Patch Theatre Company

presents

Special Delivery Play Package

in association with

Sturt Street Community School

A Community Arts – Health Promotion Through the Arts Project

Acknowledgements: This Play Package has been part of the Visible Learning Project supported by Health Promotions through the Arts, Community Arts Fund and created with the generous support and advice of the following group of educators and artists, who participated in over 10 hours of workshop activity and discussion and many more hours of road-testing workshop ideas with their children.

Educators: (in alphabetical order) Sarah Atkins - Elizabeth Vale School, Sue Caldicott - Flagstaff Oval Kindergarten, Elizabeth Collinge - Blakeview Preschool, Claire Cowell – Lindon Park PS, Sue Formby - The Grove Education Centre Special School, Catherine Garside - Enfield Folland Park Kindergarten, Gail Hamilton - Highgate Primary School, Elspeth Harley - Curriculum Policy Officer, Early Years DECS, Nicole Hentschke - Enfield Folland Park Kindergarten, Lesley Hooper - Flagstaff Oval Kindergarten, Marti Madigan - Christian Brothers School, Miriam Jacob - Sturt Street Community School, Rachel Schirmer - Our Saviour Lutheran School, Kerri Southwell - Sturt Street Community School, Beck Walne - Elizabeth Vale School.

Participating Artists - Ali Gordon, Emily Hunt, Brownwen James, Caroline Reid, Nancy Wells.

Workshop Leaders and Conceivers – Greg Cousins and Dave Brown

Video Documenter – Amanda Jones

Workshop Administration – Amy Dowd

We are grateful to the Sturt Street Community School for hosting our activities. Thanks also to the Sturt Street Community School staff, students and community participants involved in the Visible Learning Research Project, for their fantastic work in road testing and extending
these activities with a range of children from 2 to 8 years of age – Pat Cardone, Kerry Strugnel, Gail Brunger, Ida Dillon, Miriam Jacobs, Kate Kenny, Lyn Long, Jillian Richardson, Kerri Southwell, Sylvie Vajcer and Susan Langton for front desk support.

Thanks to Amanda Graham for allowing us to use her illustrated book *In the Middle of the Night* as part of our package.

Special Delivery Play Package

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PRODUCTION CREDITS

*Special Delivery* is a visual comedy about a delivery man, who is lured out of the busy-ness of his daytime world back into the mysteries and possibilities of childhood play and imagination. We share his adventures as he discovers the surprises contained inside parcels he delivers.

Children will be delighted by the illusions, comedy and magic wrapped up in this alluring production.
“What we remember from childhood, we remember forever – permanent ghosts, stamped, inked, imprinted, eternally seen.”  

Cynthia Ozick

Constructing Experience

We know that active learning takes place when children make sense of new experiences by connecting them to their existing frameworks of experience.

In our audiences for Patch Theatre productions, we constantly witness the heightened joy and exhilaration of children, who experience our performances after being primed and stimulated by related activity before they see the performances.

Our Special Delivery Play Package is designed to provide children with hands on experiences that will allow them to connect in a heightened way with the images and ideas contained in the production.
Games are frameworks for structured play. Games encourage spontaneity, self-expression, social interaction, teamwork and group discipline. Games are self-motivating and fun and they form the architecture for deep, experiential learning experiences.

Mastery of these games is a slow step-wise process, developed a little at a time each day, until the game is fully formed and functional.

Our experience of the games and activities described below suggest that they are suitable for children aged 4 and beyond.

_Play belongs to the child and as such it appears to be inconsistent with the principle of serious work. But without play, no seriously creative work has ever come to be._” Carl Jung

General Tip

It is very important to do develop these games, rituals, activities and explorations a little at a time. Allow each skill required for the success of each game or activity to develop and settle by doing it regularly in short interactions with small variations around the same idea. Then move onto a new idea, whilst revisiting old ones – so that there is a slow build-up of the approach. There are many ways of adapting these games to support what-ever topic or theme or project is current.

