



REEF UP!

TEACHER RESOURCE KIT



CONTEXT: About the Production

Target Year Levels

Foundation to Year 10

Learning Areas

The Arts

Science

Humanities and Social Sciences

Health and Physical Education

Art Forms

Drama

Dance

Music

General Capabilities

Personal and Social Capability

Critical and Creative Thinking

Intercultural Understanding

Production Credits

Production Company: Liz Lea Productions

Presented by: Queensland Music Festival and Liz Lea Productions

Developed with the support of: QL2 Dance Canberra

Teacher Resources: Annette Box

CONTEXT: About the Teacher Resource Kit

IN THE CLASSROOM

This teacher resource kit has been created to connect the live performance to the classroom. The suggested learning experiences throughout this resource explore ideas, themes and learning areas relevant to the show *Reef UP!*. The booklet is structured with a series of pre-performance and post-performance activities, which can either be followed sequentially, or activities can be used in isolation. This resource aims to provide a starting point for teachers; the activities, games and information may need to be adapted to suit the curriculum needs, age group and drama experience level of the class group.

COPYRIGHT AND PHOTOCOPYING

Photocopying of this resource for classroom use is permitted by educational institutions. Copyright protects this publication. Except for purposes permitted by the Copyright Act, reproduction by whatever means is prohibited.

INTERNET USE IN THE CLASSROOM

While all reasonable attempts have been made to confirm that suggested websites are active and appropriate for classroom use, content relevance and quality cannot be guaranteed. Teachers are advised to preview any sites used and provide a list of URLs to students that is tailored to the individual school curriculum. Should you find any links that are broken or unsuitable, please contact Queensland Music Festival immediately at youthtouring@qmf.org.au

CONTEXT: Preparing for the show

Going to the theatre or viewing a live performance might be a new experience for some of our audience members. It is important to brief students on theatre etiquette and appropriate behaviour when viewing a live performance. We believe through educating young people on appropriate theatre behaviour, we are preparing them for a positive arts experience both during this performance and performances in the future.

THEATRE ETIQUETTE

Arriving on time: Please ensure that students arrive at least 5 minutes prior to the commencement time of the performance. This will ensure that the production runs smoothly and that there is time at the end of the performance for students to ask the performers any questions they might have about the production.

Mobile phones: Please ensure that students have their mobile phones on silent or turned off during the performance. Texting, taking photos or filming on mobile devices is strictly prohibited before, during and after the performance.

Talking: Unless the performance encourages call and response or audience interaction, please ensure that students do not talk during the performance out of respect for the performers and other audience members.

Toilet stops: Please encourage your students to visit the bathroom prior to the commencement of the performance. This ensures limited interruptions during the performance for the artists and the other audience members.

Applause: Applause is always appreciated. Encourage your students to show their appreciation for the artists and their performance by applauding where appropriate.

Q&A forum: After the show there will be a 10-15 minute interactive discussion with the artistic team. This is an opportunity for students to ask questions that are specific to the themes and topics they are currently studying, and is an important part of the learning process.

SUGGESTED LEARNING EXPERIENCES

- As a class, discuss students' prior experiences of watching a live show.

Suggested questions:

- What show/s have you seen?
 - Where was it performed?
 - What type of show was it?
 - What was your expectation as an audience member?
- Now, create a list / poster of appropriate and inappropriate behaviour. Discuss the reasons for these decisions.
 - Identify the similarities and differences between the classroom or school rules and the theatre etiquette outlined above.
 - Role-play: Ask students to create a short scene that demonstrates the impact of theatre etiquette. One scene could explore the negative impact and one could look at the positive impact so that students can compare and contrast.

CONTEXT: Who are Liz Lea Productions?

“...disarmingly funny and delightfully elegant dance” – City News

“...presents the unpredictable and delivers with skill and intelligence” – The Canberra Times

“...a beautifully conceived and immaculately detailed dance work that constantly delights the eye, intrigues the mind and excites the imagination.” – City News Canberra

Liz Lea is a performer and choreographer based in Canberra and NSW, directing Liz Lea Dance. Liz was based in Europe for 20 years and worked for the Royal Opera House, Ranjabati Sircar, Imlata, Sankalpam, English National Opera and English Bach Festival. Her speciality is working with classical Indian dance and martial arts as a solo practitioner. She directed Canberra Dance Theatre for 6 years, founding The GOLD Company over dancers over 55, commissioning over 14 internationally recognised choreographers.

Liz Lea Dance projects include 120 Birds, InFlight, Magnificus Magnificus inspired by the red-tailed black cockatoo for Indigenous dance artist Tammi Gissell and Kapture, inspired by Ahmed Kathrada, imprisoned alongside Nelson Mandela for 26 years.

Liz founded the DANscienCE Festival, a meeting of dance and science, which was held at CSIRO Discovery, Canberra in 2013, at QUT, Brisbane in 2015 and will run in NSW in 2017. In September and October 2016 her science education works will tour regional Queensland.

ACTIVITY

Reflect on the name of the show *Reef UP!* and discuss with the class what they think it might be about. Explore the Liz Lea Productions website including their page dedicated to the show to find out more about the company and their work, as well as accessing reviews, production photography and video highlights from *Reef UP!*

Artist website - <http://www.leadance.com/>

Vimeo account - <https://vimeo.com/user7562877>

ACTIVITY

As a class, discuss the expectations they now have about the show they are about experience.

