

Years K - 4

17-18 May

Primary Proms:

# I See

(Ngarrany Nhama Dätiwuy  
Ngath I Man)



**SYDNEY OPERA HOUSE** 



***I SEE (NGARRANY NHAMA DÄTIWUY NGATH I MAN)***

***NAISDA DANCE COLLEGE  
(AUSTRALIA'S NATIONAL INDIGENOUS DANCE COLLEGE)***

***TEACHERS' NOTES***

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***SUITABILITY: YEARS K TO 4***

***DATES: 17 - 18, MAY***

# Introduction



## Introduction

### A. Introduction

These Teachers' Notes have been designed to assist you with preparation and extension work for pre and post-performance activities relating to the dance production, *I See*. We hope that this resource will assist your students to further enjoy and enhance their performing arts experience whilst on excursion and back in the classroom. The activities are designed for students from Years K to 4.

The activities included in this resource provide opportunities for students to explore the themes and style of the performance. NSW Board of Studies syllabi have been used as guides for the planning of these activities. You should consider adapting and rephrasing the questions and activities to suit the particular terminology, curriculum focus and outcomes used in your school.

Some websites and children's fiction book publications are suggested throughout this resource. It is recommended that you first visit the sites and assess the suitability of the content for your particular school environment before setting the activities based on these.

### B. Synopsis

*I See* is a light-hearted indigenous story about a jolly goanna who is cold and wants to find the sun. His best friend, Wind, wants to help and suggests he goes north. Together they journey from mainland Australia north to an island paradise somewhere far away in the Torres Strait.

Students will enjoy learning rhythmic moves of the Torres Strait Islands, and be captivated by the deep, mystical tones of the Yidaki (Didgeridoo), Warup (Bass Drum), Thrum (Bamboo Rhythm Drum) and Kulap (Hand Shaker); not to mention the violin playing Emu who joins Goanna and Wind as they journey north to find the sun. *I See* has a descriptive and imaginative storyline which is portrayed through traditional indigenous and contemporary movement, music and text featuring distinctly Australian characters. This devised dance theatre work offers plenty to students to ignite their imaginations and understanding of the performing arts and our rich Australian Indigenous culture.

### C. Curriculum Links

The pre-performance activities offer students the opportunity to further explore our heritage and the history of our landscape, people and culture. This can be done by either visiting the Royal Botanic Gardens before or after the *I See* performance, or visiting any garden within your school precinct. Both the pre and post-performance activities will enable teachers to discuss and identify what makes up our 'natural' environment and how it has changed.

The suggested movement and dance post-performance classroom activities will ignite a sense of imagination, freedom and creativity whilst activating gross motor skills by way of coordination, mobility, fitness and body alignment. Music activities will impart knowledge and appreciation of traditional indigenous instruments, their origins and their traditional and western names.

**You may need to adapt the activities to suit the age and needs of your students. We acknowledge that some exercises vary between the skill sets of students at these stages of development.**

# Pre Performance



## Pre-Performance Activities

### A. Curriculum Links

#### Visual Art

VAES1.4, Appreciating: begins to interpret the meaning of artworks, acknowledging the roles of artist and audience.

VAES2.4, Appreciating: identifies connections between subject matter in artworks and what they refer to; appreciates the use of particular techniques.

#### Human Society and its Environments

##### Significant Events and People

CCS1.1: communicates the importance of past and present people, days and events in their life, in the lives of family and community members and in other communities.

CCS2.1: describes events and actions related to the British colonisation of Australia and assesses changes and consequences.

#### Science and Technology

##### Living Things

Stages 1-2: how living things change over time.

#### Dance

DAES1.2: explores movement in response to a stimulus to express ideas, feelings or moods.

DAS1.2: explores and selects movement using the elements of dance to make dance express ideas, feelings or moods.

DAS2.2: explores, selects and combines movement using the elements of dance to communicate ideas, feelings or moods.

### B. Activities

1.1 For this activity you will need to visit Sydney's Royal Botanical Gardens adjacent to the Sydney Opera House; alternatively, you could visit a park or garden close to or within your school's grounds the previous day. (See 1.1A) If at the Royal Botanical Gardens, walk the students to the *Cadi Jam Ora: First Encounters* exhibition. This is a very popular garden display that signifies the Aboriginal cultural heritage of the Royal Botanical Gardens. Aboriginal people have lived in the Sydney area for over 20 000 years. The exhibition is a 52 metre sandstone storyline that outlines the Aboriginal history from the Dreaming to the present.

