

Sydney Opera House presents a
JAMESTOWN COLLECTIVE production

Infusion No Movement No Sound

Years 5 – 9



About the Resources

These Creative Learning Resources have been prepared to help you get the most out of the INFUSION, No Movement, No Sound re-stream. These resources have been collated to help prepare your students to unpack the content, think deeply about it and apply it to their continued learning.

You should use and adapt these Resources to suit the student 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 review 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 the artists and the Jamestown Collective.

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

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

Question

Analysis, investigation and revelation

Creating new understanding by analysing what just happened when honing the imagination

Make

Forging form from content

Putting shape to content and moving towards a project; scripts, composition, choreography, project design

Show

Commit, frame, judgement

Performing and presenting the work

Reflect

Remembering, Processing, Exiting

Creating understanding and healthy memories from the creative process and product.

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.

Introduction

These Creative Learning Resources have been prepared to help you get the most out of INFUSION, No Movement, No Sound. These resources have been collated to help prepare your students unpack the performance and gain the most from their attendance at the production.

You should use and adapt these Resources to suit the student 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.

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Performance Description and Synopsis

A collaboration of world music and dance

Bringing together a global collective of dancers Lucky Lartey (Ghana) , Pepsie Magonya (Zimbabwe) and Sally Dashwood (Australia) accompanied by musicians Maharshi Raval (India), Byron Mark (Australia) and percussionist Yacou Mbaye (Senegal) INFUSION, No movement, No sound is an explosion of ancient West African rhythms infused with contemporary and traditional dance.

INFUSION, No movement, No sound is a powerful demonstration of the vibrancy and diversity of music and dance, a uniquely African story told against a contemporary Australian backdrop. The landscape of rhythm and music infuses original sounds that will inspire and excite audiences of all ages. Through ritual, games and music INFUSION, No Movement, No Sound reinvents rhythm and seeks to inspire cross-cultural connections and relationships.

Presented by Sydney Opera House and Jamestown Collective

Before the Event

Music

Stage 2

1. Lucky Lartey's work draws from his connection to Africa. A lot of his work features drums. Conduct research on the different types of drums used in traditional African music: djembe, talking drums, bougarabou, water drums and ngoma drums. Write a report about the drum which describes its origins, where it is played and how it is played, include an image, and describe the tone colour of the drum.
2. Lucky Lartey's work uses music and dance. Watch this clip that showcases some of his work: https://www.youtube.com/watch?v=2h2-QO6Ki-Q&feature=youtu.be&ab_channel=LuckyLartey
3. In your music books write a reflection on what stood out to you about his work. In addition to this comment on structure of the music.

Stage 3

1. African drumming features in Lucky Lartey's work. Watch the Africultures Festival clip. By conducting research into African drums identify the drums on stage and then write reflective response on the duration, pitch, dynamics, tone colour and structure of the music. https://www.youtube.com/watch?v=ShGLCFCmWOO&ab_channel=AfriculturesFestival
2. What do you know about African music? There are eight predominant types of music in Africa. Conduct research on these and write a description of each in your music book.

Stage 3

1. Conduct research on the five elements of African music. Present your findings to the class.
2. Gumbboot dancing/Isicathulo features in Lucky Lartey's INFUSION and it is a style of dance that is polyrhythmic. After watching this clip, describe how rhythm is created in these dances. (https://www.youtube.com/watch?v=aMjN92Casyg&ab_channel=LuckyLartey)
3. As a class create your own polyrhythm by dividing into three different groups. Each group will be assigned a different part of the body to create a sound: clapping with hands, slapping knees and stomping feet. Using four beats, assign each group a different beat and then perform your piece.

Group	Beats			
	1	2	3	4
1. Clapping Hands	X	X		X
2. Slapping Knees	X	X	X	
3. Stomping Feet	X		X	X

Stage 5

1. African music has become more popular now. Watch the DW News' Segment on African music emergence afro beats. Using this clip create a news report on what African music sounds like today and how/why it is becoming more popular. https://www.youtube.com/watch?v=Fob6YS0gBdo&ab_channel=DWNews
2. How much do you know about music around the world? Using the website: Better-go- now's World's compilation of World Music: Best traditional and modern songs of each country, navigate through three different countries listening to their traditional and modern music. Create a series of blogs for each country reflecting on your impressions of the music, as well as commenting on the duration, pitch, dynamics, tone colour and structure of the music. <https://better-go-now.com/en/best-modern-traditional-music-countries-world/>

