

SLINGSBY

- Journey In Wonder -



The Tragical Life of Cheeseboy

By Finegan Kruckemeyer, conceived by Andy Packer

EDUCATION RESOURCES

Created by Hannah McCarthy Oliver & Jack Migdalek

About Slingsby

Established in 2007, Slingsby is a South Australian theatre company producing and touring original theatre that captivates, challenges and inspires international audiences of adults and young people aged 8 years and up. Slingsby has a core staff of just two: Artistic Director Andy Packer and General Manager/Producer Stacey Baldwin.

The company is acclaimed for its sophisticated aesthetic and complex emotional storytelling and regarded nationally and internationally for artistic excellence.

Slingsby is an art making company driven to make the best possible theatre through a staged development process. Each new production is conceived by **Andy Packer** then developed with leading Australian artists including Artistic Associates **Quincy Grant** (composer) and **Geoff Cobham** (designer/lighting) and a regular, broader ensemble including **Wendy Todd** (designer), **Christopher Petridis** (AV artist) and **Andy Ellis** (photographer, graphic designer, illustrator and visual artist).

The company invests in the creation of bold new work that will further the reputation of theatre as a relevant and enticing contemporary art form. Slingsby is committed to commissioning new theatrical writing that honestly explores universal trials of human experience, with a focus on coming of age and transformation stories. The goal is to inspire hope by giving audience members a rich and sophisticated live theatre experience that evokes a sense of renewed wonder for the world in which they live.

Slingsby is named after a character in Edward Lear's short story "The Four Little People Who Went Round The World". Indeed, the company's adventures have taken it far. In ten years Slingsby has toured its original productions to 72 venues in 44 cities and towns across Australia, New Zealand, Singapore, USA, Canada, UK, Scotland, Spain, Ireland and Norway, winning 14 industry awards along the way.

Slingsby had its premiere public season in January 2008 at the Adelaide Festival Centre and then in May 2008 performed a showcase season of *The Tragical Life of Cheeseboy* at the ASSITEJ World Youth Arts Festival & Congress in Adelaide. This immediately established Slingsby's reputation as a company producing outstanding work for young audiences and secured international touring from 2009 onwards.

In February-March 2016, Slingsby premiered its sixth production *The Young King*, an adaptation of a short story by Oscar Wilde, as part of the Adelaide Festival of Arts. The show has been nominated for multiple awards, winning the prestigious Victor Award (People's Choice) at the International Performing Arts Showcase 2017 in Madison, Wisconsin, USA. *The Young King* has since toured to Parramatta Riverside Theatres, Sydney Opera House, New Victory Theatre, New York and will embark on tours to the United States, Ireland and United Kingdom in 2018.

In 2017 Slingsby produced its seventh production, a new stage adaptation of Erich Kästner's *Emil and the Detectives*, which premiered in Adelaide and will tour to The Commonwealth Games Festival on the Gold Coast, Melbourne and China in 2018.

Slingsby Vision
Journey in Wonder

We value wonder, empathy, excellence, collaboration, integrity.

Creative Credits

On Stage

Stephen Sheehan *Performer*

Sam McMahon *Performer*

Off Stage

Finegan Kruckemeyer *Playwright*

Andy Packer *Concept, Direction*

Wendy Todd *Designer*

Quincy Grant *Composer*

Nick O'Connor *Sound Design*

Andy Ellis *Illustrator*

Simone Mazengarb *New Media Artist*

Sophie Hyde *New Media Consultant*

Brad Thomson, Roland Partis *Production Manager/Operator*

Geoff Cobham *Lighting Design/Design Consultant*

Jack Migdalek, Hannah McCarthy-Oliver, *Education Resources*

The Tragical Life of Cheeseboy Synopsis

The Tragical Life of Cheeseboy tells the story of a boy made of cheese whose home planet (also made of cheese) is obliterated by a passing meteorite, reducing his home and his parents to a bubbling fondue. Waking up on Earth, Cheeseboy struggles to come to terms with being alone. Through his adventures with travelling gypsies, and his discovery of his ability to fly when he eats cheese on earth, our hero eventually understands that although he is alone in the universe, by knowing who he is and where he came from he is capable of having a beautiful and adventurous life.

