

Toro & Rose
Mark Penzak
Teacher Resources
2020

Ideal for Early Years, Foundation- Y6

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ABOUT THIS RESOURCE

This resource has been created to provide teachers with curriculum links to the Victorian Curriculum, and includes some preliminary and post show ideas and activities as to how to extend their experience of *Toro & Rose*. The activities are designed to be open-ended and multi-ability. They may need differentiation for your specific cohort.

The performances and workshops included in the Arts & Education program are designed to offer students engaging arts experiences with strong links to the Victorian Curriculum and to VEYLDF, and VCE subjects where appropriate. Each Arts & Education program varies in its purpose and content and as a result the scope for integration across the curriculum varies. Please feel free to contact the Arts & Education team on (03) 9644 1808 or at education@rav.net.au,

If you have any questions about this resource, its content or its implementation within your classroom please do not hesitate to contact the Arts & Education Department.

ABOUT REGIONAL ARTS VICTORIA

Regional Arts Victoria inspires art across the state. Through creative facilitation, touring, education, specialised resources, artistic projects and advocacy, we develop and sustain creative communities and artistic practice all over Victoria.

Regional Arts Victoria is an independent, not-for-profit, membership-based organisation working in long-term partnerships with every level of government, fostering contemporary and innovative regional cultural practice across five decades. We advise and impact on decision-making across multiple portfolios and levels of government.

Regional Arts Victoria is the peak body for regional artists and arts organisations, and the leading organisation for regional creative practice in Victoria.

PARTNERSHIPS

Regional Arts Victoria facilitates the partnerships, the organisations and the practices that create new work.

- Regional Cultural Partnerships
- Creative Arts Facilitators
- Membership program
- Devolved grants programs
- Resources, workshops and events
- Sector advocacy and leadership development

PROGRAMMING

Regional Arts Victoria nurtures the experts who foster local artistic experiences and stimulate young minds.

- Arts & Education Program
- Connecting Places
- Touring programs
- Education resources
- Industry development resources and events
- Sector advocacy and leadership development

PROJECTS

Regional Arts Victoria presents major artistic projects that build local artistic leadership and legacy.

- State-wide projects including *Small Town Transformations and Artlands Victoria*
- Internal Creative Professional Development programs
- Sector advocacy and leadership development

ARTS & EDUCATION

Regional Arts Victoria's Programming department has nearly 50 years of experience touring work to schools, community halls and theatres across Victoria and Australia. The department programs are the Arts & Education, Touring Services and Connecting Places programs.

The Arts and Education program also provides significant subsidy assistance (up to 75% of program costs) to eligible remote and disadvantaged schools. Your school may be eligible so please contact us to find out more.

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INTRODUCTION TO THE PROGRAM

Taken from history, one person exchanges gifts to prevent war

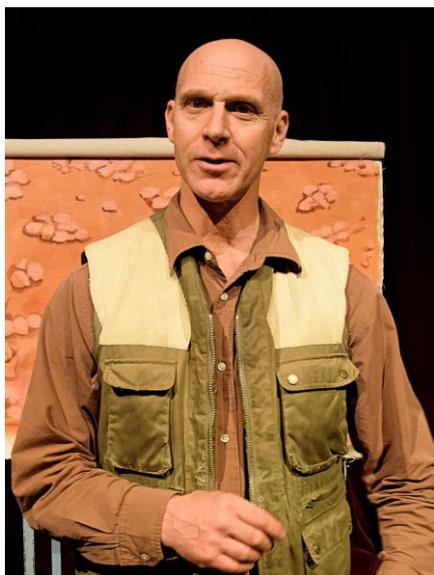
Tōrō & Rose is a captivating play for the entire primary school. It's historical fiction where true events are dramatised through imagined characters and details. The performance begins in Australia where two narrators, a Japanese/Australian and an American/Australian take us back to 1923, to the city of Yokohama and into a tiny shop that sells beautiful objects made from paper – umbrellas, parasols, lanterns and fans. The shop's run by a young woman named Tsukoko, who's something of a loner.

