

Queensland **Ballet**

ARTISTIC DIRECTOR LI CUNXIN

DREAMING

Teacher
Resource Kit



DREAMING

FOREWORD

Through movement our Dreaming is current

I would like to acknowledge and pay my respects to the Elders of the Mununjali People both past and present. For without their wisdom, guidance and forethought, this Teacher Resource Kit would not have been possible.

For generations our Elders have been the traditional custodians of stories, language and dance. Queensland Ballet, in collaboration with the Mununjali Elders of the Beaudesert community, has established a platform for sharing stories, language and dance with the next generation of storytellers.

By creating a safe space for Aboriginal people and Torres Strait Islander people, for the first time Queensland Ballet is exposing primary school aged students to dance and movement experiences that embed Aboriginal and Torres Strait Islander perspectives.

The intention of this Teacher Resource Kit, created in partnership with Queensland Ballet and the Department of Education and Training, South East Region Indigenous Team, is to provide a culturally sensitive document with tools and resources to support students in discovering the world of ballet.

I hope you enjoy this journey of learning alongside your students and community.

Bob Smith

(Identified) Regional Community Education Counsellor
Department of Education and Training, South East Region Indigenous Team

Message from the Mununjali Elders

Elders know the underpinning elements of our culture are the land, law and spirituality. We respect the land, we respect the law, we respect our Elders, and we respect each other. Once understood and established, this respect makes way for proper Ceremony to take place.

When we talk about Country, we are sharing with you traditions and Dreaming of our old people, and we hope that through this Teacher Resource Kit you begin to understand Country.

Mununjali Elders



This Queensland Ballet Teacher Resource Kit has been made possible by the generous support of the Beaudesert community, in particular the Mununjali Elders; representatives of the Queensland Department of Education and Training, South East Region; and the Australian Government's Indigenous Languages and Arts program. The Indigenous Languages and Arts Program provides funding to organisations that support participation in, and maintenance of, Australia's Aboriginal or Torres Strait Islander cultures through languages and arts.

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Image courtesy of Creative Generation – State Schools Onstage, Department of Education and Training

ABOUT QUEENSLAND BALLET'S EDUCATION PROGRAM

Queensland Ballet is a vibrant and creative company that enriches lives through dance. With a culture of creativity and collaboration, complemented by an active program of engagement with our communities, the Company has become the central hub for dance in the state.

Our education program offers students and teaching staff from state, Catholic and independent schools inspiring, accessible and lifelong dance experiences, regardless of age and ability. We do this through an exciting program of:

- performances and Q&As
- in-school workshops
- behind-the-scenes Thomas Dixon Centre experiences
- teaching resources and professional development experiences
- work experience and internship placements
- partnerships and artist-in-residence collaborations
- dance classes and more.

Developed by a team of highly experienced program managers, teaching artists, community engagement specialists and registered educators, all opportunities are underpinned by artistic excellence, authenticity, accessibility and creativity.

Above all, the focus of our work is to complement and enhance the teaching and learning currently taking place in schools.



Hillview State School, Queensland Ballet Immersion
Image by Christian Tiger

USING THIS KIT

The *Dreaming* Teacher Resource Kit (TRK) has been created specifically for primary school teachers and students to explore a European fairy tale and a traditional Aboriginal story using pedagogies that incorporate Indigenous ways of being, knowing and doing.

With the hope of inspiring both dance and generalist teachers, this TRK has been divided into two sections:

- Section One provides educational frameworks that support teachers to create a safe classroom environment to embed Aboriginal people's and Torres Strait Islander people's perspectives into their activities.
- Section Two positions two narratives, and their associated contextual information, within a range of activity ideas that reflect and respond to the content descriptions of the Australian Curriculum (AC).

Teachers should feel comfortable moving in and about the sections of the TRK and the categories within each, considering richer and more inspiring experiential learning opportunities for a broader range of students and a greater variety of classroom situations.

Before implementing the learnings and activities outlined in this TRK, educators are encouraged to consult with Elders from their own location to gather stories and knowledge consistent with that community. With such diversity among Aboriginal peoples and Torres Strait Islander peoples, it is imperative to do this to ensure this educational journey is meaningful and authentic.

While modelling best practice of consultation, this TRK refers only to the stories and spirituality of the Mununjali People of the Beaudesert community.

Sparking the fire of learning

This TRK and its approach to learning encourage a respectful and reciprocal relationship between Elders, communities, teachers and students, which ultimately sparks and sustains the fire of learning.

Terminology

The use of the term Indigenous in this document always refers to Aboriginal peoples and Torres Strait Islander peoples, though we acknowledge these are not one and the same. Aboriginal and Torres Strait Islander peoples have their own cultures, laws and spiritualities.



Hillview State School, Queensland Ballet Immersion
Image by Christian Tiger

EMBEDDING ABORIGINAL AND TORRES STRAIT ISLANDER PERSPECTIVES

Within the continent of Australia, there are approximately 600 Aboriginal and Torres Strait Islander Countries, comprising approximately 250 distinct language groups.

It is therefore incredibly important for teachers to follow a process of consultation when embedding Aboriginal and Torres Strait Islander perspectives into their classroom curriculum to ensure any information acquired is local and authentic. Resources to do so are plentiful, but generational trauma and historic mistrust have created challenges for teachers and communities to collaborate effectively.

This TRK, specifically focused on sharing stories, connecting with language and reflecting on an ancient culture, will assist students to proudly identify as Aboriginal people and/or Torres Strait Islander people, while exploring ballet and the medium of dance in general.

The development of this TRK also provides non-Indigenous students and teachers the opportunity to take part in sharing an ancient and ever-evolving culture. Working together and sharing knowledge connects the topic to its community context, allowing students to relate to stories and construct real meaning; together building understandings of Indigenous peoples, sharing culture and discovering the narrative of Australia's dynamic history.