We suggest you begin with some Foundation Games and keep those developing as you go onto the Special Delivery Activities, which can be done in whatever order you choose.
FOUNDATION GAMES AND RITUALS – CIRCLE AND CLAPPING GAMES

One to One Tip

It’s important, in a game activity, that all children can successfully be involved. Younger children may need some “one to one” interactions with a teacher prior to participating successfully in a group.

Teacher Led Clapping One to One

1. Teacher claps
2. Child joins in
3. Teacher stops – hands flat together
4. Child stops – hands flat together

Child Led Clapping One to One

1. Repeat teacher led Clapping One To One.
2. Ask child to lead clapping
3. Teacher follows child’s lead.

Groups Tip: An effective group size for games and activities is 6-8 children. In larger groups, children will lose interest waiting for their turn. Smaller groups wont provide the diversity of responses that make for good game playing.
The Teacher-Led Clapping Together Game

1. Form a circle
2. The teacher claps her hands being clear and precise in her movements
3. The children join in – everyone clapping together in unison
4. When the teacher stops everyone stops with their hands together (prayer mode)
5. When the teacher starts everyone joins in again.
6. Then the teacher asks a child to lead the game
7. There is no talking in this game.

Modelling Tip: As is common in early childhood practice, the most effective way to lead children into these activities is through “modelling” and the use of “metaphor.” “Can you do this exactly in time with me (clapping) … it’s like we’re hitting a drum all at the same time – so it sounds just like one drum and not many drums. Everyone hit their drums at the same time.” etc.

Clapping Together Tip: There is a tendency for “leaders” to think their task is to “win” by “tricking” the group into mistakes. It’s a good idea to explain that there are no winners and losers in these games. Success in these games is when the whole group works together to do something well. The job of the leader is to help make the whole group look good by providing clear and achievable actions for the group to “mirror.”
The Circle Clap Game

1. Form a circle
2. Teacher claps directing the clap towards the person next to her.
3. That person then passes the clap to the next person and so on around the circle
4. The clap impulse can move quickly around the circle.
5. Extend the game by allowing the direction of the clap to be reversed at any time.
6. Extend the game by allowing claps across the circle.

An Ending Ritual

1. Children learn the chant below clapping on the CAPITALISED WORDS
   
   NOW the CIRcle GAME is O-VER
   NOW the CIRcle GAME can END
   GAIL and JOE will BE our DOORway
   TILL we PLAY our GAME again

2. Gail and Jo, who are standing next to one another make a space between them and the rest of the circle passes through, clapping in time until they are through.

Perseverance Tip This game will take time but do it for a minute or two each day and you’ll see results.
The Circle Clapping Song

1. The Circle Clap Game can be played using a chant which dictates when the changes take place.
2. Children learn the chant below clapping on the CAPITALISED WORDS

   WATCH the CLAP go ROUND the CIRcle
   THIS way THAT way ROUND it goes
   THEN someTIMES it GOES a-CROSS
   BOUN-cing, BOUN-cing, TO and FRO

3. The change in direction takes place on “THAT way”
4. The clap goes across the circle for the following part of the chant…
   …a-CROSS , BOUN-cing, BOUN-cing, TO and FRO
5. Then it returns to a clockwise clap around the circle for…
   WATCH the CLAP go ROUND the CIRcle … and so on.

The Circle Clap Name Game

1. The Circle Clap Game is extended by having the person who claps saying their own name.
2. Extend the game by changing the rule so that each time a person claps, they say the name of the person they are clapping towards.
3. A further extension involves the person who claps saying the name of the person they want the next person to clap towards.
Adapting the Clapping Games Tip: The Clapping Games can be adapted in lots of ways. I have seen students at Sturt Street CS use the game as a way of re-enforcing their memory of the months of the year – clapping across the circle saying the months sequentially. I’ve also seen them choose a topic like “transport” with each child choosing a word associated to that theme when clapping – eg boat, car, plane, submarine etc for each clap. Another time, I saw it used for children to practice counting in two’s. The possibilities are endless.

