

Sydney Theatre Company, Kim Carpenter's Theatre of Image and
Kageboushi Theatre Company present



Image by Warabe Aska

Lulie the Iceberg the soul of ice

A play for shadow puppets & actors by Richard Tulloch and Kim Carpenter (2006)

Inspired by the children's book *Lulie the Iceberg*
by H.I.H Princess Hisako of Takamado of Japan, illustrated by Warabe Aska and published by
Kodansha (1998).

Teacher's Resource Kit

Resource Kit compiled by **Dr Robyn Gibson & A/Prof Robyn Ewing**,
University of Sydney (2007).

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Food-chain - shadow-puppet design by Kim Carpenter

Sydney Theatre Company Education

Sydney Theatre Company is committed to education by programming original **productions** and **workshops** that enthuse and engage the next generation of theatre-goers.

Within the education programme Sydney Theatre Company produces its own season of plays as well as collaborates with leading theatre-for-young-people companies across Australia.

Often a young person's first experience of theatre is facilitated by teachers. STC ensures access to all of its mainstage productions through the **schoolsdays** programme as well as produces and tours theatre specifically crafted to resonate with young people.

STC works to support educators in their Drama and English-teaching practices. Every year dynamic **workshops** are held by leading theatre practitioners to support curriculum content, detailed resources are provided for all productions and an extensive work-experience programme is available to students from across the state.

The annual Sydney Morning Herald and Sydney Theatre Company **Young Playwright's Award** continues to develop and encourage young writers. The winning students receive a cash prize and a two-day workshop with a professional director, dramaturg and cast – an invaluable opportunity and experience.

Sydney Theatre Company has an extensive **on-line resource** for teachers and students. Visit **www.sydneytheatre.com.au/education**.

For further information on STC Education programme, please contact the Education Manager Helen Hristofski at hristofski@sydneytheatre.com.au

Theatre of Image

For the past 17 years Theatre of Image has been building its reputation nationally and internationally for producing distinctive visual theatre. It has dedicated much of its energy to developing a main-stage theatre for young people and their families in Australia.

Some of Theatre of Image's memorable productions for young people and families are *The Happy Prince* (winner 2004 Helpmann Award), *Grandma's Shoes* - an opera for children produced in collaboration with Opera Australia (winner 2000 AWGIE) - *Robinson Crusoe*, *Tales From The Arabian Nights*, *Go Pinocchio*, *Stella & The Moonman* (with Sydney Theatre Company in 2005 - winner 2006 Helpmann Award & AWGIE).

Since 1996 Theatre of Image has conducted creative workshops that intermix the disciplines of art, drama and music in each workshop. Currently the workshops are conducted at The University of NSW.

For further information on Theatre of Image, please telephone 02 9518 8458 or email info@theatreofimage.com.au

Kageboushi Theatre Company

The Kageboushi Theatre Company was founded by Executive Director Yasuaki Yamasaki 25 years ago and is the leading shadow theatre company in Japan. It has a long history of international collaborations and this is the company's first Australian co-production.

Kageboushi Theatre Company's recent major achievements include the following shadow puppet productions: *Tales of Princess Kaguya* (toured in Hong Kong, Russia, North and Central America; a world tour (2000) and Asia Tour (2004) of *The Tale of The Three Kingdoms*, a large-scale Japan-China co-production; 2001 Asian tour () of a Japan-China-Korea co-production - *The Monkey King*; ASEAN tour (2003) of *Mochi Mochi Tree*; 2003 ASEAN tour of the Japan-5 ASEAN Nations co-production of "*PRISM*"; and the 2004 Korean tour of *Journey to the West*

The Company

Sydney Theatre Company, Theatre of Image and Kageboushi Theatre Company present

Lulie The Iceberg

the soul of ice

Adapted from the book by H.I.H. Princess Hisako of Takamado
by Richard Tulloch and Kim Carpenter

Director and Designer
Puppetry Director and Designer
Composer
Lighting Designers

Choreographer
Digital Artists

Performers

Production Manager
Interpreter
Set Construction
Stage Manager
Assistant Stage Manager
Shadow Puppet Maker
3-D Puppet Maker
Costumes
Props Maker

Kim Carpenter
Koya Ito
Drew Crawford
Nick Schlieper
Bernie Tan
Narelle Benjamin
Fabian Astore
Alyssa Rothwell

Joshua Consandine
Koya Ito
Yoshio Kanoshige
Akihito Ozaki
Kathryn Puie
Zoe Tuckwell-Smith
Takashi Suzumura
Darren Weller

Narelle Lewis
Takashi Suzumura
Pier Productions
Annette Dale
Joshua Sherrin
Koya Ito
Bryony Anderson
Fiona Holley & Kerry Snow
Assaf Carmeli

Note About Suggestions For Learning & Teaching Activities

Most activities can be adapted from late Stage 1 (Yr2) through to Stage 4 (Yrs 7 & 8). Not all tasks will be relevant/appropriate for a particular year/stage group. Choose those suggestions that are most appropriate. Many can be extended.