The 'safe' Arts classroom

The Arts has a unique capacity to engage students, and an Arts-based classroom creates a 'safe space' for students and teachers to take calculated and supported risks. The dramatic and expressive media provide pedagogical opportunities to excite students and teachers and, with the added introduction of Indigenous perspectives, another layer of learning is realised. The communicative nature of the Arts also provides a unique mechanism for Indigenous peoples to preserve history and become a part of that history, and thereby shape the world.

'Shame' and developing a 'safe space'

Within the Aboriginal and Torres Strait Islander communities, the term shame can be expressed by a number of emotional responses. It can manifest in children who are embarrassed or are being 'growled' at by an adult, and can therefore appear as body language such as avoiding eye contact.

The term safe space is much broader than the physical component of being safe, encompassing cultural, physical, intellectual and emotional safety. It refers to the student's voice being respected without judgement.

To create a safe space, teachers should focus activities on collaboration and, during conversations, provide the opportunity for every individual to be considered and acknowledged. All participants have the right to disagree, but must wait their turn to contribute to that conversation.

Through creating safe spaces, students develop trust and are empowered to share knowledge, personal experiences and family stories. Students are afforded the opportunity to unpack Australia's history, and teachers can nurture students who are embarking on their journey of identity construction, regardless of cultural heritage.

INDIGENOUS PEDAGOGIES

Since the 1970s there have been various models of Indigenous pedagogy. Many created binary oppositions such as uncritical versus critical types of thinking. They also did not discuss the connection between land and pedagogy, and lacked the narrative voice of Indigenous peoples (Hughes, 1987).

In the international literature, land (Country) and story have emerged as essential pedagogy elements, that is, learning through and from the land (e.g. activities that explore or are situated within the physical environment) (Yunkaporta, 2009).

There are many approaches teachers may incorporate to enable a deeper understanding and connectedness to the subtleties and complexities of the Indigenous cultures and identities (QSA, 2010). These include Dr Norm Sheehan's concepts that shape the acquisition of Indigenous knowledge, Uncle Ernie Grant's Holistic Planning and Teaching Framework and 8ways pedagogy framework.

Concepts that shape the acquisition of Indigenous knowledge

Indigenous knowledge and knowing is integrated and holistic, shaped by the following concepts (QSA, 2010):

- Respect — treating the acquisition of knowledge, and different perspectives and positions, ethically.
- Community responsibility — all interconnected groups have a responsibility for the development of how the inquiry is understood by the individual learners.
- Open and closed knowledge — respectively, knowledge shared by the community, and knowledge accessed and interacted by specified groups and individuals according to cultural protocols.
- Cross-generation resonance — knowledge that is drawn from generational perspectives.
- Individuation — the degree and the processes by which the individual learner may engage with a topic.
- Interconnectivity — how sources of knowledge about a topic are communal and connected.

Uncle Ernie Grant's Holistic Planning and Teaching Framework

Importantly, embedding Aboriginal and Torres Strait Islander perspectives into the curriculum requires a holistic approach. Uncle Ernie Grant's (Elder from the Djirabal/Djirrabal language group) Holistic Planning and Teaching Framework (from QSA, 2010) positions and discusses each aspect of a topic through the lenses of land, language, culture, time, place and relationships, emphasising these cannot be understood except in their relationship to the entire system.

8ways pedagogy framework

Embedding Indigenous perspectives into the curriculum includes applying processes of learning that Aboriginal peoples and Torres Strait Islander peoples use to acquire knowledges. These methods of learning may inform activity creation, and include (Yunkaporta, 2009):

- working from wholes to parts, watching and then doing
- picturing the pathway of knowledge (visual representation)
- bringing new knowledge home to their mob
- keeping and sharing knowledge with art and objects
- seeing, thinking, acting, making and sharing without words
- learning from land and nature
- connecting through shared stories
- combining different ideas to create new knowledge.

THE POWER OF STORIES AND STORYTELLING

Stories hold ancient cultures together, combining every aspect of intergenerational connections. Stories passed down between generations connect us to Country and our languages, and guide us in our own journeys where we learn our responsibilities to Country. Through stories, Indigenous students grow and learn to understand the land, the law, the lore and the spirituality of Country.

Stories not only establish and reinforce identity and assist young people to connect to the living law, they teach them how to place footprints in the sand which guide and nurture the next generation.

Stories in the classroom

This TRK draws parallels between an old European narrative and an ancient story of the Mununjali People that has been passed down from one generation to another.

Little Red Riding Hood (LRRH), a story first published in 1697, and *The Bunyip of the Ilbogan Lagoon*, tens of thousands of years old from the Mununjali Country, both share common themes of safety, fear, connection to family and animals.

Using the activity suggestions found later in this TRK to share these stories in the classroom, teachers are able to actively involve learners in introspection and analysis (Wheaton, 2000).

Queensland Ballet's *Little Red Riding Hood*

In 2016 Queensland Ballet premiered *LRRH* in collaboration with Queensland Performing Arts Centre's Out of the Box festival for children.

This 40-minute magical production launched the Company's *My First Ballet* series with a beautiful ballet specifically choreographed for children aged three to eight. The performance was a unique retelling of a classic Grimm brother's fairy tale set to an original score, combining ballet and contemporary dance with puppetry.

Informed by current research in children's theatre, the ballet carefully led children into and through an imaginative journey — the magical forest — a place where the performers and audience could all pretend together (Friedman, 2010).

Queensland Ballet's *LRRH* included heightened theatrical elements such as puppetry and large-scale scenery, and an adapted ending that was more child-friendly than the original Grimm tale. Queensland Ballet's *LRRH* also included heightened theatrical elements such as puppetry and large-scale scenery, and an ending that most likely made child audiences feel good. As first-time theatre-goers, this creation of a safe place is critical for artists and performers to consider so that they can ensure small children are able to involve themselves in the performance mentally and emotionally without reservation (Friedman, 2010).



Queensland Ballet's *Little Red Riding Hood*
Image by David Kelly

THE CONTEXT OF MOVEMENT

There are many types of dance that exist, each informed by the various societies and cultures that produce them, and each of which may be used for specific purposes such as entertainment, celebration, worship, therapy, socialisation and education (Adshead, 1988).

