

EDUCATION RESOURCE



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INTRODUCTION TO EARTH

ERTH brings the impossible to life. Over 30 years, the company has developed a truly fantastic aesthetic and an extraordinary box of tricks, the foundations of its unique visual theatre works. The company regularly tours internationally, to every major Australian festival, and to regional and capital cities around the country.



More than a million people have seen our dinosaurs in museums and in performances such as Erth's Dinosaur Zoo™, Erth's Prehistoric Aquarium and Erth Prehistoric World.

Erth's works range from large-scale interactive environments and outdoor roving spectacles, through to more intimate in-theatre works. Erth's Dinosaur Zoo™ has toured throughout Australia and overseas since 2009, and its companion piece, Erth's Prehistoric Aquarium was developed in 2017. Erth's Prehistoric Picnic was devised during the company's artist in residency at the Royal Botanic Garden, Sydney in 2021-2022, and then premiered at the 2022 Sydney Festival.

For VIVID 2018, Erth was commissioned to create Marri Dyin, a spectacular six-metre high illuminated character operated by a team of puppeteers. Marri Dyin - meaning "great woman" in Eora language - is a contemporary elemental spirit who seeks to recognise the influence, importance and strength of First Nations women, and their role as providers for their people through a connection to the land and its waterways. Combining world-class puppetry mechanics, sound and light, the artwork and performance is a spectacular showcase of Australian artistic innovation and creativity.



Erth's design studio has built for a huge range of cultural institutions and commercial clients including the Sydney Olympic Games Opening Ceremony, Sydney Opera House and City of Sydney. Erth was founded in 1990 in Ballarat, Victoria and is now based at their Myrtle Street Studios in Sydney's inner west. Erth is also a founding resident company at Carriageworks Contemporary Arts Centre.

ABOUT ARC



Arc follows the journey of someone experiencing deep grief: let's call him *The Man in the Room*, or simply *The Man* – who plays host to a menagerie of endangered and threatened animals. The universal experience of grief and resilience is poetically woven through the enchanting discovery of animals who are at risk of being lost to us forever.

Where it began

As a work in development over several years, Arc has seen many beginnings. However, the origin of Arc evolved from a moment of wonder when Erth's Artistic Director, Scott Wright first held a tiny Leadbeater's possum in the palm of his hand during a creative residency with Healesville Sanctuary in 2016 supported by Zoos Victoria. At the time of the residency, the population of Leadbeater's possums was reduced to one small colony of around 30 individuals – the only remaining Leadbeater's in the world. This simple action sparked a revelation which began Arc's journey.

"Right then I knew that if everybody could experience this delicate action of holding one of these beautiful creatures in their hands, an intangible connection between two species would be made and their continued protection would continue. Not from guilt from the wrongs we have done, but from love and compassion"

Scott Wright, Artistic Director, Erth

CREATIVE TEAM

Artistic Director: Scott Wright

Head of Design: Steve Howarth

Writer: Alana Valentine

Creative Associate-Puppet Design: Gabrielle Paananen

Associate Director: Samantha Hickey

Associate Director: Solomon Thomas

Composer/Sound Design: James Brown

Composer/Sound Design: Daniel Herten

Lighting Design: Frankie Clarke

Video Design: Solomon Thomas

Producer: Scott Andrew

Production Manager: Rick Everett

Cast: Scott Wright, Keila Terencio de Paula,

Sarah Platts, Albert David, Tom Caley



Contextual Information

Endangered and Threatened Species

The Red List of Threatened Species has recorded 16,118 endangered species across the globe. The International Union for the Conservation of Nature (IUCN) created The Red List in 1964 to provide comprehensive information about the global conservation status of animals and plants. Every 5 years, the IUCN evaluates the population of each species and threats to their survival. Using this information, the IUCN then gives each animal a conservation status. These categories include:

- Extinct
- Extinct in the Wild
- Critically Endangered
- Endangered
- Vulnerable
- Threatened
- Near Threatened
- Least Concern
- Domesticated



A **species** is a group of organisms that can reproduce and produce fertile offspring. That includes a mammal, a tree, coral, mushrooms and even a sponge! Can you define each conservation status?

There are currently more than 157,100 species in The Red List, with more than 44,000 species threatened with extinction. The Red List is an important resource that supports better conservation, influences international policy and decision-making to increase each species' chance for survival.

Australia is known for its rich and unique biological diversity. More than 80% of Australian species are unique to Australia's natural environment and cannot be found anywhere else in the world. Australia also has the worst mammal extinction rate in the world, with 34 Australian mammals having become extinct in the past 200 years. Unfortunately, this number is at risk of rising. According to the Red List, 86 native Australian animal species are considered Critically Endangered.

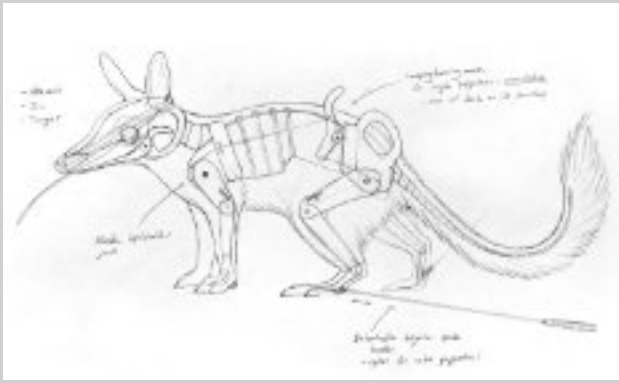
Human Impacts on the Environment

Humans pose many threats to the continual survival of our wildlife. Understanding these threats is the first step to making a change and protecting our environment and wildlife.

Threats:

- Overhunting
- Loss of habitat & migration routes due to agriculture, logging and infrastructure
- Climate change e.g. warming sea temperatures impacting marine ecosystems like the Great Barrier Reef
- Natural disasters e.g. bush fires & floods
- Disease
- Invasive predators
- Pollution e.g. entanglement in fishing gear





A **habitat** is the natural home or environment of a plant, animal, or other organism. Habitats provide the food, water, shelter and space each species needs to survive and thrive.

What can you do?

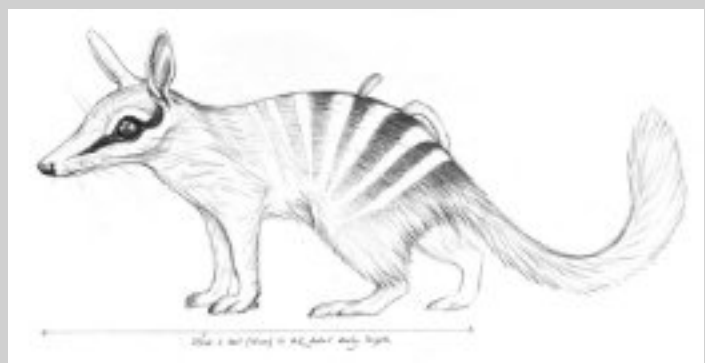
There are many things you can do to protect animals and their habitats.

The first step is to learn about endangered species and start conversations about what we can do to help preserve them.