Then a terrible earthquake devastates Yokohama and Tsukoko's shop is destroyed. However she's able to rebuild after aid arrives from Japan and from countries around the world. Remembering this help, when tensions build between nations, Tsukoko has the idea of exchanging friendship gifts between Japan and America. Japan will give a traditional stone lantern and America will respond with 1000 rosebushes. However the only way to make this exchange happen is by making new friends including a grumpy cat named Rose and Tōrō an overly energetic dog. Despite her efforts though war breaks out and then the roses can only be saved if she can convince everyone in the community to help.

Ultimately Tsukoko succeeds. Today the rosebushes are growing in a children's botanical garden in Yokohama while the stone lantern stands in Seattle. Returning back to Australia, the play concludes that it is the gift of friendship that enable us to live in harmony with different nations and people from other cultures.

Partially spoken in Japanese but in a way English speakers easily understand, Tōrō & Rose is memorable play that entertains while also engaging the imagination and deepening cultural and historical understanding. The play's an enjoyable springboard for further study across several curriculum areas and learning capabilities.





Mark Penzak – Writer/Performer

Mark Penzak has been working professionally in theatre since 1986. His principal education is a BA Theatre/Media from Sturt University and a Masters of Design (Film/TV) Edinburgh College of Art. Amongst others, he has studied acting with John Bolton, Philippe Gaulier and Desmond Jones. His plays have performed at La Mama, Edinburgh & Melbourne Fringe, Melbourne Comedy Festival and have toured throughout Australia, Scotland, England and Ireland. He estimates to have performed to over half a million children. He's also co-director of Such As They Are, a company that creates visual animated participatory performances inside atmospheric locales. Their productions of *Transplant* and *Nightmare* were both nominated for Greenroom awards.

In 2018 Mark was artist in resident at Popp's Packing in Detroit where he explored the social consequences of racism and how that could be explained to children. In 2018 *Such As They Are* created *Once in For All* as part of Regional Centre for Culture. That performance worked with the community to tell the stories of the people buried in Bendigo cemetery as well as thematically exploring death. His performance of *Journey to the Centre of the Earth* was also nominated for a Greenroom award and toured with RAV in May 2019. In Mark resides in the Victorian town of Castlemaine. www.markpenzak.com www.suchastheyare.com

Michelle Gerster – Performer

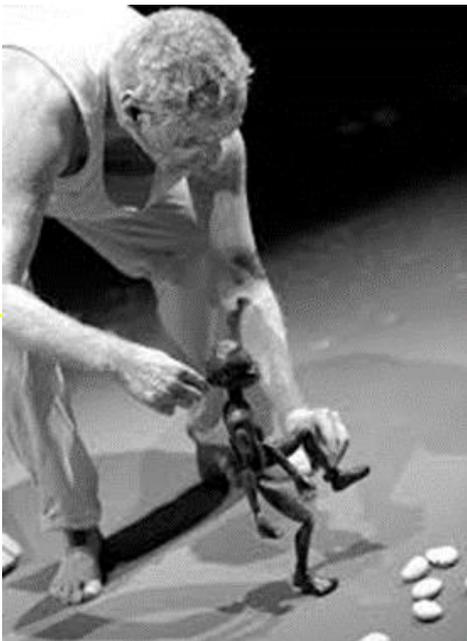
Michelle trained in musical theatre for 10 years with the Young Australian Broadway Chorus, appearing in solo roles at the National Theatre. Throughout her training she had the experience of performing at the Starlight Foundation Gala and the Adelaide Fringe Festival. She has been acting professionally from a young age, appearing as extras in television commercials for Honda and films such as *The Knowing*, and in theatre as part of the Children's chorus for the Production Company's *The King and I* which featured a solo part.

She made her debut as Vivienne Lau in the hit television series *Nowhere Boys*, as well as its Tele-Movie *Nowhere Boys: the Book of Shadows*.