Dance

Stage 2/3

1. Watch the Art Unit's video where Lucky Lartey teaches the Kpanlogo from Ghana, follow along with the workshop and after you have completed the workshop write a reflection in your dance book about your experience of the Kpanlogo: Have you seen this type of dance before? Have you experimented with this form before? What did you find challenging? Was there a particular movement that stood out to you? <https://digital.artsunit.nsw.edu.au/art-bites/african-dance-3-kpanlogo-dance-from-ghana>
2. There are several sequences that Lucky Lartey shares in his workshop. Watch the workshop and select one sequence, rehearse it, and then perform it to the class. https://www.youtube.com/watch?v=gB5-dVs04qM&ab_channel=LuckyLartey

Stage 4

1. Lucky Lartey's training includes Traditional African dance, Afro Contemporary and Salsa. Conduct research into these three styles. In your books describe each of the styles and movements. Choose one of these styles and film a short video explaining a movement in the style.
2. In this clip Lucky Lartey and Chima perform an Afro Contemporary Dance (https://www.youtube.com/watch?v=h7Yl74-qfOM&ab_channel=LuckyLartey). Watch this clip and breakdown the movements to create your own inspired piece of work.
3. Rehearse this piece that Lucky Lartey has taught to his online students through zoom. After completing the movements, add your own movements to the sequence and chose an appropriate song before performing it to the class. https://www.youtube.com/watch?v=O8DI9ZAmuag&ab_channel=LuckyLartey

Stage 5

1. Watch Settlement Services International's interview where Lucky Lartey is interviewed (<https://youtu.be/cKNs74jRlq4?t=337>) Description of Lartey's dance practice and how it has led to his conceptual work. Write a reflection on Lucky Lartey's dance practice. Is his practice similar to yours? Does it differ? Explain why.
2. During COVID-19, Lartey produced created a piece which can be viewed on the Settlement Service's interview: <https://youtu.be/cKNs74jRlq4?t=2642> (44:02) where he explores dance and architecture. Watch this piece and write a reflection on how the elements of dance (time, space, relationships, and structure) were used in the performance.

Drama

Stage 2

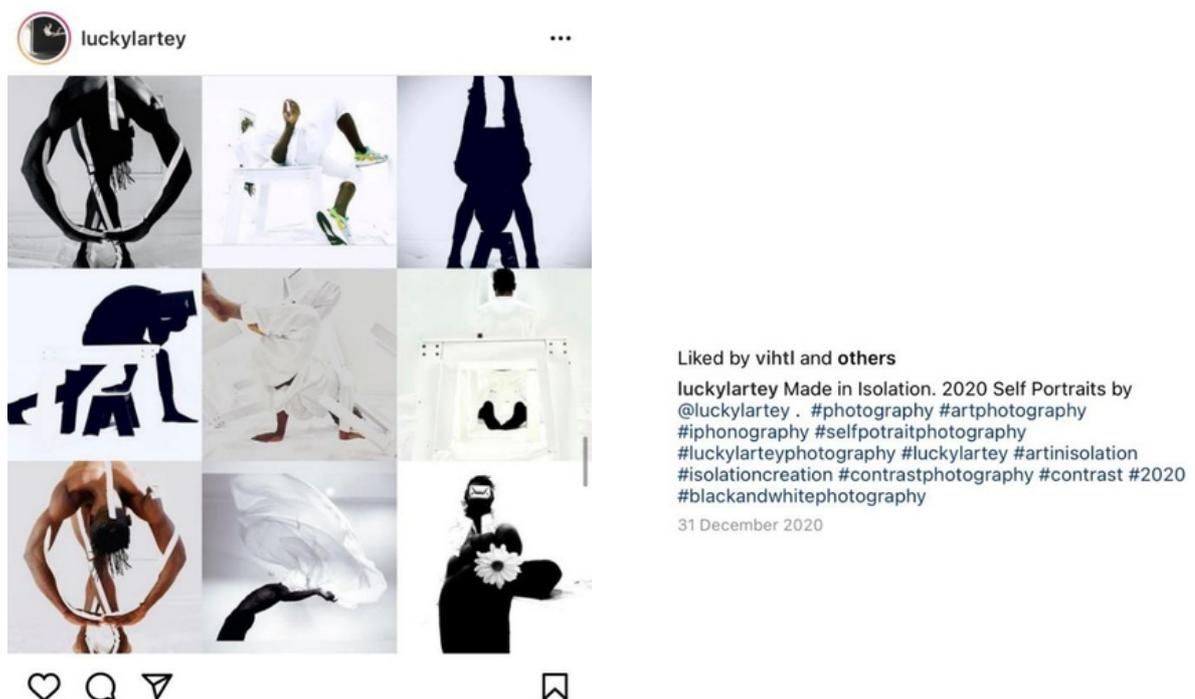
1. What does Drama look like around the world? There are many types of theatre from around the world. In pairs conduct research on some different types of theatre and present what they look like. Suggestions: Yoruba Theatre, Kathakali, Wayang, Noh, Sarsuwela etc.
2. Lucky Lartey's work explores and celebrates his African culture. Conduct research into an African folklore and legends by using the website. As a class read the stories, and chose one to stage. As a class write a script using the story. Read the script out loud in class. <https://www.victoriafalls-guide.net/african-folklore.html>