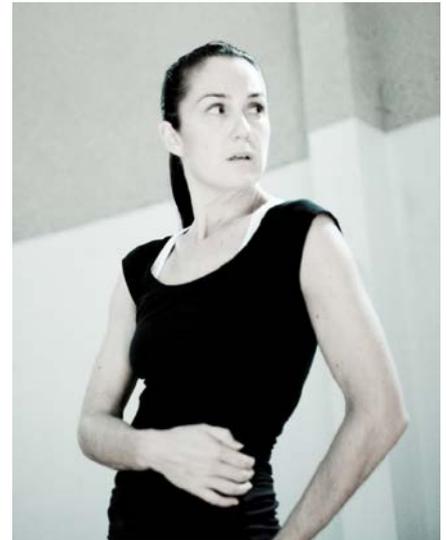
CONTEXT: Meet the Artists

LIZ LEA

A performer and choreographer, Liz Lea trained at London Contemporary Dance School and Akademi in London and Darpana Academy in India. Based in Canberra, she directs Liz Lea & Co and Canberra Dance Theatre. She is also Associate Director at QL2, Centre for Youth Dance and Choreographer in Residence at CSIRO Discovery

In 2012 she has presented *120 Birds* at The Street Theatre and Riverside Theatres, Parramatta and won a Canberra Critics Circle Award for this critically acclaimed work based around Anna Pavlova's world tour of the 1920's. Liz's show *InFlight*, exploring early days of aviation and flight, premiered at the National Library of Australia in collaboration with the National Film and Sound Archive. *InFlight* has since inspired a schools touring piece *Flying Facts* and *Taking Flight* for performed at the Canberra Hospital Paediatrics ward for Dance Week 2016.

Liz has created works for the Royal Opera House, Darpana in India, Flatfoot Dance in South Africa, Maya Dance Theatre and La Salle College in Singapore, Mavin Khoo, Intoto and Ballet Arabesque. She was a performer with the Royal Opera House in Beijing for the Olympics Ceremony and has danced with Ranjabati Sircar, Imlata, Sankalpam as well as the English National Opera and English Bach Festival as a Baroque specialist.



LEISEL ZINK

Liesel Zink is a Brisbane based choreographer and dancer whose practice centres around politics and social psychology. She creates large scale dance and sound works in busy urban spaces, conducting social experiments amongst the busy flow of pedestrian traffic while exposing artistic process and practice to new and extensive audiences.

Her most notable public space works include 'The Stance' (Metro Arts Slipstream Festival QLD 2015, Australian Performing Arts Market 2016, Junction Arts Festival TAS & Liveworks NSW 2016) and award winning work 'fifteen' (Next Wave Festival VIC 2012 & Brisbane Festival QLD 2012).

Liesel has been commissioned to choreograph works for Tasdance (Evolve/Revolve Season 2016), Expressions Dance Company ('Synapse' 2013; 'It fell on the floor between them' 2010), LINK Dance Company ('The Miranda Warning' 2014), Tasdance Education Program ('Image' 2012) and Artslink QLD (Schools Touring 2014 and 2015). Her choreographic style has evolved from her postgraduate research body language and she has an ongoing interest in the relationship between psychology and art.

Liesel is a performer with Polytoxic Dance Company, Phluxus2 Dance Collective has been an associate artist of La Boite Theatre Company, Expressions Dance Company, and on the Advising Panel for Backbone Youth Arts.



CONTEXT: Meet the Artists cont...

MICHAEL SMITH

Michael is a freelance contemporary dance performer and choreographer. He graduated from the Queensland University of Technology in 2014 with a Bachelor of Fine Arts (Honours) Dance Performance - First Class. For his postgraduate studies, Michael was invited to showcase his collaborative project 'Planets' at the esteemed Ars Electronica Festival in Linz, Austria. 'Planets' went on to the Japanese Media Arts Festival where it received a Jury Selection award.

Michael received an Australia Council 'ArtStart' grant, allowing him first-hand experience of the artistic practices of world renowned dance practitioners Ohad Naharin (Batsheva Dance Company), Noa Werthiem (Vertigo Dance Company), Anouk Van Dijk (Chunky Move), Shaun Parker (Shaun Parker & Company) and Raewyn Hill (Co3).

As a freelance artist, Michael has worked with choreographers Matt Cornell, Lizzie and Zaimon Vilmanis, Liesel Zink, Gareth Belling, Louise Deleur (Lucid Dance Theatre), Paul Selwyn-Norton, Vanessa Mafe-Keane, Lisa Wilson, Courtney Scheu, Melissa Lanham (LissaJane Dance) and participated in Shaun Parker's 'trigger' program for the development of his new work 'XY'. Michael recently performed Ohad Naharin's 'DecaDance' with STRUT Dance for both the 'Move Me' festival and the Australian Dance Awards. He is also a published author and has co-authored a research paper 'Perceiving the Interactive Body in Dance – Enhancing kinaesthetic empathy through art objects' with Dr. Jenny Roche, published by Brunel's Body, Space, Technology Journal.