Sarah Kreigler – Director

Sarah is a director, puppeteer, writer, and co-Artistic Director of Lemony S Puppet Theatre. Most recently, she wrote and directed Lemony S' new work Picasso and His Dog which will tour nationally and internationally during 2019/2020 and was dramaturg and puppetry director on The Flying Fruit Fly Circus award-winning show Junk. She has created works with many other companies including The Malthouse, Chamber Made Opera (CMO), Polyglot, Terrapin, Aphids, Arena and Theatreworks. She was an Artistic Associate at CMO for 7 years, where she directed Captives of the City, commissioned by Arts Centre Melbourne, receiving two Green Room Awards. She was co-chair of the Contemporary and Experimental Theatre Green Room Awards Panel and is currently developing a new work with comedian Alan Brough. She is an alumni of Melbourne Theatre Company Women Directors' program and was Assistant Director/Puppetry Consultant on MTC's Vivid White. During 2019, her newest adult work Taking the Waters will premiere at Northcote Town Hall as part of the SpeakEasy program.

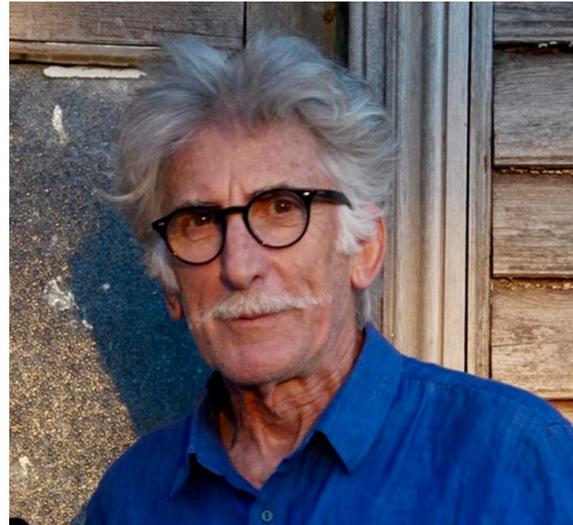


Rod Primrose – Puppet maker

Rod Primrose has been a professional puppeteer for 35 years. He has been performing designing, making, directing, teaching, consulting and collaborating with various companies around Australia including being a longtime member of Handspan Theatre and founding member of Black Hole Theatre. He has collaborated with many social organizations on theatre projects as well as having considerable film and television experience. Rod has a wealth of experience and understanding of what the artform has to offer. His expertise ranges from traditional forms of puppetry from very big to very small, this has included advanced work with electronics and experimental applications for visual theatre.

Ken Evans – Set Design

Ken Evans was co founder and resident designer for Handspan Theatre, Melbourne. With Handspan Ken designed and created 40 visual theatre and puppetry works between 1977 and 2002. Since moving to Clunes in Central Victoria in 2009 Ken, with Rebecca Russell, has been creating large-scale site specific theatre works, collaborating with scientists, ecologists, fire brigades, farmers, regional communities, live musicians, projections and demolition machinery. The landscape has been a major inspiration and a canvas for Ken's most recent works.



Andrée Cozens – Music Composition and Sound Design

Andrée is a composer of music and sound design for theatre, animation and choral and vocal music. Her work has been featured in the Signal Screens Commissions Melbourne, Castlemaine State Festival and touring productions for children's theatre and community music. In 2017 Andrée was invited to the Hooyong Arts Festival South Korea, to perform her show 'I am Desert' featuring compositions derived from the birdsong of the Diamantina River in Queensland. Andrée holds a B.Mus. and is a choral conductor, performer and singing teacher.

Tim Bray -Technician

Tim began as a circus/comedy/street performer from 1988 to 2000, electronic cabaret artist 1999-2009 so he has a solid understanding of the performers requirements and how good technical support can enhance a performance. He has studied and worked with technology and performance since 1996, including B.A. (Drama) and MFA (QUT) with focus on performance and technology. Creator of Brainspace mobile dome venue and Battle Island games arena. Currently technician for small scale productions, designer of electronic tap dance shoes and leads children's punk band the Itchy Scabs. Dedicated to light weight sustainable solutions for popular live performance. Tim is the technician on Mark Penzak's Journey to the Centre of the Earth tour with RAV. He is familiar with the flexibility required for community events, through teching such events as Miss Eve's annual tap dancing extravaganzas in Guilford.