However the ancient tradition of Ceremony within an Aboriginal and Torres Strait Islander context is not something that can be categorised so explicitly. It is a holistic approach to life, learning, connection, family unity and trust.

To understand Aboriginal and Torres Strait Islander ways of moving is to understand how Ceremony contextualises a story about the land, the law, the lore and the spirituality and regeneration of Country, as well as how audiences, participants, performers and producers respond in that moment.

The AC – The Arts defines context as a lens through which the world can be interpreted, including societal, cultural and historical contexts (ACARA, 2016). Here, the content, techniques and standards of a group of people from a given time or place informs the choreography and performance of a particular dance, the nature of audience involvement and the appropriate process of interpretation (Adshead, 1988). Importantly, a dance may exist across multiple contexts. For example, traditional Aboriginal dance can exist outside of Ceremony and within it; for entertaining, socialising, celebrating, congregating and customary purposes.

Student viewpoints

In making and responding to dance, the AC asks students to consider a range of viewpoints through which artworks can be explored and interpreted – as an artist and as an audience member.

The table below delineates example questions that can be integrated into the activity suggestions found later in this TRK to prompt students to explore the three contexts and consider different viewpoints.

CONTEXTS: SOCIAL, CULTURAL, HISTORICAL	<p>IN GENERAL</p> <p>When is the dance taking place? Why is the dance taking place? Where is the dance taking place? How is the dance taking place? Who is performing the dance? What types of movement, or genre/style of dance, are they performing?</p>
	<p>VIEWPOINT AS THE ARTIST</p> <p>What does this dance work tell us about the cultural context in which it was made? How does this dance relate to my culture? What social or historical forces and influences have shaped my dance work? What ideas am I expressing about the future?</p>
	<p>VIEWPOINT AS THE AUDIENCE</p> <p>How does the dance relate to its social context? How would different audiences respond to this dance? What is the cultural context in which the dance was developed, or in which it is viewed, and what does this context signify? What historical forces and influences are evident in the dance? What are the implications of this work for future dance?</p>

(ACARA, 2016)

THE FUNCTION OF MOVEMENT

The societal, cultural and historical contexts used to categorise movement inform the function it fulfils. From the most simplistic starting point, students may find it easy to understand movement through a non-Indigenous framework such as Adshead's Skills and Concepts for Analysis of Dance Framework (1988).

However, Aboriginal and Torres Strait Islander movement cannot be categorised through the lens of function or context. In pre-European Aboriginal society, there were no firm distinctions made between art and non-art (Clarke, 2003).

In most cases, dance is a way of moving within a participant's connection to Country, displaying physically how they relate to Country. "Aboriginal people sing or paint [or dance] their Country, as a statement of their close connection to their land" (Clarke, 2003).

Adshead (1988) describes the three functions of dance as ritual, social and artistic.

Ritual dance

The primary function of ritual dance is to achieve an end extrinsic to the dance itself. Purposes of ritual dance include:

- Conceptualising worship and expressing beliefs such as representing gods, entities and spirits using symbolic movements, words, gestures, costumes and locations.
- Educating peoples on the traditions of their cultural group, passing cultural knowledge between groups. The dance becomes essential in ensuring the continuity of the specific society, its beliefs and values.
- Celebrating and unifying a community through performances at special events or initiations such as the change of seasons or rites of passage (e.g. birth, coming of age, marriage and death).
- Pleasing or communicating with gods.
- Making events occur such as bringing luck, warding off an evil spirit, assisting their crops to grow, and achieving a successful hunt or victory in battle.

With the advent of modern technology and science, many of the original reasons for ritual dance have changed. In present day life, ritual dance has become a fundamental bond that can bind a community together.

Social dance

The primary function of social dance is to participate in dance while engaging with other participants.

Purposes of social dance include:

- Courtship and mate selection.
- Creating group solidarity and identification.
- Creating a social opportunity for escapism and recreation where the dance allows participants to enjoy the movements and rhythms.
- Creating an opportunity for individuals to construct their identities through assertion of their feelings, who they are, and how they dress and behave.

Artistic dance

The primary function of artistic dance is to draw the aesthetic attention of an audience or viewer.

Purposes of artistic dance include:

- Conveying a theme, story or concept which can include informing or commenting on life, or expressing ideas, moods or emotions.
- Creating an aesthetic and/or entertaining experience for audiences, allowing them to interpret and contemplate during and afterwards.
- Exploring a medium or an artist's ideas.

BALLET

Ballet originated in the social and recreational dances of the Italian Renaissance during the late 1400s. Later in the 1600s, King Louis XIV used court ballet to support his divine claim to the throne by repeatedly casting himself in the role of Apollo, the Sun God (Au, 1988). The audiences of the time understood the sun as a symbol of the richness and brilliance of his reign as king (Fonteyn, 1980).

King Louis XIV also used group formations to indicate the social status of the participating aristocrats by placing himself centre-front, surrounded by his most trusted and loyal advisors (Au, 1988).

Ballet was first performed on a proscenium arched stage in 1641 (Au, 1988). This theatre space framed the movement, and ballet developed more of an artistic function when fee-paying audiences began attending performances for a recreational and aesthetic experience (Au, 1988). This also meant that audiences no longer desired to watch grounded dance, wishing instead to see leaps and turns, requiring the skill of professional dancers (Au, 1988).

As an aesthetic experience, ballet simultaneously engages audiences' multiple senses, relying on visual cues (such as sets, props, costumes and lighting), music and movement to convey a meaning or intent – either a narrative or concept.

Ballet combines codified and virtuosic movements which require technical training with simple movements (such as walking, running and skipping) and expressive skills, mime, gestures and certain postures.

To assist audiences to identify the different characters and their intentions, each character may be assigned a musical motif (tunes/themes) that encapsulates their personality, moods and emotions. They will also wear a range of costumes to indicate their personal histories and cultural heritage.

