all about women
rethinking beauty
digital education stream
2020 teacher resources
Welcome

Sydney Opera House is one of the indisputable masterpieces of human creativity and has long been a place for learning and sharing knowledge. The land on which Sydney Opera House stands was known to its traditional custodians, the Gadigal people of the Eora Nation, as Tubowgule, meaning “where the knowledge waters meet”. A stream carried fresh water down from what is now Pitt Street to the cove near Tubowgule, a rock promontory that at high tide became an island. The mixing of fresh and salt waters formed a perfect fishing ground. Middens of shells were a testament to Tubowgule’s long history as a place where the Gadigal gathered, feasted, sung, danced and told stories.

Did You Know…?

Sydney Opera House is home to seven flagship Australian performing arts companies which bring art to life every day beneath the famous shells. We are proud to partner with the Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare, Opera Australia, Sydney Theatre Company, The Australian Ballet and the Sydney Symphony Orchestra.

130,000 people attend performances at the Sydney Opera House, for young audiences annually.

Since 2014, one furry guest has caught the attention of locals and international visitors alike. The northern VIP steps of the Opera House, otherwise unoccupied for the majority of the year, is the favourite sunbathing spot of a wild long-nosed fur seal, affectionately called ‘Benny’ (named after Bennelong Point).

You can now experience the Opera House, as never before, on Google's digital museum platform with 1270 digital artefacts and 50 interactive online exhibits; the Sydney Opera House's presence on the Google Cultural Institute allows people everywhere to experience the symbol of modern Australia.

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Introduction

These Creative Learning Resources have been prepared to help you get the most out of the *All About Women Digital Education Stream – Rethinking Beauty* talk, coming to your classroom to celebrate International Women’s Day. These resources have been collated to help prepare your students to unpack the talk and think deeply about it.

You should use and adapt these Resources to suit the age and stage of your class and the curriculum foci and outcomes used in your school. These Resources are written as a creative document for you to bring to life. If you have questions about exercises or provocations please feel free to make contact to talk it through. We are always open to feedback, comments and working with you to assist and learn from you. Contact details are on the back page.

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

Sydney Opera House has a bank of Creative Learning Resources for you to access and use. Please have a look around our website for other resources and activities that could support your classroom learning program.

Acknowledgements
Grateful thanks are extended to all the speakers who have generously allowed their resources to be included in this document.
All About Women Festival

For the eighth year running, our talks and ideas festival, All About Women, celebrates International Women’s Day with Sydney’s favourite feminist gathering - full of talks, panels and workshops. International Women’s Day is dedicated to gender equality and justice. It is an opportunity to raise awareness and take action. At the festival you will hear from remarkable thinkers, whose work breaks down the everyday structures that limit the female experience, as they discuss the latest thinking on gender, power, history, justice and technology.

All About Women is about being part of your local community and join the global movement. It is an opportunity to gather, learn, reflect, and be challenged. It is a celebration of feminism for every person who is affected by the patriarchy.
# The Creative Learning Journey

## Before the Talk

**Begin your Creative Learning Journey**
Have your students think about the themes of the talk with information and activities in these Creative Learning Teachers Resources. Check out the video and links page to initiate topics of discussion and dive into the recommended reading list written by experts in these areas.

## After the Talk

**Continue the Creative Exploration**
Follow up the Stream with the Post talk activities and continue the conversation with your students. What questions did they feel weren’t asked? Where could they go to get this information? What did they think were the biggest learnings from the session? Can you develop any projects out of the learnings?

**Sign up for another Free Livestream**
We offer an annual program of livestreamed Performances, Workshops and Artist Talks to further extend the learning journey of your students. Free for all Australian Schools and offered throughout the year.

**Listen and Watch**
Use our digital content pieces on our social media channels in your classroom. Our podcast *Arty Farty* for creative conversations or *Behind the Scenes* on YouTube to give you more insight into world of the Sydney Opera House and the exciting things that happen here.
Sydney Opera House Creativity Framework

These Creative Learning Resources have been written using the Sydney Opera House Creativity Framework as the pedagogy. The Framework aims to define the creative process in a way that educators can use to teach and be inspired by.