Here are some helpful hints on how to get started:

- Pick up trash – *it helps save our wildlife & keep our environment beautiful.*
- Make your yard at home or school wildlife friendly – *leave water out, plant native species, help create habitats by putting in native beehives or bird feeders and nesting boxes.*
- Become a citizen scientist – *help researchers gather data about wildlife and insects.*
- Supervise your pets – *consider a cat enclosure or bell; keep your dog on a lead in national parks.*
- Understand your impact on the environment – *stay informed.*
- Connect with your Aboriginal Education Consultative Group (AECG). *Learn from your local Traditional Owners about different approaches to animal and land care/management (<https://www.aecg.nsw.edu.au/>).*
- Learn what to do if you find injured wildlife – *visit National Wildlife Rescue (WIRES www.wires.org.au) to learn more.*

Create a conservation goal!
You could do this individually, with your family or as a whole class



Puppet Design and Making

Erth is inspired by and uses many different puppetry forms and styles. Our creative team choose the puppetry style that best serves the animal and theatrical experience. In Arc, Erth uses a combination of different puppetry types to bring their menagerie of creatures to life, including:

- Rod Puppets
- Glove Puppets
- 2D puppets
- Body Puppets – manipulated from inside the puppet
- Bunraku puppets – manipulated from outside the puppet.

Erth's ongoing experimentation with different forms of puppetry has led to the combination and modification of many styles and techniques.

The main style of puppetry used in Arc is a modified style of Bunraku (bun-rah-koo) puppetry, a form of puppetry that originated in Japan over 400 years ago. In Bunraku, there are usually several puppeteers who manipulate the puppet directly and are visible throughout the play rather than being hidden.

Usually, three puppeteers will operate one puppet in Bunraku - each puppeteer is responsible for moving a different part of the body. Puppetry in Japan is highly regarded. A master puppeteer spends a lifetime perfecting manipulation of their puppet.

Arc's Polar bear is a modified body puppet which also uses Bunraku techniques to operate the head externally.



What else can you learn about Bunraku Puppetry?

The Design Process

Erth's Artistic Director, Scott Wright, shares the vision of the show with the Head of Design, Steve Howarth. They discuss a list of the animals/puppets needed and the role that each puppet will play in the performance. Understanding the puppets' roles helps to inform the type/style of puppets that each animal might become.

Steve and a team of puppet makers in the Erth Studio then turn this vision into reality by designing and constructing the puppets and set.

Research/Observation

Puppet makers research and observe the animals in their environment to determine the best design for each puppet. How each animal moves, whether they walk, fly or swim, helps inform the puppet type and mechanisms chosen to best bring them to life.

They question:

- *How do the animals move?*
- *What are their most recognisable features?*
- *What interesting shapes they are made up of?*

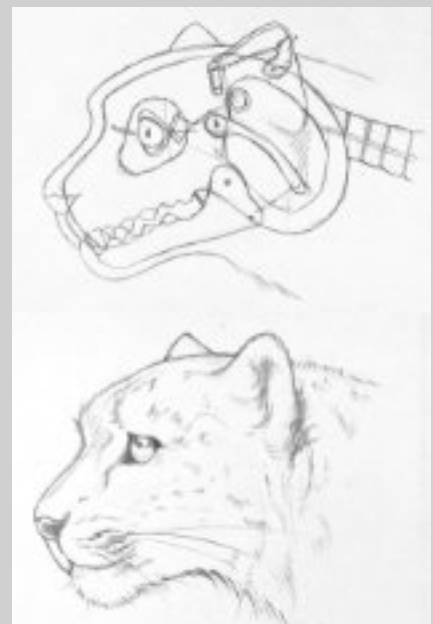
Next time you're at the park, or out in nature, observe the animals around you. Closely watch how they move.

The Draft/Experimentation

During this stage, Steve ensures the puppet makers understand the main concept and design of each puppet. It is important that everyone understands the vision for each puppet.

The drafting process changes depending on the puppet and maker, for example, they might:

- Illustrate (draw/sketch) the puppet design, including the mechanisms inside.
- Use an existing puppet in the workshop as a reference point when designing a similar animal puppet.
- Create a draft using cardboard and other repurposed materials. This drafting process is sometimes called a prototype or maquette and is helpful when creating large animals, to test the proportions, size and joint placement.



Choosing Materials

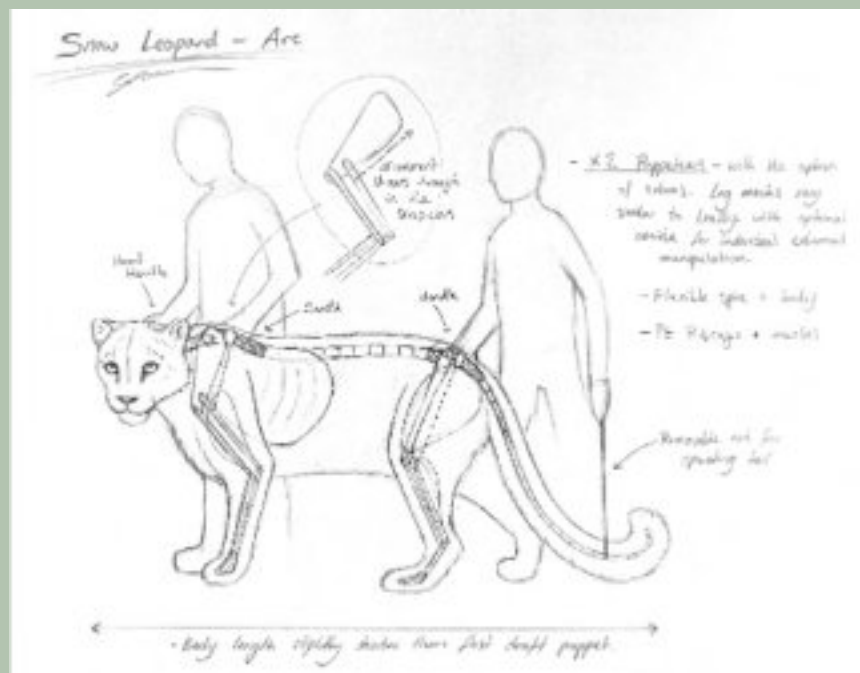
During this stage, draft materials are substituted out for the real materials. It's important that the materials are lightweight, so the puppets don't become too heavy for the puppeteers.

Finding the right materials is a creative task! Where possible Erth designers and makers aim to repurpose materials from prior shows and use what they have at hand in the workshop, along with other recycled materials.

They question:

- *What is the best material for each component of the animal?*

The Leadbeater's possum skeleton is made using recycled knitting needles and its rods are repurposed bicycle spokes!



Whipper
snipper cord
was used for the
Snow Leopard's
whiskers
because it's
flexible and
strong
and resembles
whiskers.

Construction

This step is all about translating the draft into the final puppet. The puppet is constructed from the inside out! Starting with:

1. The Skeleton

This includes the puppet's mechanisms, which is how puppeteers move and bring the puppets to life. Materials can include aluminium tube and PVC pipe.

2. The Muscles

Flexible and lightweight materials like foam, pillows and padding are hand sewn into muscle shapes and attached to the skeleton. This creates bulk and begins to take the animal's form and shape.

3. The Skin

Lightweight and stretchy materials like mesh, lycra or fake fur are cut out and stretched over the muscles.



The Elephant puppet in Arc has no muscles. Its skin is filled with air to create the elephant's giant shape. Why do you think the makers decided to create the Elephant in this way?