A traditional ballet set (including backdrops and scenery) then situates the narrative in an environment, grounding it in societal, cultural and historical contexts, and lighting creates an atmosphere that gently guides the audience's focus, enhancing the storytelling.



Sir Kenneth MacMillan's *Romeo and Juliet*
Image by David Kelly

CEREMONY

Ceremony is the underlying basis of Indigenous song, music, dance and visual arts, containing significant elements that often relate to Dreaming stories (Australian Government, 2015). Sometimes as part of this, traditional Indigenous dance becomes a way to move and connect with the landscape and cultural lore. It is a sacred medium through which stories can be told and shared, enabling each generation to maintain deep and strong connections to Country.

For the Mununjali community, traditional dance involves whole body movements and the use of facial expressions, as well as appropriate ceremonial objects, costumes, music and ochres. All of these elements are purposeful to the intent and delivery of the narrative.

Many of the movements convey different roles within the narrative, the representation of nature and how the person moving becomes the Dreaming. Men's and women's dances are often separated, each having their own movement that is specific to their gender, and some sacred dance is never seen by a member of a different gender.

When clans and/or language groups come together, the Ceremony is most often celebratory and educational. Dreamings are shaped and people unite to exchange/trade goods, meet and connect. Learning new cultural ways and reinforcing the clan's own lore are central to these gatherings.

When story is held in Country and meshed through Ceremony and across generations, movement specific to the Mununjali community holds traditions that provide an opportunity to give back to the land. This is the Mununjali way.



Image courtesy of Creative Generation – State Schools
Onstage, Department of Education and Training

ABOUT LITTLE RED RIDING HOOD

Writers and illustrators around the world have recognised the crossover appeal of the popular story of the little girl and the wolf for both children and adults. Presenting a child protagonist who confronts problems of a grown up nature, *LRRH* “constitutes a universal icon, and the re-visioning of her story is an international phenomenon in literature for all age groups” (Beckett, 2008).

Over generations, the familiar narrative has been retold, re-visioned and presented in diverse literary and performance-based art forms. Due to its prevalence in popular culture, even young children are capable of decoding rather sophisticated allusions (Beckett, 2002; Beckett, 2013).

Among the many different versions of *LRRH*, four main approaches to the telling of narrative have become prominent. They are:

- A warning tale — functioning as a cautionary tale to warn women and children against predatory males (or wolves).
- The wolf’s story — exploring the wolf’s story from various perspectives — as a victim, seducer, slanderer, betrayer or predator.
- Little Red Riding Hood encounters the wolf within — exploring the protagonist’s own story as she encounters and resolves internal challenges (represented as a wolf).
- Little Red Riding Hood runs with the wolves — generally including unconventional protagonists who sometimes keep the company of wolves, tame wolves or become a wolf themselves.

In these different versions, traditional characters, motifs and images are often used as symbols to address important psychological and metaphysical issues such as solitude, fear, freedom, love, compassion and death (Beckett, 2008).

Origins of the narrative

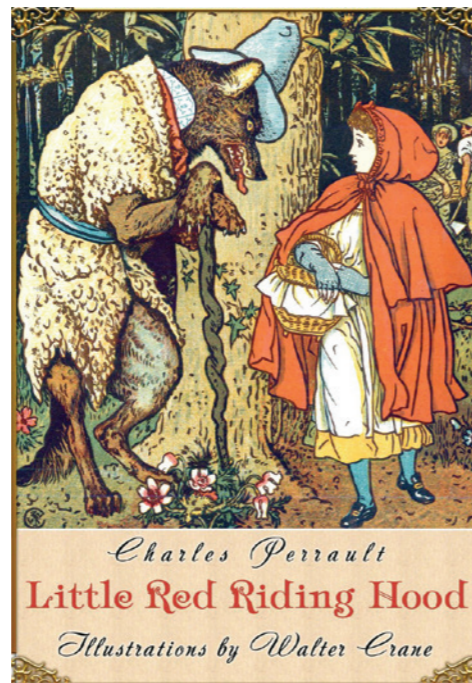
The origins of the *LRRH* story can be traced back to the medieval period when it functioned as an oral warning tale for children to beware wolves. Despite the decreasing threat of wolves in the 21st century, the figure of the wolf as a predator persists.

Alternatively, Paul Saintyves traced the story of *LRRH* to the German May Queen rituals and Nordic mythology, where the protagonist and the wolf represent the remnants of the May Queen and Fenrir respectively (Mitts Smith, 2007).

Regarding narrative, many of the oral folktale versions of *LRRH* follow the pattern of a hero’s quest, presenting the protagonist as a resourceful young heroine. In some versions the protagonist tricks the wolf and systematically escapes unharmed, and in others, the girl dies (Beckett, 2008).

Charles Perrault’s *Little Red Riding Hood* (1697)

Perrault’s first literary version details a young girl who encounters a wolf in the woods on the way to her grandmother’s house. The wolf, arriving there first, eats the girl’s grandmother and climbs into her bed. This tricks the girl into believing the wolf is her grandmother. She gets into bed with him and is subsequently eaten.



ABOUT THE BUNYIP OF THE ILBOGAN LAGOON

“*Wurrajum*” Mununjali word for bunyip

Australian bunyips

The bunyip is a mysterious creature; a guardian of local waterways that resided in swamps, billabongs, creeks, riverbeds and waterholes long before Europeans walked Australia (Dawson, 2015). It is said that the bunyip chases children home after dark and devours humans, sneaking up on them in silence when they least expect (Discover Murray, 2016).

The bunyip has formed part of traditional Aboriginal beliefs and stories throughout Australia with varying names (Dawson, 2015), and there have been sporadic accounts of strange unidentified freshwater animals across Australia, with the first published use of the word in the *Geelong Advertiser and Squatters’ Advocate* in 1845.

