



A Taste of Africa
by
**ASANTI DANCE
THEATRE**
Teacher Resources
2023

Ideal for Years F-10



The 2023 Arts & Education Program is
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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 **A Taste of Africa**. The activities are designed to be as easy as possible for your convenience. 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 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.

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 team at education@rav.net.au

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 Creative Workers in Schools, *Small Town Transformations and Artlands Victoria*
- Internal Creative Professional Development programs
- Sector advocacy and leadership development

ARTS & EDUCATION

For over 50 years, Regional Arts Victoria has been the leader in providing educational arts experiences for children and young people across Victoria. Each year we offer a range of performances and workshop programs to schools throughout regional and metropolitan Victoria, with COVID-Safe planning in place across our entire program.

The Arts & Education program aims to encourage young people to develop their creativity and enhance awareness and participation in the arts through accessible arts learning opportunities. Our program is designed to engage, educate, challenge and delight students from foundation through to VCE using a range of creative approaches. With a selection of high quality, immersive arts experiences, we pride ourselves on providing relevant and exciting activities for children and young people that are complementary to the Victorian Curriculum. To support educator learning we offer professional development opportunities to complement our programs.

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INTRODUCTION TO THE PROGRAM

Feel the rhythm of the drums, explore the raw energy of the dance and be captivated by culture in this well rounded, educational incursion program!

A Taste of Africa is a popular program, designed after years of teaching in Australian and international schools. Students will learn about African instruments and traditional village activities in a short performance that showcases the raw talent and energy of the artists, before breaking up into groups and exploring African drumming and dance activities to provide a well-rounded experience of African culture! This is followed by an interactive performance and a fun and informative Q&A session for students.

A Taste of Africa works around the key theme of bringing the schools community together. After enjoying a live performance including drumming, dance and acrobatics, students, teachers and school communities alike, are challenged to work together while having fun during the workshop. During the live performance, participants learn about life in a local village in Ghana. They hear stories and explore some of the every day tasks that children their ages do like collecting water and carrying bowls on their heads.

In the drumming workshops, participants learn the basics of playing a djembe drum and build up to a point where they are exploring polyrhythmic drumming patterns, requiring them to listen to each other and work together in order to make music.

The dance workshop explores traditional West African dances. Students are usually unfamiliar with this technique and are challenged by the unique movement pathways. Asanti Dance Theatre artists are extremely approachable, and the Q & A session is always popular. Questions are varied and the artists enjoy answering an array of questions.

A Taste of Africa celebrates the power of diversity in our ever-changing multicultural society. It brings school communities together, challenges their ideas of the African culture and allows them to connect with the artists in a meaningful way.

A Taste of Africa has been met with a plethora of positive feedback from schools across Australia.

ABOUT ASANTI DANCE THEATRE



Directed by Appiah Annan (Sidney Myer Creative Fellow), Asanti Dance Theatre is an internationally recognised African drum and dance performance company that have worked with professionals, students and travellers from around the world. They play, teach, perform and entertain leaving a long lasting impression on those who cross their paths.

This highly energetic drum and dance ensemble present an unforgettable experience of African music, dance and culture fused with the contemporary influences of Australia. Asanti has quickly evoked interest from the Australian public and continues to grow rapidly. Bookings are now sought out well in advance and the company performs and runs workshops at all kinds of events including festivals, schools, corporate events, weddings and much more.

Asanti use their position in the community to raise funds for their not for profit organisation 'Nkabom', Centre for the Arts Creation, Innovation and Community Cultural Development, based in a small village in Ghana. You can see more about this project at <http://www.nkabom.org>





APPIAH ANNAN

Appiah Annan is a rare talent originating from Ghana, West Africa. His diverse practice spans many forms of dance including traditional African, contemporary, freestyle, hip hop and acrobatics, along with his impressive skills as a master drummer using both stick and hand drums. Appiah maintains a strong connection to community and devotes a lot of his time to working within a range of sectors including performing and operating workshops for youth, the elderly and disadvantaged. Having studied Community Cultural Development at the Victorian College of the Arts, he aims to use the arts to encourage respect, together-ness and understanding among all members of our diverse society. He has an extensive schools and community touring record, having toured with the Regional Arts Victoria Education and Families program 3 years in a row, as well as touring with QMF/ Artslink QLD, and touring independently throughout regional Victoria and interstate.

