



ABORIGINAL STUDIES

Support Material
Stage 5 Syllabus

Aboriginal performing arts

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Warning: Aboriginal and Torres Strait Islander people are advised that this resource contains images and names of deceased persons.

ABORIGINAL STUDIES

Support Material ● Stage 5 Syllabus

Teacher planning starts here

The 'big idea'

There is a great diversity of Aboriginal performing arts. The performing arts play a vital role in the survival and continuity of Aboriginal culture.

Why does the learning matter?

Aboriginal performing arts are important for the survival and continuity of Aboriginal culture and contribute significantly to Australia's identity and international image.

Target syllabus outcomes

5.1, 5.2, 5.4, 5.8, 5.10, 5.11

Major assessment task

Part A: In groups, students construct three 'frozen scenes' that capture the theme of Aboriginal identity in the play, *Honey Spot*, by Jack Davis.

Part B: Individually, students write a biographical recount of an Aboriginal performer, for example a musician, dancer, playwright or actor, or of a group of Aboriginal performers.

Assessment for learning task 6

Research an Aboriginal performer and write a biographical recount.

This task will explore the representation of Aboriginal cultural expression. It also covers the role of performing arts in aiding the survival and continuity of Aboriginal culture.

Assessment for learning task 5

Students read *Honey Spot*. In groups, students read out a significant scene and describe how it relates to the theme of identity.

This task highlights the role of performing arts in aiding the survival and continuity of Aboriginal culture.

Assessment for learning task 3

Students use the internet to locate examples of both traditional and modern dance. The class identifies similarities and differences between the two. This task highlights the diversity and continuity of Aboriginal cultural expression.

Assessment for learning task 4

Students participate in the drama game, 'frozen scenes', to produce three frozen scenes from a Dreaming story.

This task highlights the diversity of Aboriginal cultural expression.

Assessment for learning task 2

Students focus on music as an expression of identity. They conduct research on a traditional Aboriginal instrument, summarising information using the 'seven steps' technique. Students share their research.

Assessment for learning task 1

After revising the concept of cultural identity, students read and/or listen to Dreaming stories, and then summarise a Dreaming story using the 'seven steps' technique. Students report orally on the origin and purpose of their story.

Assessment task

Aboriginal performing arts

Date due:

Marks:

Weighting: 10%

Your task

Outcomes assessed

A student:

5.1 describes the factors that contribute to an Aboriginal person's identity

5.2 explains ways in which Aboriginal Peoples maintain their identity

Part A: Group activity

You are to work in groups of three or four to respond to the contemporary play, *Honey Spot*, by Aboriginal playwright, Jack Davis.

Your group will use the dramatic technique, 'frozen scenes', to explore Aboriginal identity.

(a) Your group will choose THREE scenes that highlight significant moments of the play.

These moments must relate to the theme of Aboriginal identity, in particular how Aboriginal identity is expressed in the play.

(b) After each group has presented their scenes, each student must:

- describe (orally) their group's reasons for choosing these moments, and
- explain (orally) the significance of their particular pose for ONE character.

Assessment task

Aboriginal performing arts

Date due:

Marks:

Weighting: 10%

Your task

Outcomes assessed

A student:

5.2 explains ways in which Aboriginal Peoples maintain their identity

5.4 explains adaptations in, and the changing nature of, Aboriginal cultural expression across time and location

5.11 independently uses a range of research techniques and technologies to locate, select, organise and communicate information and findings

Part B: Individual response

Use the internet to research an Aboriginal performer or group and write a structured recount of 400–500 words which answers the following questions. You must use more than one website.

- When and where was the performer born OR when and where was the group formed?
- Why did the performer choose their career path OR why was the group formed?
- What are their finest achievements?
- How does this person's or group's performance reflect the changing nature of Aboriginal cultural expression?
- How has this performer or group aided the survival and continuity of Aboriginal culture?

