

LEGS
ON THE
WALL



BEETLE

EDUCATION PACK

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Hi! I'm Sally! You can click on the bright red links in this pack to connect with different topics activities and resources!



* some Stage 1 and Stage 2 Drama activities may be adapted for Stages 3 and 4

ABOUT LEGS

In 1984 a small collective of Sydney street performers took on the name of a warm up exercise and created a new physical theatre company. From these origins on Gadigal country, [Legs On The Wall](#) has grown to become the internationally renowned powerhouse it is today, with a reputation built on sharing vital contemporary stories through spectacularly daring public art. Inspired by this trailblazing legacy and led by Artistic Director Joshua Thomson and Associate Artist Vicki Van Hout, Legs remain a forward-facing company propelled by our mission: to make meaning in a rapidly changing world through transformative physical theatre. Legs' performances appeal to diverse audiences, incorporating the lyricism of dance and the enchantment of circus with the expressive heft of the theatre. Routinely reimagining what's possible in the conventional auditorium, Legs' works also break through the walls of cultural institutions and language barriers, bringing excitement, wonder, humour and gravitas to public spaces. The flagship durational work [THAW](#), in which a series of artists perform on a suspended 2.7 tonne ice sculpture as it melts, is an iconic example of Legs' practice.

[BEETLE](#) exemplifies both Legs' multi-artform approach and emphasis on physical language, which offer an inclusive opportunity for interpretation and learning for young audiences of diverse language backgrounds, abilities and learning preferences. Additionally – as this guide reflects – this uniquely Australian show incorporates themes and artistry relevant to curriculum across the arts and sciences.

OUR VALUES

Leg's repertoire expands upon a core preoccupation with the environment, from the urgent call to action on climate change of [THAW](#), to [BEETLE](#) a critically acclaimed work for children and families, encouraging care for the environment through inspiring a sense of wonder in nature, a value backed by rigorous attention to [sustainability](#) in company practices. Legs headquarters operate on carbon neutral power, with the Red Box now drawing from solar power generated on site, and our works routinely make use of re-purposed and recycled materials. Legs continue to pursue methods which will lessen our environmental footprint and aspire to play a further role in the pursuit of industry-wide sustainable arts practices.

This [values-led](#) approach to creative storytelling can be traced across Legs' four-decade history, through landmark works such as [Homeland](#), celebrating multiculturalism, to First Nations led works such as [Man With The Iron Neck](#), and expressions of LGBTQIA+ liberation behind works such as [LOVERS](#) and [Holding Achilles](#). As leaders in aerial performance and physical theatre practice, Legs On The Wall continue to kick against gravity, connecting with audiences from all walks of life with thought-provoking and adrenaline-inducing works built with ingenuity, bravado, and integrity.

BEETLE

even the smallest voices matter

An instant Australian classic, *Beetle* tells the story of a child who finds a new friend in her backyard; together they embark on an adventure to search for the now elusive Christmas Beetle. The magic of the bush habitat is brought to life through Legs On The Wall's trademark physical storytelling, and animation created from original artworks by beloved children's author and illustrator **Freya Blackwood**. A tale of resilience and hope, *Beetle* reminds young audiences that there's an important place in the world for all of us.

This charming, nostalgic and uniquely Australian show invites children and families to join the adventure, encountering larger than life beetles, stick insects, and other bush critters while finding out about the uncanny nature and delicate balance of the bush environment.

PRODUCTION CREDITS

Commissioned by the North Australian Festival of Arts (NAFA) and The Art House – Wyong

BEETLE

by Legs On The Wall

Concept by Joshua Thomson

Created and Directed by Kate Walder & Joshua Thomson

Illustrations by Freya Blackwood

Performers - Christy Tran, Lloyd Allison-Young and Olivia Hadley

with Vicki Van Hout as the voice of the tree

Video Design by Susie Henderson

Sound Design by Luke Smiles

Composition by Jessica Dunn

Lighting Design by Gareth Simmonds

Costumes designed and created by Melanie Gillbank

Scenic Art by ERTH incorporating recycled set pieces from prior Legs productions

Production Manager - Gareth Simmonds

Stage Manager - Daniel Story

Performers in development: William Bartolo and Jana Castillo

For Legs On The Wall:

Project Manager- Stephanie Tatzenko

Operations Manager - Byron Cleasby

Producer - David Jackson

General Manager - James Beach

Education Pack - Natalie Lopes



PRIOR TO THE SHOW

CLASS DISCUSSION

- Have a class discussion about the upcoming theatre experience.
- Establish audience etiquette: many students may never have seen live theatre before and may not understand the audience expectations.
- You could also establish any prior knowledge of Christmas beetles and introduce students to some information about them.

SAMPLE QUESTIONS FOR CLASS DISCUSSION

- Has anyone seen a play before? If so, tell us about the experience.
- Has anyone not seen a play before? What are you expecting? How do you feel about the experience?
- There are a lot of themes in this play. Sometimes it's funny, sometimes surprising or exciting, sometimes it is sad. It is encouraged to engage and respond when the audience is invited to. How can we be respectful audience members in a live theatre setting?
- Has anyone heard of a Christmas Beetle before? If yes, what can you tell us about them?
- If you haven't heard of a Christmas Beetle before, what do you think about when you hear the name?