CONTEXT: About the show

SYNOPSIS

Reef UP! combines the latest scientific research with the magic of theatre to share the story of what is happening to our coral reefs, and what we can do to help. Meet a sea-full of loveable characters (and villains): Manta and Ray, Slinky the shark, clown fish, Minkie whales, and a devious Crown of Thorns starfish called Priscilla!

Using dance, theatre, and some amazing costumes, audiences learn how all life on the reef is interrelated. If a single organism or species is affected or declines in number it can have a huge ripple effect both down and up the Great Barrier Reef's food chain. To a soundtrack of popular songs and original music, *Reef UP!* highlights the beauty and precarious nature of the reef ecosystems across the globe, and helps students explore the simple things that they can do to help preserve these breathtaking environments.

THEMES

<i>Reef UP!</i>	
Environment	Ecology
Mental and Physical Health	Friendship and Social Connections
Endangered Species	Pollution
Recycling	Lifecycles

ACTIVITY

Find the definitions for the following words in relation to *Reef UP!*:

- Predator
- Extinction
- Acidification
- Biodiversity
- Invasive Species
- pH
- Conservation
- Food Webs

ACTIVITY

Ask students to write down as much as they know about the following scientific concepts. They can use sentences, words, diagrams, pictures or anything that can document the knowledge they already have about the following:

- Recycling
- Conservation
- Food webs

CURRICULUM

Queensland Music Festival Teacher Resource Kits are created to align with the current Australian Curriculum documents V8.3

Australian Curriculum - Learning Areas - Foundation to Year 10

The Arts – Dance and Drama

Science

The Arts: Dance - Content Descriptions

Foundation – Year 2: ACADAM001, ACADAM003, ACADAR004

Year 3 – Year 4: ACADAM005, ACADAM007, ACADAR008

Year 5 – Year 6: ACADAM009, ACADAM011, ACADAR012

Year 7 – Year 8: ACADAM013, ACADAM014, ACADAM016, ACADAM017, ACADAR018, ACADAR019

Year 9 – Year 10: ACADAM024, ACADAR025, ACADAR026, ACADAM020, ACADAM021, ACADAM023, ACADAM023

The Arts: Drama - Content Descriptions

Foundation – Year 2: ACADRM027, ACADRM029, ACADRM030

Year 3 – Year 4: ACADRM031, ACADRM033, ACADRM034

Year 5 – Year 6: ACADRM035, ACADRM037, ACADRM038

Year 7 – Year 8: ACADRM040, ACADRM043, ACADRM045, ACADRM046

Year 9 – Year 10: ACADRM047, ACADRM049, ACADRM051, ACADRM052, ACADRM053

Science - Content Descriptions

Foundation – Year 2: ACSSU005, ACSHE013, ACSIS014, ACSIS233, ACSIS012, ACSHE021, ACSIS024, ACSIS025,

ACSSU029, ACSSU033, ACSHE034, ACSIS037, ACSIS038, ACSIS042

Year 3 – Year 4: ACSSU044, ACSIS053, ACSIS060, ACSSU076, ACSIS064, ACSIS071

Year 5 – Year 6: ACSSU043, ACSIS231, ACSIS093, ACSIS232, ACSIS110

Year 7 – Year 8: ACSIS124, ACSIS133, ACSIS139, ACSIS148

Year 9 – Year 10: ACSIS164, ACSIS174, ACSSU190, ACSSU229, ACSIS198, ACSIS208

CURRICULUM: Suggested learning experiences

PRE-PERFORMANCE

Foundation to Year 10 suggested learning experiences are aligned to the Australian curriculum content descriptions. The following activities can be adapted to suit the relevant year level of your students. Teachers are advised to review any web links provided to ensure the age-appropriateness for your students.

QUESTIONING THEMES – Science

Ask students the following questions:

- What are some animals and plants that live on the Great Barrier Reef?
- Can you give any examples of animals or plants that have moved into an area on the Reef where they did not live before?
- How do animals or plants move into areas where they did not live before?
- What might happen to the animals living on the Reef if a new animal - that did not live there before - moved in?
- Think about all the animals and plants that live together on the Reef. What might happen if one of them disappeared forever?
- What is the scientific name for when a living thing disappears?
- What is the scientific name for when there are very low numbers of a living thing?
- How can we help to protect an animal that has very low numbers?
- What is the scientific name for an animal or plant that always lives in an area?
- What is the scientific name for an animal or plant that moves into an area where it did not live before?

DISCUSSING THEMES – Science, The Arts: Drama and Dance

Have students discuss or write down what they think about when they see images of, or hear any stories relating to food webs and lifecycles on the reef. Then, work through the following steps:

- Write a list of words that describe their thoughts
- Use these words to write a poem
- Use the words of the poem to create movements
- Put the movements together to create a phrase of movement
- Form pairs and teach each other your movement phrases
- Sequence a selection of these together to create a dance.

PRE-PERFORMANCE cont...

GO WITH THE FLOW - Drama, Music, Science, Visual Arts

Students can create a diagram, flow chart, mind map or some other visual representation of the stages involved in food webs, lifecycles and ecology, using the following steps:

- Represent each stage with a clear visual image or icon
- Number the stages and try to limit these to no more than six stages
- Give each stage a one word, catchy name
- Using the images they drew or designed for each stage and the name of the stage, develop a 4 count movement that can be repeated over and over
- Layer in a sound that can be created vocally or through body percussion - this should also be able to be repeated
- Assign an individual to demonstrate each stage as though part of a 'machine'
- Gradually add in each stage with one student performing the movement and sound for each stage
- Next, layer each stage on top of one another to have all stages moving at once or they can choose to have a more linear flow

Once all phases are involved, have one student enrol as a Scientist to describe the process using the name created for each stage and then describing the role of the stage as the 'machine' comes to life and visually demonstrates this

You can have a number of students involved in performing each stage so that it is a whole class activity using language, voice, sound and movement to reproduce a scientific process.