His compassionate and endearing nature saw him initiate Nkabom – a non profit organisation in Ghana, West Africa that draws on the arts and education to engage and inspire youth to gain an education and develop skills that will help them achieve a brighter future. For more information about this visit www.nkabom.org



RONALD 'YOGA' MENSAH

Flexible, sharp and fluid, Yoga is an amazing acrobat with skills spanning from flipping through rings of fire to standing on one leg on top of a 5-man tower. Diverse in his skills he has had an extensive career to date and is continuing to push the boundaries of acrobatics in his role as lead acrobat with Asanti Dance Theatre.

Yoga began acrobatics at 5 years old with the master Amoah in Accra, Ghana. Inspired by the beauty and strength that the older acrobats displayed he trained with Amoah and his group for 10 years. In this time Yoga developed a unique acrobatic style, quickly moving up in the ranks and becoming one of Ghana's most talented and well-known acrobats by the young age of 15.

In 2006 he began an extensive international touring career, working with a variety of circuses and travelling and performing to audiences in China, Taiwan, Dubai, Turkey, Hong Kong and France as well as throughout many African countries. He has worked with many of Africa and Asia's top circuses including Assasisu in both China and France and Circus Solono in Taiwan.

Fluent in speaking French, English, Taiwanese and Chinese, Yoga is an undoubtedly talented acrobat that is well respected for both his work as an artist and his humble nature throughout Ghana and internationally.

Now resident in Melbourne, Yoga enjoys sharing his talent throughout metro and regional parts of Victoria and interstate.

ABOUT GHANA: Introduction

Ghana is a nation in the west of Africa, noted for being one of the more peaceful countries in a tumultuous region. Bordered by La Côte d'Ivoire, Burkina Faso and Togo, with the Atlantic Ocean to the south, Ghana has a surface area of 239,460 square kilometres - or roughly the same size as Victoria.

Below are some key facts about Ghana which may interest, and even surprise, your students:

KEY FACTS ABOUT GHANA

- The official language of Ghana is English, with nine further languages having government-sponsored status. It is bordered by three French-speaking nations.
- The country has a population of approximately 24 million people.
- Ghana's capital city is Accra.
- Ghana was formerly known as the Gold Coast.
- In 1957 Ghana became the first sub-Saharan country in colonial Africa to gain its independence. It adopted a democratic system of government in 1992 after a long succession of coups.
- Ghana has a tropical climate with only two seasons - wet and dry
- The country is predominantly Christian (64%), while traditional (21%) and Muslim (16%) religions are also strongly represented
- Ghana's principal exports include gold, cocoa, timber, bananas and pineapples. A comprehensive information resource for Ghana can be found in the CIA World Factbook: <https://www.cia.gov/library/publications/the-world-factbook/geos/gh.html>



The official flag of the Republic of Ghana

"I decided on the three colours of red, gold & green because of the geography of Ghana. Ghana lies in the tropics and blessed with rich vegetation. The colour Gold was influenced by the mineral rich nature of our lands and Red commemorates those who died or worked for the country's independence. Then the five pointed lone star which is the symbol of African emancipation and unity in the struggle against colonialism."

Mrs. Theodosia Salome Okoh, Designer

ABOUT GHANA: Activities

- Use the Key Facts About Ghana and the CIA World Factbook on the previous page to create a quiz for students. Encourage students as (or after) they find answers to note answers that surprise them.
- In groups, create a poster explaining to visitors to Ghana what they can look forward to discovering.
- Students may also like to draw a map of Ghana and place major features in geographical areas.



Anansi Tales

Anansi the spider is a key figure in West African mythology. Also known as Ananse, Brother Anansi and (in America) Aunt Nancy among other aliases, he is best known as a trickster; able to outsmart those much bigger and more powerful than himself.

However, Anansi is also the Keeper of Stories in many West African cultures and one of the most famous tales associated with the spider is how he undertook a series of challenges to acquire the stories from Nyame, the Sky God.

Anansi appears as either a spider or a man and, though he is often presented as a cunning and manipulative trickster, Asanti tales often have strong morals, with the spider-god often reflecting on his actions as realising his mistakes. He is often referred to as the god of wisdom and credited with creating the sun, moon and stars.

Anansi has featured in a range of popular culture forms, from comic books (Marvel Comics featured the character in a mini-series Spider-Man Fairy Tales; he also features in DC Comics' Justice League of America) to cartoons, popular music, PC games and novels (older students may be familiar with Neil Gaiman's American Gods and Anansi Boys).

Anansi and the Pot of Wisdom

Anansi was already very clever, but he decided to gather together all the wisdom he could find and keep it in a safe place.

With all the wisdom sealed in a pot, he was still concerned that it was not safe enough, so he secretly took the pot to a tall thorny tree in the forest (in some versions the Silk Cotton tree). His young son, Ntikuma, saw him go and followed him at some distance to see what he was doing.