THEATRE AUDIENCE ETIQUETTE

In the final question in the class discussion the students should ideally learn the following –

- When you are an audience member it is important to be respectful of both the theatre and the actors performing on stage.
- Avoid playing/swinging on your theatre seat or placing your feet on the seat in front of you.
- Please be entertained and laugh (or cry) throughout the show, but do not call out to the performers (unless they ask you to!) or talk to other audience members during the show.
- There will be a 15 min Q&A at the end of the show. If you think of questions you'd like to ask during the show, save them up for the Q and A.
- Have fun and enjoy the show but be mindful of doing anything that will distract the actors or the audience from being able to focus on the show, as that is why we are all in the same space together!

CHRISTMAS BEETLES – A BRIEF INTRODUCTION

Christmas Beetles are a type of scarab beetle. There are 36 species of Christmas Beetle, and all except 1 of those species are endemic (unique) to Australia! Christmas Beetles are large, chunky, shiny with brown, green and pink colours. They begin as grubs underground, feeding on the roots of native grasses. Adults thrive in open woodland, feeding on eucalyptus leaves.

Legs' Artistic Director Joshua Thomson, who developed the concept of the show, grew up with the once abundant beetles arriving each December; eagerly keeping an eye out for the first vibrant and clamorous beetle, as it was a sign that summer was here. Hundreds of beetles would take over the trees and crash into outside lights as the sun set

Now, the Christmas beetles seem to be on the decline. We are seeing fewer of the chunky, shiny metallic beetles, and we don't know why. There are links to Christmas Beetle facts, research into why the beetle is apparently in decline, as well as how to identify a Christmas beetle and how to participate in citizen science projects by submitting your Christmas Beetle findings at the end of this resource pack.



Lloyd Allison-Young and Christy Tran in BEETLE – World Premiere, NAFA, Townsville – photo by Luke McLeod

POST SHOW ACTIVITIES

Cross-curriculum Priorities

Sustainability

Organising Ideas;

Systems

The biosphere is a dynamic system providing conditions that sustain life on Earth. OI.1

All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival. OI.2

Sustainable patterns of living rely on the interdependence of healthy social, economic and ecological systems. OI.3

World Views

World views that recognise the dependence of living things on healthy ecosystems, and value diversity and social justice, are essential for achieving sustainability. OI.4

World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability. OI.5

Futures

The sustainability of ecological, social and economic systems is achieved through informed individual and community action that values local and global equity and fairness across generations into the future. OI.6

Actions for a more sustainable future reflect values of care, respect and responsibility, and require us to explore and understand environments. OI.7

Designing action for sustainability requires an evaluation of past practices, the assessment of scientific and technological developments, and balanced judgements based on projected future economic, social and environmental impacts. OI.8

Sustainable futures result from actions designed to preserve and/or restore the quality and uniqueness of environments. OI.9

Activities

Provenance - What species of plants, trees, animals and insects are endemic (unique) to your area?

Christmas Beetles can be found across eastern Australia, do you know what are some local native plants and wildlife in your area, can you research 3 more?

Outside activity - Take a sketch pad and pencil and just like Sally see what you can find? However, just as Sally learnt it is important not to touch and take away, draw and document what you see instead. What can you identify? Native grasses, tree leaves or insects?

Looking through other lenses. In the Beetle show, we learnt from the different perspectives of Sally, a curious explorer, Simon, a lonely beetle, and the insight of the big old eucalyptus tree about the Everywhen; it taught us that there are lots of different ways to see the world, what do you see when you look at your backyards or parks?

Aboriginal and Torres Strait Islander Histories and Cultures

Organising ideas

Country/Place

OI.2 Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.

OI.3 Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.

Activities

The Voice of the Tree was performed by Vicki Van Hout.

Vicki Van Hout is a renowned performer/choreographer, Wiradjuri woman and Legs' Associate Artist . Vicki shared her poetic storytelling with the making of BEETLE, recording as the voice of the Tree in Sally's yard. The Tree guides Sally and Simon the Beetle on a journey through "the everywhen": a way of seeing place across time, and observing connections between all things. Beyond providing the recorded voice for this character, the concepts and dialogue associated with the Tree have been developed by Vicki, work to which she brings her highly developed perspective of contemporary cultural practice:

The everywhen is here and now but it is also over there and yesterday. In the everywhen one can be in the place of a thousand tomorrows from now and in the time before the land was scarred from the deeds of industry. A time when I was so close to the others that we would touch. So close together we made the ground a carpet of shade. It is then we became known as forests. Scrubland. Bush. Our expanse existing from here to there.

Can you write or record some poetry about a place you have a special connection with? Perhaps how you see the land and sky and waterways connect to your special place.