Invite students to walk along the sandstone wall and experience the many different drawings that outline the names of women, men, places, tools and rituals of the many clans and language groups from Sydney's Aboriginal communities.

For your own preparation, visit the Royal Botanic Gardens website for background on this garden display:

[http://www.rbgsyd.nsw.gov.au/welcome\\_to\\_bgt/royal\\_botanic\\_garden/gardens\\_and\\_domain/indigenous](http://www.rbgsyd.nsw.gov.au/welcome_to_bgt/royal_botanic_garden/gardens_and_domain/indigenous)

1.1a Sit the students somewhere quiet in the gardens. Talk to them about the Aboriginal art they have just seen: talk about the features of the art works, the use of colour, patterns, symbols and the representation of people, places and animals. Ask if they recognized any of the animals? If so, what type of animal did they see in the drawings? Do those animals seem present in this park today? Ask if they know why. This could lead to a discussion about European settlement/invasion and how Sydney became an urban city environment which has forced some animals away from their natural habitat.



1.1b If visiting the Royal Botanic Gardens is not possible, then we suggest walking your students through a neighbouring park, garden or even your own school yard. Ask them to suggest what kind of flora and fauna would have existed on this land thousands of years ago. Ask if those animals are present in the space today and, if not, ask them to speculate why. This could lead to a discussion about European settlement/invasion and how Sydney became an urban city environment which has forced some animals away from their natural habitat. As an extension, you might invite students to do a 'then-and-now' sketch of the garden to show how our environments change. (Go straight to 1.3)

1.2 Talk to your students about our environment, our habitat. A habitat is where plants and animals naturally live. Walk the students in to a grassed area which is part of the gardens where there may be plenty of flora and fauna to observe. Alternatively, if classroom bound, colourful and detailed images of a garden filled with plants and animals projected on to the white board would suffice.

Ask the students to sit in a circle and face outwards so they are looking out to areas of the park or whiteboard. Whilst the teacher counts to 20, ask the students to note one thing - plant or animal - that they can see. They must not share this with anyone, it must be a secret.

Once the teacher has finished counting to 20, all students must turn and face into the circle. One by one, invite the students to stand up and 'carry' their chosen plant/animal to the middle of the circle. They can give clues as to what it is by the way they hold the 'object' or move the object to the middle. For example: they might pat the animal, or pretend to be a bird with wings, or smell a flower (wattle), or make a noise like a bird (cockatoo) or move like a peacock or a lizard.

The surrounding circle of children attempt to discover what the chosen plant/animal might be. Once the object is revealed, lead the students in a discussion about its heritage or history and place in the garden's environment. One at a time, record down each person's observation. Most likely, you will build a list of names similar to this example list below:

Wattle	Cockatoo
Spider	Kookaburra
Eucalyptus tree	Gymea Lily
Magpie	Pelican
Rainbow Fish	Caterpillar
Ant	Ladybeetle
Gum tree	Lyrebird
Peacock	

1.3 Ask the students to look around their environment in the park. Can they see any loose leaves on the ground? A Eucalyptus leaf perhaps? A Bottlebrush? They must take only fallen leaves and not pick leaves from trees for this exercise. Ask the students to sit down on the ground in a group facing the teacher and take a closer look at the leaf. What can they see? Get the students to examine the lines and shape of the leaf, as well as to feel the texture of the leaf. How does it feel? Ask if they know what kind of animal might eat that type of leaf? Who sits in a eucalyptus tree? Perhaps focus on koalas. Ask what a Koala looks like? See if any students can describe the characteristics of a Koala. Ask them to remember these characteristics for when they return to their classroom. If possible, take a few fallen leaves from the park to use in the classroom.

# Post Performance



## Post-Performance Activities

### A. Curriculum Links

#### Drama

##### Early Stage 1

DRAES1.1, Making: uses imagination and the elements of drama in imaginative play and dramatic situations.

DRAES1.3, Performing: dramatises personal experiences using movement, space and objects.

##### Stage 1

DRAS1.1, Making: takes on roles in drama to explore familiar and imagined situations.

DRAS1.2, Performing: conveys story, depicts events and expresses feelings by using the elements of drama and the expressive skills of movement and voice.

DRAS1.3, Appreciating: interacts collaboratively to communicate the action of the drama with others.

DRAS1.4, Appreciating: appreciates dramatic work during the making of their own drama and the drama of others.

##### Stage 2

DRAS2.1, Making: takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations.

DRAS2.2, Performing: builds the action of the drama by using the elements of drama, movement and voice skills.

DRAS2.3, Appreciating: sequences the action of the drama to create meaning for an audience.