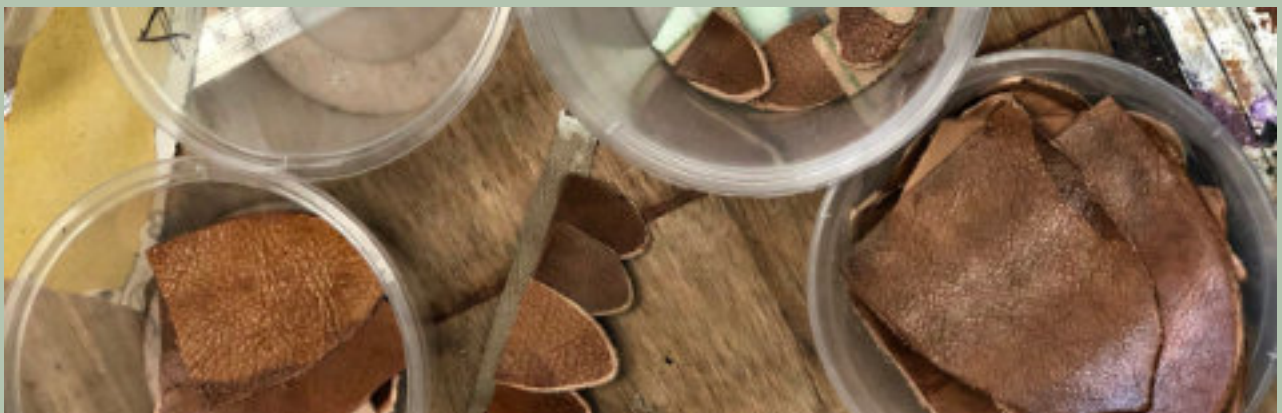
Detailing and Texture

The makers add detailing and texture to help the puppet look lifelike. Texture draws attention and adds interest by creating light and shadow which can help the puppet look more believable.

Texture includes:

- Building up layers of colour and paint with different brushes, sponges and rags.
- Fake fur and handmade feathers.
- Hand sewing fabric into a textured position.

Throughout this process lots of random tests occur to ensure that there are no obstructions and the puppets operate correctly.



Revision and Touch Ups

Now it's time to hand the puppets over to the puppeteers, to play and test the puppets throughout the rehearsal. If the puppet needs to move in a different way, then the makers change and amend the design to support the direction of the performance.

The puppet's skin might also need some touch-ups to respond better to the light and overall atmosphere of the performance, e.g. changing the colour palette to better highlight the puppet's eyes under the stage lights.

Evaluation

The show is the real test for the puppets. Throughout the performance season, puppet parts might break or not work correctly. Evaluating the design is ongoing and informs the next puppets to be made!

Check out how to make and move your own puppet.
Additional resources are available at:
www.earth.com.au/workshops

Meet the Animals

*What is Ecology?
Find an example from
our information to
support your definition.*

Here's a list of all the creatures in ARC:

- Leadbeater's possum
- Pangolin
- Snow Leopard
- Sumatran Rhinoceros
- Kakapo
- Polar Bear
- Numbat
- Southern Cassowary
- Bogong Moth
- Hammerhead Shark
- Bull Shark
- Nurse Shark
- Magpie
- Indian Elephant

Now let's explore a few of them...



Leadbeater's possum

Walert (Woi Wurrung Name for Possum)

Fun Facts:

- Victoria's state animal emblem
- Also called Fairy Possums
- They are so small they can fit into the palm of your hand
- Very territorial, nocturnal animals that live in the tallest flowering trees on earth
- Each family group of about 12 are led by one female, meaning Leadbeater's society is matriarchal
- Female Leadbeater's are more aggressive than the males.





Classification status	Critically Endangered
Population Size	1500 - 2500 Mature Individuals
Habitat and Ecology	Mountain Ash forests and Sub-Alpine woodlands in Woi Wurrung Country, Central Highlands, Victoria. The Mountain Ash Trees develop hollows big enough to house a family of Leadbeater's. It takes over a century for these hollows to be created.
Threats	Clearfell Logging of the Mountain Ash forests Bushfires
Conservation actions	Timber harvesting exclusion zones Victorian Government recovery program Use of nest boxes
Puppet Facts	Puppeteers: 1-2 Movement/Mechanisms: Highly articulated. All major joints in body move, including the wrists, ankles, knees, elbows, hips, shoulders, neck, spine and tail. Even the nose wiggles. Style of puppet: Rod puppet

Kākāpō

Fun Facts:

- Name translates to Parrot of the Night
- A large, nocturnal, flightless bird that is very vulnerable to predators
- Believed to be the heaviest parrot in the world, weighing up to 4kg
- Can live for up to 90 years
- They require lots of food to breed, breeding once every 2-5 years during 'masts' (mass fruiting).



Classification status	Critically Endangered
Population Size	247
Habitat and Ecology	Rimu Forest sanctuaries in New Zealand which masts (mass fruiting) every 2-5 years to support kākāpō breeding. Stewart Island/Rakiura, Anchor Island and Sanctuary Mountain Maungatautari in Waikato, North Island.
Threats	Introduced predators e.g. cats Disease
Conservation actions	Legally protected in New Zealand eg creation of Island Sanctuaries Breeding Programs Research and public awareness programs Invasive predators have been removed from all islands where kākāpō live
Puppet Facts	Puppeteers: 1 per bird Movement/mechanism: All birds have very flexible necks to look in all directions. Mechanisms vary across each bird to create dynamic group movement i.e., <ul style="list-style-type: none"> - one has an internal walking mechanism - one has dedicated beak opening closing - one has specific flapping wings Incidental movement including floppy wings and bouncy legs. Style of puppet: Combination of hand (glove) and rod puppet.



Polar Bear

Nanuq (Indigenous name in Inuktitut)

Fun Facts:

- The skin of a Polar bear is actually black. Their fur is translucent and only looks white because it reflects light
- Male polar bears can weigh up to 800kg, that's the same as around 10 human males
- They have a very strong sense of smell, smelling their prey up to 1km away
- Polar bears often given birth to twins - their cubs are born blind, with little hair and only weight 0.6kg
- Cubs stay with their mothers for up to two years: they need their mums to survive.
- Top speed is 40 km per hour.





Classification status	Vulnerable
Population Size	26,000 wild polar bears recorded Total population unknown
Habitat and Ecology	Shallower, ice-covered waters of the within circumpolar Arctic including Canada, Greenland, Norway, Russia and Alaska. To hunt, travel, rest and mate, Polar bears rely on continuous access to sea ice. In some areas where the sea ice melts Polar bears are forced to spend months on land, surviving off their fat reserves.
Threats	Loss of Arctic sea ice due to climate warming Disease Pollution Oil drilling and mining Residential and commercial development, including tourism and recreational activities. Hunting
Conservation actions	1973 international agreement on the Conservation of Polar Bears 2015 Circumpolar Action Plan for Polar Bears National research programs focussing on conservation, management & documenting trends Polar bear patrols decreasing the number of bears lost due to conflict with humans
Puppet Facts	Puppeteers: 1-3 Puppeteers Movement/mechanism: No internal mechanism. The head is a hollow shell manipulated by 1 puppeteer The body is created by 2 puppeteers underneath a white bed sheet Puppeteers work collaboratively to make the head and body appear as one puppet Style of puppet: Combination Bunraku and body puppet

Artist Spotlight

Albert David

Born on Waiben (Thursday Island), Albert is from the Kulkalgal Nation in Zenadth Kes (Torres Strait Islands). He began his formal training at NAISDA finishing with a Diploma of Dance in 1994. He joined Bangarra Dance Theatre in 1995 performing in many of their ground breaking productions, including Bangarra's collaborative work with the Australian Ballet, *Rites*. As a freelance artist, since the year 2000, Albert has had the opportunity to collaborate with other cultural dance forms from around the world.