The pot was too big for Anansi to hold while he climbed the tree, so he tied it in front of him. Like this the pot was in the way and Anansi kept slipping down, getting more and more frustrated and angry with each attempt.

Ntikuma laughed when he saw what Anansi was doing. "Why don't you tie the pot behind you, then you will be able to grip the tree?" he suggested.

Anansi was so annoyed by his failed attempts and the realisation that his child was right that he let the pot slip. It smashed and all the wisdom fell out. Just at this moment a storm arrived and the rain washed the wisdom into the stream. It was taken out to sea, and spread all around the world, so that there is now a little of it in everyone.

Though Anansi chased his son home through the rain, he was reconciled to the loss, for, he says: "What is the use of all that wisdom if a young child still needs to put you right?"

Appiah, Peggy; illustrated by Mora Dickson (1969). *The Pineapple Child and Other Tales from the Ashanti*. London: Andre Deutsch Ltd

History of African Drumming

The drum is one of the oldest instruments known. It has been used by many cultures around the world, and for a range of purposes. Drums were used in ancient societies to communicate across distances, celebrate victories, appease gods and to accompany rituals and dances. The oldest drums we know of were made by stretching animal skins of hollow logs, and tying them down with twine or metal pins.

Aside from the modern drum kit, perhaps the most famous drum is the African Djembe (pronounced jem-bay), known for its ability to produce both very deep low notes and high cracking notes. The djembe can be played extremely loudly and, because of this, it is often used as the lead drum in a circle or ensemble. The djembe is played by striking the palms and flat fingers near the centre of the skin, however, a master djembefole (djembe player) can produce up to 25 distinct sounds from the drum.

Traditionally, djembes were only played by men. It is still rare to see female djembe players in traditional ensembles but more and more extraordinary female players are beginning to emerge and the traditional barriers are slowly coming down.

Creation Myth of the Djembe Drum

Long ago, before humans knew of the drum, it was owned by the chimpanzees, which played it in the trees. At that time there was a great trapper named So Dyeu. The chimpanzees would often come near his camp and so one day So Dyeu spotted them eating fruit and entertaining themselves with the drum.

He said, 'This thing they are beating is beautiful, I will set a trap', so he dug a hole and laid a snare.

The next day he heard a great commotion and the sounds of the young and old chimpanzees crying. He went to investigate and found the chimpanzee drummer caught in the trap. So Dyeu captured the drum and returned to the village, where he gave it to the village chief.

The chief said, 'We have heard the voice of this thing for a long time, but no one has seen it until now. You have brought it to us; you have done well.' In return, the chief gave his first daughter to be So Dyeu's first wife.

So the chimpanzees were left without the drum and that's why they can only beat their chests.

- Edited from the accounts of Hugo Zemp in Serge Blanc's African Percussion, taken from Wikipedia

Types of African Drums



DJEMBE

A goblet-shaped drum, often decorated with markings that have special significance to the person who owns the drum. It is the best known of the African drums and also features in the music of many Western artists.



DUNUN

Cylindrical drum with skins at both ends. Dunun drums come in different sizes and are usually played with a stick (either curved or flat, depending on the region).



TALKING DRUMS

Hourglass-shaped drums that can mimic the sounds of human speech. The two skins of the drum are connecting by strips of leather, which are tweak to change the pitch and create 'words'. Primarily used in West Africa.



KPANLAGO

A tapered drum originating from the Ga people of the Accra region of Ghana. The skin is secured and tightened by six wooden pegs. The Kpanlago drum is played with sticks or the hands, or a combination.

"African dance embodies athleticism and a graceful beauty flowing with rhythm. In Africa, dance is a means of marking the experiences of life, encouraging abundant crops, and healing the sick soul and body. It is also done purely for enjoyment. All ceremonial African dances have a purpose. They tell stories and relate history. African music and dance in its essence communicates concepts of life on an elevated level; dance to the African is a universal, transcendent language. Traditionally, people throughout the continent of Africa achieve direct communication between themselves and their gods through ritual music and dance, including many with masks."

World Arts West - People Like Me

Like drumming, dance in West African culture serves a number of purposes. The two art forms usually work in tandem, and drums are a key component of most traditional dances. The dancers and musicians must learn to communicate with each other to create physical and rhythmic harmony. The dancer's movements both translate and challenge the drummers' rhythms, while the drummers can direct the mood or pace of the dance. The two are interconnected.