For further detail about drama strategies mentioned see Ewing, R. & Simons, J. (2004). *Beyond the Script: Take 2*. Sydney: Primary English Teaching Association.

Synopsis

Lulie the Iceberg tells the story of how a mighty iceberg breaks free from the Greenland Icecap. Although he is the biggest iceberg of all time, Lulie has seen nothing of the world whereas Kiki, the little tern, has regularly migrated from the Arctic to the Antarctic and back again. He has seen much in his travels.

Lulie is caught by the strong Arctic winds and currents and begins his slow journey south. Along the way, he learns about the environmental damage caused by human activity and the disturbing changes to the world as a result of global warming. Accompanied by Kiki who acts as his mentor, Lulie is able to help those he meets. He rescues a little girl thrown overboard during a violent storm. He attempts to save a tree dying in the desert sun.

However each adventure leaves him physically diminished. As Lulie moves through warmer waters, he starts to melt. When he finally reaches the Antarctic, he is no longer a mighty iceberg but he is 'great' as a result of what he has learnt by helping and being helped by his friends.

Themes Explored

- Freedom & adventure
- Environmental/climate change – greenhouse gases, global warming & water conservation
- Friendship

Prior To Performance

As a starting point ask students to draw a *mindmap* to represent what they know about climate change and global warming.

English

Prior to reading the class the picture book *Lulie the Iceberg* by Her Imperial Highness Princess Hisako Takamado of Japan (1998) cover the title but leave 'Lulie' exposed.

- Ask the children to predict who/what Lulie is.
- What might the story be about?
- Look at the first double page.
- What can the children see in the ice formation?

Read the story to the class

Potential *discussion questions*:

- Ask the students if they know any other princesses i.e. Princess Diana, Princess Mary of Denmark, etc?
- What kind of work do they often do?
- Do they know any stories about princesses e.g. *The Princess and the Pea*? (see, for example, Lauren Child's new version)
- Why might a princess write a picture book?
- Does the book remind them of any other story e.g. *Happy Feet*?
- What are the main messages the author is trying to deliver through the story?

Students choose a character from the story, they are interested in. Role walk as those characters.

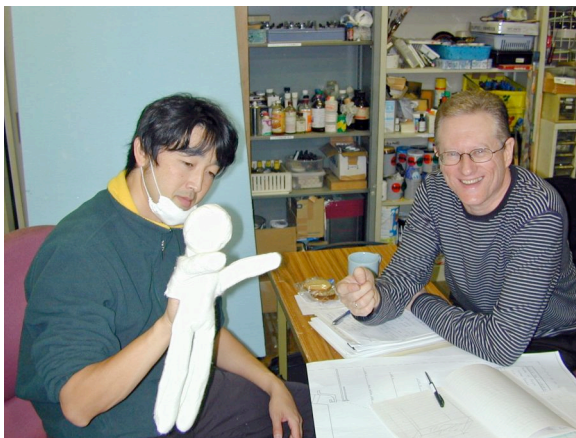


Image: Koya Ito, Puppet Maker-Director & puppeteer with Artistic Director Kim Carpenter in Koya's studio, Tokyo, November 2006

Visual Arts

Look at the artworks in the book and the poster image for the stage play.

- What do students notice about *Warabe Aska's paintings*?
- What words help us decide his artworks ie dramatic, symbolic, poetic, etc?
- What do they notice about the use of colour in the book?
- Do any of the artworks suggest that the illustrator is Japanese? Explain why.

Investigate *shadow puppets* from Japan and Indonesia.

Using stiff black paper, create simple shadow puppets. Puppets should have one moving part i.e. head, arm, etc. attached by a split pin. Chop-sticks are used to move puppets during drama performance (see further activities).

In pairs create a *diorama* (using a show-box) of life on the ice-sheet or life below the surface of the ice. Focus on use of cool colours (blue, green, purple, grey) utilising a range of materials including different papers, cotton wool, polystyrene, etc.

Poetry

Write a joint poem about the Arctic or one of its various animal inhabitants i.e. polar bear, seal, whale, etc. Students could then write their own poem. A particular form could be suggested.

For example, the *haiku* could be used.

Cold, white, lonely place (5 syllables)
Frozen, Arctic wilderness (7 syllables)
The wind cuts like ice! (5 syllables)

Mathematics

Using grid paper show the amount of ice above and below the surface of a floating iceberg.



The Humpback Whale meets Lulie -shadow-puppet design by Kim Carpenter

During Performance

Some ideas of things to focus on

- How does Lulie change in the opening scene of the play?
- How is this visualised?
- Is this effective?