His passion for dance has led him to work with Indian, Korean and Native Canadian-Indian dance companies. Adding to the diversity of his talents, Albert has also delved into the world of puppetry as a regular performer with Erth for over a decade. Albert has performed as an integral cast member in many of Erth's shows, including tours and festival seasons of *Erth's Dinosaur Zoo*, *Erth's Prehistoric Picnic* and *Erth's Prehistoric World*; *BADU* (Sydney Festival 2021); *Erth's Shark Dive* (Sydney Festival and Brisbane Festival 2023), as well as the premiere season of *ARC* at the Sydney Opera House in 2022.

Albert also toured nationally with Burn The Floor's show *Walanbaa Yulu-Gi* in collaboration with Mitch Tambo in 2023 as their Principal Dancer. He was the recipient of the Deadly Award for Best Male Dancer in 2003 and achieved two nominations for the Deadly and Greenroom Awards for Male Dancer of the year in 2011. Albert is a passionate performer who believes in educating audiences, especially the younger generations through Aboriginal and Torres Strait Islander song, dance, art and culture.

ARTIST Q&A

What puppets did you work with on Arc?

The Shark, Pangolin, Snow leopard, Polar bear and Cassowary.

With the Cassowary puppet you become the body of the animal.

How did you approach and create the Cassowary's movement?

I approached the movement of the cassowary through Traditional dance. In Traditional dance when we dance the emu or the cassowary, your hand is up there anyway without the glove puppet. I thought I was going to be built a whole costume, but they just built the head of the cassowary. When I was given the puppet head, I put it on and it was easy for me to become the cassowary, to be the bird, because the movement came from Traditional dance. I didn't mean to dance the cassowary, but it just felt right.



Can you tell us more about Traditional dance?

When we're doing mainland Traditional dance we mimic the animal, their behaviour, their attitude. So, we study the animal closely and learn how to become the animal. When you study heaps of different cassowaries, when you look at all of them, you can see each bird has their own personality. We get into it by seeing how it walks, how it steps and what kind of movement it makes, and we just mimic that. Through our teaching, everything else disappears, you're just the emu or the cassowary or whatever animal you're learning. You can mimic it, you might feel funny, but you just have to keep going because the animal spirit can just come out of you and you become that animal.

What advice or tips would you give students when they're creating their own Cassowary movements?

Look at cassowaries and watch how they walk! Try to mimic their attitude and behaviour.

What do you love about dancing and puppetry?

When I'm dancing and when I'm doing puppetry it takes me to another place, Dreamtime.

I love what I do. I wouldn't change anything else. It tells a story. It's a part of who I am: a part of my culture, to dance and tell stories. We do have puppets in some of our Traditional dances. I love it because I find the real me. I'm part of everything, I am brothers and sisters to everything: the trees, the grass, the animals. We are just part of one whole family.

When I dance, I feel connected to Mother Earth and the universe. Puppetry is a deadly way of bringing our stories out for the wider audience to understand. We are telling audiences to look after animals, it's not just an Indigenous story, it's a human story.



Can you tell me more about Arc's rehearsal period and meeting the puppets for the first time?

Some puppets were easy to learn. The shark was easy because I come from the ocean, so I knew how to make it move. The pangolin was harder because I only looked at footage of the pangolin and there were two of us performing it. I was the legs and I just made it walk as cute as I could. Because it is built so well, you don't have to do much but step. The timing of the step is important. That's why you have to study the animals; how they move, whether they're stalking, or happy, or if they are aware of everything around them. It's easier if you know the animal, like the elephant, we know how they walk, so it was easier to do or feel what the elephant would do.

How do you find the puppet's movement, especially when there is more than one puppeteer working the puppet?

It's a lot of taking the puppet and just playing with it. So you and the puppet become one. You try something then go back to the footage and question "would the animal really do that?" You have to really test the puppet's movement and what they can do. Because the animals come out at certain parts of the story, you also have to play with the emotions and make the puppet move with the story. When you're working with two people on a single animal, whether it's big or small, you have to learn how to work as a team. It's learning to be in sync, to breathe the same and move the same. If one person is thinking differently to the other, then the animal will move robotically and not look real. When you're teaming up and controlling a puppet together you really have to fall into the same breath, to breathe as one. You both have to study the animal and discuss what you each have to do.



Caring for animals and the environment is an important theme in Arc. Why is it important to share this message?

It goes back to relationships; we don't just look at them as just animals. Through dance we have a spiritual connection to everything. So, caring for animals - that's our survival. What we are still doing in communities, and before any shops came, we survive off the ocean. I've seen the ocean rising now, since back when I was small, I can see the reefs are changing. It's killing our livelihood. Animals keep balance around everything, we learn off the animals, they are there for us to learn from. So that's why we always want to bring awareness. The growth of society and cities is so fast and taking over the areas of certain animals and it's hurting our environment. Everything is in balance with each other, the grass grows so that animals can eat, trees grow so they can give us oxygen. That's why most of our song and dance is mostly to do with what we have learnt from the animals.

Teaching and Learning Activities

Although these activities have been defined by subject, many are cross-curricular. They are also designed to be used as stand-alone tasks or within in a sequence of learning

Pre-Show Activities

ENGLISH

Thematic Carousel Brainstorm > Freeze Frames

1. Write each suggested **theme** (*Change, Resilience, Grief/Loss, Empathy, Environmental Conservation, The Natural World*) on a large poster and place around the room.
2. Divide students into small groups and assign them to a theme, this will be their 'home base'. In their groups, invite students to brainstorm the meaning of the theme word. Provide a few minutes for students to draw symbols/images and write words, phrases, ideas, experiences that relate to the theme words.
3. After a few minutes instruct each group to move to another poster and repeat the process. Continue this process until groups are back at their 'home base'.
4. Invite students to study their 'home base' words. What do you notice? Are any new words and ideas surprising/interesting?
5. In groups, students work together to create a freeze frame that represents their 'home base' word. A freeze frame is a frozen moment, like a photograph, that can be used to represent people, objects or abstract concepts like emotions or themes. Students create a freeze frame using their bodies, with no movement, to show actions, situations, characters and ideas. Encourage students to use their facial expression, body language and gesture to clearly express emotions and embody their idea.
6. Each group presents their freeze frame back to the class. Discuss as a class which images were interesting and why. How did your understanding of the theme change or develop when embodying or viewing other freeze frames. Did you learn or discover anything new about the themes?

Writing Extension:

Students choose one theme explored in class. Write about a memory or experience that relates to your chosen theme.



Habitat Sensory Descriptions > Acrostic Poem



1. Discuss as a class “What is a habitat?”
2. Show students a picture of a thriving habitat e.g. a rain forest.
3. Invite students to observe the picture closely. First ask, *What do you see?* Collect all the descriptions on the board. Ask students to imagine they are inside the image and ask, *What do you hear? What do you smell? What can you feel or touch?* Finishing with *How does this habitat make you feel?*
4. As a class write an Acrostic Poem of RAIN FOREST, drawing on the sensory descriptions collected.
5. Option to repeat this process with new habitat images in pairs or individually.



Option: Show an image of the Rain Forest threatened and repeat the process, writing a new acrostic poem. Discuss the differences between the thriving and deteriorating habitats. What is the consequence of a habitats being destroyed?



Writing Extension: Creative Writing Task.

Invite students to write in role as an animal living in their thriving habitat as it slowly deteriorates.