At a glance this Creativity Framework is:

**Prepare**
Tools and Pathways
Preparing mind, body, space, materials and time

**Question**
Analysis, investigation and revelation
Creating new understanding by analysing what just happened when honing the imagination

**Show**
Commit, frame, judgement
Performing and presenting the work

**Reflect**
Remembering, Processing, exiting
Creating understanding and healthy memories from the creative process and product.

**Buy in**
Presence and Enthusiasm
Convincing students that they want to be there

**Imagine**
The Fertile Unknown
Exploring a subject through arts practice. Using form to uncover content. Allowing uncensored expression to reveal new ways of seeing a subject

**Make**
Forging form from content
Putting shape to content and moving towards a project; scripts, composition, choreography, project design

Whilst written as a sequence, the Sydney Opera House Creativity Framework is not a method or system but a way of articulating the creative process. As the Framework is applied it becomes apparent the sequence dissolves and many of the specific sections live in one exercise. These resources have been written with this in mind.

This Framework underpins the Sydney Opera House Creative Leadership in Learning program that sees schools partner with the House for three years of teacher professional learning, student projects and performances. For more information please see the Sydney Opera House website.
Talk Description and Synopsis

Dates: On demand stream at whatever time best suits you from Monday 9 March to Friday 13 March 2020
Years: 7-12
Duration: 60 min
Venue: Your classroom

Synopsis
In a world where beauty standards are inexorably linked to culture, capitalism and gender – how do we challenge society’s rigid notions of beauty? Through their work Bri Lee and Carly Findlay compel us to question how we think about appearance, beauty and the female body.

With Flex Mami at the helm the talk Rethinking Beauty will unpack the discoveries and work of Bri Lee and Carly Findlay. The talks will encourage listeners to think critically to broaden their understanding of how beauty has been shaped by societal expectations and how it is being reshaped. The session will broaden personal and social capabilities as well as intercultural understanding as the session will propose a more inclusive and progressive interpretations of what beauty is. The session and material will also reiterate the importance of self-love and body positivity.

The topics for exploration - Beauty, reimagining beauty, societal constructs, capitalism, shaping beauty, self-love, body positivity

Central Themes - Beauty, societal expectations, empowerment, family, identity, technology in shaping society’s image, love, realization, acceptance

Cross curriculum priority areas - Critical and creative thinking, Personal and social capability

“I am beautiful at any weight, and my beauty isn’t what defines me anyway”. (Bri Lee, Beauty, p.122)

“So what would you say if I said I was happy with myself when I look in the mirror? I’m tired of other people’s self-talk- and criticism of others appearance. And it worries me that society expects us to conform to the beauty ideal”. (Findlay, Say Hello, p.213)
Meet the Speakers –
Carly Findlay and Bri Lee

Carly Findlay
Carly Findlay is an award winning writer, speaker and appearance activist. Her first book, a memoir called Say Hello, was released in Australia in January 2019. She is also working on editing Growing Up Disabled in Australia with Black Inc Books. She writes on disability and appearance diversity issues for news outlets including the ABC, The Age and Sydney Morning Herald, and SBS. She was named as one of Australia’s most influential women in the 2014 Australian Financial Review and Westpac 100 Women of Influence Awards. She has appeared on ABC TV’s You Can’t Ask That and Cyberhate with Tara Moss, and has been a regular on various ABC radio programs. She has spoken at the Melbourne Writers Festival, the University of Western England and Melbourne University – to name a few. She organised the history-making Access to Fashion – a Melbourne Fashion Week event featuring disabled models. She has a Masters of Communication and Bachelor of eCommerce. Carly identifies as a proud disabled woman. She lives in Melbourne, Australia.