Dances are performed to mark a birth, death or harvest; to celebrate, give thanks and ward off evil. They are regularly performed in circles, featuring drums and singing. S

SOME POPULAR GHANAIA DANCES:

GOTA

Popular with youth in the Volta Region of Ghana. The Gota is usually a duet, with partners combining flexible movement with moments of total stillness. The master drummer commands the entire piece.

BAMAYA

A dance of the Dagbamba people of the Northern region of Ghana means the river valley is wet. Originally a religious harvest dance, it now functions as social dance. The dance involves a lot of waist movements. This special dance is based on the story of a man who maltreated his wife, resulting in a plague of famine for the whole territory. It was revealed that in order to humble the man in question to his wife, all the men in the village had to dress like women - hence men performing the Bamaya traditionally wear skirts.

ADOWA

An elegant majestic movement dance is originally a royal court dance of the Ashantis. It's development evolved into becoming a special music and dance performed at funeral rites. Today the music and dance has been adopted by many community groups. It is a very expressive dance.





Source: <http://www.modernghana.com/blogs/388551/31/ghanaian-folk-music-and-dances-a-potential-foreign.html>

CULTURE: Adinkra Symbols

Adinkra is a cloth produced in Ghana and La Côte d'Ivoire that features traditional Akan symbols. The symbols draw on folk tales, philosophy and culture. Sometimes their meanings are simple and easily discernible, but many adinkra symbols reflect proverbs that are poetic and/or sophisticated.

Wearing Adrinka cloth was traditionally the exclusive right of royalty and spiritual leaders, and only used for important ceremonies such as funerals (adinkra means 'goodbye'). However, regime changes from the early nineteenth century, and the subsequent development of adinkra symbology means that cloths and other products featuring the symbols are now commercially available. The traditional methods of printing the cloths are still very much in use and adinkra is still worn to commemorate special occasions.

The precise meanings of certain symbols are still debated, but below are a few examples of adinkra symbols, what they represent and their commonly accepted meanings:

 DENKYEM	Crocodile	The crocodile lives in the water, yet breathes the air, demonstrating an ability to adapt to circumstances.
 MATE MASIE	'What I hear, I keep'	Implied meaning: "I understand." Understanding means wisdom and knowledge, but it also represents the prudence of taking into consideration what another person has said
 OWO FORO ADOBE	'Snake climbing the raffia tree'	Implied meaning: "I understand." Understanding means wisdom and knowledge, but it also represents the prudence of taking into consideration what another person has said
 AKOKO NAN	'The leg of a hen'	The full name of this symbol translates to "The hen treads on her chicks, but she does not kill them" This represents the ideal nature of parents, being both protective and corrective."

A full list of adinkra symbols and their meanings can be found here: http://www.adinkra.org/htmls/adinkra_index.htm

1.1 What is culture?

As a class, or in small groups, draw a mind map with the word CULTURE at its centre. Encourage students to consider all of the various elements that comprise the term. Extension: In pairs or small groups, students produce a two-minute presentation arguing for the particular relevance of ONE of these elements. Students may speak generally or, if they are comfortable to do so, refer to their own cultural background and experiences to make their argument.

1.2 Flags and symbolism

Show students 3 – 4 examples of national flags from the website below, including the national flag of Ghana. Discuss the symbolism of the colours and shapes used and invite students to suggest what may be symbolised by colours and shapes not seen in your chosen examples. Flags of the world: <http://www.crwflags.com/fotw/flags>

Extension: Working individually or in groups, students design a flag for a particular place or group of people using their understandings of colour, shape and symbolism. The flag could be for their school, their group of friends or their community – depending on your cohort, you may wish to set firmer guidelines.

Further extension: Students may wish to explore the Ghanaian Adinkra symbols and their rich cultural heritage, and incorporate the most relevant symbols into their design.



2.1 Storytelling

Storytelling is a big part of African culture. Of particular interest in Ghana are the Anansi tales (See Page 11 for more info). Another famous Anansi tale explains why the spider has such long, thin legs. Read the story aloud (or ask students to read it quietly on their own) and discuss the questions on the website here: <http://africa.mrdonn.org/anansi.html>

Extension:

Ask students to write their own Anansi story. Make sure it has a moral and is an interesting and exciting tale about the famous spider.

Further Extension:

Spiders are strong and popular culture symbols and feature in nursery rhymes, mythology, graphic novels and films. Some examples include Spiderman, Arachne (Greek mythology), Shelob (Lord of the Rings), the giant spiders from the Harry Potter films, Charlotte (Charlotte's Web) and the nursery rhymes Itsy Bitsy Spider & Little Miss Muffet. How many cultural depictions of spiders can your students think of? In pairs/small groups/as a class, discuss these various depictions. What do they have in common? What are their differences? Why do they think spiders are so popular as cultural symbols?