DRAMA



Warm Up: Environment House

1. Students find a space in the room by themselves. Introduce the idea that they are about to go into a house and each room is filled with a different environment.
2. As a class, mime opening the door and call out the environment they find themselves in e.g. a desert. Students move around the space exploring how they move in this place. They do not interact with each other and are silent.
3. As students move around the space, call out the following prompts: How do you move in this environment? How do you feel? What can you see? Hear? Smell? Taste? After some time ask student to freeze. Tap students on the shoulder and ask them to describe what they see in this place. Unfreeze and repeat to share different senses and emotions.
4. Leave the Desert and explore a new place by opening the door again.


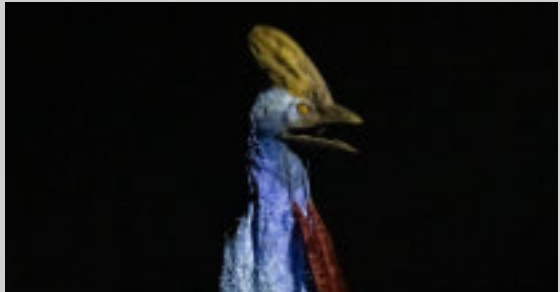





Discussion> Written Reflection

1. Facilitate a whole class discussion using a *think, pair, share* strategy. Questions include:
 - What is a puppet?
 - Has anyone seen a puppetry performance before?
 - What different types of performances have you experienced?
 - What is Theatre Etiquette? How does this behaviour change depending on the performance type? e.g. street theatre vs circus vs theatre show vs music concert.
2. Students choose a memorable experience they have had watching a performance and write a reflection with the following prompts:
What did you enjoy about the experience? Describe three memorable moments of the experience? Include sensory descriptions: what could you smell, hear, see? How did you feel? What are you looking forward to about watching Arc?

Puppet Style match up

Cut out and mix up each category. Students can work individually or in pairs to match the correct puppet type with the description and image.

Type of Puppet	Description	Image
Rod puppet	Supported and operated externally with rods or sticks that are usually placed on central body parts e.g. the head, limbs, wings, tail, or any part you want to move.	
Glove puppet	Sometimes called a Hand Puppet, this is a simple puppet often operated from below with one hand.	
2D Puppet	A flat puppet operated from behind the puppet.	
Body Puppet	The puppeteer manipulates the puppet using their body from the inside of the puppet.	
Bunraku puppet	Puppets manipulated from outside the puppet with 1 -3 puppeteers.	

SCIENCE/HASS

Endangered Animal Mapping Activity

1. On a large piece of poster or butchers paper draw four concentric circles.

Label from the outer to innermost circle:

- > International
- > National (Australia)
- > State
- > Local Area

2. Ask students to think of animals they know to be endangered or threatened around the world.

Add these animals to the International circle.

Follow this process with each circle.

You might also like to add images.



3. After watching Arc, revisit this map and add the animals students remember from the show.


Option:

Depending on gaps in knowledge, students could focus on one or more of these areas to research and discover different endangered animals to add to the map.

VISUAL ARTS

Visualisation > Drawing/Painting> Word Circle



1. Discuss with students what is a habitat e.g. a safe place which provides the food, water and shelter that animals need to survive and thrive.
 2. Play some quiet music. Ask students to close their eyes and visualise their habitat, a place where they feel safe and have the special things they need to thrive. Ask students to imagine what they see, smell, hear, taste and how they feel in their special habitat. Tap students on the shoulder and ask them to share some of these sensory descriptions out loud.
- 
3. Invite students to draw or paint their special habitat.
 4. Make a circle and place students' paintings on the floor, inviting them to look and observe each other's work.
 5. Ask students to think of a word that represents how their habitat makes them feel. Invite students to consider how they would use their voice to express the meaning of this feeling as well an action or gesture that emphasises this feeling. One at a time students say their word with the action and the whole class repeats it back.
 6. Now ask students to imagine their habitat was destroyed or threatened. Ask what word would you use to describe this feeling? Repeat the same process above with this new opposite feeling.

Writing Extension:

Students describe their special habitat, drawing on sensory imagery. Why is it important to them, how does it make them feel?

Post Show Activities

SCIENCE/HASS



Jigsaw Brainstorm endangered animal case study

1. Read through one or more of the provided Arc animal case studies. Choose a new endangered animal as a class to research.

2. Split the class into small groups and allocate them a sub-topic to focus on and research.

Each group will be the expert of this sub-topic including the animal's:

- Habitat/Ecology
- Threats
- Conservation Actions
- Interesting Facts.

3. Things to consider:

- provide students a framework for managing time
- provide key questions to support groups to gather information
- provide resources and materials to gather information (e.g. refer to reference list for links)
- prepare a graphic organiser as a guide to present information
- remind students that everyone is responsible for researching and learning the content in each expert group.

4. Students present their findings to the class.

Teacher can model how to collate all this information into a case study about the animal.

Research Task

1. *In groups choose a human threat to the local environment (refer to Contextual Information) and learn how it is endangering our environment and wildlife.*
2. *Groups share their new knowledge with the class.*

Conservation Goal

1. As a class research the following questions:

- How does the IUCN Red List support conservation efforts?
- What are The Red List's goals?
- For tens of thousands of years, Aboriginal and Torres Strait Islanders have passed down knowledge and practices to Care for Country. What does Caring for Country mean?



2. Discover First Nations sustainability practices and land, water, and resources management strategies e.g:

- fire knowledge,
- maintaining healthy water ways,
- balancing animal habitats.

Check out the *Caring for Country* links in Additional Resources to help get you started.

3. As a whole class or in small groups, choose one of the following animals and discover what humans did to bring them back from the risk of extinction:

- Saiga
- Mountain Gorillas
- Spotted Jaguar
- Dugong
- Antiguan Racer
- Bittern



Use the following link to support:

www.unep.org/news-and-stories/story/back-brink-six-species-saved-ecosystem-restoration

4. Focus on an endangered or threatened animal from your local area or state. Devise a class conservation plan/goal to help support this animal at your school or in your local community.

Consider threats to this animal and what your class can do to address or limit these threats e.g. picking up rubbish, installing a bird box in a dead tree, planting native species to encourage pollinators.

ENGLISH

Revisit Thematic Mind Maps > Class Reflection

After watching Arc, revisit the thematic mind maps and ask students to add new words/ideas.

How did Arc explore these ideas throughout the performance?

How did your understanding of these ideas develop/change after watching the show?

Mantle of the Expert



1. Focus on one of the animals from the provided case studies, or another endangered animal the class has researched in the pre-show or Science/HASS activities. Discuss the animal's habitat and threats to their survival.
2. Explain to students that there will be a National (insert animal) conference, where specialists will come together to create an action plan to support the animal's continual survival. Ask students to think of different groups of people that might attend this National Conference - e.g. Scientists, Environmentalists, Wildlife rescuers, Farmers, Educators, Children, Activists, Artists, Politicians ... even Animals themselves!
3. Split students into small groups and allocate each group one focus group. Working together, students take on the role of the experts of their field. Drawing on their expert knowledge they will discuss and devise different strategies/ideas that would help support the animal's survival and population growth, e.g. the group of Politicians might discuss policies to stop logging habitat, etc. Students draw on prior knowledge, imagination and creativity to come up with ideas.
4. Each expert group presents their ideas back to the class. Collate their ideas to create a whole class **conservation action plan**.