Links to Learning: The Clapping Games develop rhythm, co-ordination, concentration, listening and watching skills. It’s also a game, which encourages group collaboration and co-operation.

The You! Circle Game

1. The teacher points to someone across the circle and calls out “You!” and begins to move towards that person.
2. That person then points to someone else in the circle and calls out “You!” and moves to that person.
3. The pattern repeats.
4. As children become familiar with the game, it can get faster.

“All children are artists; the challenge is to keep them so.” Pablo Picasso

FOUNDATION GAMES AND RITUALS - FREEZES, LEVELS and PICTURES

The Freeze/Relax/Focus Ritual.

1. Teacher says to children, “When I say “go”, I want you to “walk around the space”, without talking and making sure you don’t bump into anyone. I want you to pretend that you are just walking around the yard by yourself, just looking at things and people.
2. When I call “Freeze” everyone stops absolutely still, like they are a block of ice. (Teachers can encourage the children with the phrase, “hold it “.)
3. Teacher says, “Now when I say, “go” again, you “walk around the space” some more until I say, “freeze” again. This time tell the students to focus on one point in the room so that their eyes don't move and they really look like statues.

4. The teacher explains that when everyone's in a “freeze”, if she then says “relax” everyone releases themselves from the “freeze” and stands normally, listening ready for the next instruction.

5. Practice the new command “Relax” in the mix of “Walk around the space – Go”, “Freeze”, “Hold it” “Relax”.

6. Teacher praises stillness and focus. Teacher takes photos with a digital camera to encourage statue-like stillness and concentration.

**Freeze Tip:** Once children are able to do “freezes” well, they love to be challenged to “hold” their freezes. Tell the children that you're going to call a “freeze” then you're going to try to “break” their concentration – and they must try to ignore you and be like a block of ice – unmoved by anything that happens around them. Challenge the whole group rather than individuals. Ask them to see if they can all hold their freezes for 1 minute – even when there are lots of distractions. Then call a “freeze” and time them – whilst you try to distract them. Go gently at first to encourage success.

**The Focus Activity**

1. In “relax” mode teacher explains and demonstrates how powerful “focus” is in a “freeze”.
2. She shows how when she freezes and focuses on one point how much stronger it is, than having a still body but with eyes moving around. Encourage children to focus on something when they freeze.
3. Practice the new skill of “focussing by having half the group lining up facing the other half. Ask the lined up half to “freeze with good focus”. Applaud their efforts and then ask the other half to demonstrate their “freeze with good focus” skills

**The Levels Activity**

1. The teacher demonstrates three levels – “high” (standing up), “middle” (between standing and crawling), “low” (lying, rolling, crawling).
2. She asks the children to “walk around the space” … “Freeze”
3. She then calls “When I say go, move around the space using the low level – like a snake - go ... like a stone rolling down a hill – go .... like a caterpillar ... go
4. Then explore high, middle and low levels - “Freeze ... Hold it” ... “When I say go, move in the high level ... like a giraffe – go ... like a big tall tree – go ... like a giant – go ... like a rocket ship – go. Freeze.... Hold it ... Good focus - Now at the middle level .... like a monkey – go ... like a dog – go ... like a frog, Freeze.... Hold it ... Good focus ... Low level .... Go! ... Freeze ... Changing through different levels ... Go! .... Freeze .... Hold it ... Go! .... Freeze ... Good focus ... Hold it.... Melt.
5. Now move using different levels at different times.