2.2 Design an African drum

African drums are often decorated with carvings and symbols that are important to their owners. Students are asked to research different kinds of West African drums (or use Page 13 of these notes as a handout) and design a drum that represents themselves. Students may use their knowledge of colour symbolism or the Adinkra to ensure that the designs reflect their new knowledge about West African culture.

Extension:

As a longer activity, student may make their drums out of available resources. This will encourage them to think about how best to replicate the drum sounds described on Page 13. Students can bring their own materials from home or use resources from the school's art room.

Further Extension:

African drumming rhythms are often based on call-and-response patterns. As a class, use your new instruments to create a piece of music. Introduce a simple 4/4 rhythm and have the class repeat this a number of times until you are all playing in sync. Call on a student to create the next bar and have the class repeat this. Then put the first and second piece together and play both as a class. 4 bars creates a rhythm unique to your class!



3.1 Helping the Community

Watch the linked video about Asanti Dance Theatre's Nkabom Centre. Ask students to think of other organisations that support communities who do not have access to important things like clean water, safe housing and education. What are some interesting ways that these organisations raise money and awareness for what they do (these could include Oxfam's Christmas gift program). Encourage students – in groups of as a class – to come up with a creative fundraising activity to raise money for one of these organisations. If many classes within the school participated in Asanti's workshops, you may wish to explore the idea of holding a whole-school culture day to celebrate the school's rich cultural heritage and raise money for the chosen humanitarian organisation.

To watch video: <https://www.youtube.com/watch?v=S0UiW43gyrY>

For more information: www.nkabom.org

3.2 Exploring African Dance

(Note: these activities will require a large space for students to move freely)

Have a conversation with the students about the dance workshops. Did they enjoy it? How would they describe the movements they were taught? Are they different to dance movements they have tried before? What makes them African? Were they easy/hard? Why? Split students into small groups and ask each group to remember and practice 3-4 of the movements they did in the workshops. They can then explore how they can change the movements in terms of time, space and energy through the following simple exercises;

- Do one of the movements in slow motion
- Do one of the movements in fast forward
- Make one of the movements as small as you can
- Make one of the movements as big as you can
- Try and make one movement travel in the space
- Make the movement sharp and angular
- Make the movement soft and flowing

Further Reading

PRESENTERS:

Regional Arts Victoria www.rav.net.au

Asanti Dance Theatre www.asantidancetheatre.com

www.youtube.com/watch?v=CNBkpjHYw4I

Nkabom Centre

www.nkabom.org

www.youtube.com/watch?v=SOUiW43gyrY

INFORMATION ABOUT GHANA:

Ghana Web

Huge resource on the country, ideal for class research projects

www.ghanaweb.com/GhanaHomePage/country_information/

Ghana Flag Printables

www.activityvillage.co.uk/ghana_flag_printables.htm

Lonely Planet

Travel-related information about the country

www.lonelyplanet.com/ghana

Big Foto

Royalty free images from Ghana

www.bigfoto.com/africa/ghana/

Adinkra Symbols and Meanings

www.adinkra.org/htmls/adinkra_index.htm

Recipe for Benne Cakes

http://recipes.wikia.com/wiki/Benne_Cakes

AFRICAN DANCE:

Article: History of African dance

http://dance.lovetoknow.com/History_of_African_Dance

AFRICAN STORYTELLING:

Mr Donn - Why Anansi has Eight Thin Legs

<http://africa.mrdonn.org/anansi.html>

Anansi and the Turtle

[Anansi and the Turtle - A Short Story about Sharing - Learning with Zion | Short Stories for Kids, Educational Videos, Learning Games](#)

AFRICAN DRUMMING:

BBC - Health Benefits of Drumming

<http://news.bbc.co.uk/2/hi/health/7872043.stm>

GANAG instructional model.

GANAG stands for:

Goals

Access

New Info

Apply

Goal review.

The GANAG instructional model for lesson design was created by Jane Pollock and presented in the text *Classroom Instruction that Works* (Marzano, Pickering & Pollock, 2001). It grew from the work of Madeline Hunter who created a schema in the 1970s for lessons that is still useful today (Hunter, 2004).

Hattie, J. (2008). *Visible Learning: A synthesis of over 800 meta-analyses relating to achievement*. Routledge:Oxon.

R., Pickering, D. & Pollock, E. (2001). *Classroom Instruction that Works: Research Based Strategies for Increasing Student Achievement*. ASCD: Alexandria, Virginia.

