

Queensland  
**Ballet**

ARTISTIC DIRECTOR LI CUNXIN



# LEST WE FORGET

Teacher  
Resource Kit

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Cover image: Laura Hidalgo, Vito Bernasconi  
 Creative Direction: Designfront Photography: Simon Lekias  
 Styling: Mark Vassallo Make-up: Nicole Thompson, Senior Artist M.A.C.  
 Hair: Richard Kavanagh

## A FOREWORD FROM OUR 2016 CHARITY PARTNER, LEGACY

**Legacy is an iconic and uniquely Australian organisation that is built on the fundamental belief that we have a special obligation to support the families of the servicemen and servicewomen who have given their life or health for their country.**

Legacy was born out of the trenches of World War I. Some 60,000 Australian service personnel were killed during the war, with many a man promising his dying mate to look after his wife and kids. The returned servicemen established Legacy Clubs throughout Australia to ensure that the families of those killed in war or who died as a result of their service were not financially or socially disadvantaged.

From the outset, Legacy was involved with young widows, children and families. This was in an era when a modest widow's pension was no guarantee that a family could survive. Children who did not receive adequate care were readily placed into state care. Not only had they lost their father, they were at high risk of losing their mothers too. Legacy, through our volunteers called Legatees, were able to provide the support, advice and assistance needed to help the widows raise their children.

The African proverb "It takes a whole village to raise a child" is applied by Legacy in over 300 locations across Australia. Today, Legacy still continues to support young widows and their children, caring for over 80,000 widows, children and families of our veterans of World War I, World War II, the Korean War, the Malayan Emergency and the Vietnam War. Legacy also continues peacekeeping operations in Bougainville, East Timor and the Solomon Islands, and campaigns in Iraq and Afghanistan. With over 340,000 veterans still alive in Australia today, Legacy's work is not going away in the foreseeable future.

Over the years, Legacy has focused our support on the widows and children of servicemen who have died serving their country. Now Legacy is proud to have the support of Queensland Ballet in 2016, and we look forward to changing the lives of our Legacy families together.

**Peter Keane**  
 President, Legacy Brisbane

World War I, 1915, Turkey, Australian and New Zealand army members landing on the beach at Anzac Cove during the invasion of Gallipoli



# 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 life-long dance experiences regardless of age and ability. We do this through an exciting program of:

- performances and Q&As
- in-school workshops
- exclusive 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.

## *Lest We Forget* Partners

Supported by the Australian Government's Anzac Centenary Arts and Culture Fund, Queensland Ballet is providing a range of educational, community and artistic programs and experiences to enhance *Lest We Forget*, a poignant reflection on war, featuring works from three of the best choreographers working today.

Queensland Ballet is also proud to support Legacy, a charity providing services to Australian families suffering financially and socially after the incapacitation or death of a spouse or parent, during or after their Defence Force service.



Anzac Poppies  
Jill Ferry Photography

## The power of arts to enrich lives

The arts provide important outlets for the communication of ideas, feelings and beliefs by enabling students to explore and construct meanings, express ideas and solve problems. Students respond to arts experiences through their senses, and are inspired intellectually, personally, physically, spiritually and emotionally. They begin to understand their own feelings and responses and those of others by engaging in, and reflecting on, arts practices. Through the arts, students are encouraged to develop critical thinking skills identifying the influence of traditions and contexts. When students engage with art forms, they are encouraged to acknowledge and value the variety of perspectives that exist in diverse societies and cultures. Through this variety of lenses, they learn about aesthetic qualities in artworks and build aesthetic understanding of their own artworks and those of others.

The arts provide access to the real world and to other imaginative worlds, allowing opportunities to explore creative solutions that push the boundaries and embrace the unexpected. The arts promote empathy, tolerance and sensitivity, helping students to interrogate and make sense of their world, and to build respect and understanding for others. By providing students with opportunities to create, reflect, challenge, critique and celebrate the arts, they are assisted in becoming lifelong learners who build skills in communicating effectively and confidently in a range of contexts that can be transferred to their working and recreational lives.

### Sue Fox

Manager, Policy and Resource Development  
Queensland Curriculum and Assessment Authority

## Using this Kit

Queensland Ballet acknowledges the power of dance as an artistic medium to celebrate Australia's past and present contribution to peacekeeping, remember the sacrifice of individuals, and encourage young generations to reflect on how Australia's past is significant in their lives today.

The *Lest We Forget* Teacher Resource Kit has been created especially for teachers and students in the primary school years to explore the historical and social aspects of Anzac through dance-based activities. It also supplements a school group's visit to the theatre or experience of a specially tailored *Lest We Forget* in-school workshop, and serves as a broader starting point for investigating ballet and dance as an art form.

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

- Section One offers contextual information about Australia's involvement in World War I (WWI), Anzac Day and Queensland Ballet's *Lest We Forget*.
- Section Two includes a range of activity ideas relating to the Australian Curriculum.

Teachers should feel comfortable to move in and about the sections of the Resource Kit 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.