Bri Lee
Bri Lee is a writer and editor whose work has been published in The Monthly, Harper’s Bazaar Australia, The Saturday Paper, Crikey, The Guardian, Griffith Review, i-D, VAULT Art Magazine, and elsewhere. She regularly appears on The Drum on ABC TV, various ABC Radio National programs, and often gives talks on writing, law, feminism, fashion, pop culture, and art. Her first book, Eggshell Skull, was published by Allen & Unwin in June 2018, and has won and been shortlisted for numerous prizes.
Q&A with Carly Findlay

1. In your book you write about how events came full circle with Darren Hayes in the Opera House Again, it seems like things have come full circle with you presenting at the Opera House in the session Rethinking Beauty. What do you want audiences to get from this talk?

I certainly cannot sing like Darren Hayes, though I do like to sing to his songs in the shower. I know every word.

I hope that the audience comes to know the ableism I face – because of my appearance – on a daily basis. The refusal from taxi drivers, the questions from strangers, being requested to appear in a selfie with (former) friends only for the friend to remove it because they’ve lost followers, and the general low expectations of me because of a facial difference.

I also hope they learn that I am defiant – I have come to love myself and be proud of my appearance, that I post regular outfit photos on Instagram because it’s fun and I believe it’s important to be visible – for both people with skin conditions, facial differences and disability, and people without. Representation matters. I also believe in the power of the natural, unfiltered selfie – it’s so easy to airbrush appearances via smartphone apps, that people will forget what their real face looks like. And I also hope they will learn the importance of intersectional representation – representation broader than thin, white, cisgender women with beauty privilege. Beauty transcends the people who we mostly see in our media and fashion.

2. In your chapter “Teacher not Patient” you stated, “I grew to love my body”. Can you elaborate on your journey of finding self-love?

As a child and teenager, I really wanted to change to fit in. I would use Mum’s makeup, even when it hurt me. I didn’t want to stand out any more than I did so my clothes were quite plain. And I wished that I didn’t look this way. But through blogging and seeing that I could change the mediascape, and connecting with others who look like me, I began to change my perception of myself. I realised it is a lot easier to love myself than hating myself.
3. In May 2015 you coordinated an Ichthyosis meet. You say the event was life changing. Why was that?

The Australian Ichthyosis Meet brought lots of people with ichthyosis – and their families together. There are over 25 types of Ichthyosis – from mild to severe, each with different symptoms, presentations and treatments. I have Netherton Syndrome – an extremely rare type of ichthyosis on the severe end of the scale. For many attendees, they had never met anyone with the condition until that day – and this event made them feel less alone. It was a day to hear from dermatologists and geneticists, and also to connect, work out strategies to manage the emotional impacts of the condition and to make friends. It changed my life as I was able to facilitate a meeting place for so many people. It changed others’ lives as they feel more connected and less alone. It was wonderful to see attendees make new friends and feel totally comfortable and accepted by everyone.

4. In your book you wrote that you have “I’ve learnt so much about disability politics. Pride, history and activism” (p.162) in your journey. What have been the key things you have learnt along the way?

I learnt that disability is not a slur, it’s not a bad word; and being disabled isn’t something to be ashamed about. For me, it means pride, community and identity. When I found other people who shared similar social barriers and challenges to me (like having lots of specialists at the hospital, having lots of time off school and work, being stared at and asked intrusive questions), I came to identify as chronically ill and then disabled – it wasn’t just a box on a government form. The social model of disability really helped me define that – it means there are barriers created by society, not our bodies. I also look to leaders within the community – those who are really changing media representation, policies, the arts… We have some incredible leaders – past and present – in the disability community.

5. In your book you write “I no longer worry about what others think of my clothes...skin flakes show. The World doesn’t end” (p.229). Can you recall what allowed this turning point? What created this change?

For years I would worry about skin flakes showing on my shoulders, or getting my skin and ointment on surfaces or other people, or even not wanting to be in photos due to standing out. This was a result of the shame put upon me by others – it was deeply embedded. I was at Stella Young’s memorial in December 2014 and hugged her sister. I left a big face print on her pink jacket – the print from my ointment. She told me not to apologise, and I remembered how Stella never apologised for taking
up space – she wrote a lot about it. And so I stopped feeling so self conscious – I wear what I want now, I have fun with fashion, I see my colour as my accessory. I will not make myself less visible to make others more comfortable.