Do you know what Country you live and go to school on? The [Australian Institute of Aboriginal & Torres Strait Islander studies](#) have lots of information available, you can explore their [Map Of Indigenous Australia](#) and find out more about [What Country means](#).

If you could live as long as a tree, what would you like to see in the future?

How will you take this story of Sally, Simon the Beetle and the Everywhen with you and what story do you want to tell? What do you think the future is going to be? What would you like to see be the future? What would you think it feels like to live 400 years? What would you think it feels like to be the size of a beetle?



The Tree, voiced by Vicki Van Hout – image by Luke McLeod.

This tree was used in another Legs show, and we changed it and made it look like the gum tree in Sally's back yard with help from our friends at EARTH. This is called up-cycling (finding a new use for something you didn't know it could be used for)

CURRICULUM LINKS AND CLASSROOM ACTIVITIES

LITERACY AND THE ARTS

Drama Curriculum Links

ACARA: Foundation to Year 2 - Drama Content Descriptors

Explore role and dramatic action in dramatic play, improvisation and process drama ([ACADRM027](#))

Use voice, facial expression, movement and space to imagine and establish role and situation ([ACADRM028](#))

Present drama that communicates ideas, including stories from their community, to an audience ([ACADRM029](#))

Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples ([ACADRR030](#))

ACARA: Year 3 and Year 4 – Drama Content Descriptors

Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama ([ACADRM031](#))

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

Shape and perform dramatic action using narrative structures and tension in devised and scripted drama, including exploration of Aboriginal and Torres Strait Islander drama ([ACADRM033](#))

Identify intended purposes and meaning of drama, starting with Australian drama, including drama of Aboriginal and Torres Strait Islander Peoples, using the elements of drama to make comparisons ([ACADRR034](#))

ACARA: Year 5 and Year 6 – Drama Content Descriptors

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

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

Rehearse and perform devised and scripted drama that develops narrative, drives dramatic tension, and uses dramatic symbol, performance styles and design elements to share community and cultural stories and engage an audience ([ACADRM037](#))

Explain how the elements of drama and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander drama ([ACADRR038](#))

Drama Activities – Stage 1 and Stage 2

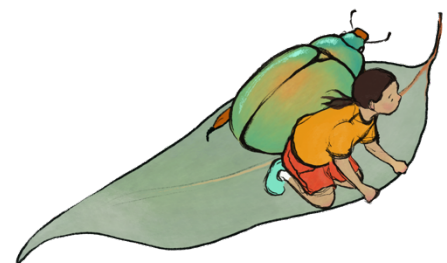
(These activities could all be done with older students as well with varying levels of complications introduced, as per inclusions in the next section)

CLASS DISCUSSION

- Have a class discussion about the show where all students can take turns to comment and give feedback on the play. What did you enjoy about the play? What surprised you? How did you feel when you were watching the show? How did you feel after the show? Would you recommend the show to your family and friends? What do you think the message behind the show might have been?

MOVEMENT AND MIME ACTIVITIES

- Starting as a seed crouched on the ground in a ball, slowly grow into a tree blowing in the wind. You can talk the students through the steps or play music to inspire their growth.
- Move around the space like Christmas beetles to music (You can try classical music and then change to a different style/s of music) You could also try moving as a stick insect, worm, or bush turkey. How does the movement change for each of the creatures? Can you speed the movement up and slow the movement down?
- Create a range of individual frozen poses inspired by the characters in the play – Tree, Christmas Beetle, Bush Turkey, Stick Insect, worm, child discovering a Christmas beetle.
- In groups of 3-4 create a range of postcard/photo freeze frames inspired by the characters in the play. Group members could be a family of trees/beetles etc, or each member of the group could be a different character from the play in the freeze frame. These freeze frames could be moments from the play, or they could tell a new story separate to what happens in the play. For example: A series of 3-5 freeze frames where Simon finally finds his family of Christmas beetles. Take turns to perform these freeze frames to the class.
- In pairs create a mime where a child finds a Christmas beetle. Introduce a complication like the beetle's wing gets damaged and the child must help them repair it. Rehearse these mimes and take turns to perform them to the class.



IMPROVISATION AND PLAYBUILDING ACTIVITIES

- In pairs create an improvisation (where the characters can talk) where a child meets a Christmas beetle. Introduce a complication like the Christmas beetle is very homesick and the child must try to help them find their family. Rehearse these improvisations and take turns to perform them to the class.
- Create stories in groups inspired by the play using the *Typewriter* activity where one student is a narrator and sits on a chair to the side of the action narrating the story whilst the other group members mime the action of the story to the audience. For information about how to play *Typewriter* please refer to the glossary of terms.
- Create simple puppets and have students rehearse and perform short puppet shows about Christmas Beetles (some cut-outs of characters from the show are [included in this pack](#)).

Drama Activities – Stage 2, Stage 3, Stage 4

CLASS DISCUSSION

- Have a class discussion about the show where all students can take turns to comment and give feedback on the play. What did you enjoy about the play? What surprised you? How did you feel when you were watching the show? How did you feel after the show? Would you recommend the show to your family and friends? What do you think the message behind the show might have been?