Activities for Teachers

Below are suggested activities for your students following the performance of *The Tragical Life of Cheeseboy*

Theme: Travelling Shows

The focus of the following activities is on travelling medicine and magic lantern shows.

Research and presentation activity

The style of *The Tragical Life of Cheeseboy* is inspired by travelling medicine and magic lantern shows of the 18th and 19th centuries.

These events were often staged in tents. Have students search libraries and the net in order to research into what these events were, as well as some of the colourful characters, incidents and folklore around these businesses.

Have students share findings with one another in spoken, written, data show or dramatised form.

Travelling medicine shows peddled miracle cures in the form of pills, elixirs and salves with powers to overcome all kinds of ailments, e.g. gout, the smoothing of wrinkles, weight reduction, prolonging life, etc. These shows often included other entertainments such as musical acts, storytelling etc.

Magic lantern shows. These entertainments featured early prototypes of the slide projector and involved a light source projecting through a slide with an image painted on it, resulting in an enlarged picture of the image being thrown onto a screen. These entertainments often involved narration and live music and were a forerunner to cinema.

Spruiking and pitching activity

Travelling medicine and magic lantern shows relied on spruikers outside of the tent to draw a crowd of potential customers.

Together with students, define what spruiking is, and where and in what forms spruiking exists in contemporary Australia. Identify skills that would serve a spruiker well, and ways in which a spruiker might succeed in attracting passers-by to enter their premises.

Working in small groups have students devise, rehearse and demonstrate a pitch for a travelling tent production (perhaps a production of *The Tragical Life of Cheeseboy*) or alternatively for a miracle product guaranteed to cure an allocated or chosen ailment. View these and comment on what pitch techniques were most effective and why.

Theme: Story Telling

The focus of the following activities is on narrative and storytelling.

Engaging storytelling activity

Discuss with students the skills involved in the telling of a story. What qualities maintain or heighten a listener's interest? List these, e.g. eye-contact, facial expression, gesture, pause, variation in rhythm, stress, pitch, pace, volume, etc. What qualities might lose a listener's interest?

e.g. shuffling around, mumbling, fidgeting, speaking in a monotone, speaking too slowly/quickly, etc.

When students have seen *The Tragical Life of Cheeseboy*, have students identify ways in which the narrator held their attention.

Prepare and tell simple stories to one another (3rd person narrative) bearing the preceding discussion in mind.

Have each student tell their story again, but as a character from the story. Identify if and how this changed the impact and effect of the story.

Embodied storytelling activity

From time to time the lead actor in *The Tragical Life of Cheeseboy* produces a tiny pair of shoes that he puts on his fingers, and then uses to represent Cheeseboy in the narration of his tale. The actor uses the tiny shoes in front of projections that suggest locations in the story.

Working individually or in small groups, have students create tiny pairs of shoes to represent certain characters (known or fabricated) and then tell stories of these characters whilst enacting them before a series of background projections or pictures. These animated stories could be devised and performed for younger classes at your school.

Alternatively, divide class into three groups. Have one group of students tell a story. Have a second group mime the story as it is being told. The third group can serve as an audience whilst also supplying relevant sound effects as required.

Create a story activity

The Tragical Life of Cheeseboy is based on a fantastical world where everything is made of cheese. Together with students brainstorm a list of other books and stories that are based in and about fantastical worlds, e.g. Enid Blyton's *The Faraway Tree* series, *Shrek*, *The Wizard of Oz*, *Harry Potter* series, *Lord of the Rings*, Hans Christian Anderson's *The Little Mermaid*, *The Narnia* series, Antoine de Saint-Exupéry's *The Little Prince*, etc.

Together with students discuss why stories about fantastical, invented worlds might appeal to young people, and why they might appeal to adults.

Where students have seen *The Tragical Life of Cheeseboy* discuss ways in which the story might appeal differently to people of different age groups.

