



# ALEX & EVIE

and the forever falling rain

**Creative Learning  
Resource**

# Welcome

Thank you for coming to see *Alex and Evie and the Forever Falling Rain!*

These notes and ideas are designed to help you develop a series of sessions and or lessons for the students and young people in your community through exploring the themes in *Alex and Evie*. You can use just a few or most of the suggested activities, adapting them to meet your specific learning environment.

The exercises and activities have been designed to reflect the Western Australian Curriculum and the NAPLAN assessment structure.

*Alex and Evie* has been written for students aged 7 and up, but is also suitable for older students, and you are welcome to adapt the content of this pack to reflect that. The activities can be used as a discussion prior to viewing the work or as a reflection afterwards. It's all up to you! [A link to download the images used for the exercises can be found here.](#)

Should you have any questions or would like to get in touch, please do. Unfortunately, our Milo tin phone is broken, so you will have to reach us in the usual ways down below.

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## **About every other theatre company:**

every other (eo) is a theatre company founded on inclusion. We're a group dedicated to creating spaces and platforms for people with stories to tell. Founded in 2020, our focus is fresh and firmly on the future. We're playful and versatile, current and challenging, open, not insular. We have a passion for bringing others in, creating an environment of peer-led learning, all while we learn how to soar to new heights ourselves.

# Introduction to the Play



# About the play

**Title:** *Alex and Evie and the Forever Falling Rain*

**Age:** Ages 6 +

**Run time:** approx 50 minutes

**Short synopsis:**

Evie just moved to a place where it's always raining. It's rained every minute of every day of every year, forever. But this year, before her 10th birthday, Evie decides she's going to stop the rain. And then Alex arrives at her door.

Evie doesn't trust him but, as her closest cat confidant points out, the rain isn't something you can stop alone. And so, the adventure, and the greatest friendship of all time, begins.



# The role of the key creatives and designers in a team

## **PLAYWRIGHT (WRITER):**

Just as a poet writes poems, a playwright writes plays. Playwrights create and write characters, scenes, and plots in a play.

## **DIRECTOR:**

A director brings the words to the stage. They supervise and instruct the actors, decide what happens on the stage and how the stage will look and feel like when the audience walks in.

## **DRAMATURG:**

A dramaturg provides the writer and creatives with important knowledge and research about the world and characters of the play. They also can help the writer in working on the script, providing feedback and thoughts.

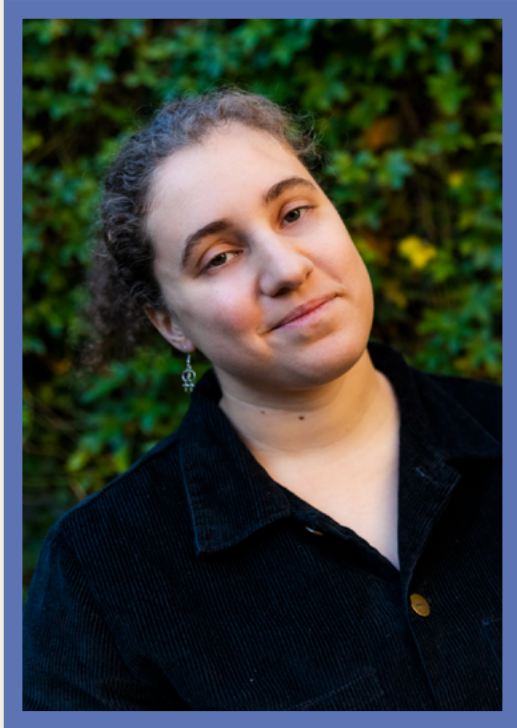
## **PUPPETEER:**

A puppeteer moves about an inanimate object, called a puppet, to create the illusion that the puppet is alive. The puppet is often shaped like a human, animal, or creature.

## **DESIGNER:**

A designer in theatre designs what you see on stage. This includes the clothing the actors wear and items/ furniture.





# From the writer

## Why did you write this play?

Writing a play for a specific age presented an exciting challenge. How can you talk about themes in a way that young people can understand and connect to? It was an opportunity to train a different muscle in my writing.

I love interrogating and understanding ideas of inner uncertainty, control and feeling things bigger than ourselves, so thinking about how to communicate that for children felt exciting, because children feel and understand life in an uninhibited way which allows for bigger and bolder writing. I personally find it difficult to sit in uncertainty as well as feel connected to space, so on reflection, I think my writing mind was trying to find ways for me to deal with this feeling through an artform I love and connecting with the inner child.

Then, one day this kernel of an idea sprung into my head and I couldn't stop thinking about it. So, I married the rough story concept and the feelings and now here we are!