Body Sculpting

1. If the class is new to this strategy, model Body Sculpting with the whole class. Ask for a student to volunteer (Student A) and stand up in front of the class. Explain to the class that they will sculpt Student A into a frozen statue without touching the student, but using their voice and body language to show the student how to position themselves.

Explain to the class that Student A is the 'Thinking Clay' and the class are the Sculptors, and will sculpt Student A into (e.g.) a dragon.

The teacher might pose the first suggestion (e.g. "make claws with your hands like this"). Next, invite students to tell and show suggestions. Prompt students to consider facial expression, levels, gestures, and to use the whole body when creating their frozen statue. Once everyone is happy with their dragon statue, freeze Student A for a moment and give them a clap.



2. Split students into pairs and ask them to choose Person A and Person B. Person A is the 'Thinking Clay' and Person B is the Sculptor. The sculptor will transform their clay into a representation of 'Loss'. Remind students not to touch the clay but to clearly show and tell their partner how to move and stand. Ensure the sculptors create a position that their partner can hold.

3. Gallery Walk: when the frozen statues are ready, explain to the sculptors that they'll become the special guests at a museum (e.g. art critics, professors etc). Miming holding a clip board, Student B walks carefully around the room inspecting and examining the statues; assessing their similarities/differences, their facial expressions and gestures etc.

4. Students A and B swap places. Student B is the Sculptor and Student A the 'Thinking Clay'. This time B's will sculpt A's into a representation of 'Resilience'. Repeat the Gallery Walk.

Extension:

Swapping Sculptures.

- Ask A and B to stand opposite each other and freeze into their statues and observe the other statue carefully.
- Over 5 counts/claps, explain that A's will slowly transition into B's statue and vice versa.
- Freeze.
- Then repeat, so A and B are back into their original statues.
- Reflect on the experience with the class: what did they notice?



Suggested post sculpting reflection questions:

- What did you notice about the similarities or differences between the *Loss* and *Resilience* statues?
- How did the body language and facial expressions change from one statue to another?
- How did Arc explore these two ideas throughout the performance e.g. through *The Man* and different animals?
- How might these two ideas relate to each other?

Poetry Analysis > Writing

1. As a class, analyse the **Shark** extract from Arc (p34).

Identify the figurative language used, e.g. rhyming scheme, imagery, repetition, connotation.



Before commencing this activity, you might like to revisit the meaning of some or all of the following literary techniques: repetition, rhyme, alliteration, onomatopoeia, metaphor, simile, personification.

Discuss:

- The mood/emotions/themes the extract evokes.
- What language techniques help to create and develop the mood/emotions/themes?
- How does the shark represent the emotions of The Man?
- Does your opinion of the shark change - how and why?
- Did you learn anything new about sharks from this extract?

2. The imagery of a shark represents The Man's feeling of grief, despair and pain. The extract also educates the audience about sharks and why we should protect them.

Individually, in pairs or small groups, invite students to write their own poem or just a simile/metaphor which represents an idea, theme or emotion through the imagery of an endangered animal.

Encourage students to choose 3 techniques to add to their poem.

Depending on students' experience and abilities you might like to scaffold this by showing an image of an endangered animal and collecting words, emotions, adjectives students associate with this animal.

Perhaps choose an animal that students have researched as a class, so they can build on prior knowledge of the animal's habitat and threats to add to their poem.

Use the extract as a guide to jointly construct a poem as a whole class before splitting them into pairs or groups to create their own poem.

SHARK

When I'm deep in my dark
I'm attracted to sharks
'Cause they're serious and vile
And no-one asks them to smile
Prehistorically old
Nothing gets into their soul
They just swarm and they stalk
And they don't have to talk
about how they feel and what to say
Everyone just gets out of their way
When I'm deep in my despair
I see sharks swimming in the air

There was once a shark with a dazzling grin
He asked me to join him with a wave of his fin
Why do people always talk about sharks and their teeth?
It's certainly not people that we like to eat
If humans get gnawed on it's usually a mistake
We think you're a seal or a delicious sea snake
'We don't want to eat you', he said, 'show some respect
Our home is the ocean, which we all should protect'
Then he leaned in and licked at my last little toe
'Not so tasty', he said, 'but you'd still better go'

When I'm deep in my grieving
I conjure up sharks
'Cause their cartilage is as tough as iron bark
They've been swimming for 20 million years
So they're not afraid of a few little tears
The hammerheads evolved in the Palaeocene
The native Hawaiian people say they keep the ocean clean
They give the hammerhead shark as an animal sign
And say they watch over the ocean sublime

But hammerheads are endangered
Every species is critical
The Smalleye, the Bonnet, they're all very vulnerable
When I'm deep in my pain
I incarnate sharks
'Cause they just keep going, just keep moving
Like a question mark.

DRAMA/DANCE

Writing Derby Reflection

1. Set a 1-minute timer and ask students to write as many words as they can about Arc: their thoughts, feelings, emotions, ideas, sensory responses.
2. Set a 5-minute timer. Ask students to write a reflective paragraph about what they noticed, enjoyed, appreciated from the theatrical experience.
3. In pairs, ask students to share their responses to each other.
4. Open up this individual reflection into a whole-class discussion about their experiences.

Option to draw on the provided discussion and reflection questions to guide and extend the discussion.



Warm up: Imagination Game

1. Students sit in a circle. Place an object in the centre of the circle e.g. a scarf, cardboard tube, empty bottle of water.
2. One at a time, students enter the circle and mime an action that turns the object into something else e.g. using the scarf like a skipping rope.
3. Other students guess what the object is.

Object/Puppetry play



1. Collect a random selection of everyday objects, enough for each student in your class e.g. scissors, sunglasses, ruler, notebook, kitchen utensils, scarf, hole punch, corkscrew.

Place these objects in the centre of your drama circle and ask students to choose one object.

2. Explain to students that anything can be a puppet. Ask students to find a space in the room by themselves and look closely at their object with all their senses; what sounds does it make, how does it feel, how does it look, does it have a smell?

3. Invite students to explore the object's movement. Does it have any intrinsic movement e.g. scissors or corkscrew. What movement could you give it? Explore the different ways your object can move: does it hop, slink, float, fly?

4. Next find the object's personality and character e.g. scissors might be a villain or a gossip, a ruler might be strict etc. Let your object's movement inform your character's personality.

5. Find the object's voice. What sounds does your character make? How can you use your voice to express the character's personality? Encourage students to use gibberish rather than words.

6. Ask students to find a partner and explore how their characters interact and meet each other. Perhaps one object is shy and needs to be coaxed out by the other? What is their relationship? Do they like each other?

Give students time to explore and devise a small scene between their object characters. Share the performance back to the class. Discuss after each performance e.g., What worked well, What happened in the scene, Who were the characters and What was their relationship?

You might like to set up a table to create a stage for the puppetry performances.



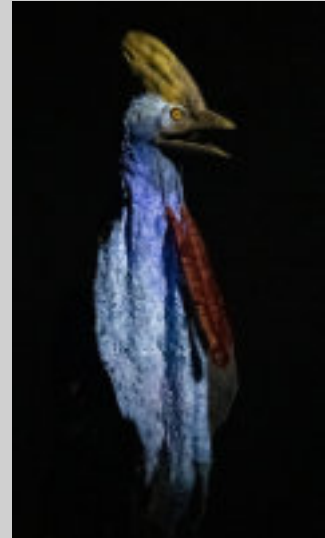
Cassowary Puppet Movement

1. Discuss: What animals didn't have full bodies in Arc? How did the performers use their bodies to become part of the animal?