UNDERWATER TALES – The Arts, Literacy

Underwater settings such as reefs commonly feature in stories in an attempt to try to understand this part of the environment and to learn more in the hope that we can protect these areas. Compile a list of characters, stories, books, movies, television shows and songs that the class know of featuring underwater or reef settings or animals, such as *Finding Nemo*, *What if There Were No Sea Otters?*, *Is this a House for Hermit Crab?*, *Ocean Girl*, *Shark Tale* and *Free Willy*.

PRE-PERFORMANCE cont...

IMAGINEERING – Drama, Visual Arts

This exercise aims to encourage the students to play and discover with fresh eyes and an active imagination.

The exercise requires a collection of items that might be found in a coral reef – some could be potential items that pose a threat (such as plastics), and some might be sponges or coloured formations which could be living creatures. Students could bring items from home.

Ask the students to lie on the ground with their eyes closed to focus on shutting everything else out of their minds. While their eyes are closed, scatter items that could pass as items that might be found in a coral reef, and read the following aloud to them:

“You have just completed a snorkelling training camp on a beautiful coral reef on the Australian coast line and are about to undertake your first ever solo mission to explore the reef. With the knowledge that you are going to be sharing some discoveries at a local museum upon return, you are excited to explore the full range of life forms on the reef as well as any potential threats that might be hiding there. When I clap my hands, you are to open your eyes and begin to explore the reef. Approach each item you see and examine its shape and size, consider whether it is reef life or not and what it might be, where it might belong in the food chain, if it is a threat to the life of the reef and where it might come from.”

Ask the students to take their time discovering the different items on the reef, attempting to associate them with creatures or household items they may already know of or a totally new, undiscovered creature altogether. Ask the students to be imaginative and curious.

After the class has worked individually for a few minutes, ask them to find a friend. In this activity, they should select two objects, which they have already encountered and considered. After a few minutes of pair discussion about the qualities of the creature or the item (such as its physical features, what it eats or where it come from and how it might have ended up in the reef), the pair should name the creature or the item found, and create display cards to identify them and their key features. These can accompany the items for display in the classroom as part of a gallery that the class intend to share at the local museum to educate the community about the importance of our reef ecosystems.

The class can then take their time to peruse what the other pairs have discovered and these items can become part of an ongoing installation in the classroom for activities relating to the show and drawn on as stimulus for role-play and dramatic activities.

PRE-PERFORMANCE cont...

A FISHY CHARACTER – Science, Visual Arts

Recall TV shows or films that feature characters who are marine biologists or scientists such as *Blue Zoo*, *Deadly 60*, *Sea Princesses*, *Shark Girl*, *The Deep* or *You Too Can Be an Absolute Genius* (ABC TV). Also, consider science fiction, documentaries or even cartoons. Watch an extract in which they are exploring the natural environment or demonstrating a scientific skill or process to observe their method and approach. Students are to find a presenter or character they can relate to and find appealing.

Use this character (or real life person) for inspiration and, using an app like 3D Avatar Creator, WeeMee Avatar Creator or similar, create a cartoon version of their inventor or scientist alter ego, giving them an alternative name. Create a space where the class can share their avatars or cartoons and try to match each one up with its human counterpart.

You could even host an 'Endangered Reef Creatures Convention' in class to share their discoveries from the previous activity. All class members can attend in role as their alter egos. The teacher can run the conference (also in role) and the scientists and explorers can meet, mingle and share their views, using performance skills of voice and movement expression to transform into a character that is quite different to their usual self.

A LIFE ON THE REEF – Drama, Dance

Half the class could create a tableau of a 'typical' reef habitat. Students might choose to be animals or part of the natural environment. The rest of the class are in role as underwater or reef surface explorers, but they will be invisible to those in their natural setting.

Allow a few explorers to enter the scene and observe the animals in their natural environment. Think about how the humans might observe this environment or engage with the creatures. What aspects of it do they find appealing, frightening or unusual? As they approach someone in the tableau, if appropriate, that part of the tableau may move and make sounds (no words) in response to the human presence.

Try to repeat any movements that emerge from the creatures and create a 'motif' (a dominant or recurring idea in an artistic context). If possible, try to capture this movement motif (on film as a video or still) to recall it and reuse it in dance or choreography work later on. Ensure that each student has been through the space and then swap over. This exercise should allow them to think about the world from different points of view, as well as how it has changed over time.

PRE-PERFORMANCE cont...

SURVEYING THE SITUATION – Science, English, Sustainability

“One person’s trash is another person’s treasure.”

Find out how much young people know about recycling by creating a survey. Why not try using both an online method (such as Survey Monkey) as well as a more traditional format, on paper or even face-to-face.