6. How has writing this book changed you?

I have been given the opportunity to travel a lot to promote the book, and also meet wonderful people. I have also realized that my words won’t be for everyone and that’s ok. I wrote Say Hello for Little Carly – and I think she would be pleased to know that one day her words would be read by many and help change perspectives around disability and appearance diversity. My husband still hasn’t finished reading the book, and while he isn’t much of a reader, I really wish he’d get up to the chapter that’s about him. Then he can stop.

7. Have you had more people saying hello since the book has been published?

All the time – on public transport and in the street. Sometimes it’s just a ‘hello’ but usually it’s a lovely chat about how they enjoy my work. And there are now far more people telling me they’ve read my book or seen me on You Can’t Ask That than asking if I am sunburnt! It’s nice.

8. In your blog you wrote that you have written very little since Say Hello was completed and that you “cannot wait to write some real long, thoughtful pieces”. What will we be reading from you in the future?

Growing Up Disabled in Australia will be out in June 2020 – it’s an anthology in the Growing Up series published by Black Inc. There are more than 40 contributors in the book. I didn’t do much writing for it, but I had a great time reading through all of the submissions (over 360!) and selecting the contributors. I also want to write a few pieces on writing and publishing – specifically the lack of access and inclusion for disabled people. I want to try my hand at young adult fiction. And I want to write a picture book! Say Hello to Little Carly!
1. In your book *Beauty* you interweave your personal story with academic discourse on beauty. What inspired you to start writing about your personal journey of beauty?

When I was drafting my first book, *Eggshell Skull*, some of these themes and struggles came out – I mean the self-loathing specific to the body and the purging and all that. I didn’t realise how much this behavior was a part of my story until editing the manuscript, then I felt embarrassed about it and took it out. Eventually I decided to keep it in because that book asks tough questions about value and worth. Why do we think some people are worth more than others? The response from readers to those sections of *Eggshell Skull* told me people were really yearning to hear and read more about this stuff.

2. How did you start research for this book?

Essentially I kind of track, within the book itself, how I did the research. It covers a time in my life soon after the publication of *Eggshell Skull* when I was receiving a lot of unexpected media attention, and doing a lot of advocacy I hadn’t really prepared for. My relationship to my body was completely warped and I just started looking for better ideas; searching for better ways of thinking. Reading is always the best first step to solving problems. Writing, for me, is the second-best.

3. There are numerous references in your book to different articles and books which have explored the concept of beauty. Which text would you say had the most profound impact on you?

Definitely *Perfect Me* by Heather Widdows. Reading that book was so confronting and astounding – it was like seeing myself described by a stranger. Then it gave me new language and mental frameworks through which to see the world. I still think of it often. It helped me a great deal.

4. In your book you wrote about a conversation with Nkechi Anele where you were questioning: “Can we have one set of values and rules for ourselves, and another set for others, particularly around our bodies?” What do you think of this now?
What I think now is that it is not possible to have a completely different set of values and judgments for yourself compared to those you have for other people. Your words and actions are always constantly, explicitly or implicitly, communicating your priorities to those around you. I do not believe it is possible for me to talk to my mother – or any older woman – about wanting anti-wrinkle surgery without implicitly saying to them that I think they don’t look as good because they look older. We have to be really articulate and active and constant in fighting against these absurd standards otherwise they win.

5. What does beauty mean to you now?

When I am looking at a scene in nature and I think “this is beautiful”, it is sort of the opposite of what I’ve been taught to think “beautiful” is in people. Nature is asymmetrical, unique, diverse, surprising; it is everything. Even what we have been sold as “natural beauty” on a woman’s face, or “no-makeup makeup” is bullshit. To me now beauty is much more about individual expression, and if an image of something “beautiful” can only be bought with money, or if part of its purpose is to indicates class, then it’s not actual “beauty”. More and more things like this actually appear ugly to me.