2. Read through the Artist Spotlight to discover how Albert used his body to move like the cassowary.

Option to watch a video of a cassowary in the wild. Observe and describe how it moves.

Explore the movement of the Cassowary using the following strategies.



Role Walk:

Ask students to find a space in the room and sculpt themselves into a frozen statue of the cassowary.

Without talking or touching, invite students to unfreeze and move around the space, exploring how the cassowary moves.

As they move around the space call out the following prompts to guide the movement:

- How does your cassowary move?
- Are they cautious or fast?
- What can your cassowary see?
- Look around and investigate the space.
- Are they looking for food?
- What can your cassowary hear?
- Are they in danger?
- What personality does your cassowary have?
- How does this inform your movement?
- Are they shy, inquisitive, scared?

Once students have individually explored their cassowary, invite them to find another person in the room to interact with.

Option: Use the Artist Spotlight, nature documentaries or Earth's supplementary Cassowary puppet workshop to support this activity.

Mirroring:

In pairs, students stand face to face with some space between them. Ask students to choose a person A and B. A is the leader, B must copy their movement and then swap roles.

Encourage students to start with small movements and to move very slowly.

Option to play some quiet music. Repeat process with students in role as their cassowary.



Flocking:

In groups of four, students stand facing the same direction in a diamond formation.

Students sculpt themselves back into their cassowary.

The student at the front of the diamond formation is the leader, the rest of the group copy their actions.

Begin by standing on the spot, if the leader changes direction e.g. moves to the left, then the person to the left become the head of the diamond formation and is now the leader whom everyone must follow.

Once students have practised moving and changing leaders on the spot, encourage them to walk around the space, exploring different movement speeds and levels as their cassowary flock.

Option to play some music.

Extension

Use the above strategies to explore the movement of different animals e.g. sharks, snow leopards

Devise/Dramatise a Poem

POEM

1. Ask students to think back on the Shark section in Arc, and read the provided extract out loud if needed. What was the overall mood of this section? Discuss how the director used lighting, sound and movement to emphasise the overall feeling/mood e.g. low lighting, cast shadows, stalking and slow movement of the sharks, suspenseful ambient music.
2. Students work in small groups to dramatise a stanza from the Shark script extract. Alternatively, they could choose their own poems to perform. Encourage students to consider how they will perform their piece and create the atmosphere/mood through:
 - Movement: Consider repeated movements, speed/pace of movement, different levels and use of space.
 - Freeze Frames: of various sections or lines in the poem. How could you transition from one freeze frame to the other?
 - Vocal Expression: Will there be one narrator, or will each person choose different lines to speak? Consider choral speaking, what significant lines could the group say together? How will you use your voice to express the meaning of the words e.g. consider tone (happy/sad), volume (loudly/softly), pace (quickly/slowly).
 - Sound effects: Could you include sound effects e.g. through musical instruments, body percussion or voice?
 - Music: Could you choose a sound track which helps represent the mood your group is creating?
3. Provide time for students to plan and devise their performance. You might like to support the collaborative process by helping students allocate roles in their groups and discuss how students can build on each other's ideas.
4. Students perform their pieces to the class. Facilitate a reflective discussion and provide feedback after each performance with the audience e.g. What did the group do well? What is one thing they could work on? What mood did they create and how did they achieve this e.g. through movement, voice, sound effects etc.



VISUAL ARTS

Habitat Collage/Diorama

Draw on the research and activities from English and Science/HASS to create a collage or diorama of the habitat of an endangered animal that students have researched.

Use a collection of found natural materials and art resources.

- *Related Text: Where the Forest Meets the Sea by Jeannie Baker.*



Visual Representation

Use the provided script extracts to create an abstract visual representation of the Shark poem.

Encourage students to express their representations through colour, texture, shapes and different mediums.

Discussion & reflection questions

- ? If you were telling your friends about this show, how would you describe it?
- ? What animal/puppet in the show did you connect with most? Why?
- ? If you were to choose 3 memorable moments in the show, what would they be?
- ? What did you learn from your experience watching Arc?
- ? What questions did Arc evoke? What are you wondering or curious about?
- ? What do you think Arc was about? What was the meaning of the performance? How did the director communicate this through the help of puppetry, lighting, stage design, music, etc.
- ? How does The Man's interaction with the animals change his perspective of them? Has your perspective changed about any of the animals? e.g. the shark.
- ? Have you ever cared for a sick animal? What did you need to do for it?
- ? Consider how the elements of performance e.g., the music, lighting, sets evoke or develop a theme or mood.
- ? In Arc, The Man was working through difficult emotions. Who can you talk to or what can you do when you experience difficult emotions?
- ? How does Arc explore the themes of loss, grief and resilience?



? How does The Man change and grow throughout the show?
How does his understanding of loss and grief change and develop?
Use the following extracts from the beginning and end of Arc to support your discussion.

Beginning of Arc:

*There's a big list of things that I don't want to think about
And the top thing is someone who's died
I want distraction and pure satisfaction
'Cause lately I've cried and I've cried
When all of the beauty and all of the marvels
I know that they're threatened to end
The animals are endangered, I'm surrounded by strangers
My life's on a dangerous bend.*



End of Arc::

*I've learned how to live with my 'don't want to think abouts'
A way that is right for my health
It's not good to suppress or deny all the ugly things
You need to tell somebody else
It's quite right to be sad when there's trouble in your life
Quite normal to grieve for things gone to a grave
But when we save the animals they will save us
We're not separate
We are all part
Of one giant planet
One
beating
heart.*



ACARA Curriculum Links

Subject	Content	Outcome Year 3	Year 4	Year 5	Year 6
Science	Science Understanding: Biological sciences	AC9S3U01 compare characteristics of living and non-living things and examine the differences between the life cycles of plants and animals	AC9S4U01 explain the roles and interactions of consumers, producers and decomposers within a habitat and how food chains represent feeding relationships	AC9S5U01 examine how particular structural features and behaviours of living things enable their survival in specific habitats	AC9S6U01 investigate the physical conditions of a habitat and analyse how the growth and survival of living things is affected by changing physical conditions
Humanities and Social Sciences	Questioning and Researching	AC9HS3S02 locate, collect and record information and data from a range of sources, including annotated timelines and maps	AC9HS4S02 locate, collect and record information and data from a range of sources, including annotated timelines and maps	AC9HS5S01 develop questions to investigate people, events, developments, places and systems	AC9HS6S02 locate, collect and organise information and data from primary and secondary sources in a range of formats
	Concluding and decision Making	AC9HS3S06 propose actions or responses to an issue or challenge that consider possible effects of actions	AC9HS4S06 propose actions or responses to an issue or challenge that consider possible effects of actions	AC9HS5S06 propose actions or responses to issues or challenges and use criteria to assess the possible effects	AC9HS6S06 propose actions or responses to issues or challenges and use criteria to assess the possible effects

ACARA Curriculum Links (cont...)