Demonstrating Pictures Activity

1. Ask five children to stand in a line and look to the front.
2. Then make the boring line look interesting – John, lay down on your tummy with your elbows cradling your face ... Joan, sit cross-legged ... Jason kneel on your haunches... Sue kneels but with your body up off your bot ... Phil stand. (Admire your handiwork) Using levels creates interest. Add a chair and have a 6th person stand on it – ultra high level.
3. Then break up the line ... John come forward up bit ... Joan back a step ... etc. (Even better picture)
4. Now create some shape to the composition with some body contact – Phil put one foot on a chair. Sue put you hand on Joan’s shoulder ...etc. Talk about the line and shape you can see in the picture. (Much better picture)
5. Now talk about focal point – where you want you audience to look. Demonstrate a poor focus by having Jason look to the floor, Joan to the sky, Phil to the left etc. (confusing pictures)
6. Then get Jason to put his hand out as if catching a ball and have everyone focus on Jason’s hands. (Wow! Great picture)
7. Try other ways of creating focus. Have everyone look away from Joan and Joan looks straight forward – she becomes focus. Have everyone look up and Jason looks down. Jason is focal point. Have everyone move and John in freeze – It is difference that creates the focal point.
8. Add props such as newspapers, chairs, teapots, cups and other objects to give content and meaning to your pictures so that the pictures become more interesting
9. Re-iterate the elements that make a stage picture interesting – levels, shape, connection, focus and props.

Children are evolving beings passing through the most complex developmental phases of their lives during which two thirds of their development will be hard-wired! Many things can wait. A child cannot. Their future is being made today.
Patch Theatre’s Special Delivery Play Package

Making Pictures Activity

1. Number a group of children 1 – 5
2. The teacher explains that these children are going to make a picture entitled the ‘sand pit’.
3. Talk about the things that happen in the sand pit.
4. Then the teacher tells the children that when their number is called they are to go into the picture space and take a pose and freeze.
5. The picture should have different levels in it as well as interesting body shapes and some connections.
6. Teacher calls out “numbers” and “freezes” fairly quickly so that the freezes can be held.
7. She then calls “relax” and explains the focal point she wants the picture to have – “New focus – Go! and ready … Freeze!”
8. She takes a digital photo of the result.
9. Above is repeated for another group with the same or different picture title. Eg “playground” or “gardening”.

Familiarising Certain Phrases – Tip Phrases like “walk around the space”, “go”, “freeze”, “hold it”, “relax”, “high/middle/low levels”, ‘focus”, “shape”, “making pictures” should be used consistently in the right situations, so that when children hear them, they know immediately what to do from earlier experiences.

Links to Learning: The “freeze” rituals are excellent tools for the development of concentration, self-discipline and group work. Work with levels, focus, line and shape, all support an aesthetic awareness of the composition of pictures – whether they be as photographs, as the frame of a film or the stage picture of a performance. Teachers could also extend children’s appreciation of the
aesthetics of images by helping them become aware of how light – it’s direction, intensity and colour can affect an image.

**SPECIAL DELIVERY GAMES AND RITUALS**

“I like leaving something open in the joke … something slightly unresolved, something slightly mystifying which allows a meeting ground between audience and performer, where we share a “not understanding of something.”” *Leunig*

The Foundation Games and Rituals above remain as the basis for all the show-related activities that follow.

**SPECIAL DELIVERY BOX**

**The Arrival of the Special Delivery Box - Activity**

1. Make the event of the arrival of the Special Delivery Box significant for your children.
2. Eg. When the children are gathered for story telling, someone comes in and says, “There’s been a box delivered to us, marked Special Delivery and addressed to the children of the XYZ Kindergarten/School”. Could I have two helpers to come and collect it please?” The children collect the box and bring it in.
3. Model a couple of examples of “imagining what’s in the box”. Eg 1 I imagine that the special thing that’s inside this box is a little brown puppey named George, who’s come to live with us at kindy and we will keep him and look after him. Eg 2 I imagine that the special thing inside this box is a special golden ring that allows who-ever wears it three wishes that will come true.
4. Have the children come to the box one at a time and imagine what’s in the box.
1. Assist children in making their own "special little box" out of two milk cartons as shown in the pictures.
2. Support the children in decorating their boxes as shown.
3. We’ll need some “fragile boxes”, some “noise boxes” and some “gift boxes”
“I think humour is at its most marvellous when it enchants. It’s a form of enchantment, which opens something up, a new possibility but no answer.” **Leunig**