PLAYWRIGHT NOTES: MARK PENZAK

The idea for *Tōrō & Rose* came ironically from a military history book, *The War Below* by James Scott which documented the American submarine campaign during World War Two and recorded the sinking of the Hie Maru in 1943. The Hie Maru was a popular passenger/cargo ship, famed for its Japanese cuisine that sailed primarily between Yokohama and Seattle. The book mentioned that in 1930, the Hie Maru transported a stone lantern from Japan and returned carrying 2000 American rosebushes. This exchange of gifts was prompted by the gratitude felt by Japanese people for the assistance delivered by America after the Great Kanto Earthquake of 1923 that devastated the Tokyo region.

Reportage from that earthquake also provided one of the first examples of radio's new ability to communicate globally. News of the earthquake generated an instantaneous response with aid pouring in from around the world, including Australia, but especially from United States. I found this poignant. In 1923, in the face of a terrible earthquake, nations displayed their common humanity and then only 20 years later, they're doing their best to destroy each other.

Tōrō & Rose is not meant to be taken for history. It's a fictional play imagined around a kernel of true events. The play merely hints at the intricacies of the historical reality. To give one example, the international aid sent to Japan was not universally welcome. Some Japanese saw it as an example of cultural interference. Indeed the Japanese military, seeing the efficiency of the Western response, were alarmed. From their perspective, the capacity to deliver supplies could also be used to land an army. Ironically it could be argued that the International aid programme of 1923 contributed to Japanese militarisation. The picture is also complex on the Western side. At the same moment America was sending aid to Japan they were enacting anti-Japanese migration laws. Australia was sending aid and simultaneously maintaining a White Australia policy.

The plot of *Tōrō & Rose* follows the character of Tsukoko, who seeing the build up of tension between Japan and America, has the idea of organising an exchange of gifts. She'll send a Tōrō (Stone Lantern) and the Americans will respond with rosebushes. Her plan is to plant the roses in a park as a reminder that nations can behave with kindness. Ultimately her aim is to prevent war – which is as large a task as can be imagined. Of course she fails, just as in real-life, the stone lantern and rosebushes didn't prevent WW2. However in the long term, the play suggests she succeeded. Since 1945 USA, Japan and Australia have been at peace – at least with each other. For me, the reason peace prevailed is primarily because millions of ordinary people decided they wanted it and were prepared to develop understanding and tolerance. It's the same sentiment that moved Australia, with some stumbles, towards multiculturalism.

Like all works of art, the themes of *Tōrō & Rose* are open to interpretation. It could be seen as a story about personal choice versus societal values. It might suggest that common humanity is more powerful than cultural specificity. Perhaps it's simply stating we achieve more working together than working apart. For myself, the theme that resonates is the idea that all individuals have some ability to affect global change.

The character of Tsukoko owns a small shop. I wanted the audience to see an ordinary person who looks at a global problem and decides she can do something. I feel this is particularly important with regard to climate change. It's so easy to feel as one of 7.7 billion people, it makes no difference what I personally do. We're all just one drop in a giant ocean. *Tōrō & Rose* suggest that if enough people bind together it becomes unstoppable. After all, a tsunami is made from drops of water too, they're just moving in the same direction. I want children to understand that their influence is collectively powerful. It's the snowball of public opinion that ultimately changes the world.

- Mark Penzak Dec 2019

SUGGESTED PRE-VISIT ACTIVITIES

The following activities are designed for teachers and students to explore before Tōrō & Rose. They aim to give the students some context to the performance and help them better understand what they are about to watch.

Activity 1: Japanese Language

Greetings like “good morning” or “good afternoon” are incredibly important in Japan. As the Japanese culture is more formal, going through the ritual of greeting another person is an important way of showing respect. Give students the opportunity to learn and practice some Japanese greetings. These will be spoken in the play and will allow the audience to greet the characters.