Remember to create subheadings from the questions to structure your recount. Include one image. Write in paragraphs, not point form. Edit your work before submitting it. Provide a bibliography of the websites you used and the dates you accessed them.

Marking guidelines

Part A	Marks
<p>The student's:</p> <ul style="list-style-type: none"> description of the group's selected scenes shows detailed knowledge and understanding of the play and how it expresses Aboriginal identity. explanation of the significance of the frozen pose shows a sensitive and perceptive understanding of the chosen character. 	9–10
<ul style="list-style-type: none"> description of the group's selected scenes shows thorough knowledge and understanding of the play and how it expresses Aboriginal identity. explanation of the significance of the frozen pose shows insight and understanding of the chosen character. 	7–8
<ul style="list-style-type: none"> description of the group's selected scenes shows sound knowledge and understanding of the play and how it expresses Aboriginal identity. explanation of the frozen pose shows sound understanding of the chosen character. 	5–6
<ul style="list-style-type: none"> description of the group's selected scenes shows basic knowledge and understanding of the play and how it expresses Aboriginal identity. explanation of the frozen pose shows basic understanding of the chosen character. 	3–4
<ul style="list-style-type: none"> description of the group's selected scenes shows limited knowledge and understanding of the play and how it expresses Aboriginal identity. explanation of the frozen pose shows little or no understanding of the chosen character. 	0–2
Part B	Marks
<p>The student:</p> <ul style="list-style-type: none"> demonstrates detailed knowledge and understanding of the chosen performer or group and how their performance expresses Aboriginal identity. provides a structured recount that clearly addresses all aspects of the task. Written expression and presentation are of a high standard. 	9–10
<ul style="list-style-type: none"> demonstrates thorough knowledge and understanding of the chosen performer or group and how their performance expresses Aboriginal identity. provides a well-written and well-presented structured recount that addresses all aspects of the task. 	7–8
<ul style="list-style-type: none"> demonstrates sound knowledge and understanding of the chosen performer or group and how their performance expresses Aboriginal identity. provides a structured recount that addresses most aspects of the task. Written expression and presentation are of a satisfactory standard. 	5–6
<ul style="list-style-type: none"> demonstrates some basic knowledge and understanding of the chosen performer or group and how their performance expresses Aboriginal identity. provides a recount that addresses some aspects of the task. Written expression and presentation are of a basic standard. 	3–4
<ul style="list-style-type: none"> demonstrates elementary knowledge of the chosen performer or group. addresses some aspects of the task in written form. 	0–2

Students learn about Students learn to

the range and diversity of styles in traditional Aboriginal performance

describe and compare a range and diversity of styles in traditional Aboriginal performance including music, dance, storytelling and theatre

Teaching strategies

Teacher

Leads a discussion and develops a mind map which reviews themes of identity. Class will read a Dreaming story.

Informs students that every Aboriginal cultural performance is unique to a specific Aboriginal language nation. This could lead to a teacher-led discussion on the pan-Aboriginal approach taken by non-Aboriginal Australians. Teacher and class look at AIATSIS Aboriginal language map <www.aiatsis.gov.au/asp/map.html>.

Teacher

Hands out different Dreaming stories to the class and introduces the seven steps summarising technique. See Handout 3.12 at <www.ndu.edu.lb/academics/fhum/writingcenter/writing.htm>.

Students

- Summarise a story using the seven steps technique.
- Read their summary to the class.

Teacher

Provides a range of resources on diversity of Aboriginal performance styles. The class discusses similarities and differences. The students will then be asked to record this discussion in their books under the appropriate headings.

Teacher and students

Scaffold summary of key aspects of music/dance performance using a prepared wiki-style summary. The students write notes outlining the range of Aboriginal performance based on the discussion above.

- Group(s)
- Language
- Area of performance
- Key aspects
- Key comparison points
- Instruments

Students

Research five different musical instruments used in pre-contact Aboriginal societies. Students use PowerPoint to describe each one. They can import a sound bite and image to accompany their research.