6. What do you want people to take away from your book?

I hope it’s not too prescriptive about anything, to be honest. The best thing I love hearing from readers is that my work helped make a space for people to think for themselves, or that it facilitated conversations between them and others. I don’t mind if people disagree with me, and they do all the time, the most important thing is that we fight the silent terrors by dragging them into the light. So much damaging imagery and messaging needs to be called out. The first step is talking openly and honestly about it all.

7. From Eggshell Skull to Beauty, what will we be reading from you in the future?

Hopefully an accompanying, kind of a sister essay to Beauty, called Brains. I’m working on it!
Pre-Talk Activities

PDHPE

Stage 4
1. Students to look at the key inquiry questions in the NSW PDHPE Syllabus on Health, Wellbeing and relationships. Students conduct research about the three key inquiry questions:
   • How do change, transition and environment shape my identity?
   • What skills and strategies can be used to manage change, challenges and seek help?
   • What skills and strategies can be used to promote inclusivity, equality and respectful relationships?

2. Discussion about the impact of power in relationships. Students discuss, with the teacher as facilitator, the influences of family, media and peer attitudes to power in relationships. Students explore how intolerance, prejudice, bias, knowledge, ethics or self-esteem affect power in relationships in either a positive or negative way by conducting research and then presenting their findings to the class.

3. Students watch What is Beauty?
Discuss how beauty has changed over time and become more broad. Using this discussion students to create a poster about what beauty means to them.

https://vimeo.com/258828793

Stage 5
1. Students to look at the key inquiry questions in the NSW PDHPE Syllabus on Health, Wellbeing and relationships. Students conduct research about the three key inquiry questions:
   • How can I be the best version of me and support the identity of others?
   • How can people respond positively to life challenges?
   • What factors enhance inclusivity, equality and respect in relationships?

2. Watch ABC News Disability advocate Carly Findlay and her mother Jeanette talk about growing up different
In an essay write about the factors that enhance inclusivity, equality and respect in relationships.

https://www.youtube.com/watch?v=pClRxbjzGl4

3. Students watch What is Beauty?
Discuss how beauty has changed over time to become more diverse. Students to create an essay about how beauty standards have changed over time.

https://vimeo.com/258828793
Pre-Talk Activities

PDHPE

Stage 6
Preliminary Core 1: Better Health for Individuals
1. Students brainstorm and discuss how media, peers and family influence perceptions of health/beauty.
2. Students to watch the following TED Talks:

- **Chantelle Brown-Young** *My story is painted on my body*
  
  ![Chantelle Brown-Young TED Talk](https://youtu.be/YJ5V_3GAucc)

- **Esther Hong** *What does it mean to be beautiful*
  
  ![Esther Hong TED Talk](https://youtu.be/WWRXOqYwRkM)

- **Lizzie Velasquez** *How do you define yourself*
  
  ![Lizzie Velasquez TED Talk](https://youtu.be/QzPbY9ufnQY)

Students research how media, peers and family influence both positively and negatively on perceptions of health and beauty and present their findings to the class in the form of a Ted Talk.

HSC Core 1: Health Priorities in Australia
1. Students to look at the Ottawa Charter for Health Promotion and summarize the three basic strategies for health promotion.
2. Students to explore the hashtags: #upanddressed hashtag by Michelle Roger and Karolyn Gehrig #hospitalglam and discuss these hashtags and their findings.
Pre-Talk Activities

Society and Culture

Stage 6
Preliminary depth study: The social and cultural world
1. Students to conduct research on how society influences the ways its members interact and how interactions between members of society cause change in the nature of society over time by exploring media representations of beauty.

2. Students discuss Bri Lee’s statement “When we curate our own images on Instagram we can set our own agendas but so many of our feeds now present the same ironic conflict that most magazines share – we celebrate our ‘empowerment’ and ‘achievements; while reminding ourselves and each other of the beauty standards we must represent that success” (Lee, Beauty, p.108).