Some questions they could include are:

- What kinds of materials can be recycled?
- Why do you think we need to recycle?
- How do you know if an item can be recycled?
- What do the 3R’s of Recycling stand for?
- What is the impact of not recycling?
- What stops you from recycling?
- What recycling methods are in place in your home? Or your school?
- How do you think Australia fares on a global scale as a pro-recycling nation?

Think, Pair, Share: Individually, consider the list. What would you add or delete? In pairs, compare your responses. Share your responses with the class.

CURRICULUM: Suggested learning experiences

POST-PERFORMANCE

Foundation to Year 10 suggested learning experiences aligned to the Australian curriculum content descriptions. The following activities can be adapted to suit the relevant year level of your students.

UNPACKING REEF UP!

After viewing *Reef UP!*, use the following questions to unpack the performance:

- What was *Reef UP!* about?
- Describe one moment in the presentation that you really enjoyed. Explain why.
- What was the music or sound for the show?
- How did the performers create different spaces and the environments in the performance?
- How were the conventions of dance, music and song, roles and costumes used throughout the show?
- Do you have questions about the performance? How was it different to other performances you have seen?
- Were there any moments you found challenging or did not understand?

REVIEWING THE SITUATION – The Arts, English

- As a class, create a list of adjectives and verbs to describe the successful aspects of the performance.
- Think about the following elements: dance, music and song, roles and costumes. Now, create a list of adjectives and verbs to describe any aspects of the performance that *did not* engage you.
- Think about the same elements as discussed above. Using the words from the lists created in response to the questions above, ask students to write a descriptive paragraph that reviews the performance of *Reef UP!* for someone who has not seen it before.

POST-PERFORMANCE cont...

ARTS CRITICAL - Dance and Drama

Become an 'Arts Critic' by responding to *Reef UP!* through Dance and Drama.

According to The Australian Curriculum: The Arts, V8.3, the following core content guides the learning of Dance and Drama:

- The Elements of Drama: *Role and character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere*
- The Elements of Dance: *Space, time, dynamics and relationships*
- The Choreographic Devices: *abstraction, sequence, repetition, transition, contrast, variation and canon*

After viewing *Reef UP!* discuss the relevant age group questions, or record written responses:

Foundation to Year 2 questions:

- Which elements of dance and drama could you identify in *Reef UP!*?
- What performance skills did you see used throughout the performance?
- What sort of movements did you see?
- What did the performance make you think about? Why?

Year 3 to Year 4 questions:

- How were the elements of drama and dance such as role, relationships and situations used in *Reef UP!*?
- What production elements (such as music and costumes) were used in *Reef UP!*?
- Was there a story in the performance? How was it represented or communicated?

Year 5 to Year 6 questions:

- What production elements (such as music and costumes) were used to assist with telling the story and to enhance the movement in the performance?
- How were the elements of both drama and dance (see the list above) used to communicate meaning?
- What acting and expressive skills and techniques (consider use of voice and movement) were used through drama and dance to communicate the themes, meaning and characters in *Reef UP!*?
- How was movement of the body used to represent a story, character or idea?
What technical and expressive skills and techniques heighten the impact of the performance?

Year 7 to Year 8 questions:

- How did the performer manipulate elements of drama (see the list above) to create tension in *Reef UP!?*
- What was the structure of the performance and why do you think it was structured as such?
- What production elements (such as music and costumes) were used in *Reef UP!?* What elements could have contributed to the show?
- How did Liz Lea manipulate the elements of dance and choreographic devices to express the choreographic intent, whether literal or abstract, of the performance?
- What choreographic forms did Liz Lea use in *Reef UP!?*

Year 9 to Year 10 questions:

- How were multiple roles used to represent different viewpoints in *Reef UP!?*
- How were the elements of drama and dance (see the list above) as well as the choreographic devices, manipulated to communicate meaning and a message?
- How were various production elements (such as music and costumes) used to portray different characters, places, times and perspectives in *Reef UP!?*
- How did Liz Lea represent dance ideas and reflect different viewpoints in the performance?

POST-PERFORMANCE cont...

SIGHTS AND SOUNDS – Drama, Dance, Visual Arts

Think back to the performance of *Reef UP!* and identify the aural and visual components of the show (*music, setting, costumes etc.*) that communicated meaning. Complete the table below by writing a sentence or two explaining how each of the aural and visual components created or added to the meaning of the performance.

Aural / Visual Component	Meaning

DRESSING THE REEF – Drama, Dance, Visual Arts

Design your own set or costumes for *Reef UP!*

Write a paragraph about the design and why you have chosen specific aspects to include and what meaning do they connect with or communicate to the audience.

Think about the themes, storyline or important movements of the show and specific to the animals.

Brainstorm ideas – during this process ask yourself questions like:

Costume design:

- What are the key features of the animals that might need to be a focus of the costume?
- What colours would be appropriate?
- What style of outfit would be appropriate for the character/s and how can you emphasise its movement qualities?

Set design:

- Which place/s do I need to reference?
- What mood or atmosphere do I need to create?
- How do the dancers/actors move around the space?

POST-PERFORMANCE cont...