Descriptions of Australian bunyips vary widely, from animal to spirit form, with different shapes, sizes and colours (AYR Admin, 2006). Descriptions of the creature include:

- A long-necked scaly monster, with approximately six to eight legs, with its head up, big propped-up ears, sharp teeth and a fin-like structure on a long tail (Francis Wright [nee Fogarty], personal communication, October 6, 2016).
- A hippopotamus with flippers, covered in fur or feathers (Nicholson, 2011).
- A horse alligator cross (Discover Murray, 2016).
- A seal with a kangaroo-like tail (Nicholson, 2011).
- A bird alligator cross, with an emu-like head, serrated edges like the bone of a stingray, which swims like a frog and walks on land with its hind legs, erect at 12–13 feet (*Geelong Advertiser and Squatters’ Advocate*, 1845).
- A creature with a dog-like face, a crocodile-like head, a horse-like tail, dark fur, flippers and walrus-like tusks (Holden, 2001).

Francis Wright, a Mununjali Elder, goes on to describe the water-dwelling bunyip’s movements as combining rising and falling actions with sideways undulation (Francis Wright [nee Fogarty], personal communication, October 6, 2016).

1850 Bromelton spotting

The first European sighting of a bunyip in Queensland took place in 1850 on a Bromelton property near Beaudesert (Deeram, 2010). The property features a large and deep lagoon 1.5 kilometres in circumference and up to 30 metres deep. The local Aboriginal people believe that the nearby Logan River is connected to the Ilbogan Lagoon by an underground tunnel that the Bunyip dug out (Dawson, 2015).

A woman residing there claimed to have seen a living animal of extraordinary shape and dimensions which she described as:

... the head appear[ed] to be elongated and flattened, like the bill of a platypus. The body ... seemed like ... a gigantic eel ... having the appearance of being coiled into innumerable folds. Beyond those coils was what seemed to be the ... tail of a fish ... The head ... was furnished with what seemed to be two horns (*The Moreton Bay Courier*, 1850).

The Ilbogan Bunyip

Almost 80 years later, an article about a nearby racecourse continued the narrative:

A huge serpent-like water monster was alleged to have been seen, by a party of bathers, whose statement was, at a later period, corroborated by a party of Aborigines who were in the habit of camping at the lagoon (as cited in Dawson, 2015).

Thereafter it became known as the Ilbogan Bunyip.



MacDonald family, Bromelton House, Albert River district (1872)
Image courtesy of John Oxley Library, State Library of Queensland

THE AUSTRALIAN CURRICULUM

The AC is a syllabus that provides the base for learning, growth and active participation in the Australian community.

General capabilities

Within the AC, there are seven general capabilities that comprise an integrated and interconnected set of knowledge, skills, behaviours and dispositions that students develop and use in their learning and in their lives outside school (ACARA, 2014). They include:

- literacy
- numeracy
- information and communications technology capability
- critical and creative thinking
- personal and social capability
- ethical understanding
- intercultural understanding.

Intercultural understanding

According to the AC, students develop intercultural understanding as they learn to value and view critically their own cultures, languages and beliefs, and those of others. Some outcomes include students developing “their own sense of belonging and their capacity to move between their own worlds and the worlds of others” (Kalantzis & Cope, 2005), and values and dispositions such as curiosity, care, empathy, reciprocity, respect, responsibility, open-mindedness and critical awareness.

Cross-curriculum priorities

The AC has also placed emphasis on three cross-curriculum priorities which are embedded in all learning areas including:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia’s engagement with Asia
- Sustainability.

Aboriginal and Torres Strait Islander histories and cultures

Aboriginal and Torres Strait Islander cultures are enmeshed in the landscape, through relationships with each other within the context of that landscape and through connection to the landscape. The threads of Indigenous ways of being, knowing and doing are interwoven to form a patterned cultural story.

Based on Aboriginal peoples’ and Torres Strait Islander peoples’ unique sense of identity, the following AC framework attempts to respond to this patterned culture by providing educators with a means to unpack and understand Indigenous perspectives and to build authentic classroom activities. The framework consists of the following ideas:

- Country/Place — Aboriginal and Torres Strait Islander communities maintain a special connection to, and responsibility for, Country/Place throughout all of Australia; and have a spiritual connection to land, sea, sky and waterways (ACARA, 2014).
- Culture — Aboriginal and Torres Strait Islander societies have many language groups; their lives are uniquely expressed through ways of being, knowing, thinking and doing; and their experiences can be viewed through historical, social and political lenses (ACARA, 2014).
- People — Aboriginal and Torres Strait Islander societies encompass a diversity of nations across Australia; have sophisticated family and kinship structures; and contribute significantly, both locally and globally (ACARA, 2014).

Links to the curriculum

To assist teachers to incorporate truly inspiring and creative activities into their classrooms, the activity ideas on the following pages have been linked to the content descriptions of the AC – The Arts Learning Area.

Due to the holistic nature of primary school education, and to reinforce the concept that learning through dance involves the development of knowledge, understandings and skills in other Arts areas, careful consideration has been made to ensure the Arts Learning Area curriculum content descriptions are referenced, as opposed to the dance subject-specific content descriptions.

Queensland Ballet also understands the breadth of cognitive, social and kinaesthetic development of students in primary school, and so the activity ideas provided in this TRK are presented as ideas that can be easily adapted by a practising teacher to suit the learning needs of any group of students.

The Australian Curriculum – The Arts Learning Area

The AC – The Arts Learning Area provides careful guidelines, including content descriptions, across the two interrelated strands:

- Making — using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- Responding — exploring, responding to, analysing and interpreting artworks.

Content descriptions

FOUNDATION TO YEAR 6

- CD 1 Exploring ideas and improvising with ways to represent ideas
- CD 2 Developing understanding of practices
- CD 3 Sharing artworks through performance, presentation or display
- CD 4 Responding to and interpreting artworks



Image courtesy of Creative Generation – State Schools Onstage, Department of Education and Training

ACTIVITY IDEAS

LITTLE RED RIDING HOOD

1) Journey to Grandma's

Little Red Riding Hood's grandmother lived in the woods, half a league from the village (Grimm brothers' version, 1812).