Stage 3

1. Lucky Lartey choreographed the African Ensemble in 2019 for the School spectacular (https://www.youtube.com/watch?v=wOxTQZqstgM&ab_channel=LuckyLartey) Watch the performance and write a log book entry that comments on how the elements of drama were used to tell the story.
2. Poster design – what makes an effective poster for a show? Using the information on the Sydney Opera House website for INFUSION (<https://www.sydneyoperahouse.com/schools/whatson-schools/liveperformances/2021/infusion.html>) create a poster that would encourage young audiences to come and watch the show. Make sure you include: The title, time, location, how to book and an evocative image. The images that you use on the poster must reflect the show – they may be hand drawn or computer rendered.

Stage 4

1. In his work Lucky Lartey explores body and space to tell stories. Below is an image of his self-portraits “Made in Isolation. 2020” that he posted on Instagram. As a class discuss how space is being used to tell a story.
2. Using this as a stimulus work in pairs to create a series of 4 tableaus that explore isolation. Present your series of four tableaus to the class. Reflect on this experience and on the performance of at least one other pair in the class.



(Image taken from Luckyartey's Instagram page: <https://www.instagram.com/luckyartey/?hl=en>)

After the Event

Music

Stage 2

1. In INFUSION, the Indian tabla was used. Conduct research about the Indian Tabla. Write a report which describes its origins, where it is played and how it is played, include an image, and describe the tone colour of the tabla. Brainstorm: As a class, brainstorm the things that stood out to you about the music in INFUSION. Collate these ideas on jamboard (<https://jamboard.google.com/>).
2. Using the responses in the brainstorm write one minute speech about the music in INFUSION. In your speech you may want to include what you found interesting about the music in the show, which instruments stood out to you, which instruments you have played before, how music was used in the performance.

Stage 3

1. Gumboot dancing featured in INFUSION, as a class use gumboots to create a polyrhythmic piece that can be performed on assembly. You may want to take inspiration from more of Lucky Lartey's work which can be found on his YouTube channel: https://www.youtube.com/channel/UCeTNZ-fbeNHwEICjY_ONUlw
2. Write an extended response about how the music in INFUSION is used to tell a cultural story.

Stage 4

1. In INFUSION a variety of music can be found, as Lucky Lartey states the performance includes "urban sample beats, recorded sound from everyday social activities in Ghana, and live music based on Ghanaian polyrhythms and Indian tabla using percussion instruments, drums and keyboard" Comment on each of these sounds and how they were used in INFUSION in your music book.
2. Record your own piece of sound from everyday activities – this could range from an individual activity, a group setting or in the wider school. Use this piece as a starting point to create your own piece of music.

Stage 5

1. In INFUSION, Lucky Lartey has used minimalistic polyrhythms, specifically "6/8 traditional and/or rhythms from the Ewe tribe of Ghana as well as how to generate music and movement from social games, chants, tongue twisters and rhymes from Ghana, Zimbabwe and India. <https://www.luckylartey.com.au/single-post/2017/10/16/introducing-my-latest-collaboration-infusion-no-movement-no-sound> Write an essay analysing how music was used in INFUSION. You may choose to discuss traditional and/or contemporary music, the cultural context of music, the fusion of styles, stylistic features, notation and/or music for dance in your responses.
2. From your experience of INFUSION work as a class to create a performance that celebrates a culture of your own choosing. You must conduct extensive evidence before attempting the practical.

Dance

Stage 2

1. What is gumboot dancing? In pairs conduct research on the origins and present your findings to class.
2. Put on your gumboots and work in groups to create your own gumboot dance that could be presented at an assembly. You may explore some of Lucky Lartey's work (https://www.youtube.com/channel/UCeTNZ-fbeNHwEICjY_ONUlw) before doing this. After you perform this, write a reflection in your music book on the experience of creating the piece, performance and the audience response.