# SECTION ONE: CONTEXT

## Historical Background

From 1914 to 1918, Australian forces were involved in activities of WWI at Toma in German New Guinea (17 September 1914), at Gallipoli in Turkey (April–December 1915), at the Western Front in France and Belgium (1916–1918) and in the Middle East (1916–1918) (Australian War Memorial, n.d.b).

One of the major contributions of Australian soldiers in WWI was their involvement in the attempt to capture the Gallipoli peninsula in order to open the Dardanelles (a natural strait in north-western Turkey) for the Allied navies. Here, the Australian soldiers worked with New Zealand soldiers, becoming known as the ANZAC – the Australian and New Zealand Army Corps (Australian War Memorial, n.d.a).

This particular campaign was anticipated to be quick and decisive, but instead it lasted eight months and resulted in 8000 Australian deaths. This experience was the first time that Australians “had been exposed to the bloody horrors of 20th Century trench warfare” (Gibecki, 2015). However, Gallipoli became a symbol of what Australians were made of – known as courageous, intrepid and with a strong sense of mateship.

Anzac Day, 25 April, is a day of national remembrance marking the anniversary of the first major military action by the ANZAC forces during WWI (Australian War Memorial, n.d.a). Dawn services are held across Australia on Anzac Day at the half-light of dawn – the time of the original Gallipoli landing (Australian War Memorial, n.d.a). Each year, Anzac Day is broadened to honour all Australians who have lost their lives in military and peacekeeping operations, regardless of how recent. The day of commemoration provides an opportunity for all Australians to reflect on the many different meanings of war (Australian War Memorial, n.d.a).



## Anzac Biscuit Recipe

From the *Australian Women's Weekly*  
(Food To Love, n.d.)

### INGREDIENTS

- 1 cup (90 g) rolled oats
- 1 cup (150 g) plain (all-purpose) flour
- 1 cup (220 g) firmly packed brown sugar
- ½ cup (40 g) desiccated coconut
- 125 grams (4 ounces) butter, chopped
- 2 tablespoons golden syrup or treacle
- 1 ½ tablespoons water
- ½ teaspoon bicarbonate of soda (baking soda)

### METHOD

1. Preheat oven to 160°C/325°F. Grease oven trays; line with baking paper.
2. Combine oats, sifted flour, sugar and coconut in a large bowl. Place butter, syrup (spray the measuring spoon with cooking oil so all the syrup comes away) and the water in a small saucepan; stir over low heat until smooth. Stir in soda, then stir into dry ingredients.
3. Roll level tablespoons of mixture into balls; place 5 cm (2 inches) apart on trays, flatten slightly. Bake for 20 minutes or until golden; cool on trays.

### HELPFUL TIP

Anzac biscuits must feel soft to touch, even when they're done; they will become firmer on cooling. If you like the biscuits soft, decrease the oven temperature or the baking time; experiment with a few biscuits until you achieve the texture you like best. Make a note on the recipe of the time and oven temperature that the biscuits were baked.



## Australia's involvement in World War I

- Australia's involvement in WWI began when Britain and Germany went to war on 4 August 1914 (Australian War Memorial, n.d.b).
- WWI consisted of two major belligerents – the Allied Powers and the Central Powers (Meyer, 2007).
- At the time of WWI, Australia had a population fewer than five million. A total of 416,809 men enlisted (two-thirds of all men of military age – from 18 to 19 years of age), of whom more than 60,000 were killed and 156,000 wounded, gassed or taken prisoner (Australian War Memorial, n.d.b).
- With many men leaving Australia to serve in the war, Australian women increasingly assumed the physical and financial burden of caring for families (Australian War Memorial, n.d.b).
- Australian women also volunteered for service in auxiliary roles such as cooks, nurses, drivers, interpreters, munitions (weapons and ammunition) workers and farm workers. Australian nurses served in Egypt, France, Greece and India, and were exposed to shelling and aerial bombardment (Australian War Memorial, n.d.b).
- The Western Front was engaged in a stalemate between the two belligerents, with “opposing armies facing each other from trench systems that extended across Belgium and North-East France” (Australian War Memorial, n.d.b).
- The development of machine-guns and artillery (large-calibre guns) favoured defensive over offensive operations, especially on the Western Front. WWI also saw the use of sulfur mustard (mustard gas), which could cause large blisters to exposed skin and in the lungs (National Center for Biotechnology Information, 1993).
- Turkey sued for peace on 30 October 1918, and Germany officially surrendered on 11 November 2018, signing the Armistice of Compiègne and ending the fighting on the Western Front (Australian War Memorial, n.d.b).

## Australia at Gallipoli

- The ANZACs landed a mile too far north on Gallipoli on 25 April 1915. On the steep slopes above the beach, they met with fierce resistance from the Ottoman Turkish defenders, concluding in a stalemate that lasted eight months (Australian War Memorial, n.d.a).
- The ANZACs were evacuated from Gallipoli on 19 and 20 December 1915 (Australian War Memorial, n.d.b).
- The events at Gallipoli had a profound impact on Australians at home, becoming a legacy and an important part of the Australian and New Zealand identities (Australian War Memorial, n.d.a).