- Discuss *LRRH* with students and identify the key events and plot points of the narrative (e.g. leaving home, walking through the forest and finding Grandma). These key moments will be used by the students to create freeze frames.
- As a class, sequence the key events and use masking tape on the floor to help students remember the map and where the key moments occur. Focus on the floor pathway the students will take from leaving home to finding Grandma (e.g. zig-zag, curved, twisted and straight), and ensure each freeze frame is identified along the pathway by drawing an empty box where they are to occur on the map.
- Ask students to individually recreate the map on their own piece of paper, and within each box, ask students to draw a freeze frame for each key event.
- Discuss use of levels, direction and shapes and how these can be used to communicate an idea or intent.

- In small groups, ask students to physically create each of their freeze frames. Ensure the group members are physically in contact with each other in the freeze frame without using hands or feet (e.g. shoulders, backs and knees touching).
- Ask the small groups to discuss, decide and practise locomotor movements (e.g. walking, marching, running, skipping, crawling) to transition between freeze frames. While travelling through the space, students may explore narrative elements (e.g. picking strawberries and flowers). Ensure students follow the masking tape map created on the floor and that they remember to focus on their own pathways.
- Students or teachers may select an appropriate piece of music to practise their fundamental movements to develop technical skills of body control, posture, strength, balance and coordination.
- Students may take it in turns to perform for their class, with a follow-up group discussion to reflect on how the different groups communicated their ideas or intents, and what expressive skills they used to engage the audience.



Queensland Ballet's *Little Red Riding Hood*
Image by David Kelly

2) A happy ending

Across many versions of *LRRH*, the wolf is presented from a variety of viewpoints and perspectives and there are a number of different endings. Sometimes the wolf is a creature of light and friendliness, yet in other versions it is a creature of darkness.

- Discuss with students various versions of *LRRH* and how meaning is conveyed through the various literary and visual symbols, such as the red cape symbolising a super hero's outfit. Students may watch various animations such as the *Big Bad Wolf*, *Little Red Riding Rabbit*, *Red Riding Hoodwinked*, and *Hoodwinked*.
- Provide students with time to write their own creative ending to the *LRRH* narrative (e.g. Little Red Riding Hood becomes friends with the wolf and they run away together; or the version of the story Queensland Ballet produced, where the wolf was part of Little Red's imagination).
- In pairs, students should draw the final scene of their story and discuss with a partner the creative choices they made and why.

EXTENSION ACTIVITY

- Some students may enjoy sharing their creative writing with the class. If this is the case, the teacher should prompt greater inquiry by questioning the student around their imagined storyline, and why they thought this was the most creative ending.



Queensland Ballet's *Little Red Riding Hood*
Image by David Kelly

ACTIVITY IDEAS

LITTLE RED RIDING HOOD

3) Emotive movement

L *RRH* and *The Bunyip of the Ilbogan Lagoon* share common themes of safety, fear, connection to family and respect for animals.

- Discuss with students how body language can be used to convey meaning (e.g. standing with open hands and palms facing forward could be considered a vulnerable position, in contrast to how standing with legs in a wide stance with an open chest and hands in fists pushing downwards could be considered a powerful position). Questions to assist students could include: How do you walk when you are happy (e.g. at a higher level, with a faster tempo, swinging movement quality and light force)? How do you walk when you are frightened (e.g. at a lower level, with a slower tempo, sustained movement quality and shaking force)?
- Provide students with examples of three everyday movements and ask students to adapt each movement to convey either an emotion related to the Little Red character (e.g. crouching at a lower level could communicate fear) and an emotion related to the wolf.
- In pairs, students should link each of their six movements together to create a phrase of 12 movements (phrase one).
- Ask students to change the direction of each movement within phrase one or to do the entire phrase in the reverse order to create phrase two.
- Discuss the use of binary form — a dance piece which consists of two contrasting sections.
- Students or teachers may select an appropriate piece of music to practise their fundamental movements to develop technical skills of body control, posture, strength, balance and coordination.
- Students may take it in turns to perform for their class, with a follow-up group discussion to reflect on how the different groups communicated their ideas or intents, and what expressive skills they used to engage the audience.