HSC depth study: Social Inclusion and Exclusion
1. What does Carly Findlay’s statement “While all women should speak up and be heard, it’s imperative that when disabled women speak up about abuse, we are really listened to and assisted” (Findlay, Say Hello, p.125) highlight about social inclusion and exclusion?

2. On page 129 of Carly Findlay’s book Say Hello she details her experiences at work and writes “The right to request flexible work because of a disability didn’t exist in 2005. Flexible work was written into the Fair Work Act 2009, and amended to include disabled people in 2013. But employers can still refuse”. What does this show you about social inclusion and exclusion in Australia?

English

Stage 4
1. What is beauty? Students to compose a short response on what beauty means to them.

2. Watch What is beauty and use this as a prompt to write a feature article about what beauty means to you. In this feature article include your own perception of beauty is. Incorporate visuals (drawn, found or created) to support your point.

https://vimeo.com/258828793

3. On page 49 Bri Lee states “Advertising works by making us feel bad about ourselves, and offering to solve that with purchases”. Using print advertisements from newspapers and magazines identify how advertisers do this.
Pre-Talk Activities

Stage 5
1. Students to unpack representations in texts. Read Carly Findlay’s chapter 26 Scary face- big-screen baddies and Halloween and respond to Carly’s description of the trope “that beauty equals good and facial differences equal evil” (Findlay, Say Hello, p.274) with references to texts that have been studied previously in class.
2. Students to write a creative piece that subverts the trope “that beauty equals good and facial differences equal evil” in a form of their own choice.
3. On page 49 Bri Lee states “Advertising works by making us feel bad about ourselves, and offering to solve that with purchases”. Using digital advertisements identify how advertisers do this online and on television. Find an example of this and deconstruct how the digital advertisements have used techniques to persuade audiences that they need to purchase the product. Present your findings to the class in the form of a presentation.

Stage 6
1. Watch episodes of ABC’s You Can’t Ask That
Analyze the text and how it represents the diverse ways texts can represent personal and public worlds.
https://iview.abc.net.au/show/you-can-t-ask-that

2. Extended response: In Bri Lee’s Beauty she unpacks the academic discourse of beauty and this is interwoven with her own narrative. She questions “Can we have one set of values and rules for ourselves, and another set for others, particularly around our bodies?” Discuss.
Post-Talk Activities

PDHPE

Stage 4
1. From listening to the talk with Carly Findlay, Bri Lee and Flex Mami write a reflection on inclusivity, equality and respective relationships.

2. On page 63, of her book Carly Findlay lists role models. Choose one of these role models and conduct research into what they do/did and how they have changed lives for the better.

3. Read Carly Findlay’s Letter to my little self (p.304-307) and write a letter to your little self.

Stage 5
1. From listening to the talk with Carly Findlay, Bri Lee and Flex Mami write a reflection on what factors enhance inclusivity, equality and respective relationships.
2. Write a newspaper article on how you can be the best version of yourself and support the identity of others.
3. Create a campaign at school that highlights the importance of self-love and ways students can work towards this for themselves. Your campaign should include a slogan and active ways a student can practice self-love. It can take the form of social media or physical posters.

Stage 6
Preliminary Core 1: Better Health for Individuals
1. From listening to the talks and your own knowledge write a reflection that discusses how media, peers and family influence perceptions of health/beauty.
2. Essay: “Instagram is to women now what the early pamphlet-style magazines were back then…Instagram is also, critically, a reflection of the neoliberal gig economy.” Discuss Bri Lee’s statement.

HSC Core 1: Health Priorities in Australia
1. From the talks reflect on how better health for individuals in Australia can be created.
2. Essay: Discuss Carly Findlay’s statement “The medical model of disability positions our bodies as the problem, in need of fixing. The social model of disability says that environmental and attitudinal barriers are more disabling than our bodies are. Of course, my body lets me down, but the discrimination and ableism I face is an even bigger barrier to my happiness and progression.” (Findlay, Say Hello, p.74).
Post-Talk Activities

Society and Culture

Stage 6
Preliminary depth study: The social and cultural world
1. Reflect on the talk Rethinking Beauty. Have your assumptions about beauty changed from this talk? Discuss.