DANCE OF ECOLOGY – Dance, Science

Ask students to form groups of 4-5 and allocate each group one of the webpages or articles below (or similar):

- Threats to the Great Barrier Reef: <http://www.greatbarrierreef.com.au/information/great-barrier-reef-threats/>
- Coral Reef Ecosystems: <https://www.reefrelief.org/learn/coral-reef-ecosystem/>
- Coral Reef Food Webs: <https://www.nationalgeographic.org/media/coral-reef-food-web/>

Ask each group to follow the set of instructions below:

- Read the article
- Highlight words, phrases or sentences that could be used as stimulus for movement. Some examples from the links above:

“Pollutants, nutrients and litter enter near shore waters through rivers”

“...a popular destination for cruises and other sightseeing vessels to pass through – as well as a tourism gateway when heading towards other island destinations”

“...the Great Barrier Reef sees a huge amount of ocean traffic pass through its waters every day of the year”

“...all ecosystems will naturally establish these types of balances between predators and prey and organisms in competition for similar resources”

“Corals are given their vibrant colours as a result of the algae who inhabit them; the warmer waters kill off the algae which then leads to the coral losing its colouration”

- Collate the highlighted words, phrases and sentences to form movement idea categories. These movement idea categories could form due to similarities or differences to create contrast. For example:

Movement Category 1: Negative forces on the Reef	Movement Category 2: Positive forces on the Reef
Pollutants enter near shore waters through rivers	Corals are given their vibrant colours
Water kills off the algae	Heading to island getaways through the reef
Coral loses its colour	Establish the balance between predators and prey

- As a group or as individuals in a group, experiment with the movement ideas (*using the elements of dance*) to create phrases of movement to represent the idea or meaning of the text.
- Structure the phrases of movement using the choreographic devices (*transitions, repetition, canon etc.*) to create a dance.

- Experiment with using voice (*elements of drama*) and text to layer with the movement.
- Experiment with sounds and music (*elements of music*) to development or enhance the meaning.
- Development all ideas until the group had choreographed a dance.
- Present to the class.
- Discuss the use of the elements throughout that communicated meaning or ideas to the audience.

CREATION STATION – The Arts, Science

Ask students to complete the following instructions:

- Form pairs or small groups and decide if they want to choreograph movement (dance), devise a scene (drama), compose a melody or rhythm (music) or make a short film (media arts) or create an artwork (visual art) or a combination of all.
- Discuss an aspect or aspects of coral reefs (*the food web, coral bleaching, endangering of species, tourism, pollution*) that they want to use as stimulus. Research the topic to find images, texts, video etc. to inform the piece.
- Form an artistic statement (intent) for the piece to clarify what they want to communicate through their work.
- Experiment and develop ideas (*using the elements of the art form*) as a group ensuring the artistic intent has been communicated.
- Rehearse or refine the piece and present it to the class.
- Discuss the how effective the use of the elements were used to communicate the artistic intent.

ANIMALISM – Dance, Science

All images and information provided sourced via National Geographic.



Manta Rays

Mantas are often known as "devilfish" because of their horn-shaped fins, which are imagined to give them an "evil" appearance, but they are also seen to be graceful and charismatic, with their full moon mating rituals and sequences being described as almost balletic.

Clown Fish

Seeing clownfish darting among the tentacled folds of an anemone is mesmerizing. These social fish live in groups that are led by one dominant female. Clownfish communicate by making popping and clicking noises.



Crown of Thorns Starfish

The body form of the crown-of-thorns starfish is disc-shaped, multiple-armed and flexible; it is able to bend and twist to fit around the contours of the corals on which it feeds. It is an aggressive and damaging predator, mostly emerging to feed at night.

Ask students to select one of the animals pictured above and then complete the following tasks:

- Look at the image and read the basic information about the animal, as featured in *Reef UP!*
- Research the animal and its existence and role in coral reefs further
- Identify key aspects of the information that could be used as stimulus to create a dance
For example; the starfish is seen to be a fierce predator damaging the Barrier Reef through its consumption of coral, so it could focus on the relationship between predator and prey, drawing on the physical qualities of the starfish in the movement
- Choreograph a dance using the elements of dance to communicate an idea or story to the audience (you might be able to draw on movement motifs developed in one of the earlier activities if relevant)
- Share with the class and discuss how successful the use of elements of dance were used to communicate meaning

POST-PERFORMANCE cont...

THAT'S DEBATABLE

- Have a class debate/discussion about the future of the Great Barrier Reef
- Form two teams and devise 2-3 possible ideas associated with the theme: *The Future of the Great Barrier Reef*
- Allocate the roles of First speaker, Second speaker and Third speaker
- Allocate the teacher as the role of Adjudicator/Chair person
- Allow time for students to brainstorm and prepare their arguments
- Host each debate and discuss the most persuasive arguments

CONSCIENCE ALLEY

As a class complete the following steps:

- Think about a moment from the performance when a character either faced a dilemma or decision OR when one of the animals might have been at risk
 - Brainstorm possible moments
 - Select 2-3 as pivotal movements within the show or 2-3 characters
 - For each selected moment, think about the thoughts and feelings running through the characters' mind to face this challenge
 - The class forms two lines facing each other
 - One person takes the role of the main character
 - They walk slowly down the middle as each member of the line (one by one) speaks a thought, word of encouragement or advice to the main character
 - This can be arranged so that one side gives opposing advice to the other.
 - When the main character reaches the end, they reflect on the advice, thoughts and/or encouragement given to them
 - Discuss with the class the different points of view and perspectives given
 - Rotate through both characters and/or a series of the characters or moments
- Select a character from the performance and write a journal entry or monologue about the pivotal moment, using the ideas from the conscience alley