DRAS2.4, Responding: Responds to, and interprets drama experiences and performances.

#### Dance

##### Performing

DAES1.1, Performing: participates in dance activities and demonstrates an awareness of body parts, control over movement and expressive qualities.

DAS1.1, Performing: performs dances demonstrating expressive qualities and control over a range of locomotor and non-locomotor movement.

DAS2.1, Performing: performs dances from a range of contexts, demonstrating movement skills, expressive qualities and an understanding of the elements of dance.

#### Visual Art

VAES1.1, Making: makes simple pictures and other kinds of artworks about things and experiences.

VAES1.2 Experiments with a range of media in selected forms.

VAS1.1, Making: makes artworks in a particular way about experiences of real and imaginary things.

VAS2.1, Making: represents the qualities of experiences and things that are interesting or beautiful by choosing from aspects of subject matter.



## Music

MUES1.1, Performing: participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts.

MUES1.2, Organising Sound: creates own rhymes, games, songs and simple musical compositions.

MUES1.4, Listening: listens to and responds to music.

MUS1.1, Performing: sings, plays and moves, to a range of music, demonstrating an awareness of musical concepts.

MUS2.1, Performing: sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.

MUS2.2, Organising Sound: improvises musical phrases, organises sounds and explains reasons for choices.

## A. Activities

Dreaming/Dreamtime. Choose a traditional children's story by an Australian Indigenous author. We recommend:

*Tjarany Roughtail and other Kukatja Stories* by Gracie Green, Joe Tramacchi and Lucille Gill (all ages)

*The Two-Hearted Numbat* by Ambelin Kwaymullina and Ezekiel Kwaymullina (5 to 8 years)

OR

An Aboriginal story series compiled by Pamela Lofts. It is a collection of picture books of traditional Aboriginal stories illustrated and narrated by Aboriginal people. Appropriate for ages 5 to 9.

Editions include:

- *The Bat and the Crocodile*
- *Dunbi the Owl*
- *The Echidna and the Shade Tree*
- *How the Birds Got their Colours*
- *How the Kangaroos Got their Tails*
- *The Kangaroo and the Porpoise*
- *Warnayarra: the Rainbow Snake*
- *When the Snake Bites the Sun*

2.1 Once you have selected your storybook, select some key words that recur in the storyline. For example, tactile nouns like 'sea', 'owl', 'rain', 'sunshine', 'kangaroo', 'snake', 'stars', 'moon' and 'fire'. Create actions and sounds for each selected word. For example,

- Sea: make the 'shhhh' sound
- Rain: pitter-patter of hands on thighs action
- Owl: 'oo oo' 'oo oo' sound
- Kangaroo: hopping on the spot on one leg
- Snake: 'hisssssssssss' sound
- Sunshine: make a sunflower action with both hands stretching above heads
- Thunder/fire: make a fast clapping noise action
- Koala: curl up in to a ball on the ground action
- Bird: 'cooooo-eeeeee' call
- Moon: sleeping position on the floor
- Character: skipping on spot
- Kookaburra: 'kkkkkkk' sound .



Select your own words, sounds and actions relevant to the chosen storyline. Explain the rules of the game: when they hear one of the key words they must immediately perform the accompanying action or sound to that word.

Commence reading the story and have fun seeing who remembers to perform the words! Some words may repeat numerous times, which could have the students sitting, standing, clapping, hissing, and making animal sounds and actions at a frenzied pace. This exercise is designed to develop a student's gross motor skills by way of coordination, fitness, memory, physical shape recognition, sound recognition and articulation of speech to execute the sound.

**2.2** Write on the blackboard/whiteboard a list of the animals and plants the students saw on their excursion to the Royal Botanic Gardens or in their local garden, school yard or on images presented on the whiteboard. Write them down in list form. Instruct the children to form a circle in the classroom. Make sure there is enough room for them to move in a circle when they stand up. Read out the list of animals and plants one at a time. Each time you call out the name, ask the student to make a shape or pose that best describes or reflects that animal or plant. Ask them to remember this shape they have created. Have the students move clockwise in a circle.

Access some music supplied from the show (downloadable from the Sydney Opera House website as a sound byte taken from the sound track of *I See*) Alternatively choose a piece music of your own, we recommend a soundscape CD or instrumental mood music. An alternative music suggestion:

*The sounds of the Aborigine - Music from the Australian Bush*  
Copyright 2006 Legacy International  
Available on <http://www.itunes.com.au>

Play the music softly in the room.