Children from local Scouting groups place floral wreath on War Memorial, Anzac Day, Guildford, Western Australia



# ABOUT LEST WE FORGET

*Lest We Forget* features three intimate performances that draw on the power of dance to reflect upon turbulent times. Queensland Ballet is proud to present this production in 2016, as Australia commemorates the centenary of WWI and honours the Anzac legacy.

## Paul Taylor COMPANY B

Just as America began to emerge from the Depression at the dawn of the 1940s, the country was drawn into World War II. In a seminal piece of Americana, Paul Taylor's *Company B* recalls a turbulent era through the hit songs of the Andrews Sisters. Although the songs depict a nation surging with high spirits, millions of men were bidding farewell to wives or girlfriends, and many would never return from battle. The dance focuses on these bittersweet contradictions.

## Ma Cong IN THE BEST MOMENTS

War can intensify feelings of love, commitment and passion. It can strengthen a human's resolve to live life to the fullest, to make each moment count. Inspired by *The Hours Suite* by Philip Glass, this is a mesmerising meditation on human relationships across three movements. This new work has been especially created for Queensland Ballet's 2016 season by a bold and innovative choreographer.

*Commissioned by Queensland Ballet and Queensland Performing Arts Centre.*



## Natalie Weir WE WHO ARE LEFT

This new work from one of Australia's most acclaimed choreographers is inspired by poetry written during World War I, with touching and emotional insight into the lives of those affected. The work tells personal stories exploring themes such as separation, loss, fear, pride, bravery and dignity.

*Commissioned by Queensland Ballet and Queensland Performing Arts Centre.*

This program is supported by the Australian Government's Anzac Centenary Arts and Culture Fund

Ma Cong in rehearsal with Vito Bernasconi



# Q AND A WITH MA CONG

Choreographer of *In the Best Moments*, from *Lest We Forget*

## What is your creative vision for *In the Best Moments*?

My vision is to capture the most loving and touching moments in one's life by exploring three different snapshots of three different places at three different time periods. I have approached each of the three sections with a different feeling, incorporating different uses of motion and touch. In doing so, I aim to provide audiences with the space to construct their own meaning of the piece by reflecting on their own life experiences. They may read the work as three different couples or the same couple; in the context of a seaside or the most beautiful garden or park; during the past, present and future, or perhaps during three different periods of time in one's memory.

## How have you collaborated with Queensland Ballet dancers to create and structure movement for *In the Best Moments*?

I began by crafting an idea based on the number of dancers I was going to use — seven couples. Before working with the dancers I created a dance blueprint — a choreographic worksheet which includes music cues, formations and general descriptions of what I see when I listen to the music. From these materials and ideas, I then worked with the dancers in 2015 to create movement (both individual and partnering-based movements) founded on the dancers' abilities.

Fortunately, I have worked with the Queensland Ballet dancers prior to this when I was remounting *Ershter Vals* for the Company's 2013 performance of *Elegance*. From this experience I have developed a familiarity with the dancers' capabilities and personal styles, enabling me to pre-create/pre-select movement that will showcase each dancer.

## How has Philip Glass' *The Hours Suite* inspired your choreography?

The music is very powerful — it has an overwhelming effect on my body, mind and imagination — a magical piece that makes my heart sing. The sheer force of the music creates clear imagery of passionate and intimate pas de deux movement, complemented by ensemble movement. I wanted to create a visual embodiment of the music on stage, and the Queensland Ballet dancers created that beautifully.

## How have you conveyed human relationships in your piece?

Each time I listened to the music, it invoked different emotions in me such as love, longing, pleasure, passion, desire and sorrow. I wanted to recreate and convey these emotions in the three pas de deux, and in doing so, highlight the most powerful moments in the music.



## SECTION TWO: IN THE CLASSROOM

### Introduction

Dance has the profound power to enrich and transform lives, connecting with people of all ages and backgrounds.

Much research promotes the benefits of participation in dance within a school context, and its “transformative potential to motivate and encourage marginalised young people who struggle to engage with longstanding traditional curricula, countering the production of inequalities driven by poverty, racism and cultural and physical difference” (Meiners and Garrett, 2015). Dance is an art form that allows for the expression of individuals, communities and cultures, a defining aspect of being human.

Though dance is a subject in its own right that is able to provide rich aesthetic experiences connecting to the human soul, dance as an art form embodies some of the most significant and recognisable works, products and records of all cultures, and as such, dance can be a useful teaching pedagogy for other learning areas in the curriculum. For this reason, this document provides inspiring and creative activities which link history and dance together, offering students a deeper understanding of the Anzac history and the people involved, as well as promoting empathetic and engaged learners.

### The Australian Curriculum

The Australian Curriculum (AC) is a syllabus that provides the base for learning, growth and active participation in the Australian community. For more information visit [www.australiancurriculum.edu.au](http://www.australiancurriculum.edu.au).