CORAL BATTLEGROUND – English, Dance, Drama

Read the following extract from *Coral Battleground* (1977), by famed Australian poet and Conservationist, Judith Wright:

“On a still blue summer day, with the ultramarine sea scarcely splashing the edge of the fringing reef I was bending over a single small pool among the corals. Above it dozens of small clams spread their velvety lips, patterned in blues and fawns, violets, reds and chocolate browns, not one of them like another. In it sea-anemones drifted long white tentacles above the clean sand and peacock blue fish, only inches long, darted in and out of coral branches of all shapes and colours. One blue sea-star lay on the sand floor. The water was so clear that every detail of the pool’s crannies and their inhabitants was vivid, and every movement could be seen through its translucence. In the centre of the pool, as if on stage, swayed a dancing creature of crimson and yellow, rippling all over like a wind-blown shawl. ... That was the Spanish Dancer, known to scientists as one of the nudibranchs, a shell-less mollusc. But for me it became an inner image of the spirit of the Reef itself.” (pp. 187-188)

Ask students to:

- Form groups or pairs
- Re-read the extract above and highlight the verbs
- Use the elements of dance to create a movement or series of movements that represent each of the highlighted verbs
- Using the text as the sound/music, create a dance by reading the extract and performing the movements that relate to each verb. (*Note – the text could be pre-recorded OR students could use voice within their piece by saying all or some of the extract*)
- Rehearse the dance until everyone feels ready to perform
- Perform to the class
- Discuss the use of the elements of dance to communicate the meaning or to represent the words of the poem.
- Students could also compose a song or soundscape to perform with the dance, or create a visual story using still or recorded images to support the dance.

DANCE OF THE FISHES – Dance/Drama

In pairs, small groups or as a class, ask students to:

- Look at images and video clips of animals that move in groups underwater, such a school of fish
- Take note of the group formations and how they change direction
- Brainstorm movement ideas using these images and videos as stimulus
- Experiment with and develop these movements ideas using the elements of dance or physical theatre
- Choreograph a dance or movement sequence that represents a group of this animal moving together underwater Present the dance to the class

Watch an extract from Merce Cunningham’s *Beach Birds* with the class to provide some inspiration.

CURRICULUM: Assessment Ideas

THE AUSTRALIAN CURRICULUM: THE ARTS

<http://www.australiancurriculum.edu.au/the-arts/curriculum/f-10>

ASSESSMENT IDEAS

The suggested tasks below are examples of the kind of tasks that are suitable for each learning area. These should be modified to suit the relevant age group Achievement Standards and Assessment Modes. Approaching smaller parts of each of the suggested tasks would be an approach to simplify or distil larger tasks suitable for younger year levels. Use the standards and sample assessment portfolios on the Australian Curriculum website for further information.

THE AUSTRALIAN CURRICULUM, THE ARTS: DANCE – MAKING AND RESPONDING

Making

Foundation to Year 2 - Achievement Standard

Use the elements of dance to make and perform dance sequences that demonstrate fundamental movement skills to represent ideas.

Years 3 and 4 - Achievement Standard

Structure movements into dance sequences and use the elements of dance and choreographic devices to represent a story or mood. Perform with control, accuracy, projection and focus.

Years 5 and 6 - Achievement Standard

Structure movements in dance sequences and use the elements of dance and choreographic devices to make dances that communicate meaning. Perform dances for audiences, demonstrating technical and expressive skills.

Years 7 and 8 - Achievement Standard

Choreograph dances, demonstrating selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent. Perform them with confidence and clarity, and with technical and expressive skills appropriate to the dance style.

Years 9 and 10 - Achievement Standard

Choreograph dances by manipulating and combining the elements of dance, choreographic devices, form and production elements to communicate their choreographic intent. Choreograph, rehearse and perform dances, demonstrating technical and expressive skills appropriate to the genre and style.

Suggested Task

- Create a dance (*in a chosen style*) to represent an idea or communicate meaning based on a stimulus relating to the show and associated concepts (*coral reefs, food webs, ecosystems, recycling, conservation*)
- Perform a dance to communicate an idea to an audience

Responding

Foundation to Year 2 - Achievement Standard

Describe the effect of the elements in dance they make, perform and view and where and why people dance.

Years 3 and 4 - Achievement Standard

Describe and discuss similarities and differences between dances they make, perform and view. Discuss how they and others organise the elements of dance in dances depending on the purpose.

Years 5 and 6 - Achievement Standard

Explain how the elements of dance, choreographic devices and production elements communicate meaning in dances they make, perform and view. Describe characteristics of dances from different social, historical and cultural contexts that influence their dance making.

Years 7 and 8 - Achievement Standard

Identify and analyse the elements of dance, choreographic devices and production elements in dances in different styles and apply this knowledge in dances they make and perform. Evaluate how they and others from different cultures, times and places communicate meaning and intent through dance.

Years 9 and 10 - Achievement Standard

Analyse the choreographer's use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent in dances they make, perform and view. Evaluate the impact of dance from different cultures, places and times on Australian dance.

Suggested Task

- Respond to the entire performance or an excerpt of *Reef UP!* by explaining and describing how meaning was communicated to the audience using the elements of dance and the choreographic devices, as well as the performer's use of movement and style.