Using *The Tragical Life of Cheeseboy* as inspiration, have students create stories that concern other invented, fantastical worlds. This task can be undertaken individually or in small groups.

Theme: Outer Space

The focus of the following activities is on outer space.

Outer Space activity

Working collaboratively, construct an outer-space installation in a classroom or other large space. The design may be based on scientific knowledge or fantasy and may include different outer-space areas.

Have students conduct interactive tours through the outer-space installation connecting to knowledge learned in Science.

Alternatively, students can use the installation as a set and create performances of tales that take place there.

The night sky activity

As a homework task, have students look at the night sky from the same vantage point every evening at the same time. Have students record how much of the moon is visible each night and make notes or plot the position of the moon from night to night.

Present findings in written, spoken, illustrated or data show format, and make observations about the movement and visibility of the moon. Use this activity as a springboard into further learning on the moon and other planets.

Useful websites to visit:

<http://www.nasa.gov/audience/forstudents/k-4/index.html>

<http://solarsystem.nasa.gov/planets/profile.cfm?Object=Moon&Display=Kids>

Fantastical planets activity

Cheeseboy is from a planet that is made of cheese.

Encourage students to imagine planets made of other materials, e.g. metal, feathers, water, stone, sand, fire. Working individually or in groups, have students contemplate the qualities of planets made of a chosen substance, as well life-forms and beings that might inhabit them.

Have students take on the mantle of experts and give presentations on their fantastical planets. These can take the form of written, spoken or data show presentation, and can be followed by Q & A.

Theme: Other Worlds

In *The Tragical Life of Cheeseboy*, Cheeseboy finds himself in a new world. The focus of the following activities is on adjusting to that which is new or different.

Describe It Activity

In *The Tragical Life of Cheeseboy* the audience learn of Cheeseboy who comes to our planet as a stranger. Have students tackle the following task in written or spoken word:

Imagine that you meet someone who has never seen or been to the sea in their life. Describe the sea so that person would understand exactly what the sea is like. (HINT: describe how things look, smell, sound, feel, taste)

Describe other locations so that someone who had never seen or been to that location would understand what that place was like, e.g. describe a forest, farm, supermarket, cinema, theatre, car park, school.

Describe tastes of foods so that someone who had never tasted that food before might have some understanding of how to eat it and what it is like. e.g. watermelon, lemonade, hot chocolate, potato chips, a peach, sweet-corn, peanut butter.

Journal Entries Of A Newcomer Activity

Encourage students to imagine how life in our world would appear to someone like Cheeseboy who experience it for the very first time.

Taking on the persona of someone who has never been to your home city before, have students write journal entries, postcards or a series of blogs in which they describe the city (or a chosen suburb) and life in that location as experienced through fresh eyes.

Alternatively, students can create journal entries, postcards or blogs as if written from and about other places or planets of which they had no previous knowledge or experience.

Foreign Cultural Practices Activity

Consider with students the act of arriving somewhere that one has never been before. Point out that different cultures often operate in different ways. For example, in some cultures when people meet they shake hands, in others they kiss, bow, rub noses, etc.

Divide the class into two groups that will each represent a foreign culture. Working separately from one another, have each group invent cultural practices for their culture that embody and signify ways of greeting, ways in which to say goodbye, ways in which to politely interact, ways in which to ask for and give assistance. These practices may include invented spoken words or phrases.

Next, have each group observe the individuals of the other culture interacting with one another, and see if and how quickly they are able to learn the practices of the foreign culture. See whether and how quickly members of each group are able to effectively enter into and *perform* the practices of the foreign culture.

Use this activity as a lead in to discuss what the immigrant experience must be like. Encourage students to cite personal examples/experiences of moving from one culture to another in order to comment on frustrations and feelings of success involved in taking on practices of a new or foreign culture.

Settling In Activity

Have students discuss how it feels to be in a new or foreign situation. Draw upon experiences of class members who may have lived overseas/interstate, moved to a new neighbourhood, changed schools, etc. What is the best way to make the most of things that change in your life? Have students discuss what new schools, cities or countries can do to ensure that new students, residents, migrants are able to settle in as smoothly as possible.