2. In her book Beauty, Bri Lee weaves her personal story with academic discourse about societal expectations of beauty. Watch *What is beauty* as a starting point and then conduct research in how perceptions of beauty have altered throughout time. Present your findings to the class.

https://vimeo.com/258828793

3. On page 69, Bri Lee writes about Widdow's articulation of the dual self. Read this section and discuss how the how society influences the way its members interact.

HSC depth study: Social Inclusion and Exclusion
1. Reflect on the talk Rethinking Beauty. What were your social assumptions about beauty prior to this panel discussion? What has changed from this talk? Discuss.

2. In the media Ichthyosis has been portrayed in sensationalist manner. Read page 170 of Carly Findlay’s book and then page 171 which highlights the detrimental nature of this representation. Conduct area into a person, society, culture, environment or time which has been sensationalized by the media and list all the headlines you can find.

3. In 2008 Carly Findlay organized and participated in an event called Access in Fashion. Read the article by ABC News Inclusive fashion show hits the runway at Melbourne Fashion show. Conduct further research into this event and write a report highlighting what it shows about social inclusion and exclusion.

Post-Talk Activities

English

Stage 4
Preliminary depth study: The social and cultural world
1. Reflect on the talks by the panel. From the panel what key things have you learnt?

2. Using the key items, you have listed construct a visual representation of beauty.

3. Class debate: In her book Carly Findlay states “It concerns me that there is such a quick fix for faces. The pressure on women (and men) to look youthful, hairless and perfectly groomed at all times goes beyond using makeup” (p. 213). Debate the statement: “Beauty is defined by society”.

Stage 5
1. Text types: Blogging. Students to look at the structure of blogs by looking at Carly Findlay’s Blog and using this as an example write a blog about their experience after hearing the panel: What were their initial perceptions of beauty? Has this been reshaped?

http://carlyfindlay.com.au

2. Navigate through the website “The Pin”. The Pin “facilitates conversations with multinational and multicultural people about race, identity and culture within the Australian narrative” (Lee, Beauty, p.93). Find an article that you find interesting, identify the issues that are highlighted and analyze how meaning has been constructed by the author.

3. In her book Bri Lee writes about her struggle to achieve perfection and subsequently questions “and who did I want this perfection for?” (p.44). Debate the statement: Society creates unrealistic expectations of perfection.

Stage 6
1. Podcast: Students to listen to one of Carly Findlay’s podcasts. Using this as an example students record a podcast that reflects on how their perception of beauty have changed after listening to the panel.

http://www.refreshmentsprovided.com

2. Carly Findlay states in her book that individuals should “stop consuming media about disability that is not made by us. It’s othering, exploitative and oversharing”. After reading her book find examples of how this has been done in the media.
Additional Website Resources

- What is Beauty? [https://vimeo.com/258828793](https://vimeo.com/258828793)
- Esther Hong What does it mean to be beautiful [https://youtu.be/WWRXOqYwRkM](https://youtu.be/WWRXOqYwRkM)


- Bri Lee:
  - Website: [https://www.bri-lee.com/](https://www.bri-lee.com/)
  - Instagram: [https://www.instagram.com/bri.e.lee/](https://www.instagram.com/bri.e.lee/)
  - Facebook: [https://www.facebook.com/bri.lee.writer](https://www.facebook.com/bri.lee.writer)
  - Twitter: [https://twitter.com/bri_lee_writer](https://twitter.com/bri_lee_writer)

- Carly Findlay:
  - Instagram: [https://www.instagram.com/carlyfindlay/](https://www.instagram.com/carlyfindlay/)
  - Twitter: [https://twitter.com/carlyfindlay](https://twitter.com/carlyfindlay)