Present their research to the class.

Student evidence of learning

Students' summaries demonstrate their knowledge of a range of traditional Aboriginal performance.

The students' notes reflect their understanding of the level of diversity among Aboriginal peoples.

Using an ICT presentation, students demonstrate their knowledge of the range and diversity of Aboriginal instruments.



Students learn about
Students learn to

Teaching strategies

Student evidence of learning

Class

Develops a summary of the range of musical instruments found in pre-contact Aboriginal Australia – their use, prevalence, location (and images for their embedded sound bites).

Students

Use the internet to research one example of both traditional and modern dance styles. They write short descriptions of features of the dance, for example technique, painting, instruments, using the following summary table:

Dance feature	Description
technique	
instruments	
body decoration	
costume	
other	

Students demonstrate their knowledge of traditional and contemporary dance styles through clear, well-constructed descriptions of a traditional and modern performance.

the role of Aboriginal performance in traditional Aboriginal society

assess the role of Aboriginal performance in traditional Aboriginal society

Teacher

Works with class on key issues and summary notes on traditional Aboriginal music, dance and drama.

Class

Works through a worksheet on the Dreaming, music and songlines which identify the roles of performance. A kit is available from Music Australia – B.M.I.S. Songlines <<http://nla.gov.au/nla.cs-ma-an12233824>>.

Other sources may be used, for example <www.aboriginalsonglines.com>.

Students

Conduct brief in-class research on Aboriginal music:

- define what is meant by Aboriginal ‘traditional’ and ‘contemporary’ forms of music
- define ‘Aboriginal’ – who has been defined as being an Aboriginal person?
- what are ‘songlines’?
- how do ‘songlines’ relate to Aboriginal Dreaming?

Teacher

Leads a discussion on the purpose of Aboriginal performance, for example passing on values and knowledge.

Leads class discussion on research findings.

Students’ answers reflect their understanding of the concepts in their research and class discussions.

Students learn about Students learn to

the impact of invasion and colonisation on Aboriginal performance

explain the immediate impact of invasion and colonisation on Aboriginal performance

Teaching strategies

Class

Views relevant scenes from *Women of the Sun Part 2*, for example when the preacher demands that the Aboriginal people hand in their traditional instruments. Teacher leads a discussion on the concept of invasion and colonisation and their effects on performance.

Students

Write a reflective summary on what is being portrayed in the video, especially in regard to the impact on cultural connection. Class discussion.

Teacher

Hands out summary guide on the effects of invasion. The students (in pairs) complete a summary task.

Research on websites such as the following may be useful:

- Aboriginal spirituality and beliefs
www.creativespirits.info/aboriginalculture/arts/
- Australian Museum
<http://australianmuseum.net.au/Indigenous-Australia-Spirituality>
- Aboriginal cultural heritage
<http://australia.gov.au/about-australia/australian-story/austn-indigenous-cultural-heritage>

Student evidence of learning

Students make a summary of key issues.

Students demonstrate their understanding of the impact of colonisation through engagement in reflective classroom discussion.



Effects of European presence on Aboriginal oral expression and dance

Dispossession of land

Loss of language

Loss of knowledge

Introduction of Christianity

Dislocation and dispersion of families and communities

Changes to formal social structures

Western education

Students learn about Students learn to

Teaching strategies

Student evidence of learning

the significance of
Aboriginal performing arts
to survival and continuity

*analyse the significance of
Aboriginal performing arts
to the survival and
continuity of*

- *cultural heritage*
- *land connection*
- *family and kinship systems*
- *Aboriginal identity and spirituality*

Teacher

Revises the concepts of cultural heritage, land connection and family/kinship systems.

Class

- Reads *Honey Spot* by Jack Davis.
- Led by the teacher, discusses ‘How do the bees keep culture alive?’ as a metaphor of broader Aboriginal reaffirmation of cultural identity.