Marzano,

GANAG	9 High Yield Strategies		Unit : Incursion Recount			
Goal Set the learning goal/benchmark or objective	- Setting Objectives & Providing Feedback - Reinforcing Effort And Providing Recognition	Standards applying to that lesson				
		Learning Intention	I can write an orientation for a recount. I know to: answer the three questions of when, who and where Rate: 1,2,3,4	I can write a series of events for a recount. I know to: <ul style="list-style-type: none">• have at least three events in the order they happened• start each new event with a time connective. Rate: 1,2,3,4	I can write a conclusion for a recount. I know to: <ul style="list-style-type: none">• include a sentence about my feelings Rate: 1,2,3,4	I can write a title and draw a picture to match my recount. I know that: <ul style="list-style-type: none">• the title has to be only a few words and be about my recount• the picture has to match what I have written about Rate 1, 2, 3, 4

Access Access students' prior knowledge building engagement through establishing immediate relevancy; a "hook" that is a short introduction to the lesson	- Question, Cues And Advanced Organisers - Non-linguistic Representations - Identifying Similarities And Differences - Cooperative Learning	Possible Instructional Strategies to Try: - Review of previous lesson - Pair and Share - Turn and Talk - Brainstorming - Quick Write - Verbal check-in of prior knowledge - Visual to access prior knowledge	Think of 3 things you saw Turn and talk	Place three words on the board, First, Second and Third Draw 3 things you have done this morning. T&T: How could you use the above time connective words to discuss these pictures?	Brainstorm ideas of feelings that students might like to use - excited, happy, joyful, nervous	Have students re read what they have written and discuss how with buddy how these ideas may form a title.
New Information Acquire new information – declarative and/or procedural	- Summarising and Note Taking -Homework and Practise	Possible Instructional Strategies to Try: - Modeling and direct instruction - Student discussions - Academic feedback to students - Non-fiction writing, vocabulary and reading strategies to develop understanding of new information - Inquiry based questions and activities	Pose question – If I am going to write a recount about our incursion what do I need to think about? Model sentence on the board Identify and highlight questions answered	Model three sentences related to the incursion with the connectives (first, then, next). Include a description for each new event. Practise this orally – one student states the orientation, second student states the first event, third student describes etc...	Ask children for ideas of what I would write to finish my recount after rereading text already written including orientation and series of events. Model Remind to say why - ... because	1. Write a title to match recount (top of page, capital letters, place names, punctuation if necessary) Draw picture to match recount

<p>Apply Apply a thinking skill or use knowledge in a new situation. Opportunity for feedback provided</p>	<ul style="list-style-type: none"> - Identify Similarities And Differences - Cues, Questions And Advanced Organisers - Generate And Test Hypotheses 	<p>Possible Instructional Strategies to Try:</p> <ul style="list-style-type: none"> - Guided Practice - Independent and group work - Student demonstration of learning objective - Student-to-student discussions using accountable talk - Ongoing checks for understanding - Continuous academic feedback to the students 	<p>Think of the incursion. When was it, who was with us and where was it?</p> <p>Whisper a sentence you could write to yourself.</p> <p>Turn and tell another person</p> <p>Go and write</p>	<p>Use fingers to say three events</p> <p>Write in books</p> <p><i>First, we walked down to the Hall.</i></p>	<p>Tell a buddy which part of the incursion you liked the best and why.</p> <p>Write this part of recount in books</p>	<p>Students whisper their title to buddy and discuss what they are going to draw.</p> <p>Write title and draw.</p>
<p>Goal Review Review what has been taught.</p> <p>How will the teacher know if students met the measurable objective?</p>	<ul style="list-style-type: none"> - Setting Objectives And Providing Feedback - Reinforcing Effort And Providing Recognition - Homework And Practise 	<p>Possible Means of Assessments to Try:</p> <ul style="list-style-type: none"> - Oral or written summary of lesson - Exit slip or quick write - Pair and share - Peer and individual review of work - Class discussion of topic - Cornell notes check 	<p>Read your sentence to your shoulder buddy. Check does it answer the three questions?</p> <p>Rate self and buddy 1,2,3,4</p>	<p>Choose some children to read their recount so far</p> <p>Each child to rate self 1,2,3,4 and ask audience to rate them also</p>	<p>Author's Chairs</p> <p>Students read their recount to buddies.</p> <p>Feedback: I like the way...</p> <p>Next time...</p> <p>Rate self and buddy 1,2,3,4</p>	<p>Rate self for title and picture</p> <p>My title is:</p> <ul style="list-style-type: none"> - At the top of the page - Written in capital letters - In bright colours