Resources

[Japanese Greetings](#)

Activity 2: Japanese Bowing

Japanese tend to bow while saying “**Ohayō gozaimasu**”, “**Konnichiwa**” or “**Konbanwa**” depending on the time of the day. Bows can be divided into informal-15 degree angle, formal-30 degree angle, and very formal, deeper angle bows. You are expected to greet every person individually, even if they’re in a group. That means that if you’re walking along the road and pass a group of five people, you’ll have to say, “**Konnichiwa**,” and bow five times! Watch the short video on different types of bows and ask students to learn and practice them.

Once students are familiar with this ask them to pair up and invent situations that require them to use one or more of the bows then perform for the rest of the class -

- Slight bow – lower to an angle of 15 degrees – informal greeting to colleagues or passing by a colleague.
- Standard bow – lower to an angle of 30 degrees – used for customer service or visiting.
- Polite bow – lower to an angle of 45 degrees – used in ceremonial occasions or apologising.

E.g. two friends pass each other in the hall (slight bow). One friend calls the other back and introduces him to his father (Standard bow). He then accidentally drops his school bag on the father’s toe and apologises (Polite bow).

Discussion

- How do we greet people in Australia?
- Do we use different greetings for different people or situations in Australia like in Japan? Can you think of some examples?

Resources

[Japanese bowing- 3 minute video](#)

Activity 3: Research Geographical Context

Ask students to locate Japan on a map. Mark the major cities & mountains. Do the same for a map of Australia a map and ask students to note key differences and discuss.

E.g.

- Note how Japan comprises 4 major islands, Hokkaido, Honshu, Shikoku & Kyushu. Imagine if Australia was made up of four Tasmanias? Do you think we’d have a different history? How?
- Note how much space in Japan is filled with mountains and how little space is left for cities. Compare this to how much space there is in Australia.

- Compare the geographical size of Japan with the size of Australia. Japan has a population of 126.8 million people. Australia has a population of just 24.6 million. How do you think this impacts society?

Resources:

[Map of Japan](#)- showing mountains and cities

[Size comparison of Japan and Australia](#)

Activity 4: Research Japanese Traditional Paper-making

Japan has a unique paper-making tradition. The art today is the work of specialist papermakers for whom paper is an important part of their cultural heritage. This process is hard work and to make thin and uniform paper, high levels of skill are needed. Watch the video resource.

Discussion:

- Paper is usually considered a cheap and readily available material. Now you know how much work goes in to making a single piece of Japanese paper, does it make you think differently about how valuable it is as a material?
- If you could only have one piece of paper to create an artwork, how would you approach it? Would you carefully plan your work so as not waste your irreplaceable paper? Could it make you less creative because you can't explore freely? Or might it make your art better because you need to prepare and take more care?

Resources

[Sekishu-Banshi papermaking](#) – a 9 min video created by Unesco

Activity 5: Fan making & decorating

Fans have a long history in Japan and are an important part of Japanese culture. Traditional fans were often made from Japanese paper and decorated with beautiful designs. Ask students to create and decorate their own Japanese fan.

Resources

[History of Japanese fans](#)

[Japanese Fan Craft Activity](#)

SUGGESTED POST-VISIT ACTIVITIES:

(Activities that dissect and expand upon the content of the workshop/performance that the teacher and students can engage in post-performance).

Activity 1: Small Actions Result in Big Changes- Group Discussion

Discuss one of the play's themes – that small actions made by many people can result in big changes. Do students think that's true? Some supporting evidence might be voting – we only get one vote each yet that's enough to change the government. Or do they think big changes come from big companies or decisions made at the government level? Some examples for that point of view might be – governments setting or not setting carbon taxes or the influence of fast food companies in affecting our eating habits?

Ask students to work in small groups and agree on a list of 3 'big issues' that they care about and would like to change. For example: Climate change, plastic pollution etc.