Students

In groups, read out a significant scene and verbally describe how it relates to cultural heritage, land connection or family/kinship systems.

Students are given Part A of their major assessment task (see page 4) and given time to work on it.

Students demonstrate their understanding of the significance of performing arts to Aboriginal cultural survival.

Students correctly identify the relevant cultural concepts.

the role of Aboriginal
performing arts in
presenting Aboriginal
culture, images and
experiences to Aboriginal
and non-Aboriginal people

Teacher

Introduces class to a number of drama icebreaker games.

Explanations for these can be found on the following websites:

- Fruit Salad <www.dramagames.info> → Fruit Salad
- Statues <www.brighthubeducation.com/elementary-school-activities/13500-mirrors-and-statues-drama-games/>
- Frozen Scenes <www.dramagames.info> → Frozen Picture

Teacher and class

Scaffold the development of three ‘frozen scenes’ that portray a Dreaming story (of their choice). This will be a group activity. Students must demonstrate cultural sensitivity.

Students demonstrate an understanding about the role of performing arts in explaining Aboriginal peoples’ identity.

Students learn about Students learn to

examine the role of Aboriginal performing arts in presenting Aboriginal culture and the effects of this on Aboriginal and non-Aboriginal people

describe the ways in which modern technology has affected the presentation of Aboriginal culture

design a multimedia presentation that communicates the ways technological change has impacted on Aboriginal performing arts

Teaching strategies

Class

Students profile the band Yothu Yindi and focus on the band's use of traditional and modern technology and local Aboriginal language to contemporise their message. Students put their profile in the form of a PowerPoint presentation <www.yothuyindi.com/thebandinfo.html>.

Students complete a summary of Yothu Yindi. See, for example, <http://en.wikipedia.org/wiki/Yothu_Yindi>.

Yothu Yindi music

See <www.yothuyindi.com/music/treaty.html>.

Students

Listen to a recording of the song, 'Treaty'.

Class

Defines what a treaty is. Students can make use of a dictionary and/or a group discussion before writing their definition of 'treaty'.

Students

Listen again to the song 'Treaty' and answer the questions on the Yothu Yindi worksheet (see Appendix 1).

Teacher

Provides a shortlist of Aboriginal performers. The class will brainstorm a list of performers to add to the teacher's list.

Class

Students research a performer of their choice and make notes on key highlights of their career.

Teacher and class

Brainstorm questions about a film or, ideally, organise a visit by a local filmmaker:

- identify key concepts
- links between film and real experiences of people
- message that viewer is left with.

Class

The class is shown a film about racism and exclusion. If possible, a local filmmaker shows their film and discusses it afterwards. The teacher leads a discussion on the director's purpose in making the film.

Student evidence of learning

Students create a relevant PowerPoint presentation that highlights the impact of technological change.

Student engagement – discussions with filmmaker about technology.

Students recognise the director's motives for creating the film.



Students learn about *Students learn to*

Teaching strategies

Student evidence of learning

public accountability for the presentation of Aboriginal performing arts

Teacher

Defines key terms/concepts around the appropriation of Aboriginal artistic forms and their impact on Aboriginal people.

Class

Holds a debate about a topic such as 'The tourism industry shouldn't have to ask for permission to use Aboriginal artefacts'. The debates should be used to observe the degree to which students have engaged in key concepts of protocols and artistic integrity.

Students demonstrate in class debate their understanding of the concepts of cultural misappropriation.

explain the concepts of

- *cultural misappropriation*
- *intellectual property rights*
- *ownership of copyright in relation to the presentation of Aboriginal performing arts*

Class

In groups or pairs, students research the following topics from Terri Janke's 1998 report on Aboriginal culture, *Our Culture: Our Future – Report on Australian Indigenous Cultural and Intellectual Property Rights*, Part One: The Nature of Indigenous Cultural and Intellectual Property, pages 1–48 (after the Executive Summary) and Part Two, pages 54–56. The report can be found at <<http://frankellawyers.com.au/publications>>.