Stage 3

1. In his blog (<https://www.luckyartey.com.au/single-post/2017/10/16/introducing-my-latest-collaboration-infusion-no-movement-no-sound>) Lucky Lartey writes about his work INFUSION saying "I wanted to share with people how everyday forms of music making have been embedded into everyday life communicate about who we are and how we connect with one another through voice and movement." Did you see this on stage? Write your own blog about your reaction to the performance. After you have published your blog, view the blogs of your classmates and comment on their post.
2. There were a mixture of movement styles used in INFUSION including body percussion, tap dance, and gumboot dance. Create your own performance which combines a mixture of movement styles and present this to the class

Stage 4

1. Watch the Arts Unit's creative class with Lucky Lartey to learn the movement sequence of West African Dance: <https://vimeo.com/438062308/9f9699366c> Using this and what you have seen in INFUSION to create your own short dance. Teach this dance to the class.
2. Write a reflection in your music book on INFUSION commenting on the elements of dance: action, dynamics, time, space, relationships, and structure.

Stage 5

1. Create a vlog that expresses your reaction to INFUSION. In your vlog comment on the elements of dance and describe a moment that stood out to you in the storytelling by breaking down the scene.
2. Improvisation - in this performance (<https://youtu.be/cKNs74jRlq4?t=2642> 58:14) Lucky is given the concept of "courage" and improvisation occurs in a limited space 2x2 meter space. Measure out 2x2 meters in the classroom and using the concept "courage" perform a one-minute improvisation that is inspired by the movements in INFUSION. After you have completed your improvisation, reflect on your movements in your book.

Drama

Stage 2

1. After watching INFUSION, write deliver a short speech about what you stood out to you in the performance.
2. How did the action take place in the performance? Sketch the stage in your books and write about how the stage was used in the piece to tell the story.

Stage 3

1. Storytelling is at the heart of INFUSION. In groups pick out four movements that stood out to you in INFUSION. Create a series of tableaux that reflect the story told in INFUSION. Sketch your images in your logbook and explain why these images remain with you.
2. What is a cultural story you have to tell? In groups, conduct research and discuss cultural stories that you identify with. Pick one idea and create a piece of the theatre that tells this story. In your performance consider how music and movement could be incorporated to reinforce your message(s) to the audience.

Stage 4

1. After watching the show write a reflection in your logbook about the performance. Describe the elements of drama, dramatic forms, performance styles, techniques, and conventions in drama that you saw on stage, providing an example from the show for each one.
2. Lucky Lartey has said that his work centers around social and political issues. In groups discuss what issues you saw on stage and how were they conveyed. Taking inspiration from his work create a short piece of theatre that delves into social and political issues that concern you. Perform this to the class and then write a reflection detailing your process.

Stage 5

1. Write a review on the show INFUSION that evaluates elements of drama, dramatic forms, performance styles, dramatic techniques, and theatrical conventions.
2. Lucky Lartey released a space exploration/stop motion/contrast photography clip earlier this year which explores his negative and positive use of space: https://www.youtube.com/watch?v=CW9jj5VK0rw&ab_channel=LuckyLartey. Watch this clip and comment on how space was used to convey meaning. Using this as inspiration work in pairs to create a short piece of theatre that explores space.

Extra Resource Materials

African dance – 3. Kpanlogo Dance from Ghana | @The Arts Unit – Art Bites.

<https://digital.artsunit.nsw.edu.au/art-bites/african-dance-3-kpanlogo-dance-from-ghana>

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Africa

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[Q&feature=youtu.be&ab_channel=LuckyLartey](https://www.youtube.com/watch?v=2h2-QO6Ki-Q&feature=youtu.be&ab_channel=LuckyLartey)

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[post/2017/04/24/dance-found-me-my-journey-my-voice-looking-for-ways-to-decolonise-](https://www.luckylartey.com.au/single-post/2017/04/24/dance-found-me-my-journey-my-voice-looking-for-ways-to-decolonise-my-dance-practice-on-th)

[my-dance-practice-on-th](https://www.luckylartey.com.au/single-post/2017/04/24/dance-found-me-my-journey-my-voice-looking-for-ways-to-decolonise-my-dance-practice-on-th)

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Classroom Context and Curriculum Links

Key Learning Area		Objective	Outcomes			
			Stage 2	Stage 3	Stage 4	Stage 5
Creative Arts	Music	Listening	MUS2.4	MUS3.4		
Creative Arts	Dance	Appreciating	DAS2.3	DAS3.3		
Creative Arts	Drama	Appreciating	DRAS2.4	DRAS3.4		
Drama		Appreciating			4.3.1 4.3.2, 4.3.3	5.3.1, 5.3.2, 5.3.3
Dance		Dance Appreciation			4.3.1, 4.3.2	5.3.1, 5.3.2
Music		Listening			4.7	5.7
		Values and attitudes			4.11, 4.12	5.11, 5.12

Let's keep in touch

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