Learning Areas	Capabilities
<p>The Arts - Dance</p> <p>Strand: Explore and Express Ideas: Explore personal movement style by combining elements of dance and using improvisation and safe dance practice to develop new movement possibilities. Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent.</p> <p>Strand: Dance Practices: Structure dances using movement motifs, choreographic devices and form.</p> <p>Strand: Present and Perform: Perform dances using genre-and style specific techniques, expressive skills and productions elements to communicate a choreographer's intent.</p> <p>Strand: Respond and Interpret: Analyse a range of dance from contemporary and past times, including dance of Aboriginal and Torres Strait Islander peoples, to explore differing viewpoints and develop understanding of dance practice across local, national and international contexts.</p> <p>Achievement Standard: By the end of Level 6, students structure movements in dance sequences and use elements of dance and choreographic devices to make dances that communicate ideas and intentions. They perform dances for audiences, demonstrating technical and expressive skills and safe dance practice.</p> <p>Students explain how the elements of dance, choreographic devices and production elements communicate ideas and intentions in dances they make, perform and view. They describe characteristics of dances from different social, historical and cultural contexts and discuss how these influence their dance making.</p>	<p>Critical and Creative Thinking</p> <p>Strand: Questions and Possibilities Investigate different techniques to sort facts and extend known ideas to generate novel and imaginative ideas.</p> <p>Suspend judgements to allow new possibilities to emerge and investigate how this can broaden ideas and solutions.</p> <p>Challenge previously held assumptions and create new links, proposals and artefacts by investigating ideas that provoke shifts in perspectives and cross boundaries to generate ideas and solutions.</p> <p>Strand: Meta-Cognition Critically examine their own and others thinking processes and discuss factors that influence thinking, including cognitive biases.</p> <p>Investigate thinking processes using visual models and language strategies can be monitored, evaluated and re-directed as necessary.</p> <p>Achievement Standard: 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.</p> <p>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.</p> <p>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</p>

<p>By the end of Level 10, students choreograph dances by manipulating and combining the elements of dance, choreographic devices, and form and production elements to communicate their choreographic intent. They choreograph, rehearse and perform dances, demonstrating safe dance practice and technical and expressive skills appropriate to the style and genre.</p> <p>Students analyse choreographers' use of the elements of dance, choreographic devices, and form and production elements to communicate choreographic intent in dances they make, perform and view. They evaluate the impact of dance from different cultures, times and locations.</p>	<p>into smaller elements or ideas, develop criteria to assess and test thinking, and identify and seek out new relevant information as required.</p> <p>By the end of Level 10, students construct and evaluate questions, including their own, for their effectiveness. They demonstrate a willingness to shift their perspective when generating ideas, resulting in new ways of perceiving solutions.</p> <p>Students structure complex valid arguments. They explain and apply a range of techniques to test validity within and between arguments. Students identify, articulate, analyse and reflect on their own and others thinking processes. They use, monitor, evaluate and redirect as necessary a range of learning strategies. Students develop, justify and refine criteria to evaluate the quality of ideas, proposals and thinking processes.</p>
<p>The Arts - Drama</p> <p>Strand: Explore and Express Ideas: Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles</p> <p>Strand: Drama Practices: Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performances spaces</p> <p>Achievement Standard By the end of Level 6, students use the elements of drama to shape character, voice and movement in improvisation, play-building and performances of devised and scripted drama for audiences. 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>By the end of Level 10, students develop and sustain different roles and characters to realise dramatic intentions and engage audiences. They perform devised and scripted</p>	<p>Intercultural Understanding</p> <p>Strand: Cultural Practices Analyse the complex and dynamic interrelationships between and within cultures in a range of contexts and the impact of these interrelationships on their own and others cultural practices.</p> <p>Analyse the ways in which intercultural relationships and experiences have contributed to the development of attitudes, beliefs and behaviours, and how they are manifested in various contexts</p> <p>Strand: Cultural Diversity Identify and analyse the challenges and benefits of living and working in an interconnected and culturally diverse world.</p> <p>Analyse the components of a cohesive society, and the challenges, benefits and consequences of maintaining or failing to maintain that cohesion</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>drama in different forms, styles and performance spaces. They use performance and expressive skills to convey dramatic action and meaning.</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>By the end of Level 10, students critically analyse the complex and dynamic interrelationship between and within cultures and the challenges and benefits of living in an interconnected and culturally diverse world. They evaluate how intercultural relationships and experiences influence attitudes, beliefs and behaviours in different contexts.</p> <p>Students analyse the components of a cohesive society, and the challenges, benefits and consequences of maintaining or failing to maintain that cohesion.</p>
<p>The Arts- Visual Art</p> <p>Strand: Explore and Express Ideas Explore the visual arts practices and styles as inspiration to develop a personal style, explore, express ideas, concepts and themes in art works</p> <p>Strand: Respond and Interpret Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints.</p> <p>Achievement Standard By the end of Level 10, students analyse and evaluate how artists communicate ideas and convey meaning in artworks.</p> <p>Students analyse and evaluate artworks and exhibitions from different cultures, times and places, and discuss how ideas and beliefs are interpreted by audiences.</p> <p>The Arts - Music</p> <p>Strand: Explore and Express Ideas Improvise and arrange music, using aural awareness and technical skills to manipulate the elements of music to explore options for interpretation and developing music ideas. Manipulate combinations of the elements of music in a</p>	<p>Personal and Social Capability</p> <p>Strand: Self- Awareness and Management Evaluate behaviours and protective factors that contribute to the development of confidence, adaptability and self-reflection</p> <p>Strand: Social Awareness and Management Analyse how divergent values and beliefs contribute to different perspectives on social issues</p> <p>Acknowledge the importance of empathy and the acceptance of diversity for a cohesive community and reflect on the effectiveness of strategies for being respectful of diversity and human rights.</p> <p>Investigate personal, social and cultural factors that influence the ability to experience positive and respectful relationships and explore the rights and responsibilities of individuals in relationships.</p> <p>Achievement Standard By the end of Level 6, students describe different ways to express emotions and the relationship between emotions and behaviour. They describe the influence that personal qualities and strengths have on achieving success. They undertake some extended tasks independently and describe task progress. They identify and</p>