- For each give an example of what government or big businesses might be able to do to address the issue. E.g. regarding plastic pollution the government could ban the use of single use plastic bags (as has happened), or big fast food outlets could decide to supply their food in recyclable packaging. Report back to the rest of the class.
- Then for each issue ask groups to give an example of what they as individuals could do to address it – E.g. they could recycle more, choose not to buy products that aren't recyclable. Report back to the rest of the class.
- Finally ask groups to discuss if there is a way that individuals can work together to influence the government or big businesses to change? E.g. participating in climate change strikes. Discuss Greta Thunberg for inspiration. Report back to the rest of the class.

Resources

[Greta Thunberg Speech at Climate Action Summit 2019](#)
[Student Climate Strikes- News Story](#)

Activity 2: Friendship Discussion

Discuss how the characters in the play make friends. What things do they do and not do?

- Ask students to pair up with a friend and tell the class about their friendship- e.g. what they like to do together, how they became friends, their favourite memory together.
- Ask the class to identify things you need and/or look for in a respectful friendship.

Resources:

[Respect in Relationships- Kids Help Line Resource](#)

Activity 3: Design a Peace Monument

In the play Japan and America exchange gifts as symbols of their friendship and harmony between their cultures. Today the rosebushes are growing in Yokohama while the stone lantern stands in Seattle.

Look at examples of famous war memorials. Discuss with the students whether we should have, in addition to war memorials, 'peace monuments' that celebrate instances where a nation has helped or been helped by other nations, like the events that occurred in the play?

Ask students to design a peace monument to memorialise the friendship between Japan and America shown in the play.

Resources

[Famous War Memorials](#)

[Melbourne Shrine of Remembrance](#)

Activity 4: Improvisation Activity

In the play, characters from very different cultures and eventually from opposing sides in WW2 build a friendship.

Ask students to pair up and choose an important moment in history. Imagine two characters that could be from different backgrounds or different sides of the conflict in this time. Make a short play (5 mins) about them meeting. What would they discuss? Is there a way they could become friends?

Activity 5: Relaxation & Tension

In the play, Mr Suzuki takes up gardening to help him relax.

Discussion:

- What activities do the students find relaxing?
- Is there a difference between an enjoyable activity and a relaxing one?
- Could you, for example, watch an exciting game of football and still be relaxed?
- What does 'relaxed' feel like? What does tense feel like? When you look at someone, what clues can you see that often tell you whether that person is relaxed or tense?

Drama:

- Forming groups of 4, ask students to improvise a situation where one person starts on stage doing an activity that demonstrates tension. (This will probably be played in a over-the-top comic fashion but if the group is comfortable, you can also play it in a realistic manner.) The second person enters and makes the situation tense. Then a 3rd person enters and makes things even worse. Finally 4th person enters and resolves the scene by saying/doing something that calms everyone down.

Example: Actor 1 enters the stage frantically searching for a lost car keys.

Actor 2 enters and says that their airplane is leaving in 2 hours! Actor 2 stays on stage and helps Actor 1, the two becoming increasingly agitated. Bad temper breaks out.

Actor 3 enters and says, 'No, the airplane is leaving in 1 hour!' Now all 3 search for the missing keys. How tense can the scene go? Maybe Actor 1 accuses actor 3 of deliberately hiding the keys. Actor 2 tells Actor 1 that he/she always ruins the holidays.

Actor 4 enters and resolves the situation. Maybe he/she finds the keys.

Now everyone reverses. Instead of tension, they all show relaxation. They apologise. Make up. Laugh. How relaxed can they be?

This exercise can be continued – after everyone relaxes, a new argument starts up. For example, Actor no 4 says, 'I am so looking forward to flying to Aunt Rose.' Actor 3: 'Aunt Rose? I thought we were going to Disneyland?' Actor No 4: 'I changed the flight.'" Actor 2: 'You changed the flight!