MOVEMENT AND MIME ACTIVITIES

- In the play, the fight scene between Sally and the Bush Turkey moves from real time into slow motion, and then back and forth between the two states. Create your own stage fight scenes that play with movement between real time and slow motion.
- The tree and Simon the beetle cannot survive on their own. They are stronger together. Create a mime/movement piece set to music in pairs or small groups that explores the theme of 'stronger together'.

IMPROVISATION AND PLAYBUILDING ACTIVITIES

- Create improvisations (where each performer speaks for themselves) in pairs or small groups inspired by the play. For example: A family of Christmas beetles fighting over what they need to do to save the world.
- Play *Hot Seat* and have the class interview students acting as characters from the play, including the tree. You could also introduce other characters to improvise that we don't see in

the play but are mentioned, for example Simon's beetle family, or Sally's human family. For a description of how to play *Hot Seat* please refer to the glossary of terms.

- Create a new character inspired by the play. If you were an Australian native animal, bird, insect, reptile, fish, tree, or plant which would you be? Develop a voice and a way of moving for this character. Move around the space demonstrating these characters. Create mimes or improvisations in pairs or small groups where the animals meet and have an encounter.
- In groups of 3-5, create a TV commercial advertising the benefits of Christmas beetles to our environment. Why do we need them? You could act these TV commercials out live or record them on a device to edit and view later.

Some of the themes of the play include - Nature and the co-existence of humans/animals/plants, family and our sense of belonging, identity, friendship, and conservation/taking care of our planet.

- Choose one of these themes as a starting off point for creating a play-built scene or short play in groups.
- Create a play-built scene or short play about what happens next after the end of the play. What happens to the seed Sally plants? What happens to Simon?

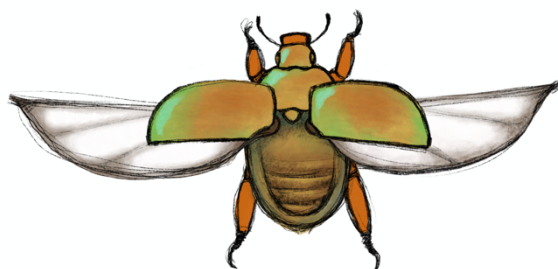
Visual Art Curriculum Links

ACARA: Foundation to Year 2 - Visual Arts Content Descriptors

Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists ([ACAVAM106](#))
Use and experiment with different materials, techniques, technologies and processes to make artworks ([ACAVAM107](#))

ACARA: Year 3 and Year 4 - Visual Arts Content Descriptors

Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations ([ACAVAM110](#))
Use materials, techniques and processes to explore visual conventions when making artworks ([ACAVAM111](#))



ACARA: Year 5 and Year 6 – Visual Arts Content Descriptors

Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions ([ACAVAM114](#))

Develop and apply techniques and processes when making their artworks ([ACAVAM115](#))

Visual Art Activities

- In the play, Simon’s family tree can be found on his wings. Create/Draw a family tree for your family on the wing family tree [template provided](#).
- Colour/decorate/design your own Christmas beetle and characters from the show using, or inspired by, the [stencils provided](#).
- Create the tree that features in the play and connect its roots to the ‘mycelium’ of the tree under the ground. What is in the tree’s mycelium network? ([activity sheet provided](#))
- Choose one of the characters in the play to create an artwork of. Use any of the following or a combination of drawing, painting and collage where students find things in the playground, park, garden or bush to include/glue on.
- In the play the backdrop artwork is provided by Freya Blackwood. Look at some of her [artwork](#) in texts she has written and/or illustrated and create artworks inspired by her techniques.

Music Curriculum Links

ACARA: Foundation to Year 2 – Music Content Descriptors

Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion ([ACAMUM080](#))

Create compositions and perform music to communicate ideas to an audience ([ACAMUM082](#))

ACARA: Year 3 and Year 4 – Music Content Descriptors

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns ([ACAMUM084](#))

Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community ([ACAMUM085](#))

Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume ([ACAMUM086](#))

ACARA: Year 5 and Year 6 – Music Content Descriptors

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns ([ACAMUM088](#))

Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community ([ACAMUM089](#))

Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience ([ACAMUM090](#))

Music Activities

- In the play we hear a suburban backyard. Using percussion instruments, vocal sounds and everyday objects found in your classroom create soundscapes in groups that are inspired by suburban backyard sounds.
- Create or choose a musical sound that represents each of the characters in the play.
- Create musical soundscapes in groups to reflect key moments in the play. For example, a soundscape inspired by the bush turkey fight, or when Simon and Sally are underground.