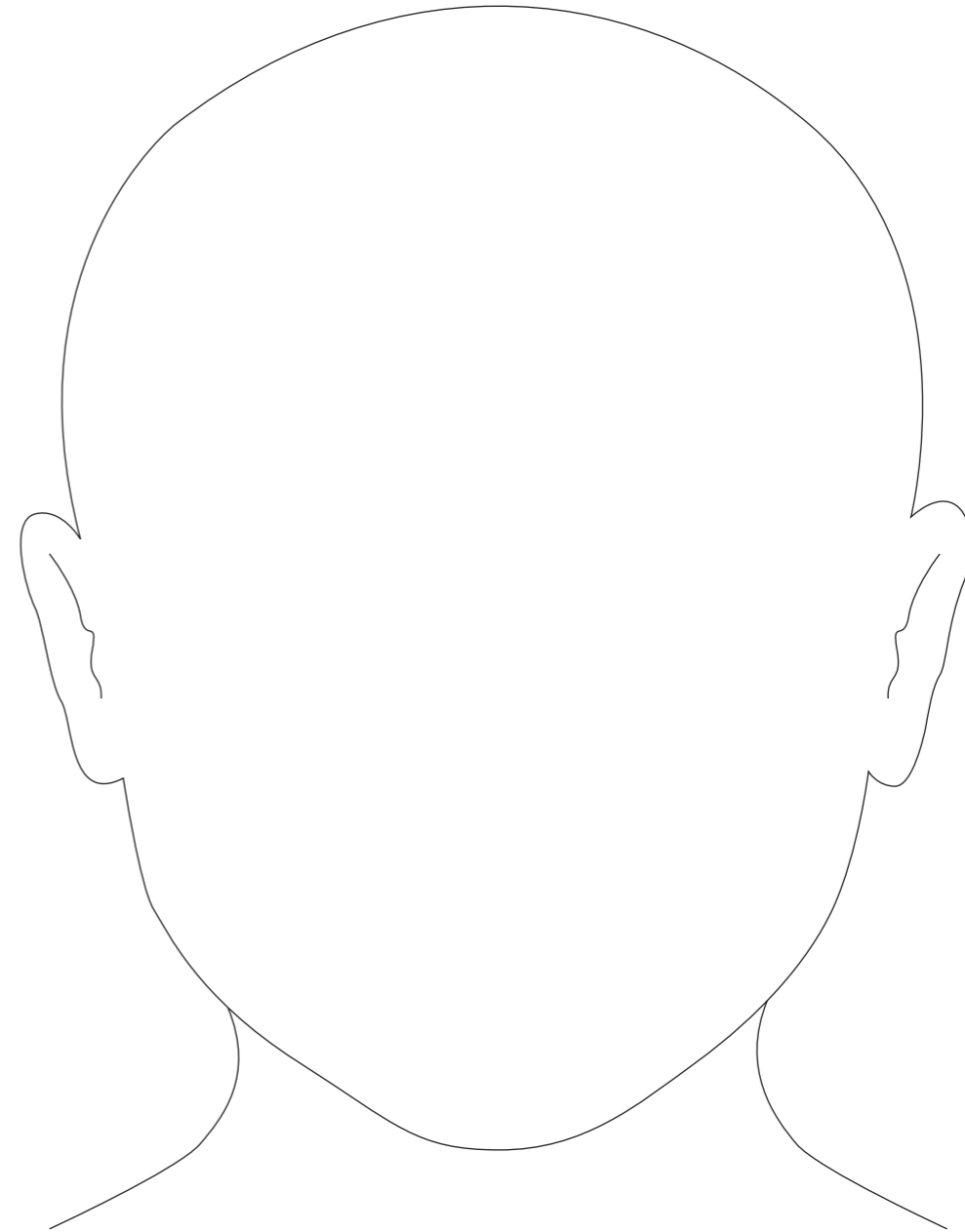
EXTENSION ACTIVITY

- Students may be provided with the opportunity to perform their movement phrases. If so, prior to the showing, discuss with students how facial expressions and voice can be used to convey different emotions (e.g. smiling and frowning facial expressions, and high-pitched and trembling voices).
- Provide students with the 'My Expression' template and ask them to draw the emotion they feel like exploring/conveying when they perform for the class.
- Ask students to also label their image by completing the following sentence:
- "My movements make me feel _____ because they are _____".



My Expression

Name: _____



My movements make me feel _____ because they are _____.

ACTIVITY IDEAS

THE BUNYIP OF THE ILBOGAN LAGOON

1) The bunyip

The Bunyip of the Ilbogan Lagoon travels underwater, digging its way from the lagoon walls to reach the Logan River.

- Invite local Aboriginal and/or Torres Strait Islander Elders who might know a local bunyip story to speak with your students.
- Discuss with students what the bunyip might look like. Questions to assist students may include: What features are required to enable it to swim (e.g. fins or a tail)? What features are required to enable it to dig through the lagoon wall (e.g. claws)? What type of skin might it have to enable it to live in the water (e.g. scales, flesh or fur)?
- Ask students to draw their own creature inspired by the story of *The Bunyip of the Ilbogan Lagoon*, and provide time for students to discuss their drawings in pairs. Students should be encouraged to explain why their creature has those particular features and how they help it move.

EXTENSION ACTIVITY

- Provide students with time to physically explore how their creature, with the features they've given it, may move through the space.
- Teachers may select an appropriate piece of music to inspire certain movement qualities such as percussive, sustained, suspended, etc.
- Students may take it in turns to perform for their class, with a follow-up group discussion to reflect on how the different groups communicated their ideas or intents, and what expressive skills they used to engage the audience.



Hillview State School — Queensland Ballet Immersion
Image by Christian Tiger

2) Basket weaving

Basket weaving is an important cultural practice for various Aboriginal and Torres Strait Islander groups, usually performed by the female members of the clan or language group. Traditionally, baskets in their different forms were used in everyday life for carrying personal items such as stone tools and ochre, and for collecting and storing food (Tasmanian Museum and Art Gallery, 2015).

By the Ilbogan Lagoon and around Logan River there are a number of different grasses that local Aboriginal people use to weave baskets. This practice involves placing the grasses over a slow fire to make them pliable, split and/or stripped to ready them for weaving.

- Invite a local Aboriginal or Torres Strait Islander woman to speak with the students about the practice of weaving.
- Provide a space, tools and grasses for students to explore different weaving techniques and to learn from the community member.

EXTENSION ACTIVITY

- Provide students with time and space to explore different ways they can weave their body using locomotor (through the space) and non-locomotor movements (on the spot).
- Students may also explore weaving their bodies through and around each other in pairs, taking a moment to reflect on the use of levels, directions and shapes, and how these can be used to communicate an idea or intent.
- Discuss how weaving one's body is different to, or the same as, weaving grasses.
- Provide students with scarves, pieces of elastic or long ribbons, and allow them to explore different ways they can twist and weave the props around their movements. Again discuss the process of weaving.
- After providing enough time to practise and explore their movements, ask students to share their movements with a partner.
- In pairs, ask students to discuss what they saw, how the students communicated their ideas or intents, and what expressive skills they may use to engage an audience.



Hillview State School — Queensland Ballet Immersion
Image by Christian Tiger

ACTIVITY IDEAS

THE BUNYIP OF THE ILBOGAN LAGOON

3) My message stick

A message stick is a form of communication which usually consists of a solid piece of wood around 20–30 centimetres in length with symbols etched into it (Howitt, 1889). Traditionally, message sticks were passed between different clans and language groups to establish information and transmit messages.