Essential Items And Information Activity

In *The Tragical Life of Cheeseboy* the audience learns of Cheeseboy who comes to our planet as a stranger.

Working in small groups, have students draw upon their own existing knowledge, interviews with others, and wider research to brainstorm and identify issues that might be of concern for newcomers to Australia (or to countries of your school's LOTE). What information would be most essential for a newcomer?

Working individually or in groups, create a written, spoken, data show or dramatised presentation that is addressed clearly and directly to a newcomer, and provides essential information on getting by in Australia (or country/countries of your school's LOTE).

View these and assess the value and importance of information conveyed.

City In A Suitcase Activity

In *The Tragical Life of Cheeseboy*, a small case is produced and opened to reveal an intricate and detailed model of a town that Cheeseboy and the gypsies go through. Working individually or in small groups, have students design and create 3 dimensional detailed models of urban cities or settlements, e.g. historic, contemporary, futuristic, galactic, that are contained within the confines of a suitcase or crate. This activity could be designed around cities of the school's LOTE.

Assemble and display the 3 dimensional imaginary cities. Conduct guided tours for foreigners, and/or prepare informative brochures explaining each city to visitors from elsewhere.

Alternatively, have students work in small groups and design installations of imaginary cities (or cities of the school's LOTE) through which they are to guide other students as foreign visitors to that place. Tours can be conducted in English or in the language of your school's LOTE.

The tour may involve seeing the sights, meeting inhabitants, tasting local produce, learning about the history, geography, culture, trade of the location. Tours may incorporate dramatic and data show presentations to enhance what is being told and shown.

Theme: Theatre Arts

The focus of the following activities is on theatre craft, creation, production, review and appreciation.

Review Activity

The following can be used to frame a written or multimodal review of *The Tragical Life of Cheeseboy*:

- Identify major themes and messages in *The Tragical Life of Cheeseboy*. What does the story communicate about friendship, sadness, consequences?
- What do you think inspired Slingsby's artistic team to conceive the original work?
- What was the impact of the production? How did it make you feel?
- Why do you think the producers of *The Tragical Life of Cheeseboy* chose to stage it in a tent?
- What stood out most in the production? Why?
- Identify design, projection, lighting, music and sound elements in the production. How did these contribute to the piece? How else could *The Tragical Life of Cheeseboy* have been designed and staged?
- List any design elements in the performance that you considered to be effective. Why do you think this?
- List any design elements that you think were ineffective or unnecessary. How might the production be improved?
- Identify the skills of the lead actor.
- Compare *The Tragical Life of Cheeseboy* with other live performances you may have experienced.
- Rate *The Tragical Life of Cheeseboy* out of 10. Explain strengths and weaknesses of the production to justify your rating. (Do not include this in senior reviews!)

Monologue Activity

In *The Tragical Life of Cheeseboy* we meet Cheeseboy who finds himself marooned on earth.

Have students conceive and perform a monologue spoken as someone who, like Cheeseboy, is away from his/her home and is experiencing a new world, e.g. a being from another world or planet, a tourist, an immigrant, a refugee.

Students will need to decide on a setting and point in time for their character to deliver their monologue. In addition, students should consider who their character might be talking to, and why it is that he/she may choose to speak. In preparing monologues, students should attempt to reveal a sense of what their character is thinking and feeling in regard to events that have happened/are happening to them. They should also decide and work on conveying their characters' age, disposition, physical condition. How should the piece start/end? How would the character speak? e.g. accent, speech patterns, language.

Students may incorporate costume and/or props. Students may do this task as a person from a country of the school's LOTE.

View monologues. Share responses.

Extension activity: Conduct interviews with characters following delivery of their monologues - interviewees should remain 'in character'.

Characterisation Activity

The actor in *The Tragical Life of Cheeseboy* portrays several roles (Cheeseboy, two gypsies, the moon, narrator). Where students have seen the performance discuss how these characters were easily distinguishable from one another despite minimal (if any) costume adjustment.

Allocate or have each student choose a character to portray. Characters could be created around illustrations or photographs from magazines or newspapers, or on characters from works of fiction that the class are familiar with.