Consider why both shadow puppets AND actors are used.

Ask the students:

- Which is your favourite scene in the play and why?
- If you could change something within the play, what would that be? Why?
- If you were to play one character, which one would you choose and why?



KTC puppeteer Yoshio Kanoshige with Kiki The Arctic Tern

Post Performance

The following activities have been sequenced to correspond to their occurrence during the play.

Drama & Music – read through ‘Voices of Elders’ (Scene One).

*We are the Elders
Holders of history
Holders of knowledge
Hidden within.*

*We are the Elders
Long have we waited
Long have we watched
Our eyes never sleep*

*We are the Elders
We have seen everything
We have felt everything
Through countless years*

*We record stories
Older than mountains
Older than continents
Older than rocks*

*And every day
A new story
Will begin ...*

Script as a readers’ theatre in groups of 4 or 5.

Students work in small groups with one stanza each. They create a simple *soundscape* and a series of movements to accompany their musical piece.

Perform in sequence while one group reads the script.

Record and critique performance.

Science & Technology/Mathematics

Using blocks of ice from the freezer, students work in small groups to *create an iceberg*. They decide if the iceberg will be tall, wide or long. This is done in the morning and the groups graphically represent what happens to the 'iceberg' throughout the day. At end of day, refreeze the water.

Students investigate *shadows* in the playground throughout the school day. Drawing around various shadows, comparing the differences during the day and recording their results.

Visual Arts

Read some descriptions of *Aurora Borealis* and examine some visual representations.

Students then create their own images of *Aurora Borealis* using large brushes, sponges, crumpled pieces of paper towel, etc on wet paper

English

Vocabulary

As a class create a word bank of words and phrases to describe the Arctic environment.

Writing

Use these words to write 'frozen' poems on paper doilies (snowflakes).

Talking

As a class discuss the following lines from the play:

Narrator 1: "To those who listen to it, ice can speak.

Narrator 2: To those who understand it, ice is alive."

- Who/what is being referred to?
- Why is the ice different to the mountains?

Narrator 1: "Mountains don't move.

If a mountains moves ... the mountain dies."

- Do you agree?

Drama/Movement – *moving* like

- “lolloping seals”
- “lumbering polar bears”
- “swirling/twirling seabirds”
- “slowly cracking ice”

In small groups, children make a list of questions they would like to ask the main characters.

Hotseat Lulie the Iceberg, Kiki the tern, etc.

Students can then hotseat these and other characters in smaller groups and later write in role as their chosen character.

HSIE

Research Greenland’s environment, Inuit people, their customs and language, animal life, etc. Create visually attractive posters that tell other students about the country.

Illuliaq means ‘iceberg.’ Use the internet to find meanings for: whale, seal, blizzard, snowstorm, polar bear, hunter, etc.

In groups of 3-4, create a *powerpoint presentation* on one species of Arctic wildlife. For example, seals, terns, humpback whales, polar bears, beluga whales, Arctic fox, etc.

What does Kiki mean when he says

“ ... seen the world. It’s always *changing*”?

Discuss what changes students have seen in their lives.

Encourage discussion with parents and grandparents. What changes have they seen? Choose one to report on to the class.

HSIE Continued...

Read the reporter's commentary (Scene 3):

"The earth is getting warmer, and as it does so, the polar ice-cap is breaking up. This may look like solid ground, but it's not. I'm standing on an iceberg, the biggest iceberg ever to break away from the Greenland Ice Sheet. It is one massive lump of ice, and it's floating free in the Arctic Ocean.

Why is this happening now? Global warming is causing ice to melt at rates we have never seen before. Scientists are predicting that a complete meltdown of the Greenland Ice Sheet will raise levels by seven metres, flooding the world's coastal regions. If that happens, cities like London, New York, Tokyo and Sydney will be under water. The good news is that it may take 1,000 years to melt completely. The bad news is, we may have less than 50 years before the process becomes irreversible. Changing the trend will take a massive reduction in the greenhouse gases caused by our reliance on fossil fuels.

Whatever the result, what is certain is that the world is changing. We have to be prepared for it, and when icebergs as big as this start moving ... watch out."

Discuss the main theme of the report. In groups, write a news report about the effects of greenhouse gases and global warming. Rehearse and then video report.

Visual Arts

In pairs use papier-mache over round balloons to create *igloos* of differing sizes. Paint white and add blue lines to suggest interlocking iceblocks. As a class decide on the most effective design and location for the Inuit village.

Consider:

- Proximity to main meeting area
- Protection from wild animals
- Distance from open water, etc.

Science & Technology

On a map of the world track the *migratory routes* of the Arctic terns.

- What environments& animal life would they see on their way?
- In your opinion, what would be the highlight?