THE AUSTRALIAN CURRICULUM, THE ARTS: DRAMA – MAKING AND RESPONDING

Making

Foundation to Year 2 - Achievement Standard

Students make and present drama using the elements of role, situation and focus in dramatic play and improvisation.

Years 3 and 4 - Achievement Standard

Students use relationships, tension, time and place and narrative structure when improvising and performing devised and scripted drama. They collaborate to plan, make and perform drama that communicates ideas.

Years 5 and 6 - Achievement Standard

Students work collaboratively as they use the elements of drama to shape character, voice and

movement in improvisation, play building and performances of devised and scripted drama for audiences.

Years 7 and 8 - Achievement Standard

Students collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience.

Years 9 and 10 - Achievement Standard

Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

Suggested Task

- Choose an aspect of the narrative or a key theme (such as reef conservation, recycling, ecosystems) to form the key theme in your own, one-person story drama
- Experiment with what the main story of this might be (you can draw on your own experiences or curiosity), what parts of the story should be included, what would work well onstage, where the action is set and what the climax of the story might be
- Pair up with another student and share your ideas. Then, try to merge your ideas into one combined story with two friends at the centre of the narrative
- Distil your story into five key plot points (include the opening moment, development of the narrative, the climax, the impact of the climax and a resolution or fitting ending) and then devise still images (freeze frames) for these moments, accompanied by a caption which may feature a line of dialogue from one of the characters which drives the scenario
- Rehearse this, share it for feedback, apply feedback, polish and present to the class

Responding

Foundation to Year 2 - Achievement Standard

Students describe what happens in drama they make, perform and view. They identify some elements in drama and describe where and why there is drama.

Years 3 and 4 - Achievement Standard

Students describe and discuss similarities and differences between drama they make, perform and view. They discuss how they and others organise the elements of drama in their drama.

Years 5 and 6 - Achievement Standard

Students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.

Years 7 and 8 - Achievement Standard

Students identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.

Years 9 and 10 - Achievement Standard

Students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view. They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints.

Suggested Task

- Respond to an excerpt or the full performance of *Reef UP!* by explaining and describing how the meaning was communicated to the audience using the elements of drama and dramatic conventions (structural and dramatic choices that comprise the work such as role and movement)
- Start by naming the element (list provided earlier in the notes) or convention, describing its application in the dramatic action onstage
- Discuss how it interacted with one or more production elements (music and costume) and how the combination of dramatic elements, dramatic conventions and production elements contributed to the overall meaning of the production
- State exactly what you think the meaning of the work was

THE AUSTRALIAN CURRICULUM: SCIENCE - INQUIRY SKILLS

Questioning and predicting – identifying and constructing questions, proposing hypotheses and suggesting possible outcomes.

Planning and conducting – making decisions about how to investigate or solve a problem and carrying out an investigation, including the collection of data.

Processing and analysing data and information – representing data in meaningful and useful ways; identifying trends, patterns and relationships in data, and using this evidence to justify conclusions.

Evaluating – considering the quality of available evidence and the merit or significance of a claim, proposition or conclusion with reference to that evidence.

Communicating – conveying information or ideas to others through appropriate representations, text types and modes.

Suggested Task

- Use one or more of the experiments or scientific activities clearly outlined throughout the resources as a framework to align with your chosen and age appropriate inquiry skills.

*****Additional science activities can be found in the accompanying SCIENCE EXTENSION KIT*****

TO BE CONTINUED: Links and further reading

USEFUL LINKS AND FURTHER READING

Reminder: While all reasonable attempts have been made to confirm that suggested websites are active and appropriate for classroom use, content relevance and quality cannot be guaranteed. Teachers are advised to preview any sites used and provide a list of URLs to students that is tailored to the individual school curriculum. Should you find any links that are broken or unsuitable, please contact QMF Youth Touring Program at youthtouring@qmf.org.au

WEBSITES AND LINKS TO VIDEOS

Australian Curriculum: <http://www.australiancurriculum.edu.au>

ABC TV Education: <http://www.abc.net.au/tveducation/programs/>

Liz Lea Dance: <http://www.leadance.com>

Liz Lea Vimeo: <https://vimeo.com/user7562877>

What is Biodiversity?: <http://mocomi.com/biodiversity/>

Biodiversity and Nature: <http://www.ecofriendlykids.co.uk/biodiversitynature.html>

Climate Change and Global Warming:
<http://www.ecofriendlykids.co.uk/ClimateChangeGlobalWarming.html>

Litter and Waste: <http://www.ecofriendlykids.co.uk/litterwaste.html>

Recycling Guide: <http://www.recycling-guide.org.uk/rrr.html>

National Geographic: <https://www.nationalgeographic.org>

Great Barrier Reef Official Site: <http://www.greatbarrierreef.com.au>

Reef Relief: <https://www.reefrelief.org>

TEXTS

Burton, B. (1995) *Making Drama*

Haseman, B. and O'Toole, J. (2017) *Dramawise Reimagined: Learning to Manage the Elements of Drama*

McDonald, M. (1993) *Is This a House for Hermit Crab?*

Slade, S. (2011) *What if There Were No Sea Otters?*

Wright, J. (1977) *Coral Battleground*