Once characters are allocated or selected, encourage students to explore ways in which their character might sleep, wash, groom themselves, walk, greet other people, eat, drink, etc. In developing their characters, have students pay attention to how their posture, movement style, expression, breathing and voice can be used to reflect their character's personality. (Using props and costume items may be an option).

Have individual students perform short actions as their chosen character, e.g. playing with a pet, trying to hide/look for something, eating a meal, etc. View these and comment on the character being portrayed. What is their age, size, disposition, temperament, etc. Where students have chosen to work with characters from fiction, see if others can guess who they are portraying (hints may be given).

Ask each student to consider the kinds of situations their character may find themselves in. Have students work together in pairs. They are to decide on a location where their two characters may meet and create a conversation or interaction that could occur between the two characters.

View these performances. Identify the skills involved in sustaining a characterisation.

Music Activity

Sound effects and music are used in *The Tragical Life of Cheeseboy* to add to the mood and atmosphere of the production.

Watch the following clip from *The Tragical Life of Cheeseboy*. In it we learn what the moon had yearned to tell Cheeseboy about his planet and family:

The video is available on the following page: <https://vimeo.com/47991372>

Ask students to listen to the backing music in the clip and to comment on what it adds to the feeling of the scene and to the meaning of the text spoken

Have students address the following:

- When is music used in film, drama, sitcom, soap?
- How can music affect the mood or feeling of a scene?
- What kinds of sounds suggest different moods? Is this consistent?
- Are we always aware of music when it is used in film, television, theatre? What does this suggest?
- Enhance this discussion by conducting a television viewing homework task: Record, classify and compare the music and sound effects used in selected TV programs, e.g. *'Home and Away'*, *'Stranger Things'*, *'Dragons – Riders of Berk'*, etc.
- When is music used? What kinds of instrumentation and melody are used for particular scenario? Explain consistencies/inconsistencies.
- Working in small groups, have students use the video grab and findings from the television viewing homework task as inspiration, and create sound or music backing to accompany a given or chosen scene, etc.
- A boss dismissing a worker after 20 years of service
- A shy person getting the nerve to talk to someone for the first time
- A secret agent walking down a dark and dangerous alley
- A vet advising a family to put down their pet
- A child telling their parents that they are homosexual
- A police squad chasing after criminal/criminals
- A person being teased by older siblings
- Perform these scenes and assess what the music/backing added to each. Would the impact of the scenes differ if performed with different background music? (Try this)

Sound Effects Activity

Form small groups. Using voice, implements and/or musical instruments, have groups create sound effects representing elements such as fear, danger, loss, frustration, joy, pity, innocence, etc. These can be recorded.

Play or perform these for one another. See if students can identify what other groups' sound effects represent. Discuss how groups used tempo, volume, rhythm, pause, speed and pitch to evoke different feelings or atmospheres.

Record a soundscape sequence, e.g. misery turning to happiness, danger turning to safety, confusion turning to understanding.

Have small groups prepare or improvise short skits or dances to match pre-recorded sound-effect sequences. Perform these.

Light And Shadow Activity

Shadow action is featured in *The Tragical Life of Cheeseboy* through slide projection, fingers and objects playing across torchlight, light-sources from behind or in front of fabrics, atmospheric lighting.

Where students have seen *The Tragical Life of Cheeseboy* have them identify the technologies used in the performance, e.g. the use of back and front lighting, projected images, strip film.

Using light sources such as theatre lights, torches, or OHPs, have students work in small groups and experiment with theatrical effects that can be achieved with projection of light and shadow onto and/or through various still and moving surfaces (e.g., wall, screen, fabric, people).

Encourage students to explore (and scientifically analyse) theatrical effects that occur if the direction, proximity, intensity and/or colour(s) of a light source is/are altered. Devise and create performances incorporating shadow techniques.