To assist teachers in implementing activities into classrooms, activities in this kit have been linked to the content descriptions of the following AC subjects:

- AC – The Arts Learning Area: Dance Subject (Version 8.1)
- AC – Humanities and Social Sciences Learning Area: Humanities and Social Sciences F – 6/7 Subject (HASS F – 6/7), History Sub-strand (Version 8.1)

### THE ARTS LEARNING AREA: DANCE SUBJECT

Learning in dance involves students exploring elements, skills and processes through the integrated practices of choreography, performance and appreciation. The curriculum is organised into two interrelated strands.



#### MAKING

Making in dance involves improvising, choreographing, comparing and contrasting, refining, interpreting, practising, rehearsing and performing.



#### RESPONDING

Responding in dance involves students appreciating their own and others' dance works by viewing, describing, reflecting, analysing, appreciating and evaluating.

### HUMANITIES AND SOCIAL SCIENCES LEARNING AREA: HUMANITIES AND SOCIAL SCIENCES F – 6/7 SUBJECT

The AC for the HASS F – 6/7 subject plays an important role in harnessing students' curiosity and imagination about the world they live in and empowers them to actively shape their lives; make reflective, informed decisions; value their belonging in a diverse and dynamic society; and positively contribute locally, nationally, regionally and globally.

#### SUB-STRANDS

The HASS F – 6/7 subject incorporates the four sub-strands of history, geography, civics and citizenship, and economics and business. This document specifically links to the content descriptions within the history sub-strand that is organised into two interrelated strands.



#### INQUIRY AND SKILLS

Inquiry and Skills includes a range of skills that are represented broadly as questioning, researching, analysing, evaluating and reflecting, and communicating. The content descriptions in this strand are consistent across the different sub-strands.



#### KNOWLEDGE AND UNDERSTANDING

Knowledge and Understanding in the history sub-strand consists of the unique concepts of disciplinary thinking, including sources, continuity and change, cause and effect, significance, perspectives, empathy and contestability. The content descriptions in this strand are unique for each sub-strand within the Humanities and Social Sciences F – 6/7 subject.

### Our children, our families, our schools

Gayle Kratzman

Defence School Transition Aide, Eatons Hill State School

My role within the Defence School Transition Aide program in Brisbane has provided me with the opportunity to witness the instant and long-term effects military life has on families. I spent my life as a Defence spouse training for this, and treasure each and every one of the children and families I encounter. It is the most rewarding role I have ever had in my working life.

#### Eatons Hill State School

At Eatons Hill State School, we have 116 children from families with serving Defence members. These families cope with moving from family and friends, deployments, long absences due to training and many other situations experienced as a result of the Defence life. Life for these families can be lonely and difficult. Defence children often ask themselves: “Who will be my friend?” and “Will anyone help me?”

Most teachers and students have rarely had to move away from the school they are familiar with, and so may not appreciate how daunting this can be to a child from a Defence family. Assisting children to have a smooth transition into a new school environment is vital to ensure that they feel safe and equipped with a strong sense of belonging.

Absent parents can cause feelings of abandonment, and induce a fear for the Defence parent while away or on deployment. With social media and news broadcasts being so available, children are often exposed to the sights and sounds of conflicts, naturally compounding these feelings of fear. Sadly, many parents return from their service suffering from post-traumatic stress disorder, their behaviour and moods confusing their children.

Additional support in the classroom is often required to assist children in these circumstances. This not only assists classroom teachers in obtaining appropriate student outcomes, but also helps build the students' self-esteem and confidence. Having a person within the school environment who is constant, familiar and who understands the Defence life is a great asset to the community. By informing the school staff of deployments, exercises and other peculiarities of the students' life, staff are able to accommodate the students more effectively.

Our Defence children and parents are an integral part of our school. They bring different experiences, ideas and attitudes which add to our rich and diverse culture. I know that each one of our Defence parents knows and appreciates what the children sacrifice for them and the following poem is a tribute to the child heroes of our time.

### My Hero, My Child

By Latorial Faison

*My days are often endless  
Rest and relaxation are often few  
But I could not be a soldier  
Without the love and support of you*

*You serve right along with me  
I take you everywhere I go  
Across the nation,  
across the seas  
And I need you to know*

*I understand your challenges  
I know all that you've been through  
This lifestyle demands so much  
From the military child too*

*I love you more than life  
I have loved you all the while  
I'll always treasure what you are to me  
My hero, my child*

# ACTIVITIES FOR BAND 1:

## A Prep–Year 2 classroom

Activities generously written by Anne Pearson in collaboration with Queensland Ballet

*Lest We Forget* is a wonderful opportunity for students to “develop and utilise their learning capacities in activities that engage and stimulate high levels of concentration, interest and enjoyment” (Queensland Department of Education and Training, 2015a).

Through examining the themes present in Queensland Ballet’s *Lest We Forget*, teachers and students are able to explore concepts of war through personal stories, music, songs and dance. These activities allow students to immerse themselves in these real-world contexts, challenging their thinking.