range of styles, using technology and notation to communicate music ideas and intentions.

Strand: Music Practices Create, practise and rehearse music to interpret a variety of performance repertoire with increasing technical and expressive skill and awareness of stylistic conventions. Plan, develop, and notate compositions with an understanding of style and convention.

Strand: Present and Perform Perform music applying techniques and expression to interpret the composer's use of the elements of music and compositional devices.

Strand: Respond and Interpret Evaluate a range of performances and compositions to inform and refine their own music making. Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national and international contexts.

Achievement Standard By the end of Level 6, students use the elements of music, their voices, instruments and technologies to improvise, arrange, compose and perform music. They sing and play music in different styles and use music terminology, demonstrating listening, technical and expressive skills, performing with accuracy and expression for audiences.

Students explain how the elements of music are used to communicate ideas and purpose in the music they listen to, compose, and perform. They describe how their music making is influenced by music from different cultures, times and locations, using music terminology.

By the end of Level 10, students interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles. They demonstrate a developing personal voice and technical control, expression and stylistic understanding. They use general listening and specific aural skills to enhance their

describe personal attributes important in developing resilience.

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 diffuse or resolve conflict situations.

By the end of Level 10, students reflect critically on their emotional responses to challenging situations in a wide range of contexts.

Students analyse the effects of actions that repress human rights and limit the expression of diverse views. They analyse factors that influence different types of relationships. They critique their ability to devise and enact strategies for working in diverse teams, drawing on the skills and contributions of team members to complete complex tasks. They develop and apply criteria to evaluate the outcomes of group tasks and make recommendations for improvements. They generate, apply and evaluate strategies to prevent and resolve conflicts in a range of contexts.

English

Strand: Creating Literature Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts. Create literary texts with a sustained 'voice', selecting and adapting appropriate text structures, literary devices, language, auditory

<p>performances and use knowledge of the elements of music, style and notation to compose, document and share their music.</p> <p>Students aurally and visually analyse works and performances of different styles. They evaluate the use of elements of music and defining characteristics from different musical styles. They use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions.</p>	<p>and visual structures and features for a specific purpose and intended audience.</p> <p>Strand: Creating texts Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues.</p> <p>Achievement Standard Students understand how language features and language patterns can be used for emphasis. They show how specific details can be used to support a point of view. They explain how their choices of language features and images are used.</p> <p>By the end of Level 10, Students show how the selection of language features can achieve precision and stylistic effect. They explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They develop their own style by experimenting with language features, stylistic devices, text structures and images. They create a wide range of texts to articulate complex ideas. They demonstrate understanding of grammar, vary vocabulary choices for impact, and accurately use spelling and punctuation when creating and editing texts</p>
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Contact the Arts & Education team at education@rav.net.au with further questions or, even better, examples of your work!

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