Dance Curriculum Links

ACARA: Foundation to Year 2 – Dance Content Descriptors

Explore, improvise and organise ideas to make dance sequences using the elements of dance ([ACADAM001](#))

ACARA: Year 3 and Year 4 – Dance Content Descriptors

Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices ([ACADAM005](#))

Perform dances using expressive skills to communicate ideas, including telling cultural or community stories ([ACADAM007](#))



ACARA: Year 5 and Year 6 – Dance Content Descriptors

Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning ([ACADAM009](#))

Perform dance using expressive skills to communicate a choreographer’s ideas, including performing dances of cultural groups in the community ([ACADAM011](#))

Dance Activities

- In the play, Simon and Sally play *Marco Polo*. Play a game of *Marco Polo* with your class.
- In the play there is an electric shock dance when Sally zaps Simon. Create your own electric shock dance in pairs or small groups.
- Choose a character from the play and in small groups create a movement/dance piece about them and their family.
- The tree and Simon the beetle cannot survive on their own. They are stronger together. Create a dance performance in pairs where one student plays the beetle and the other the tree, that explores this theme of ‘stronger together’.

Literacy Curriculum Links

ACARA: Year 3 - Literacy Content Descriptors

Create imaginative texts based on characters, settings and events from students’ own and other cultures using visual features, for example perspective, distance and angle ([ACELT1601](#))

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

ACARA: Year 4 - Literacy Content Descriptors

Create literary texts that explore students’ own experiences and imagining ([ACELT1607](#))

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

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

ACARA: Year 5 - Literacy Content Descriptors

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

Create literary texts that experiment with structures, ideas and stylistic features of selected authors ([ACELT1798](#))

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

ACARA: Year 6 - Literacy Content Descriptors

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

Experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice ([ACELT1800](#))

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

Literacy Activities

- Make a mind map or character profile of each of the characters in the play.
- Write a story about what happens next after the end of the play. What happens to the seed Sally plants? What happens to Simon?
- In the play there is an environmental conservation theme. Explore other literature including that of Aboriginal and Torres Strait Islander authors with a strong environmental message, such as *Looking After Country with Fire: Aboriginal Burning Knowledge with Uncle Kuu* by Victor Steffensen, *Bidhi Galing* by Anita Heiss, *The Story of Rosy Dock* by Jeannie Baker and *The Last Tree* by Mark Wilson.
- Create your own fantasy world set in a suburban backyard. Who are the characters in your world? Draw them and write a story or short play about their adventures.
- The play explored a lot in Sally's backyard, there were the branches, the treetop, down into the soil and roots and underground mycelium network. Create your own environmental network and ecosystem, what connections do you want to show?

SCIENCE

Science Curriculum Links

ACARA: Year 1 and Year 2 - Science Content Descriptors

Use and influence of Science

People use science in their daily lives, including when caring for their environment and living things

([ACSHE022](#)) Year 1 ([ACSHE035](#)) Year 2

ACARA: Year 3 - Science Content Descriptors

Use and influence of Science

Science knowledge helps people to understand the effect of their actions ([ACSHE051](#))

ACARA: Year 4 - Science Content Descriptors

Biological sciences

Living things depend on each other and the environment to survive ([ACSSU073](#))

Use and influence of Science

Science knowledge helps people to understand the effect of their actions ([ACSHE062](#))

ACARA: Year 5 - Science Content Descriptors

Use and influence of Science

Scientific knowledge is used to solve problems and inform personal and community decisions

([ACSHE083](#))

ACARA: Year 6 - Science Content Descriptors

Use and influence of Science

Scientific knowledge is used to solve problems and inform personal and community decisions

([ACSHE100](#))

Science Activities

- In the play, Simon is the last Christmas beetle. The species is on the decline because of several factors. How can we help Christmas beetles survive in the future? Research and write an information report on steps we can take to ensure Christmas beetles continue to thrive.
- Go for a walk in your own local natural habitats. Take note of what you see and draw pictures of interesting trees and insects you find.

- Examine a botanical illustration of a Eucalyptus tree like the one that features in the play. Look at some other botanical illustrations of trees. How are they similar or different to Eucalyptus trees?
- Collect as many facts as you can about Eucalyptus trees and write an information report about them.
- Collect as many facts as you can about Christmas Beetles and write an information report about them.
- Write a persuasive text about why it is important to protect Australian native flora and fauna such as Eucalyptus trees and Christmas Beetles.
- Create a visual poster about the importance of saving and protecting Australian native flora and fauna such as Eucalyptus trees and Christmas Beetles.

GLOSSARY

Freeze Frame – A moment in time where all performers involved hold a pose and remain still within their bodies to create a picture / postcard / photo type image on stage.

Typewriter – An activity where one student narrates a story out loud whilst sitting to the side of the stage, pretending to be typing it up on an imaginary typewriter. The other students in the group mime the story on stage as it is being narrated. Groups of 4-5 work well. After rehearsal each group performs to the audience.

Hot Seat – A question and answer type improvisation activity where students choose a character to improvise. One by one they take turns to sit in the 'hot seat' and be interviewed by the audience. The audience asks questions of the character, avoiding simple yes or no questions where possible and the performer answers the questions in character.

WHERE TO FROM HERE?