The AC HASS F – 6/7 subject for Prep to Year 2 focuses on developing students’ understandings of their personal world (including family history), commemorations, and stories about life in the past and objects from the past. Students are expected to develop a narrative about the past.

In Band 1 of the AC dance, students explore how artworks can represent the world, experience artworks from a range of cultures, times and locations, and learn to be an audience and respond to artworks creatively. Opportunities are provided for looking at expression, communication, and exploring viewpoints.

### 1) As a class, watch or listen to the following recordings of the Andrews Sisters:

*Candy Man* – [www.youtube.com/watch?v=439uSYegXJ4](http://www.youtube.com/watch?v=439uSYegXJ4)

*Boogie Woogie Bugle Boy* – [www.youtube.com/watch?v=wUSeqE5Lw6c](http://www.youtube.com/watch?v=wUSeqE5Lw6c)

- Discuss with the students the use of rhythm and repetition and the types of movements used in these clips. Teachers can physically explore key movements and rhythms with students.
- Ask students to describe the clothing that the people are wearing in the video, the black and white film platform and the style of dance.



#### INQUIRY AND SKILLS

Pose questions about past and present objects, people, places and events (ACHASSI001/ACHASSI018/ACHASSI034)  
Present narratives, information and findings in oral, graphic and written forms using simple terms to denote the passing of time and to describe direction and location (ACHASSI010/ACHASSI027/ACHASSI043)



#### KNOWLEDGE AND UNDERSTANDING

How the stories of families and the past can be communicated, for example, through photographs, artefacts, books, oral histories, digital media and museums (ACHASSK013)



#### MAKING

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



#### RESPONDING

Respond to dance and consider where and why people dance, starting with dances from Australia, including dances of Aboriginal and Torres Strait Islander peoples (ACADAR004)

## Anzac Ted

Name \_\_\_\_\_



Picture reference: Mark Pearson

I felt \_\_\_\_\_ on my journey to Gallipoli.

### 2) As a class, listen to the following story of Anzac Ted:

*Anzac Ted* – [www.anzacted.com](http://www.anzacted.com)

- Discuss Anzac Ted’s story with the class.
- Using the “Anzac Ted” outline above, ask students to draw Anzac Ted’s facial expression to show how he felt on his journey, and then write how Anzac Ted felt from his perspective.
- Discuss with students whether their families have stories or artefacts that provide information about their personal history.
- Organise a display of artefacts from the teachers’ (or significant adults’) past to stimulate discussion and links to the past.



#### INQUIRY AND SKILLS

Pose questions about past and present objects, people, places and events (ACHASSI001/ACHASSI018/ACHASSI034)  
Draw simple conclusions based on discussions, observations and information displayed in pictures and texts and on maps (ACHASSI008/ACHASSI025/ACHASSI041)



#### KNOWLEDGE AND UNDERSTANDING

How the stories of families and the past can be communicated, for example, through photographs, artefacts, books, oral histories, digital media and museums (ACHASSK013)

## The Farewell

Name \_\_\_\_\_



Picture reference: Mark Pearson

### 3) The Farewell

- Using “The Farewell” template above, ask students who they think the people are and why they are seated on the bench.
- Ask students to draw the mother and child upon finding out their husband/father wasn’t coming home in the space below. Example questions could include: “What would their expressions be?” “How might they feel?”
- Discuss the emotions connected to saying goodbye to someone special. Example questions could include: “How would the mother and child feel if the father didn’t come back from the war (and vice versa)?”
- Provide students with a mirror and explore creating the facial expressions of sadness, surprise, shock and joy.



#### INQUIRY AND SKILLS

Pose questions about past and present objects, people, places and events (ACHASSI001/ACHASSI018/ACHASSI034)  
Present narratives, information and findings in oral, graphic and written forms using simple terms to denote the passing of time and to describe direction and location (ACHASSI010/ACHASSI027/ACHASSI043)



#### KNOWLEDGE AND UNDERSTANDING

How the stories of families and the past can be communicated, for example, through photographs, artefacts, books, oral histories, digital media and museums (ACHASSK013)

### 4) As a class, watch or listen to the following clip, a tribute to the Australian Defence Force and their families:

*Where are you?* – [https://www.youtube.com/watch?v=zcN\\_84oK78Q](https://www.youtube.com/watch?v=zcN_84oK78Q)

- Ask students whether they know anyone who has been involved with the Defence Force. If so, has this person been away from home for long periods of time?
- Ask students how they connect with the song. “How does it make them feel?”
- Provide students with scarves and strips of soft material and ask the students to move in their own space to the music using these props.
- Ask students to select a friend and move to the music, sharing their props with each other to convey their friendship. Some questions could include: “Through movement, can you show some happy/sad/exciting/scary times you’ve spent together?”
- If the opportunity presents, invite a guest (a parent or a community member) who is serving or has served in the Defence Force. Students can create a series of questions in advance to ask the guest.