Drama

In small groups *improvise* using both sound and movement, one of the tern's site visits in Scene One (For example, the snow-capped Rockies and caribou, cougars, elk, beaver and Grizzly bears).

Dance/Movement

Experiment with lengths of fabric or long pieces of crepe paper to represent:

- Lulie trapped inside the ice but listening to his surroundings
- Cracking, creaking, bubbling of ice breaking-up
- Swirling Arctic currents, etc

Visual Arts

Paint a *class mural* of the Arctic landscape.

Use white collage materials such as polystyrene, tissue paper, plastic, etc to create texture and depth.

Individuals draw their favourite animal ie clown-faced puffin, dolphins, etc to add to the scene.

Drama

Students, in role as scientists, use telescopes and binoculars to observe icebergs (Scene Three). Different scenarios can be offered:

- scientists are dropped by helicopter onto iceberg
- scientists inspect, measure and make notes about the iceberg
- scientists are whipped around by fierce Arctic wind

Scientists later make a report about their experiences.

English

Create a *travel brochure* entitled 'Wonders of the World'

- What locations would you include? Why?
- Think about layout and visuals that would help make your brochure visually attractive.

Dance/Movement

Listen to some 'under the sea' music. Teacher-in-role "We are going to take a wondrous trip under the sea ..."

- Use hands to create a forest of sea anemones
- Prance and play like flirtatious seahorses
- Wriggle & dart like a school of small fish
- Huge octopus that crawls along the seabed
- Large turtle caught in a drift net struggling to escape

Music

Use *percussion instruments* to create a storm at sea. Consider:

- A strong wind whipping the clouds across the sky
- The rumble of distant thunder
- Flash of lightning
- Wheeling and crying of flock of seabirds
- Debris swirling around in the storm

Visual Arts

Create bird *masks* either a parrot (2), toucan (2) or ibis (2). While masks can be 2D, the beaks of the birds should be 3D. Four children create monkey and snake masks and another eight create large butterflies which are attached to pieces of dowel (or rulers).

Drama

Students recount the tale of the 'Monkey & Snake' sequence (Scene Seven).

Class is broken into two groups – each group gives their own interpretation of the tale ie they can innovate on the text.

Students perform their version of the story using the masks from the previous activity.

HSIE & Drama

Consider the current drought situation and water restrictions in Australia.

In small groups, in various roles as scientists, environmentalists, farmers, businessmen, etc. students brainstorm the problem, possible solutions and consequences of these solutions.

Arrange the room as it might be organised for a world congress. Members from each group offer their advice at the 'Water World Congress 2007'.



The Latino Dictator - 3D-puppet design by Kim Carpenter

Visual Arts

Draw an iceberg. Using lead pencil, sketch the face of an 'Elder' inside the iceberg. Remember to include lots of age/wisdom lines to represent these wise old beings.

Mathematics

"Water, the most precious thing on Earth" (Scene Nine)

Find some *interesting facts about water*.

- How much of the earth's surface is taken up by water?
- What is the wettest country on Earth?
- How much of the human body is made up of water?
- How much water is used washing the family car?

Use questions/answers to create a quiz game. Points are scored/rewarded with frozen fruit juice blocks.

Concluding Activity

Students can redo their *mindmap* and compare with their original one.

- How much have they learned?
- If they keep learning journals, encourage them to reflect on their learning during this unit.

Relevant Resources

Copies of the picture book *Lulie The Iceberg** are available for purchase through Glebe Books, Telephone 02 9552 2526

* This book also includes a glossary detailing the Polar Regions, ice and animal life that lives in the Arctic and the Antarctic.

Ewing, R. & Simons, J. (2004). *Beyond the Script: Take 2*. Sydney: Primary English Teaching Association.

Jeannie Baker's *The Hidden Forest*. Walker Books.

_____. *Window*. Random Books.

John Burningham's *Oi! Get Off Our Train*. Dragonfly Books.

John Heffernan & Freya Blackwood. *Two Summers*. Scholastic.

Her Imperial Highness Princess Takamado's *Lulie the Iceberg*. Kodansha International*

Oliver Jeffers. *Lost & Found*. Harper Collins.

Rodney McRae. *Cry me a River*. Angus & Robertson.

George Miller's *Happy Feet*. Warner Brothers.

Kim Carpenter and Theatre of Image have chapters devoted to the in two major performing arts books:

Performance Design In Australia, by Kristen Anderson & Imogen Ross, published by Craftsman House

The Space Between - The Art of Puppetry and Visual Theatre in Australia, by Peter J Wilson & Geoffrey Milne, published by Currency Press.

[Theatre of Image](#)

www.theatreofimage.com.au/

[Sydney Theatre Company](#)

www.sydneytheatre.com.au/education