Here are some links to more resources on Christmas Beetles 🌱 ✨

Find out more about identifying them, or why we're seeing less of them. You can even get involved, become a citizen scientist and share your observations.

- Christmas Beetle <https://australian.museum/learn/animals/insects/christmas-beetle/>
- Christmas Beetle fact sheets <https://australian.museum/learn/collections/natural-science/entomology/christmas-beetles/>

- How to identify a Christmas Beetle <https://australian.museum/learn/collections/natural-science/entomology/christmas-beetles/how-to-identify-a-christmas-beetle/>
- Where have all the Christmas Beetles gone?
<https://australian.museum/learn/animals/insects/christmas-beetles/>
- Help find Christmas Beetles here:
<https://www.csiro.au/en/news/all/articles/2023/december/christmas-beetles> and become a citizen scientist! <https://www.inaturalist.org/>

Keep in touch with Legs On The Wall: <https://www.legsonthewall.com.au/>

Follow Simon and Sally, as the Beetle show travels around Australia (and overseas!):

<https://www.legsonthewall.com.au/beetlelegs>

While mostly aimed at Secondary School age groups, if you'd like to explore Physical Theatre Workshops for your class, check the information available here:

<https://www.legsonthewall.com.au/school-workshops>

This pack has been prepared by Natalie Lopes, K-6 Drama Specialist – Stanmore Public School

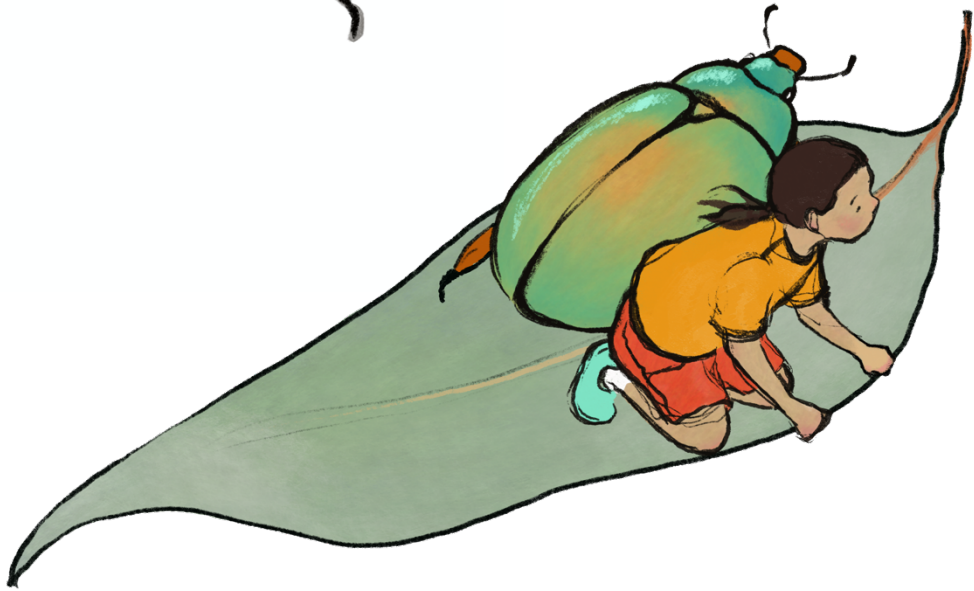
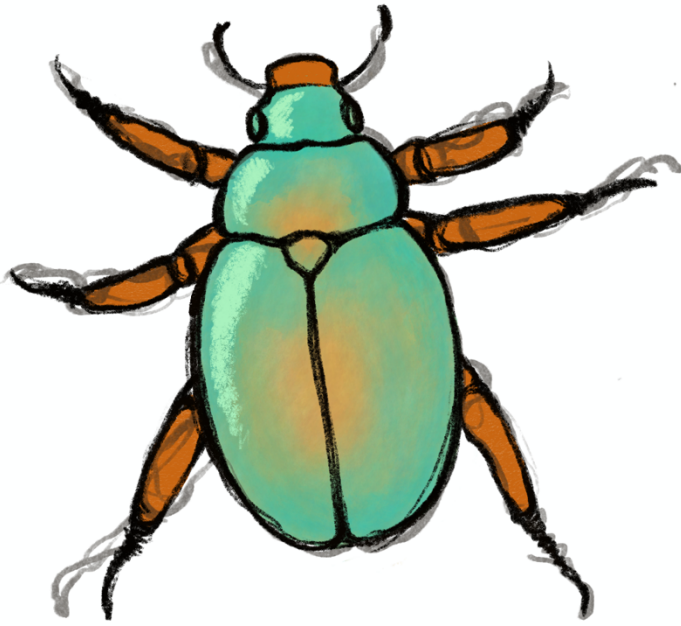
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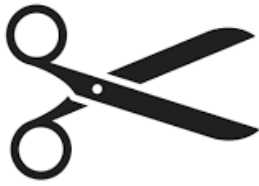
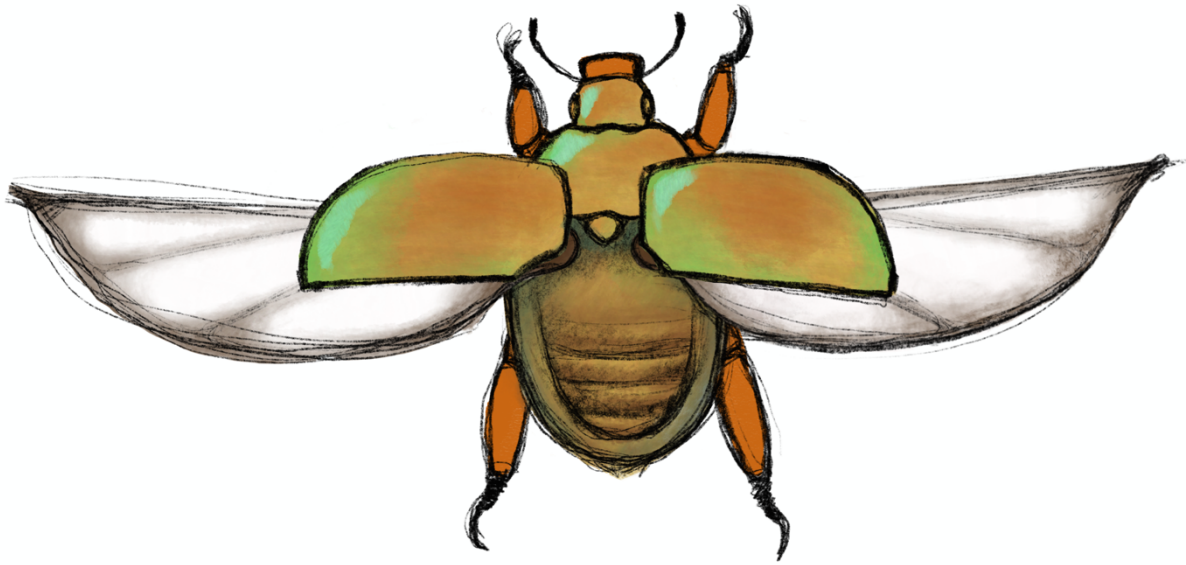
Note: Illustrations in this pack by Freya Blackwood were created for Legs On The Wall's production of BEETLE. Use of these illustrations other than as indicated in this pack is subject to further approval by Legs On The Wall.