#### INQUIRY AND SKILLS

Pose questions about past and present objects, people, places and events (ACHASSI001/ACHASSI018/ACHASSI034)  
Explore a point of view (ACHASSI005/ACHASSI022/ACHASSI038)



#### MAKING

Explore, improvise and organise ideas to make dance sequences using the elements of dance (ACADAM001)  
Present dance that communicates ideas to an audience, including dance used by cultural groups in the community (ACADAM003)

### Anzac themed picture book list

(Queensland Department of Education and Training, 2015b)

The following book list provides a number of useful resources to prompt students to consider the concepts of Anzac, Anzac Day and WWI.

AUTHOR	TITLE	PAGES	THEME
French, Jackie; Whatley, Bruce (illus)	<i>The beach they called Gallipoli</i>	32	Picture book; Anzac story
Glenda, Kate	<i>Anzac Day parade</i> (Aust. ed.)	32	Picture book; Anzac story
Greenwood, Mark; Lessac, Frane (illus)	<i>Simpson and his donkey</i>	30	Picture book; Anzac story
Harper, Glyn; Cooper, Jenny (illus)	<i>Jim's letters</i>	30	Picture book; Anzac story
Wilson, Mark	<i>Digger: The dog who went to war</i>	32	Picture book; Anzac story
Landsberry, Belinda	<i>Anzac Ted</i>	28	Rhyming story; teddy bears; war story
Cummings, Phil; Swan, Owen	<i>Anzac biscuits</i>	32	Anzac story



# ACTIVITIES FOR BAND 2:

## A Year 3–4 classroom

Activities generously written by Nicole Galea in collaboration with Queensland Ballet

Every year, Anzac Day and its commemorative services grow larger and more significant for the younger generations of Australian students. Many students' lives are touched by the reality of having a parent, or perhaps two parents, often away serving their country. For other students, their relationship with Anzac Day is experienced with a little more distance, but with the same amount of respect and reflection given to both Australia's current and former defence personal.

Through the medium of dance, students are able to explore the themes and narratives of WWI, Gallipoli and the traditions of the ANZACs in an alternative way, understanding the values and perspectives of the history of this era, and the respect, commemoration and reflection that runs intrinsically within it.

The topic of Anzac Day aligns cohesively with the AC, and allows for a natural link to the history sub-strand within the HASS F – 6/7 subject. Each activity and template is especially designed to align with history content descriptions to ensure students are covering the desired learning outcomes.

All students, regardless of ability and experience, must be afforded the opportunity to learn and understand an important and valid part of Australian history within a kinaesthetic and movement-based approach. Similarly, these historical perspectives and events provide excellent stimulus for dance and choreographic activities.

### 1) As a class, watch the following short film:

*Jack and Tom* – [www.youtube.com/watch?v=7weI0ZDi-pU](http://www.youtube.com/watch?v=7weI0ZDi-pU)

- Explore the concept with students through various trust games, for example, a three-legged race.
- Divide students into pairs and ask them to design an obstacle course that will require one person to lead the other around blindfolded. Students must remain connected to their partner in some way, whether through holding hands or having an arm around their

shoulder. Obstacle courses should include at least six obstacles at both high and low levels. Students may prefer to draw their obstacle floor pattern on the ground with chalk to assist them in remembering.

- Once completed, ask students to take their blindfolds off, but stay connected. Students can repeat the movements using the same tempo they used when blindfolded.
- Students can present their obstacle course dance to the rest of class. Students should aim to perform it in silence, remembering that they are commemorating mateship in the Anzac spirit. (Suggested Assessment Item: Making – Choreographing)



#### INQUIRY AND SKILLS

Pose questions to investigate people, events, places and issues (ACHASSI052/ACHASSI073)  
Interpret data and information displayed in different formats, to identify and describe distributions and simple patterns (ACHASSI057/ACHASSI078)  
Interact with others with respect to share points of view (ACHASSI059/ACHASSI080)  
Present ideas, findings and conclusions in texts and modes that incorporate digital and non-digital representations and discipline-specific terms (ACHASSI061/ACHASSI082)



#### KNOWLEDGE AND UNDERSTANDING

How the community has changed and remained the same over time and the role that people of diverse backgrounds have played in the development and character of the local community (ACHASSK063)



#### MAKING

Practise technical skills safely in fundamental movements (ACADAM006)

## Simpson and his Donkey

Name \_\_\_\_\_

EXAMPLE	FREEZE FRAME #1	FREEZE FRAME #2	FREEZE FRAME #3
	Draw a picture	Draw a picture	Draw a picture
Simpson and his donkey carrying injured soldiers across the battlefield	Describe what scene you are retelling	Describe what scene you are retelling	Describe what scene you are retelling

### 2) Read *Simpson and his Donkey* by Mark Greenwood and Frane Lessac and watch the YouTube clip:

*Simpson and his Donkey* – [www.youtube.com/watch?v=398BlpdZnzo&sns=em](http://www.youtube.com/watch?v=398BlpdZnzo&sns=em)