Object Transformation Activity

In *The Tragical Life of Cheeseboy* simple props such as crates and chairs are used by the performers to represent a variety of things, e.g. a boat, gypsy caravan, beach. Working in small groups, allocate each group some simple basic objects such as boxes, tables, chairs, lengths of fabric, rope, ice-cream sticks, milk cartons, scrap-paper. Next allocate or have students choose one or several things to transform their props into, e.g. a vehicle, monster, village, castle, character.

Have students create dramatised performances that incorporate each of their transformed objects.

Student Handout

The following questions were sourced from Assitej 2008's Education Publication.

How can imagined worlds help us to understand values and issues in our own world?

1. Discuss the imagined world created through the performance.
2. Discuss other imagined worlds as shown through films, music, for example the original music for *War of the Worlds*, theatre productions and visual artworks. Point out any similarities and differences and develop a concept map to illustrate what you have discussed.
3. Read the picture book, *The Lost Thing* by Shaun Tan. Look carefully at the pictures in the book. Do they remind you of artworks you may have already seen?
4. Investigate the work of artists Jeffrey Smart, Edward Hopper, Hieronymus Bosch and surrealists Salvador Dali, Joan Miro and Rene Magritte. Can you find examples of artworks by Shaun Tan that appear to be influenced by these artists?
5. Present your findings and opinions through a series of Venn diagrams or Concept maps.
6. Create your own storyboard sequence to tell a very short story of someone or something that is lost. Remember to use a *narrative* genre.
7. Visit Shaun Tan's website and check out the storyboarding he is doing for *The Lost Thing* to be made into a short film by 'Passion Pictures'.
8. Create a short animation from your storyboard; or take each cell in your storyboard and scan it into *Adobe Photoshop* to create a series of coloured images that can be printed on plastic transparencies and projected onto a wall using an OHT projector. Alternately, the images can be cut and pasted into *Microsoft PowerPoint* for projection on a wall.
9. Experiment with projecting onto different surfaces – textured, coloured or curtained.

POST SHOW ACTIVITIES

Identify the themes within *The Tragical Life of Cheeseboy*.

Choose one of the themes you or another class member has identified and develop a news report about this theme as it relates to the performance.

For example, your report may be about there being no moon in the sky and the impact on people, or it could be about Cheeseboy's resilience and bravery in overcoming problems and 'saving the world'; about the ecosystems, or on valuing diversity.

Unpacking words and phrases used in the show to create a new imagined world

Explain what you think the following words or phrases mean:

'The light was embarrassed'. Is this phrase a simile or metaphor?

Everything 'looked too beautiful as only destruction can be'

'Days that never end'

Discuss: What is an ‘imagined world’?

Think of children’s story books and movies about worlds created through imagination. Books include Enid Blyton’s The Faraway Tree series, Shrek, The Wizard of OZ, the Harry Potter stories; while movies include the Star Wars and Lord of the Rings series, Finding Neverland, The Lion King, Robots and Ice Age 1 and 2. How are the worlds in these stories different to the world in which you live? Are there similarities?

Write a narrative about an imagined world by beginning with ‘Waves, lapping on waves ...’ See if you can include one of the phrases (listed in part 1) in your story.

Prepare a short talk to your class using the topic ‘a day that never ends’ or ‘days that never end’. *Your talk may be on a very positive experience or a day that just seemed to go on forever because of the challenges you faced.*

Read the picture book *The Red Tree* by Shaun Tan.

This book is about a day that seems to go on forever, where nothing seems to be going well, but it ends on a very hopeful and optimistic note.

Create Cinquain poetry using one of the themes – hope, optimism, resilience, imagination. Desktop publish this with an appropriate illustration.

Australian Curriculum Content Covered in Listed Activities

DRAMA

<http://www.australiancurriculum.edu.au/the-arts/drama/curriculum/f-10?layout=1>

Years 5-6

[\(ACADRM035\)](#)

[\(ACADRM036\)](#)

[\(ACADRM037\)](#)

[\(ACADRR038\)](#)

Years 7-8

[\(ACADRM040\)](#)

[\(ACADRM041\)](#)

[\(ACADRM042\)](#)

[\(ACADRM043\)](#)

[\(ACADRM044\)](#)

[\(ACADRR045\)](#)

[\(ACADRR046\)](#)

Years 9-10

[\(ACADRM047\)](#)

[\(ACADRM048\)](#)

[\(ACADRM049\)](#)

[\(ACADRM050\)](#)

[\(ACADRM051\)](#)

[\(ACADRR052\)](#)

[\(ACADRR053\)](#)

SACE

Year 11-12

Viewing and responding to *The Tragical Life of Cheeseboy* covers the SACE requirements for... the Stage 1 and 2 Drama Folio – REVIEW WRITING assessment tasks.