# Pre-performance activity

Below is a drawing from artist Darren Neumann, who created the concept art for *Alex and Evie*.

Concept art can be things like drawings and photos, which are used to convey the ideas and feeling for a story before the final product is made. It helps to visually describe the show to people who do not know anything about it beforehand.

Viewing this piece of concept art, consider the questions for student discussion on the following page. There are questions for both before and after viewing the performance.



## Pre-show concept art questions:

1. What do you **notice first** in the drawing?
  2. How do you think the characters are **feeling** at this moment?
  3. Why do you think the artist chose to use these **colours** in the image?
  4. What parts of the drawing tell you **where** this story is set?
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## Post-show concept art questions:

1. How well do you think this drawing did at conveying the **ideas and feelings** in the show now that you have seen it? Do you think it did a good job?
2. Did you see any **elements or ingredients** (costume, lighting, colours) in this image in the final show?
3. What part of the show **made you feel** a certain way? Why do you think that was? Are those feelings the same as when you saw the image for the first time?
4. What things would you have included if **you** were making the concept art?





# Writing Exercises

# Persuasive writing:

Part of this story is about communicating ideas and feelings to different people who may not feel the same things we do.

For example, Alex is surprised when Evie tells him she doesn't like the rain. Alex then shares with Evie all of the things he loves to do in the rain that he can't do elsewhere, because he wants everyone to love and see the rain the way he does.

These next exercises ask students to tap into their persuasive writing skills and to think about the things they love.

Firstly, ask students to think about their favourite season of the year.

Ask them to think about what happens during their favourite season. Is it snowy? Is it hot? Do you see lots of little baby animals at the lake?

Ask them **why** they like this kind of weather. What things can they do in this weather that they can't do elsewhere? They can either draw or write these things down individually or discuss them in groups / pairs.

Now, ask them how would they try to convince someone who **doesn't** like their favourite season to feel the way they do?

Students can either write a short paragraph using their persuasive writing skills or go off into groups to discuss and debate with people who have a different favourite season to them.

Consider how the answer might be different if you were talking to:

- Your parents?
- Your sibling?
- A neighbour?
- Your grandparents?
- Your pet?
- A friend?
- A stranger?

You can also do this exercise following another story-related prompt - 'Do you prefer people or animals?'.  

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# Creative writing:

Below are two more scenes from the concept art by Darren.



Ask students to list some of the things they see in the image that are interesting or exciting to them.

Ask them to take one of the things they found in the image and put it next to the following prompts / objects / ideas.

- A friend you haven't seen in a long time.
- A dark room.
- A broken telephone.
- An umbrella.

Ask students to firstly plan and then write a short story. Remind them to consider the characters and where they are, the complication or the problem to be solved and how the story might end.

# Puppets and Character Storytelling



In this exercise, students will be asked to invent a character, turn it into a physical puppet and then tell a personal story through the character, related to a time they felt brave.

To make the puppets, gather whatever second-hand materials you and your community have. Once you have the materials, ask students to have a look at what materials are available for their puppets..

Now that students have an understanding of what materials can be used, ask them to design a character. It can be a human, an animal, or something else entirely! Make sure the puppet can be held and manipulated by the student making it.

Once the puppets are made, ask students to give their puppet a name and draw them (they can give them clothes, a hat, glasses, anything!). Once the student has illustrated their puppet, ask them to write down three key words to describe their puppet character. Finally, ask them to create a voice for the character based on their personality.

Putting the puppets to one side, ask students to reflect on a time they felt brave. If they can't think of a time they were brave, ask them to think about something they did that they are proud of. Ask them to think about how they felt before and after the event. They are free to write it down and brainstorm any associated thoughts.

In partners and using their puppets, have students introduce each of their puppet characters to their partner, acting as their characters.

Ask them to tell the story of when they were brave as if it happened to the character, not to them personally. More specifically, ask them to pretend the story happened to the character and that the character will be the one retelling it. Encourage them to do it in the personality of the character, using their name etc. Keep presentations and stories to around one minute. Make sure each partner has a turn in telling the story.

Taking the characters students have created, go on to explore the idea of 'home'.

- Write down responses to the following:
- Where does your character live?
- What does it look like?
- Can you draw it?
- What do they like about their home?
- What makes them feel safe at home?

# Optional extensions:

## **Q AND A**

You can offer for students to do a 'Q and A', with each other, asking each questions about the stories shared, both using their puppets.

## **PASS THE STORY:**

Sit in a circle in the classroom and ask to borrow one of the puppets. The person who owns the puppet starts. They begin the activity by saying, "I'm going to tell you a story. One day, (character name) was going for a walk to see a friend, and then.....".