- Using the “Simpson and his Donkey” template above, ask students to draw a picture of three different freeze frames that retell the story. Underneath each picture, explain which scene is being represented. (Suggested Assessment Item: Responding)
- Ask students to create the three freeze frames with their bodies.
- Ask students to use the choreographic element contrast, and add a contrasting locomotor movement (movement that travels through the space) between each freeze frame – examples include using either high/low, fast/slow, smooth/sharp movements. (Suggested Assessment Item: Making – Choreographing)
- Create a multimedia effect by playing the *Simpson and his Donkey* YouTube clip in the background while the students are moving in the space to provide supporting music and story. (Suggested Assessment Item: Making – Performing)



#### INQUIRY AND SKILLS

Pose questions to investigate people, events, places and issues (ACHASSI052/ACHASSI073)  
Sequence information about people's lives and events (ACHASSI055/ACHASSI076)  
Interact with others with respect to share points of view (ACHASSI059/ACHASSI080)  
Present ideas, findings and conclusions in texts and modes that incorporate digital and non-digital representations and discipline-specific terms (ACHASSI061/ACHASSI082)



#### MAKING

Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)  
Practise technical skills safely in fundamental movements (ACADAM006)  
Perform dances using expressive skills to communicate ideas, including telling cultural or community stories (ACADAM007)



#### RESPONDING

Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance (ACADAR008)

**3) Students can research a digger from WWI. One example includes:**

*The Youngest ANZAC* – [www.army.gov.au/Our-history/History-in-Focus/The-Youngest-ANZAC](http://www.army.gov.au/Our-history/History-in-Focus/The-Youngest-ANZAC)

- Ask students to list five feelings or facts that the digger they researched may have experienced. For example, pride, telling lies to be enlisted, fear of leaving home, courage to protect and look after mates, and being frightened in the trenches.
- Ask students to create a single movement to represent each feeling.
- Ask students to use the choreographic device repetition to repeat each movement four times before they commence the next one.
- Ask students to place all their repeated movements together to create a sequence/phrase that conveys a story about their digger. (Suggested Assessment Item: Making – Choreographing)
- Play appropriate music while the students take turns in small groups to show their dance to the class. (Suggested Assessment Item: Making – Performing)

**4) Research and watch as a class various Anzac Day marches. An example includes:**

*Australian Army Band Anzac Day March Melbourne 2015* – [www.youtube.com/watch?v=twQxQvJOPG8&app=desktop](http://www.youtube.com/watch?v=twQxQvJOPG8&app=desktop)

- Discuss with students whether marches are a type of dance – why or why not? (Suggested Assessment Item: Responding)
- Divide students into groups of five or six and ask them to create their own group formations and try to walk in unison (for example, diagonals, circles, horizontal lines and vertical lines).
- Ask students to change their locomotor movements (for example, marching, running, skipping and sliding) and levels (for example, low crawling), while keeping in formation. (Suggested Assessment Item: Making – Choreographing)
- Students can experiment with this activity and show their performance to their class outside on the oval or in a large space. (Suggested Assessment Item: Making – Performing)



**INQUIRY AND SKILLS**

Locate and collect information and data from different sources, including observations (ACHASSI053/ACHASSI074)  
 Sequence information about people's lives and events (ACHASSI055/ACHASSI076)  
 Interact with others with respect to share points of view (ACHASSI059/ACHASSI080)  
 Present ideas, findings and conclusions in texts and modes that incorporate digital and non-digital representations and discipline-specific terms (ACHASSI061/ACHASSI082)



**KNOWLEDGE AND UNDERSTANDING**

Days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems (ACHASSK064)



**MAKING**

Perform dances using expressive skills to communicate ideas, including telling cultural or community stories (ACADAM007)  
 Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)



**INQUIRY AND SKILLS**

Locate and collect information and data from different sources, including observations (ACHASSI053/ACHASSI074)



**KNOWLEDGE AND UNDERSTANDING**

Days and weeks celebrated or commemorated in Australia and the importance of symbols and emblems (ACHASSK064)



**RESPONDING**

Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance (ACADAR008)



**MAKING**

Practise technical skills safely in fundamental movements (ACADAM006)

**ACTIVITIES FOR BAND 3:  
 A Year 5-6 classroom**

**Jack and Tom**

Name: \_\_\_\_\_

	SCENE 1	SCENE 2
Describe the scene		
How were Jack and Tom feeling?		
What do Jack and Tom's bodies look like when they feel this way?		
What movement ideas could be used to communicate these feelings?		
What is the movement or sequence for the phrase, "I'll race you"?		

**1) As a class, watch the short film:**

*Jack and Tom* - [www.youtube.com/watch?v=7wel0ZDi-pU](http://www.youtube.com/watch?v=7wel0ZDi-pU)

- Ask students how they think soldiers and personnel were feeling in the trenches and compare this to how they felt as children.
- Ask students to complete the "Jack and Tom" template above to identify and compare the feelings and movements between the two scenes. (Suggested Assessment Item: Responding)
- Provide students with time to explore physically how to use movement to communicate how Jack and Tom were feeling in each scene in their own dance.