**FRAGILE BOX**

The Fragile Box Circle Game (explore the meaning of fragile)

1. Form a circle
2. Take a “fragile box” decorated by one of the children.
3. Teacher stands in the middle of the circle with the box and turns around to view the children in the circle.
4. She stops and offers the box to a child and says their name. eg John.
5. The child (John) comes to the centre of the circle and receives the box carefully from the teacher and the teacher then takes John’s place back in the circle.
6. John tells us what he thinks might be in the fragile box … (it is a little baby bird that is fragile because its just a little baby)
7. John turns and stops and offers the box to someone else. Eg Joy
8. Joy comes to the centre of the circle, takes the box carefully and John takes her place in the circle – Joy tells us what fragile thing she thinks is in the box … and so on … until everyone has had a turn.
THE GIFT BOX

The Gift Giving Game

1. The teacher is in the centre of the circle holding the gift box.
2. The teacher says to John: “John, I have a gift for you.”
3. John goes to the teacher and she gives him the gift.
4. John receives the gift saying “thank you” and the teacher moves to his place in the circle.
5. John then continues: “Joy, I have a gift for you.”
6. Joy receives the gift from John with thanks and John moves to her place in the circle.
7. The game continues using this pattern.

Our imagination is what defines us as human. It distinguishes us from all other living things. It is our most valuable resource.

Dialogue Tip

With all games involving dialogue, children should be encouraged to speak loudly and clearly and focus on the person they are speaking to. These games are about developing confidence and promoting better communication skills in a fun way.

Theatre experiences etch their presence deeply into the hearts and minds of children, whilst supporting their imaginative lives and informing their creative play.
Gift Delivery Game

1. The teacher holding the Gift Box says to John. “John, Will you deliver this parcel to Joy?”
2. When John says, “Yes, I will”, and receives the parcel in the centre of the circle. The teacher takes his place in the circle.
3. John then says to Joy - Joy Will you deliver this parcel to Bill?”
4. Joy responds “Yes, I will.” and moves to John and takes the parcel in the centre of the circle and John takes her place in the circle.
5. Joy then says to Bill – Bill? Will you deliver this parcel to Emily … and so the game continues.

“If we applied the same ingenuity to education that we do to business, our society would succeed beyond our wildest dreams.” - Martin Luther King III

THE NOISE BOX

Noise Box Passing Game

1. Tell the children that this is “a Noise Box”. It always makes a noise when it moves.
2. The teacher explains that she will pass the box around the circle from person to person, so that the person holding the box makes the sound of the box as the pass it.
3. Everyone’s sound for the box can be different.
4. After one round, encourage exploration of different movements and sounds in the passing. (eg bounce the box through the air as you pass it, making a bouncing sound. OR swirl it through the air making a swirling sound.).
5. The teacher tells the group that they are going to deliver the Noise Box from one person to another across the circle by walking and passing and whoever is holding the box makes the noise for the box.

“When you use everyday objects, you begin on common ground with the audience. Children have personal experience of these objects and an understanding of how they behave. When something unexpected happens with these objects, it creates a moment of surprise, wonder and laughter.” Greg Cousins

**Microphone Game**

1. Children in pairs are asked to make up a little story where one person provides the noises and the other person provides the actions. The story should have a beginning, middle and end. No words are allowed – only actions and sound.
2. Allow 5-10 minutes for them to prepare their little imager and sound play.
3. Ask then to begin and end with a 5 second freeze.
4. Allow the pairs to show their performances to each other in a “performance” session.
5. Stress the need for good audience skills.
6. If possible, provide as microphone and amplifier for the performances so that the sound is “big”.