Learning Areas	Capabilities
<p>The Arts- Drama</p> <p>Explore and Express Ideas Explore dramatic action, empathy and space in improvisations, play-building and scripted drama, to develop characters and situations.</p> <p>Strand: Respond and Interpret Explain how the <u>elements of drama</u> and production elements communicate meaning by comparing drama from different social, cultural and historical contexts, including in the drama of Aboriginal and Torres Strait Islander peoples.</p> <p>Achievement Standard By the end of Level 6, Students explain how dramatic action and meaning is communicated in drama they make, perform and view. They explain how drama from different cultures, times and places influences their own drama making.</p> <p>The Arts – Visual Arts</p> <p>Strand: Explore and Express Ideas. Explore visual arts practices as inspiration to create artworks that express different ideas and beliefs.</p> <p>Achievement standard By the end of Level 6, students explain how ideas are expressed in artworks they make and view. They demonstrate the use of different techniques and processes in planning and making artworks. Students describe and identify how ideas are expressed in artworks from different contemporary, historical and cultural contexts.</p>	<p>Intercultural Understanding</p> <p>Strand: Cultural Practices Analyse how aspects of their own and others lifestyle, behaviour, attitudes and beliefs can be culturally influenced.</p> <p>Explain how intercultural experiences can influence beliefs and behaviours, including developing a critical perspective on and respect for their own and others cultures.</p> <p>Strand: Cultural Diversity Identify barriers to and means of reaching understandings within and between culturally diverse groups.</p> <p>Examine and discuss the variety of ways in which people understand and appreciate differing cultural values and perspectives, and the things which promote or inhibit effective engagement with diverse cultural groups.</p> <p>Achievement Standard By the end of Level 6, students demonstrate an understanding how beliefs and practices can be influenced by culture and explain how intercultural experiences can influence beliefs and behaviours.</p> <p>Students identify the barriers to and means of reaching understandings within and between culturally diverse groups and the ways in which effective engagement with those groups is promoted or inhibited.</p>
<p>Languages- Japanese</p> <p>Strand- Communicating Socialising: Exchange greetings and introduce and share</p>	<p>Personal and Social Capability</p> <p>Strand- Social Awareness and Management Relationships and diversity: Examine the similarities and differences between</p>

<p>information about self with the teacher and peers using simple language and gestures.</p> <p>Reflecting: Notice and describe some ways in which Japanese language and communicative behaviour are similar or different to own language(s) and cultural forms of expression.</p> <p>Strand- Understanding Language variation and change: Recognise that there are differences in how language is used in different cultural and social contexts, such as ways of greeting and addressing people.</p> <p>Role of Language and Culture: Understand that language and culture are closely connected.</p> <p>Achievement Standard By the end of Level 2, students interact with the teacher and peers through play- and action-related language. They use formulaic expressions and appropriate gestures in everyday interactions such as exchanging greetings and farewells.</p>	<p>individuals and groups based on factors such as sex, age, ability, language, culture and religion.</p> <p>Describe the ways in which similarities and differences can affect relationships.</p> <p>Describe the characteristics of respectful relationships and suggest ways that respectful relationships can be achieved</p> <p>Achievement Standard By the end of Level 4 students discuss the value of diverse perspectives and through their interactions they demonstrate respect for a diverse range of people and groups. They describe factors that contribute to positive relationships with peers, other people at school and in the community. They explain characteristics of cooperative behaviours and they use criteria to identify evidence of this in group activities.</p> <p>By the end of Level 6, students recognise and appreciate the uniqueness of all people. They are able to explain how individual, social and cultural differences may increase vulnerability to stereotypes. They identify characteristics of respectful relationships. They contribute to groups and teams suggesting improvements for methods used in group projects and investigations. They identify causes and effects of conflict and explain different strategies to defuse or resolve conflict situations.</p>
<p>The Humanities- History</p> <p>Strand- Historical Concepts and Skills Describe perspectives of people from the past.</p> <p>Strand: Historical Significance</p> <p>Strand- : Historical Knowledge Community Histories: How they, their family, friends and communities commemorate past events that are important to them.</p> <p>Achievement Standard By the end of Level 2, students explain aspects of daily life to identify how some aspects have changed over time, while</p>	<p>Critical and Creative Thinking</p> <p>Strand- Questions and Possibilities Examine how different kinds of questions can be used to identify and clarify information, ideas and possibilities.</p> <p>Experiment with alternative ideas and actions by setting preconceptions to one side.</p> <p>Identify and form links and patterns from multiple information sources to generate non-routine ideas and possibilities.</p> <p>Strand- Reasoning Identify and use 'If, then...' and 'what if...' reasoning.</p> <p>Achievement Standard By the end of Level 4, students explain how to construct open and closed questions and use</p>