**MAKING**

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



**INQUIRY AND SKILLS**

Sequence information about people's lives, events, developments and phenomena using a variety of methods including timelines (ACHASSI097/ACHASSI125)  
 Present ideas, findings, viewpoints and conclusions in a range of texts and modes that incorporate source materials, digital and non-digital representations and discipline-specific terms and conventions (ACHASSI105/ACHASSI133)



**RESPONDING**

Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance (ACADAR012)

# One Minute's Silence

## 2) As a class, watch the clip:

*Anzac Day Gallipoli 2013* — [www.youtube.com/watch?v=stb0asxF6bM&app=desktop](http://www.youtube.com/watch?v=stb0asxF6bM&app=desktop)

- Investigate with students the concept, function and purpose of a cenotaph. Questions could include: “Who is involved?” and “What is the motive for being part of this guard?”
- Ask students to create their own cenotaph guard by imitating and learning the guard groups’ formation and movements/actions.
- Discuss with students how the guard marches to its group position. Ask students to create their own march with the same control.
- Ask students to create four different actions of their own. Students can combine both the march and the isolated actions together to create a short dance. (Suggested Assessment Item: Making — Choreographing)



### INQUIRY AND SKILLS

Examine different viewpoints on actions, events, issues and phenomena in the past and present (ACHASSI099/ACHASSI127)



### MAKING

Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination (ACADAM010)

Thomas Dixon Centre Immersion Experience with John Paul College



Name: \_\_\_\_\_



What I am thinking and feeling.

What \_\_\_\_\_ is thinking and feeling.

## 3) Students can research the Anzac Day dawn service and the One Minute's Silence.

- Using the “One Minute's Silence” template above, ask students to complete the left thought bubble with words that describe what they're thinking and feeling during the one minutes' silence, and the right bubble with words to describe what someone else may be thinking and feeling. Example questions to inspire ideas include: “Are you feeling sad, reflective, prayerful, mindful, proud, fearful or courageous?” Students can compare their feelings with those of a soldier who has fought in war, or families that have lost a loved one through war. (Suggested Assessment Item: Responding)

- Ask students to create a word wall using the words in the bubbles.
- Ask students to create a series of freeze frames or movements from their word wall. Students can use levels to help convey these feelings (for example, standing tall at a high level to convey pride, or crouching in a ball at a low level to convey fear).
- Play a recording of the Last Post, then ask students to perform their movement in the one minute's silence. After the students have finished, play the Reveille. (Suggested Assessment Item: Making — Choreographing)
- Students can take it in turns to perform for their class. (Suggested Assessment Item: Making — Performing)



### INQUIRY AND SKILLS

Examine different viewpoints on actions, events, issues and phenomena in the past and present (ACHASSI099/ACHASSI127) Locate and collect relevant information and data from primary and secondary sources (ACHASSI095/ACHASSI123)



### MAKING

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

## Simpson and his Donkey

Name: \_\_\_\_\_

eg. Arriving on the boat \_\_\_\_\_

↓	↓	↓	↓	↓	↓
1	2	3	4	5	6

## 4) As a class, watch the short film:

*Simpson and his Donkey* – [www.youtube.com/watch?v=398BlpdZnzo&sns=em](http://www.youtube.com/watch?v=398BlpdZnzo&sns=em)

- Discuss with the students the key events and plot points of the film.
- Using the “Simpson and his Donkey” template above, ask students to sequence the key events in freeze frames or in movement. Above each box, students should write a different key event, and in the box draw these freeze frames or movements. Students can include any directions or ideas that they think might help turn their story into a dance. (Suggested Assessment Item: Responding)
- Ask students to consider how they are going to transition from one freeze frame to the next. Students can use choreographic devices such as canon or unison in these transitions. (Suggested Assessment Item: Making – Choreographing)
- Students can select an appropriate piece of music to support their dance. Students can take it in turns to perform for their class. (Suggested Assessment Item: Making – Performing)



## INQUIRY AND SKILLS

Sequence information about people's lives, events, developments and phenomena using a variety of methods, including timelines (ACHASSI097/ACHASSI125)



## MAKING

Develop technical and expressive skills in fundamental movements including body control, accuracy, alignment, strength, balance and coordination (ACADAM010)  
Perform dance using expressive skills to communicate a choreographer's ideas, including performing dances of cultural groups in the community (ACADAM011)



## RESPONDING

Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance (ACADAR012)

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Sheldon College in-school workshop

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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:

**Jacob Williams, Education Coordinator**

[jwilliams@queenslandballet.com.au](mailto:jwilliams@queenslandballet.com.au)

**Felicity Mandile, Education and Engagement Director**

[fmandile@queenslandballet.com.au](mailto:fmandile@queenslandballet.com.au)

[queenslandballet.com.au](http://queenslandballet.com.au)

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