WAYS OF SEEING

Recognising Circles Discussion

1. Gather children in a group on the floor
2. The teacher has 4-5 examples of circles found in objects. She identifies the circles eg cup, watch, tin, glasses, CD, button.
3. Children one by one are invited to pull common objects out of a box (lucky dip) and identify circles, when they occur.
Recognising Circles Activity

1. The children go off in pairs to discover 10 interesting circles in their surroundings.
2. When the children re-group, each pair shares their discoveries with another pair.

Recognising Squares Activity

1. Repeat the above exercise with square/rectangular objects.

“Imagination is more important than knowledge.” Albert Einstein
Seeing Faces in Unusual Places Activity

1. Teacher explains that some people can see things that other people don’t notice.
2. Show the “Faces” Power-point pictures on the package CD to children, asking them what they notice.
3. Teacher says she’d like everyone to go looking for “faces in unusual places.”
4. Give the children some time to explore and find 10 “faces in unusual places”

Gallery of Expressions Activity

1. Ask children to make faces expressing the following emotions - happy, sad, angry, shy, worried, confused and surprised.
2. Take digital photos of children making faces for these emotions and display them with labels.
Demonstrating Making Masks

1. Take paper bags, prepared with eyeholes and tell the children that they are going to make a paper bag mask to wear for a photo exhibition.
2. Teacher shows children how she can make a face by using the shapes for eyes, a nose and a mouth on her paper bag. (see worksheet that follows)
3. Assign children an emotion each (from happy, sad, angry, shy, worried, confused and surprised) and ask them to make a paper bag mask using elements from the sheet below, that shows the emotion.

1. Cut out the shapes
2. Paste the shapes on a paper bag to make interesting faces that convey an emotion.
Saul Steinberg Pictures

1. Show the Saul Steinberg Mask poses to the children. (on the Steinberg PowerPoint on CD)
2. Using some props like chairs, books, tea cups, newspapers etc, get the children in groups of five to decide what their mask picture will be – encouraging the use of levels, focus, shape, and props.
3. Take their pictures and display them around the room
“If there is anything we wish to change in the child, we should first examine it and see whether it is not something that could better be changed in ourselves.” - Carl Jung

A PERFORMANCE GAME

In the Middle of the Night

“In the Middle of the Night” is a book by Amanda Graham. It is currently out of print but it has given rise to a song and game that children enjoy.

1. Play the In the Middle of the Night CD.
2. Become familiar with the song and the story.

Song – In the Middle of the Night (based on the story by Amanda Graham)

In the middle of the night
Secret Agent number one
Took a parcel by footpath
To be delivered to someone

In the middle of the night
Secret Agent number two
Took a parcel by horseback
To be delivered to someone

In the middle of the night
Secret Agent number three
Took a parcel by row boat
To be delivered to someone

In the middle of the night
Secret Agent number four
Took a parcel by bicycle
To be delivered to someone

In the middle of the night
Secret Agent number five
Took a parcel by railway
To be delivered to someone

In the middle of the night
Secret Agent number six
Took a parcel by motor car
To be delivered to someone

In the middle of the night
Secret Agent number seven
Took a parcel by aeroplane
To be delivered to someone

In the middle of the night
Secret Agent number eight
Took a parcel by submarine
To be delivered to someone

In the middle of the night
Secret Agents number 1,2,3,4,5,6,7,8
Took their parcels by footpath, horseback, row boat, bicycle,

railway, motorcar, aeroplane, submarine.
To be delivered to …
Secret Agent Number 9’s house
But who are all these parcels for?

(whisper)
Secret Agent Number 10
It’s his birthday

SURPRISE!!!!

Happy Birthday to you, Happy Birthday to you
Happy Birthday number 10, Happy Birthday to you.
Making Secret Agent’s Parcels

1. Using the washed milk carton “special boxes” to make the “gifts” (9) for the story.
2. The children decorate the “gift boxes”
3. Each birthday present could have the number of each Special Agent displayed on it.
4. The teacher prepares a box containing 10 party hats and 10 party blowers.