As you call out the names of animals/plants, the students must move as that animal/plant in a clockwise direction. At first, they should move very slowly from one shape to the next, transforming from one animal/plant to another. Let the music run for a fair length in the first instance, giving them time to develop a way of moving for their chosen species. When you stop the music they must freeze. Anyone still moving must move into the middle and watch the rest of the game, helping you to catch people out. Elimination of students throughout is optional, depending on the age of the students you may wish to make them freeze all together and continue as a group. Your role is to call out the names of the plants and animals in no specific order to keep the game interesting. Similar to musical statues, this game activates memory, physical expression and imagination while educating the students on the many different Australian animal/plant types.



**2.3** Ask the students if they remember what kind of trees and plants they saw in the garden. List these on the whiteboard. For example:

Wattle	Paper Daisies
Eucalyptus trees	Gum trees
Ferns	GyMEA Lilies
Bottlebrush	Waratahs

If working off an electronic whiteboard, pull up a picture of each of these plant types.

Select the GyMEA Lily. Talk about the plant's natural habitat: where does this plant normally grow? In the desert? Near the sea? Near a rainforest?

With paints or crayons, ask the students to draw their own version of the GyMEA Lily or another plant type that you have researched. Find the aboriginal meaning to the plant name and any special uses the plant has.

For example: The GyMEA Lily is a coastal plant indigenous to the coastal region of Southern Sydney, it is common around sheltered sandstone slopes. The word 'GyMEA' is aboriginal for small. The flowering stems and roots of a GyMEA Lily were roasted and eaten by Aborigines. GyMEA Lilies may not flower each year but can be seen in abundance after a bushfire. They are attractive to nectar feeding birds. The plant has the botanic name of *Doryanthes Excelsa*. 'Doryanthes' is a composite of two Greek words: 'doratos' meaning spear and 'anthos' meaning flower. 'Excelsa' is derived from the Latin 'excelcus' meaning high, lofty and exceptional.

Ask the students to draw the plant in its natural habitat. As the students are creating their artwork, play some soundscape music quietly in the background. Once all artwork is finished, pin it up on the wall in a cluster format, symbolic of a 'storytelling' tree. For the duration of the week, refer to the cluster area of the room as a 'storytelling corner', perhaps read the other chapters of the indigenous stories used for exercise 2.1.

**2.4** Ask the students to sit in a circle or lie on their backs on the floor. They must be quiet and attentive. Have them listen to some music from the soundtrack from *I See* or of your own choice, preferably with indigenous instruments. We recommend:

*The sounds of the Aborigine - Music from the Australian Bush*

Copyright 2006 Legacy International

Available on <http://www.itunes.com.au>



Choose a section of the music that has several indigenous sounds: for example, Yidaki (Didgeridoo), Clap Sticks, Boomerangs (which have been also used as instruments), Seed Rattles, singing, Warup (Bass Drum), Thrum (Bamboo Rhythm Drum) and Kulap (Hand Shaker). Ask the children what they can hear? Do they know what kind of instruments they are hearing?

It is most likely that they will be familiar with the Digeridoo and it may be appropriate to discuss it. The Yidaki (Didgeridoo) dates back over 1500 years ago, there is no specific proof of exactly when the instrument originated but there are cave wall paintings that date back this far in Kakadu National Park, Northern Territory. The didgeridoo was traditionally played as accompaniment to ceremonial dancing and singing.

Introduce the students to the traditional and western names for the instruments mentioned above. Get them to repeat the names back to you as you pronounce them.

Ask the students what the mood of the music sounds like. Do they think the music is telling a story? Invite them to share with the class what kind of story or emotion they think the music conveys.

**2.4a** Instruct the students to bring in a recycled jam jar from home. Supply the students with dried beans (easily purchased in bulk from any supermarket). Fill the jar with the dried beans and seal the lid. The children can now use their jar of dried beans to shake and create the sound of the indigenous musical instrument called the Kulap. An extension task is to ask them to compose a piece of music or to use their Kulap as a soundtrack accompaniment to movement and drama activities.

**2.4b** Revise the storyline of *I See*. Get the students to discuss what they think the work was about. Once you have discussed the journey of the work and its theme, ask the students to stand up and spread out in the space.

Using your own 'Kulap', have the students improvise their version or understanding of the storyline or quite simply what they think they saw at the performance. To guide this task along, give them hints from the storyline for the improvisation: for example, Goanna was cold and shivering, Goanna was sleeping 'under the stars' or 'gathering food' or 'swimming in the ocean'. The teacher prompts the occurrences in the storyline to evoke differing types of improvisation to the music of the 'Kulap'.