Research topics

Ownership of culture

- Ownership of cultural knowledge
- Cultural heritage
- Transmission of cultural heritage
- Aboriginal peoples' concerns about appropriation of their cultural heritage

Intellectual property

- Indigenous peoples' intellectual property rights
- Protection of Indigenous property rights
- Recognition and protection
- Moral rights

Students

Write up the results of their research in the Aboriginal Cultural and Intellectual Property Rights worksheet (see Appendix 2).

Students' completion of worksheet demonstrates their understanding of the issues surrounding cultural misappropriation.

Students learn about *Students learn to*

the increasing receptiveness by non-Aboriginal people to Aboriginal performing arts in Australia and internationally

assess the increasing receptiveness by non-Aboriginal people of the range, diversity, adaptations and inclusivity of Aboriginal performing arts

the contribution of Aboriginal performing arts to Australia's identity and its international image

evaluate the contribution of Aboriginal performing arts to Australia's identity and its international image

effective consultation with Aboriginal peoples and communities to conduct a case study on Aboriginal performing arts

apply ethical research skills including protocols for consultation to conduct a case study on Aboriginal performing arts using local examples where possible

Teaching strategies

Class

To find out if there is an increasing receptiveness by non-Aboriginal people to Aboriginal artistic endeavours, the class develops a simple questionnaire on the place of Aboriginal people in the arts and their influence in the broader community. In pairs they carry out a survey of non-Aboriginal people they know.

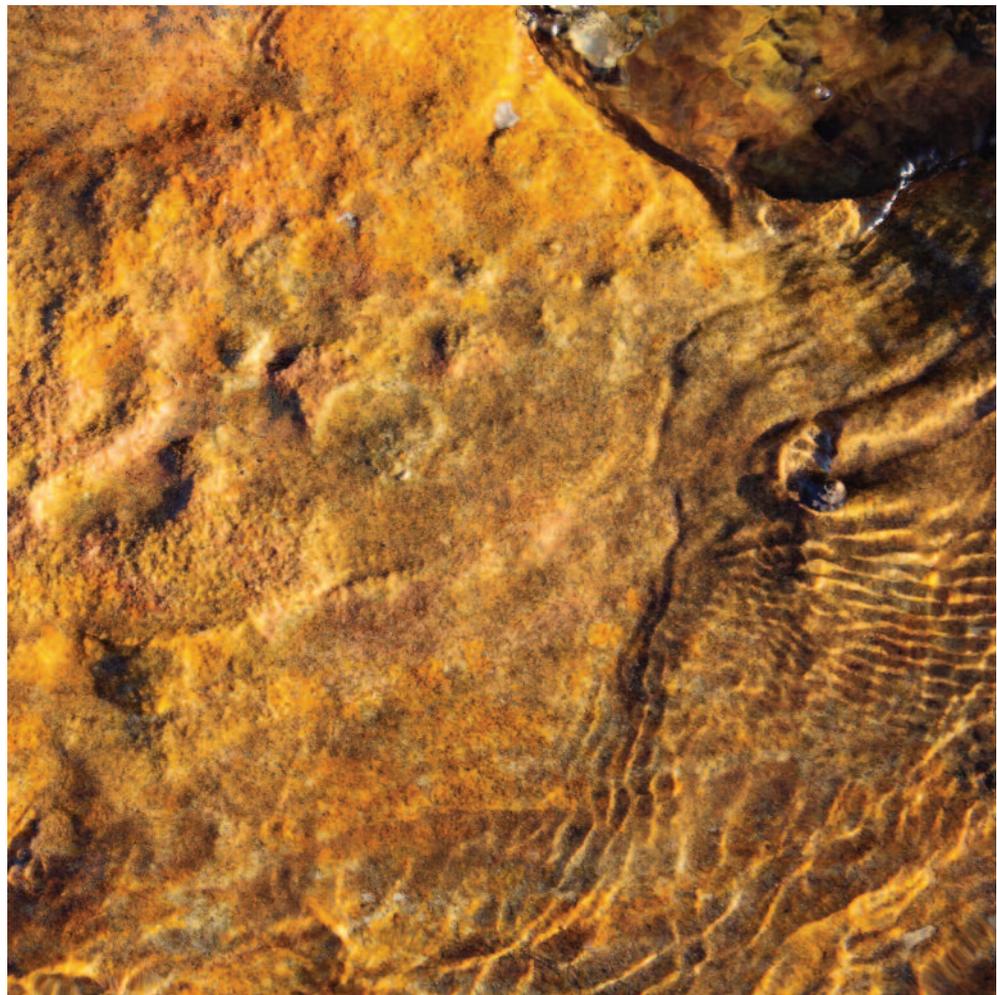
The results of these surveys are tallied by the classroom teacher. Using the completed tally and class discussion, students then answer the question: 'Is there an increasing receptiveness by non-Aboriginal people of Aboriginal performing arts?'