Subject	Content	Outcome Year 3	Year 4	Year 5	Year 6
English	Examining Literature	<u>AC9E3LE04</u> discuss the effects of some literary devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose	<u>AC9E4LE04</u> examine the use of literary devices and deliberate word play in literary texts, including poetry, to shape meaning	<u>AC9E5LE04</u> examine the effects of imagery, including simile, metaphor and personification, and sound devices in narratives, poetry and songs	<u>AC9E6LE04</u> explain the way authors use sound and imagery to create meaning and effect in poetry
	Creating Texts	<u>AC9E3LY06</u> plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words	<u>AC9E4LY06</u> plan, create, edit and publish written and multimodal imaginative, informative and persuasive texts, using visual features, relevant linked ideas, complex sentences, appropriate tense, synonyms and antonyms, correct spelling of multisyllabic words and simple punctuation	<u>AC9E5LY06</u> plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, developing ideas using visual features, text structure appropriate to the topic and purpose, text connectives, expanded noun groups, specialist and technical vocabulary, and punctuation including dialogue punctuation	<u>AC9E6LY06</u> plan, create, edit and publish written and multimodal texts whose purposes may be imaginative, informative and persuasive, using paragraphs, a variety of complex sentences, expanded verb groups, tense, topic-specific and vivid vocabulary, punctuation, spelling and visual features

ACARA Curriculum Links (cont...)

Subject	Content	Outcome Year 3	Year 4	Year 5	Year 6
English	Interacting with others	<u>AC9E3LY02</u> use interaction skills to contribute to conversations and discussions to share information and ideas	<u>AC9E4LY02</u> listen for key points and information to carry out tasks and contribute to discussions, acknowledging another opinion, linking a response to the topic, and sharing and extending ideas and information	<u>AC9E5LY02</u> use appropriate interaction skills including paraphrasing and questioning to clarify meaning, make connections to own experience, and present and justify an opinion or idea	<u>AC9E6LY02</u> use interaction skills and awareness of formality when paraphrasing, questioning, clarifying and interrogating ideas, developing and supporting arguments, and sharing and evaluating information, experiences and opinions
Drama	Exploring and Responding	<u>AC9ADR4E01</u> explore where, why and how drama is created and/or performed across cultures, times, places and/or other contexts		<u>AC9ADR6E01</u> explore ways that the elements of drama are combined to communicate ideas, perspectives and/or meaning in drama across, cultures, times, places and/or other contexts	
	Developing practices and skills	<u>AC9ADR4D01</u> use the elements of drama to explore and develop ideas for dramatic action in improvisations and/or devised drama		<u>AC9ADR6D01</u> explore ways to combine the elements of drama to communicate ideas, perspectives and/or meaning in improvisations, devised drama and/or scripted drama	
Visual Arts	Developing practices and skills	<u>AC9AVA4D01</u> experiment with a range of ways to use visual conventions, visual arts processes and materials		<u>AC9AVA6E01</u> explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts	

ACARA Curriculum Links (cont...)

Subject	Content	Outcome			
		Year 3	Year 4	Year 5	Year 6
General Capabilities	Identify	identify and examine relevant information and opinion from a range of sources, including visual information and digital sources		identify and examine relevant information and opinion from a range of sources, including visual information and digital sources	
		condense and combine selected information related to the topic of study		compare information and opinion that can be verified against claims based on personal preference	
Creative and Critical Thinking	Generating	create possibilities by connecting or creatively expanding on new and known ideas in a variety of ways		create possibilities by changing, combining, or elaborating on new and known ideas in a variety of creative ways	
	Analysing	identify and prioritise significant elements and relationships within a concept or problem		identify the relevant and significant aspects of a concept or problem, understanding that approaches may change depending on the subject or learning area	
General Capabilities	Social Awareness	Community awareness: describe the various communities beyond their own and what they can do to support them		Community awareness: explain the way their actions and the actions of others influence communities	
Personal and Social capability	Social Management	Communication: apply verbal and non-verbal communication skills when responding to others		Communication: apply skills to address factors that influence verbal and non-verbal communication	
		Collaboration: perform designated roles within groups, appreciating everyone's contributions to a shared outcome		Collaboration: coordinate contributions of group members, suggesting improvements to ways of working and collaborative outputs	
Cross Curricular Priority	Sustainability: Systems	SS2 Sustainable patterns of living require the responsible use of resources, maintenance of clean air, water and soils, and preservation or restoration of healthy environments			
		SS3 Social, economic and political systems influence the sustainability of Earth's systems.			

Reference List

The Australian Curriculum

<https://v9.australiancurriculum.edu.au/>

Animals Australia

<https://animalsaustralia.org/latest-news/summer-wildlife/>

Arts Centre Melbourne

<https://www.artscentremelbourne.com.au/-/media/acm/files/learn/online-learning/drama/200421-object-theatre.pdf>

Reading Rockets

<https://www.readingrockets.org/classroom/classroom-strategies/jigsaw>

The IUCN Red List

<https://www.iucnredlist.org/>

The School Drama Book: Robyn Ewing and John Nicholas Saunders

<https://www.sydneytheatre.com.au/education/teacher-learning/the-school-drama-book>

Te Ara: The Encyclopedia of New Zealand

<https://teara.govt.nz/en/large-forest-birds/page-5>

Te Papa Atawhai: Department of Conservation

<https://www.doc.govt.nz/nature/native-animals/birds/birds-a-z/kakapo/>

The Wilderness Society

<https://www.wilderness.org.au/news-events/aussie-animals-facing-extinction-leadbeaters-possum>

The Worldwide Fund for Nature

https://wwf.panda.org/discover/our_focus/wildlife_practice/about_species

<https://www.wwf.org.uk/learn/fascinating-facts/polar-bears>

<https://wwf.org.au/what-we-do/species/>

UN Environment Programme

<https://www.unep.org/news-and-stories/story/back-brink-six-species-saved-ecosystem-restoration>

Additional Resources

Contribute to Science

Aussie Bird Count

<https://aussiebirdcount.org.au/>

Wild Pollinator Count

<https://wildpollinatorcount.com/>

Wildlife Spotter

<https://volunteer.ala.org.au/wildlife-spotter>

TEDEd – The nature of citizen science

https://ed.ted.com/on/eg7qdmRQ?theme_id=earth-school

iNaturalist

<https://www.inaturalist.org/>

Caring for Country

Narragunnawali:

Caring for Country (Primary)

<https://www.narragunnawali.org.au/curriculum-resource/187/caring-for-country-primary>

NSW Schools Reconciliation Challenge:

2020 Caring for Country Challenge PDF

<https://www.schoolsreconciliationchallenge.org.au/wp-content/uploads/2020/04/2020-Caring-for-Country-2.0.pdf>

Miss Gibbs:

Collated list of Caring for Country Texts and Resources

<https://www.missgibbs.com/post/25-first-nations-caring-for-country-resources-to-use-in-the-lead-up-to-clean-up-australia-day>

The Nature Conservancy Australia

<https://www.natureaustralia.org.au/what-we-do/our-priorities/climate-change/climate-change-stories/working-with-indigenous-australians-for-conservation/>

Land Care Australia:

Caring for Country PDF

<https://landcareaustralia.org.au/wp-content/uploads/2022/04/Landcare-Australia-First-Nations-Perspectives-Guide-Caring-for-Country.pdf>

This resource has been designed for Stage 2 and 3 students
With extra scaffolding, it may be adapted for a younger or older cohort.

Education Resource developed by Tegan Arazny (MTeach, MA Applied Theatre, BA Theatre) and Scott Andrew (BA, MTeach (Hons)).

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The 2024 national tour of ARC has been assisted by the Australian Government through Creative Australia, its arts funding and advisory body, and the NSW Government through Create NSW. Arc was commissioned by Sydney Opera House, as part of New Work Now, enabled by Jillian Segal AO & John Roth on behalf of Yarranabbe Foundation.