ENGLISH

<http://www.australiancurriculum.edu.au/english/curriculum/f-10?layout=1>

Year 5

[\(ACELA1501\)](#)
[\(ACELA1512\)](#)
[\(ACELT1608\)](#)
[\(ACELT1609\)](#)
[\(ACELT1610\)](#)
[\(ACELT1611\)](#)
[\(ACELY1796\)](#)
[\(ACELY1704\)](#)
[\(ACELY1707\)](#)

Year 6

[\(ACELA1518\)](#)
[\(ACELA1525\)](#)
[\(ACELT1613\)](#)
[\(ACELT1617\)](#)
[\(ACELT1618\)](#)
[\(ACELT1800\)](#)
[\(ACELY1709\)](#)
[\(ACELY1816\)](#)
[\(ACELY1710\)](#)
[\(ACELY1714\)](#)
[\(ACELY1717\)](#)

Year 7

[\(ACELA1536\)](#)
[\(ACELA1764\)](#)
[\(ACELT1619\)](#)
[\(ACELT1620\)](#)
[\(ACELT1803\)](#)
[\(ACELT1622\)](#)

Year 7 (cont'd)

[\(ACELT1623\)](#)
[\(ACELT1625\)](#)
[\(ACELT1805\)](#)
[\(ACELY1719\)](#)
[\(ACELY1804\)](#)
[\(ACELY1720\)](#)
[\(ACELY1721\)](#)
[\(ACELY1724\)](#)
[\(ACELY1725\)](#)
[\(ACELY1728\)](#)

Year 8

[\(ACELA1548\)](#)
[\(ACELT1626\)](#)
[\(ACELT1627\)](#)
[\(ACELT1807\)](#)
[\(ACELT1629\)](#)
[\(ACELT1630\)](#)
[\(ACELT1767\)](#)
[\(ACELT1632\)](#)
[\(ACELT1768\)](#)
[\(ACELY1808\)](#)
[\(ACELY1731\)](#)
[\(ACELY1736\)](#)
[\(ACELY1738\)](#)

Year 9

[\(ACELA1551\)](#)
[\(ACELA1552\)](#)
[\(ACELA1553\)](#)
[\(ACELA1560\)](#)

Year 9 (cont'd)

[\(ACELA1561\)](#)
[\(ACELT1633\)](#)
[\(ACELT1635\)](#)
[\(ACELT1636\)](#)
[\(ACELT1637\)](#)
[\(ACELY1739\)](#)
[\(ACELY1740\)](#)
[\(ACELY1811\)](#)
[\(ACELY1741\)](#)
[\(ACELY1742\)](#)
[\(ACELY1744\)](#)
[\(ACELY1745\)](#)
[\(ACELY1746\)](#)
[\(ACELY1748\)](#)

Year 10

[\(ACELA1564\)](#)
[\(ACELA1570\)](#)
[\(ACELA1572\)](#)
[\(ACELT1812\)](#)
[\(ACELT1643\)](#)
[\(ACELT1815\)](#)
[\(ACELT1644\)](#)
[\(ACELY1750\)](#)
[\(ACELY1813\)](#)
[\(ACELY1751\)](#)
[\(ACELY1752\)](#)
[\(ACELY1756\)](#)
[\(ACELY1776\)](#)

SACE

Year 11 and 12

There are a multitude of assessment tasks within Stage 1 and 2 English, Essential English and English Literary Studies which students could successfully complete by viewing and responding to *The Tragical Life of Cheeseboy*. See the SACE website for more details.