(**Teacher:** See if there are any performances that students can attend. Otherwise view a range of videos of Aboriginal plays. See Marcom Videos <www.marcom.com.au>.)

Student evidence of learning

Students' participation demonstrates an understanding of how non-Aboriginal people respond to Aboriginal performing arts.

Students' participation in survey and classroom discussion demonstrates knowledge about effective conversation and research skills.



Students learn about *Students learn to*

the contribution of Aboriginal performing arts to Australia's identity and its international image

evaluate the contribution of Aboriginal performing arts to Australia's identity and its international image

assess the impact of Aboriginal performing arts on the local, regional and national economy

Teaching strategies

Teacher

Discusses the biographical recounts scaffold (Appendix 3).

Students

Use the recount scaffold to assess the impact of an Aboriginal performer or group on Australia and its self-image.

To supplement the biographical recount framework, students make notes as outlined below.

Note-taking for biographical recount

Orientation

Who

When

Where

Why/what

Record of events

Early life

The most important events/incidents in the life of the performer or group

Evaluation

Why the events in the life of this performer or group are important

- Positive qualities
- Negative qualities
- Overall contribution to society

Class

Students are given Part B of their assessment task (see page 5) and begin working on it.

Students read out their recount to the class.

Student evidence of learning

Students demonstrate their knowledge of the contribution of Aboriginal performing arts to Australia's identity and its international image in their biographical recounts.

Students demonstrate their appreciation of the contribution of Aboriginal performing arts after hearing a series of recounts.

Appendix 2 – Aboriginal Cultural and Intellectual Property Rights worksheet

Research Terri Janke's report, *Our Culture: Our Future* <<http://frankellawyers.com.au/publications>> and answer the following.

Read Janke's definition of 'heritage' (page 11) and the dot points that follow it (pages 11–12). Write the definition of 'heritage' in the space provided. Then, from your own experience, describe:

- one example of a tangible aspect of Aboriginal heritage
- one example of an intangible aspect of Aboriginal heritage

List some examples of industries that make up 'the Indigenous cultural industry'. (Look at Chapter 2 of the report.)

Read pages 54–56. What did the *Copyright Amendment Bill 1997* propose to introduce?

Appendix 2 – Aboriginal Cultural and Intellectual Property Rights worksheet continued

Look at the headings in Chapter 3 of the report. What are the major concerns of Aboriginal people about appropriation of their cultural heritage?

Consider the list of rights near the end of Chapter 4 (pages 47–48). Choose 3–4 and explain why you think they are important.

Briefly describe how Indigenous cultural and intellectual property is owned, and who looks after it. (See page 8 of the report.)

Appendix 3 – Recount

Orientation

Where? When? Who?

Events – in order of events

What?

What?

What?

Evaluation

What is important and why?