- Flex Mami’s Instagram: [https://www.instagram.com/flex.mami/?hl=en](https://www.instagram.com/flex.mami/?hl=en)


- Disability on the runway: [https://disabilityontherunway.blogspot.com/?fbclid=IwAR15ERZt---4XfR41NX_5dDsmC3U4QmK7nliBPSPUiiaCE_Agg3TRh36nhQ0](https://disabilityontherunway.blogspot.com/?fbclid=IwAR15ERZt---4XfR41NX_5dDsmC3U4QmK7nliBPSPUiiaCE_Agg3TRh36nhQ0)

At the Sydney Opera House

Beneath the sails, six venues host a staggering variety of performances. More than 2000 events are held 363 days a year; that’s more than 40 shows a week.

From our largest, the Concert Hall, right through to our most intimate, the Utzon Room, our venues host a vast range of shows, from harpsichord music to hard rock, lectures to electronica, circus to opera and everything in between.

Our stages have been graced by every kind of royalty - actual, intellectual, showbiz, even punk-rock. Opera stars, world movers and shakers, dancers and performers of extraordinary talent play to rapturous audiences in every space.

These are rooms for standing ovations, shared moments and treasured inspirations. To see a show at the Sydney Opera House is to enter a space filled with the crackling energy of great artists and entertainers.

Rethinking Beauty is staged in The Studio.

Unique among our venues, The Studio is our most flexible venue – changing to meet the needs of its many diverse productions. Performances for our youngest audiences (from just two years of age) take place during the day and the world’s best cabaret and circus acts delight audiences in the evening.

The Studio is in many respects a blank page, where a concept can be brought to life in a range of configurations. Designed primarily for contemporary music performances, The Studio is also suitable for film screenings, cocktail parties, cabaret and burlesque acts, in addition to providing the perfect venue for spoken-word and corporate presentations. The flexible seating layout allows for standing crowds, cabaret-style seating or a tiered bank of seats.

Seating an intimate 300 people, shows in The Studio bring eccentric, exquisite, bizarre and beautiful experiences to audiences. This theatre, with its capacity to transform, is a space where the edges of art are not only reached but explored.
Classroom Context and Curriculum Links

This performance provides the classroom teacher with many opportunities for learning activities that link to the New South Wales curriculum. See below for the suggested links to the relevant syllabus, however creative teachers will find many more.

<table>
<thead>
<tr>
<th>KLA</th>
<th>Stage 4</th>
<th>Stage 5</th>
<th>Stage 6 - Preliminary</th>
<th>Stage 6 - HSC</th>
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<tbody>
<tr>
<td>PDHPE</td>
<td>PD4-3 investigates effective strategies to promote inclusivity, equality and respectful relationships</td>
<td>PD5-3 analyses factors and strategies that enhance inclusivity, equality and respectful relationships</td>
<td>PD9 describes factors that contribute to effective health promotion</td>
<td>H5 explains the different roles and responsibilities of individuals, communities and governments in addressing Australia’s health priorities</td>
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<td>PD4-10 applies and refines interpersonal skills to assist themselves and others to interact respectfully and promote inclusion in a variety of groups or contexts</td>
<td>PD5-10 critiques their ability to enact interpersonal skills to build and maintain respectful and inclusive relationships in a variety of groups or contexts</td>
<td>P15 forms opinions about health-promoting actions based on a critical examination of relevant information</td>
<td>H14 argues the benefits of health-promoting actions and choices that promote social justice</td>
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<td>H15 critically analyses key issues affecting the health of Australians and proposes ways of working towards better health for all</td>
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<td>Society and Culture</td>
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<td>English</td>
<td>EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</td>
<td>EN5-7D understands and evaluates the diverse ways texts can represent personal and public worlds</td>
<td>EN11-7 understands and explains the diverse ways texts can represent personal and public worlds</td>
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<td>General capabilities and cross-curriculum</td>
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<td>Critical and creative thinking</td>
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<td>Personal and social capability</td>
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