Once they finish, they pass the puppet to the person next to them, who continues the story.

Everyone adds a sentence as they pass the character around the circle. If they don't have an idea, they pass it onto the next person until everyone has eventually had a go.

Try to end every sentence with "...and then..." The last person in the circle ends the story.

## **PLAYING WITH SHADOWS:**

Either go outside when it is sunny or use a torch inside the classroom, and notice how your puppet's shadow looks.

## **Consider the following:**

- How does it change when it is closer or further away from the light source?
- If using a torch, notice how the shadows change at different angles. If you have cellophane, see how that affects the colour of the light and the shadows.
- Does the light pass through the different materials on your character in a certain way? Why do you think that is?
- If you are outside, how does your shadow change throughout the day?

# Questions and Prompts for Critical Analysis



# Talk about it!

Let's be a reviewer.

Below are some prompts to encourage a critical discussion of the play after viewing it.

This can either be done in pairs, small groups or as a whole class.

- What did you enjoy about the play?
- If you could ask the writer a question, what would you ask them?
- If you could ask one of the characters a question, what would you ask them?
- What would you change about the play if you could?
- How did the play make you feel?
- How did this change at different parts of the play?
- How did the lights and sounds make you feel? Why do you think they were included?
- What makes a good friend?
- How do you try to be a good friend?
- What do you do when you get scared?
- How would you talk to Evie about the rain?
- Why do you think Evie felt the way she did about the rain?
- In what ways are Alex and Evie similar?
- Why do you think Amadazeus was scared to go outside?
- Did anything surprise you?





# Education Outcomes



# Relevant English outcomes:

## Year 3:

### **Responding to literature**

Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596)

### **Literature and context**

Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594)

### **Examining literature**

Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599)

### **Texts in context**

Identify the point of view in a text and suggest alternative points of view (ACELY1675)

### **Language for interaction**

Understand that successful cooperation with others depends on shared use of social conventions, including turn-taking patterns, and forms of address that vary according to the degree of formality in social situations (ACELA1476)

### **Creating texts**

Plan, draft and publish imaginative, informative and persuasive texts demonstrating increasing control over text structures and language features and selecting print, and multimodal elements appropriate to the audience and purpose (ACELY1682)

### **Interacting with others**

Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676)

Use interaction skills, including active listening behaviours and communicate in a clear, coherent manner using a variety of everyday and learned vocabulary and appropriate tone, pace, pitch and volume (ACELY1792)

# Relevant English outcomes cont'd:

## Year 4:

### **Language for interaction**

Understand that social interactions influence the way people engage with ideas and respond to others for example when exploring and clarifying the ideas of others, summarising their own views and reporting them to a larger group (ACELA1488)

### **Responding to literature**

Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603)

### **Examining literature**

Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)

### **Creating literature**

Create literary texts that explore students' own experiences and imagining (ACELT1607)

Create literary texts by developing storylines, characters and settings (ACELT1794)

### **Interpreting, analysing, evaluating**

Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1692)

### **Creating texts**

Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (ACELY1694)

# Relevant English outcomes cont'd:

## Year 5:

### **Language for interaction**

Understand how to move beyond making bare assertions and take account of differing perspectives and points of view (ACELA1502)

### **Examining literature**

Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses (ACELT1610)

### **Creating literature**

Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced (ACELT1612)

### **Creating texts**

Plan, draft and publish imaginative, informative and persuasive print and multimodal texts, choosing text structures, language features, images and sound appropriate to purpose and Audience (ACELY1704)

### **Responding to literature**

Present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others (ACELT1609)

### **Interacting with others**

Clarify understanding of content as it unfolds in formal and informal situations, connecting ideas to students' own experiences and present and justify a point of view (ACELY1699)

Use interaction skills, for example paraphrasing, questioning and interpreting non-verbal cues and choose vocabulary and vocal effects appropriate for different audiences and purposes (ACELY1796)

Plan, rehearse and deliver presentations for defined audiences and purposes incorporating accurate and sequenced content and multimodal elements (ACELY1700)

# Relevant English outcomes cont'd:

## Year 6:

### **Creating literature**

Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1618)

### **Interacting with others**

Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)

Use interaction skills, varying conventions of spoken interactions such as voice volume, tone, pitch and pace, according to group size, formality of interaction and needs and expertise of the audience (ACELY1816)

Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis (ACELY1710)

### **Creating texts**

Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience (ACELY1714)

# Relevant Drama outcomes:

## Years 3 and 4:

Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place (ACADRM032)

## Years 5 and 6:

Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations (ACADRM035)

Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action (ACADRM036)

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