- Invite local Aboriginal and/or Torres Strait Islander Elders to speak with your students about different symbols used on message sticks. Different clans and language groups have respectfully been given the use of such symbols and meanings, and this should form part of the conversation.
- With the students, discuss ways symbols are used to represent and communicate an idea or message. With the Elders, discuss specific symbols from that language group – their meaning, value and look.
- Revisit key elements of *The Bunyip of the Ilbogan Lagoon* (e.g. events, characteristics).
- Explore with students ways of creating different symbols that could be used to represent the key elements of the narrative, ensuring students are not using or appropriating existing local symbols without permissions.
- Provide students with the 'My Message Stick' template on the following page and ask them to complete section one by drawing, labelling and explaining the meaning of their own symbols.
- Discuss with students how combining different symbols can create different meanings.
- In section two, ask students to draw their symbols on the message stick.
- Ask students to discuss with a partner their creative choices, including why they layered symbols together, beside each other or under each other.

EXTENSION ACTIVITY

- Provide students with time to explore how they can physically represent the symbols they drew in section one on the template. Students should reflect on their use of levels, directions and shapes, and how these can be used to communicate an idea or intent.
- In pairs or small groups, students may also physically create the layered/combined images in section two on the template. Students should be prompted to consider how significant the use of levels, directions and shapes are when working in groups or pairs.
- After providing enough time to practise and explore their movements, ask students to share their group movements with the class.
- Ask the audience to discuss what they saw; what ideas were represented through which movements/symbols, and how the movements/symbols represented these ideas. Also ask the audience to reflect on how the dancers communicated their ideas or intents, and what expressive skills they used to engage an audience.



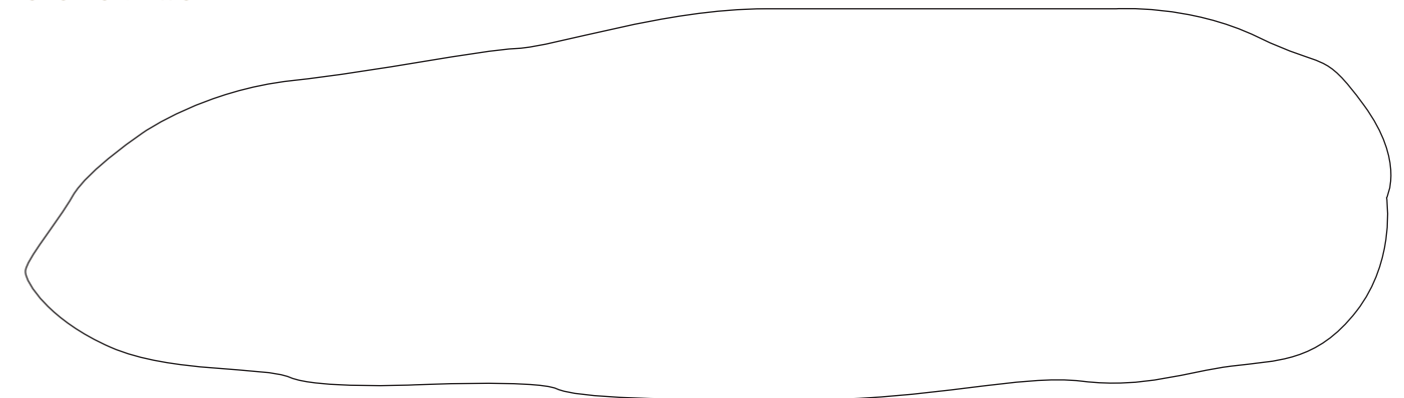
My Message Stick

Name: _____

SECTION ONE

Draw	Label	Explain

SECTION TWO



TEACHER RESOURCE KITS

For more information and activity suggestions that assist teachers in implementing a variety of enriching and authentic artistic experiences into the classroom, the following TRKs are freely available at www.queenslandballet.com.au/learn

TRK	CONTEXTUAL INFORMATION	YEAR LEVEL APPROPRIATE
<i>Little Red Riding Hood</i>	The power of theatre to enrich children's lives and the <i>Little Red Riding Hood</i> narrative. Activities relate to the Early Years Learning Framework and the Australian Curriculum – The Arts.	Early years and Prep to Year 6
<i>Strictly Gershwin</i>	Aspects of <i>Strictly Gershwin</i> , tap dance and Ira and George Gershwin music. Activities relate to the Australian Curriculum – The Arts: Dance Subject and Senior Dance Syllabus.	Years 7 to 12
<i>Lest We Forget</i>	About Australia's involvement in World War I, Anzac Day and <i>Lest We Forget</i> . Activities relate to the Australian Curriculum – The Arts: Dance Subject.	Prep to Year 6
<i>A Midsummer Night's Dream</i>	Explores the history of theatre, <i>A Midsummer Night's Dream</i> , and the role music, costumes, sets, lighting and props play in conveying a narrative. Activities relate to the Australian Curriculum – The Arts: Dance and Drama subjects, English learning area, and the Senior Dance, Drama and English syllabi.	Years 7 to 12
<i>Premier's Reading Challenge 2015</i>	Activities relating to a variety of books from the 2015 Queensland Premiers Reading Challenge to the Early Years Framework.	Early years
<i>The Sleeping Beauty</i>	Information on the romantic and classical eras, and <i>The Sleeping Beauty</i> , including appreciation, performance and choreography activities.	Prep to Year 12
<i>La Sylphide</i>	Exploration of the romantic era and <i>La Sylphide</i> , including appreciation and choreography activities.	Years 7 to 12
<i>Coppelia</i>	Information on the romantic and classical eras, and <i>Coppelia</i> , including appreciation and choreography activities, as well as craft-based activities.	Years 7 to 12
<i>Flourish</i>	About the classical and modern eras, ways to curate a multi-bill and <i>Flourish</i> , including appreciation and choreography activities.	Years 7 to 12

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Queensland Ballet

Contact Us





For more information about how Queensland Ballet supports students and teachers, or to discuss ways to get involved with us, please contact:

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This project is supported through the Australian Government's Indigenous Languages and Arts program.

Little Red Riding Hood is a Queensland Ballet and Out of the Box production.



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