Legs On The Wall acknowledge the traditional custodians of the land we work on - the Wangal and the Gadigal of the Eora Nation - and the traditional custodians of the lands on which we live and tour.

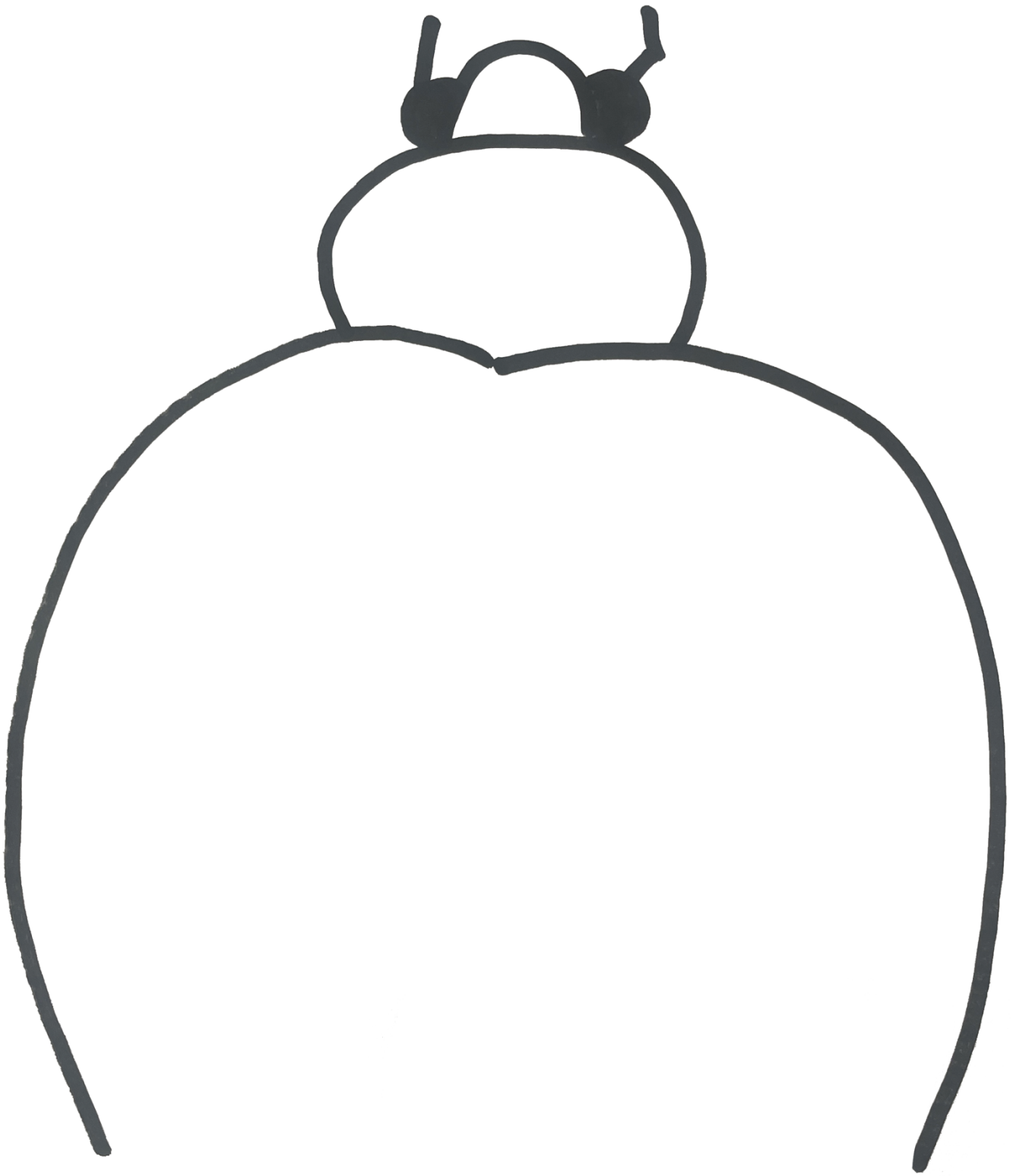
The 2025 tour of BEETLE has been assisted by the Australian Government through Creative Australia, its arts funding and advisory body, and proudly funded by the NSW Government. Legs On The Wall is supported by the NSW Government through Create NSW.