"The supreme accomplishment is to blur the line between work and play." - Arnold Joseph Toynbee

In the Middle of the Night Performance Game

1. Form a circle of 9 children.
2. Each child has a “gift” which may also have a number on it. 1-9.
3. Agent number 9 goes into the middle of the circle with a box of party hats and blowers. She/He puts on a party hat and takes out a blower.
4. The gap in the circle left by agent number 9 is the “door” to his house.
5. The song is sung
6. For each verse an agent moves with a gift from her/his position around the outside of the circle to the “door” and goes to sit with Secret Agent number 9.
7. The arriving agents put on their party hats and gets out a whistle.
8. Eventually all agents are waiting.
9. In the last verse secret agent number 10 enters and they all call out surprise, blow blowers and sing happy birthday.
PLAY PACKAGE RESOURCES

Brown Paper-bags

38.5cms x 24cms 250 @ $35

Adelaide Bag and Packaging Company
340 South Rd Croydon Pk
SA 5008
8346 5733

Books

Faces
Francois and Jean Robert

Available from Borders Adelaide, Rundle Mall

Find A Face
Francois Robert and Jane Gittings

Enquire at Mary Martins Bookshop, Rundle St

In The Middle of the Night
Amanda Graham

220 Grange Rd Flinders Park SA
Phone 8352 4122
Saul Steinberg Masquerade
Photographs by Inge Morath (out of print)

THE ONE HUNDRED LANGUAGES OF CHILDREN

Loris Malaguzzi, a founder of the Reggio Emilia approach to early childhood learning wrote an inspiring poem called The Hundred Languages of Children. It encapsulates the essence of what is essential to keeping the artist alive in the child.

The child has a hundred languages
A hundred hands
A hundred thoughts
A hundred ways of thinking
Of playing, of speaking
A hundred ways of listening
Of marvelling
Of loving
A hundred joys
For singing and understanding
A hundred worlds to discover
A hundred worlds to invent
A hundred worlds to dream
The child has a hundred languages
And a hundred, hundred, hundred more...

But we steal ninety-nine
We separate the head from the body
And tell the child to think without their hands
To do without their heads
To listen and not to speak
To understand without joy
To love and to marvel
Only at Easter and Christmas
We tell the child to discover the world already there
We tell the child
That work and play, that reality and fantasy
Science and imagination, reason and dream
Are things
That do not belong together
And thus we tell the child
That the hundred is not there
But the child knows
The hundred is there!

SPECIAL DELIVERY – PRODUCTION CREDITS

I think humour is at its most marvellous when it enchants. It is a form of enchantment, which opens something up, a new possibility but no answer. Michael Leunig

We wanted to create a piece of theatre that enchants - a simple, visual piece of theatre using everyday objects - so that people of all ages could come and sit together in the dark and laugh. Jane Leicester & Greg Cousins
**Patch Theatre’s Special Delivery Play Package**

**Devised by** Jane Leicester and Greg Cousins

**Performers** Emily Hunt, Stehpen Sheehan and Catherine Oates

(Eddie White and Greg Cousins have also played the role of the Delivery Man)

**Director** Dave Brown
**Illusion** Greg Cousins and Jane Leicester
**Design** Benzo
**Sound/Music** Catherine Oates
**Lighting Design** David Green
**Film Maker** Will Sheridan

**Stage Manager** Bob Weatherly
**Properties Manager** Michelle Delaney

**Production Management** Bob Weatherly and Greg Cousins
**Set Construction** Bob Weatherly and Benzo
**Box Engineer** Barry Magazinovic
**Costume Maker** Sarah Kent
**Metal Worker** Rick Barnsley
**Metal Worker** Martin Murray

**Photographer** Wend Lear

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Patch Theatre’s *Special Delivery* Play Package