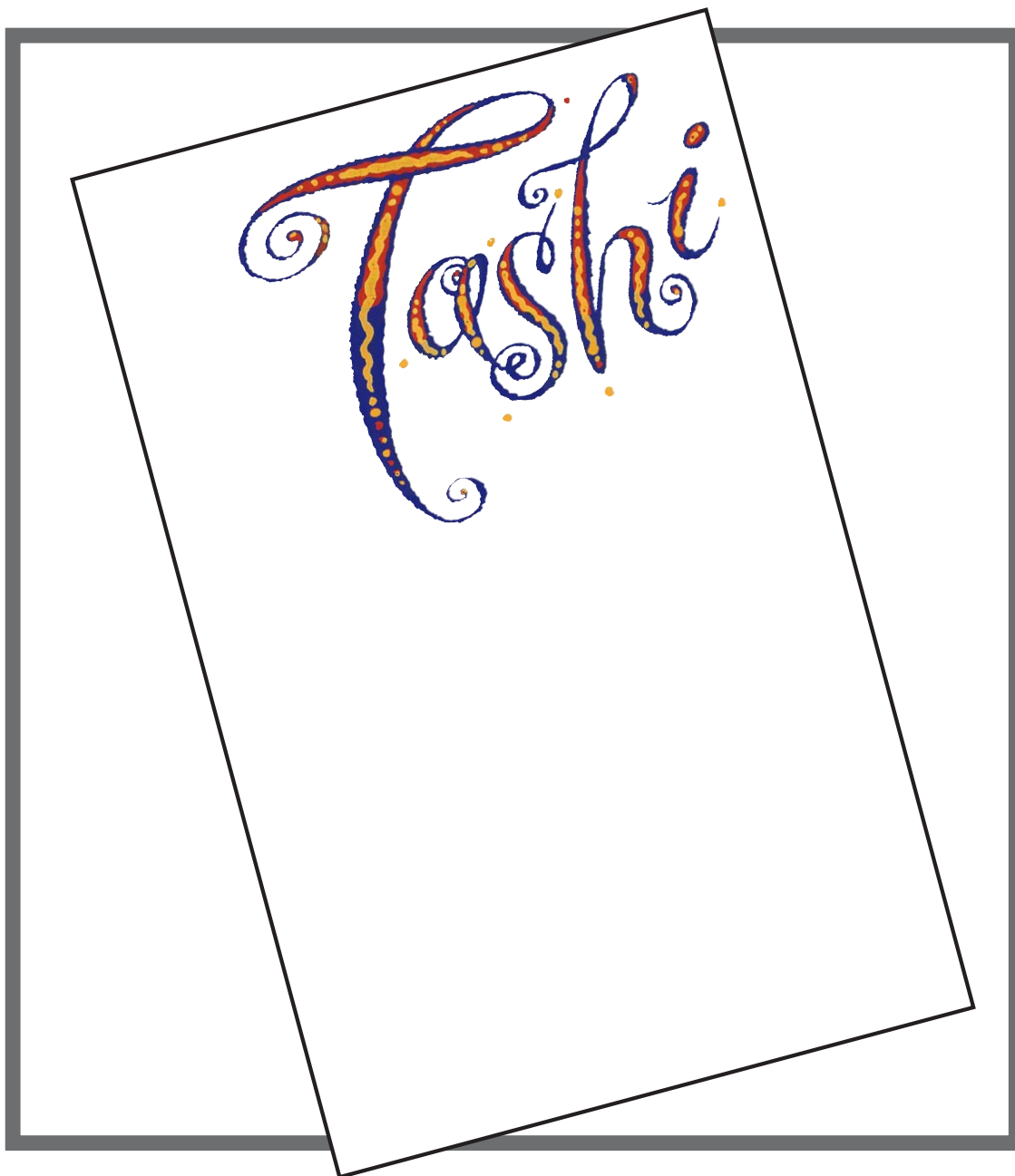
Do some research online to find pictures of Asian landscapes, cities, deserts, oceans, islands or villages and collect information about that place.

Draw a picture of that place without using colour.

Present your picture to the class, sharing the information you discovered about that place.

# Tashi book cover template

For copies go to <http://www.tashibooks.com/classroom.html>



The Tashi books are created by  
Anna Fienberg, Barbara Fienberg  
and Kim Gamble.  
Published by Allen & Unwin. Illustrations: Kim Gamble.

Imagine you are designing your own Tashi book cover.

Give your book a title and draw a picture for the cover. What will happen in your Tashi story?

[www.tashibooks.com](http://www.tashibooks.com)



# Photos of the Show

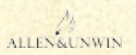
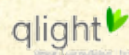






Photos by Marisa Cuzzolaro featuring Thom Browning, Joanna Smith, Cameron Hurry, Courtney Stewart





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Image by Kim Gamble