others have remained the same. They use sources (physical, visual, oral) including the perspectives of others (parents, grandparents) to describe changes to daily life and the significance of people, places or events. Students create a narrative about the past using terms and a range of sources.

By the end of Level 4, students explain how and why life changed in the past, and identify aspects of the past that remained the same. They describe the experiences and perspectives of an individual or group over time. They recognise the significance of events in bringing about change.

They describe perspectives of people from the past and recognise different points of view. Students create a narrative or description which explains continuity and change and cause and effect using historical terms.

The Humanities- Civic and Citizenship

Strand- Questions and Possibilities

Consider personal reactions to situations or problems and how these reactions may influence thinking.

Strand- Citizenship, Diversity and Identity

Investigate how people with shared beliefs and values work together to achieve their goals and plan for action.

Achievement Standard

By the end of Level 2, students use and give examples of different kinds of questions. Students generate ideas that are new to them and make choices after considering personal preferences. Students identify words that indicate components of a point of view. They use reasons and examples for different purposes. Students express and describe thinking activity. They practise some learning strategies. Students demonstrate and articulate some problem-solving approaches.

By the end of Level 6, students identify the

them for different purposes. Students select and apply techniques to generate a range of ideas that extend how problems are solved.

Students describe and structure arguments with clearly identified aims, premises and conclusions. They use and explain a range of strategies to develop their arguments. They identify the need to make distinctions and apply strategies to make these.

By the end of Level 6, students apply questioning as a tool to focus or expand thinking. They use appropriate techniques to copy, borrow and compare aspects of existing solutions in order to identify relationships and apply these to new situations.

Students distinguish between valid and sound arguments and between deductive and inductive reasoning. They explain how reasons and evidence can be evaluated. They explain and apply basic techniques to construct valid arguments and test the strength of arguments.

Students represent thinking processes using visual models and language. They practice and apply learning strategies, including constructing analogies, visualising ideas, summarising and paraphrasing information. Students disaggregate ideas and problems into smaller elements or ideas, develop criteria to assess and test thinking, and identify and seek out new relevant information as required.

values that underpin Australia's democracy and explain the importance of the electoral process. They describe the purpose of key institutions and levels of government in Australia's democracy. They explain the role of different people in Australia's legal system and the role of parliaments in creating law. They identify various ways people can participate effectively in groups to achieve shared goals. Students explain what it means to be an Australian citizen and how people can participate as global citizens. They analyse contemporary issues and use evidence to support a point of view about civics and citizenship issues. They identify possible solutions to an issue as part of a plan for action.

The Humanities- Geography

**Strand- Geographical Concepts and Skills:
Historical Significance**

Describe and explain the diverse characteristics of places in different locations from local to global scales.

Identify and describe locations and describe and explain spatial distributions and patterns.

Strand- Geographical Knowledge

Location of the major countries of the Asian region in relation to Australia and the geographical diversity within the region
Strand: Historical Knowledge.

Differences in the demographic, economic, social and cultural characteristics of countries across the world.

Achievement Standard

By the end of Level 6, students describe and explain spatial characteristics and characteristics of places from local to global scales. They describe and explain interconnections and their effects. They identify and describe locations including the major countries of Europe, North America and Asia. They identify and compare responses to a geographical challenge, describing the expected effects on different groups.

Contact the Arts & Education team at education@rav.net.au with further questions or, even better, examples of your work!

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