LEGS
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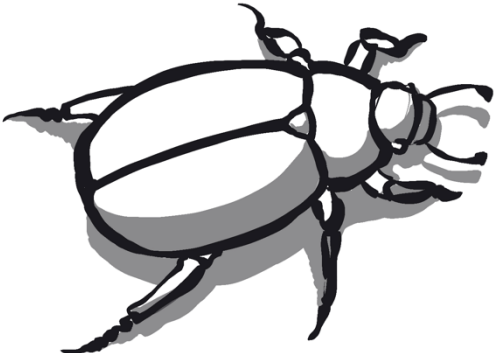
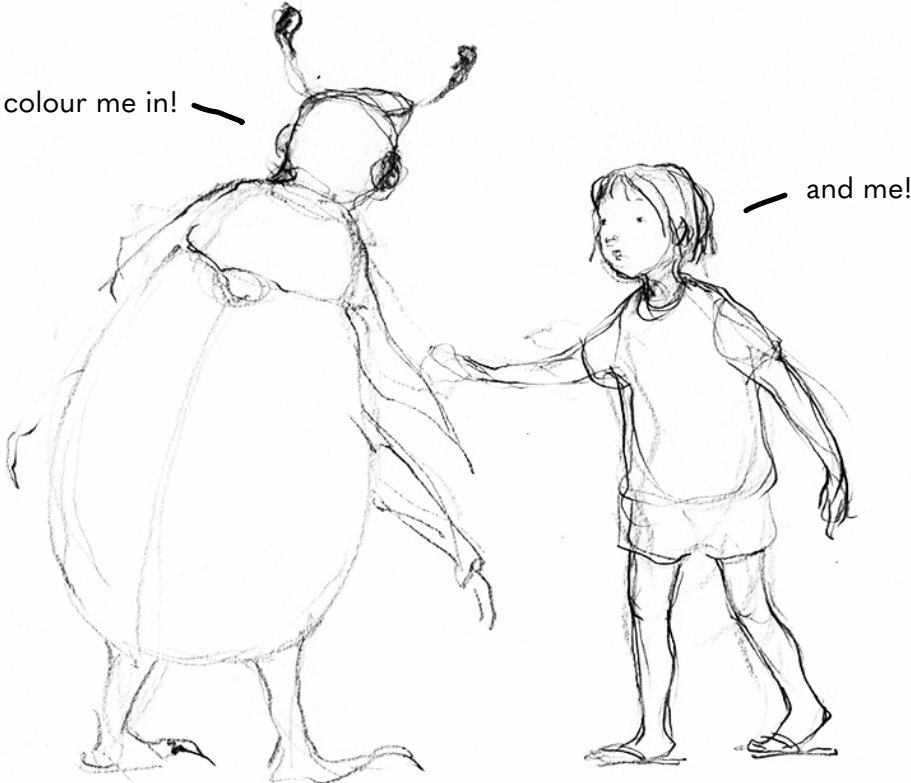
MY FAMILY TREE



draw your family tree in
the beetle wings above –
just like when Sally found
my family tree in my
wings!



COLOUR IN YOUR OWN BEETLE



LEGS
ON THE
WALL

DRAW YOUR TREE

draw your tree up here
and connect its roots to
the *mycelium* network
underground –
cool! cool!

