

Moving stories


Strand

Media

Dance

Possible links

The Arts strand of Visual Arts

Languages other than English

Studies of Society and Environment

Purpose

Students explore how narrative and characterisation in folktales are created through words, images, sound and movement. Their discoveries of the wonder of folktales — brought to life through picture books, films and interactive forms of media — are used to stimulate the students' imagination to create their own dance and visual sequences.

Overview

Activities are based on a learner-centred approach and are organised into the planning phases of Orientating, Enhancing and Synthesising.

Phases	The Arts Strand — Media	The Arts Strand — Dance
	ME 2.1, ME 2.2, ME 2.3	DA 2.1, DA 2.2, DA 2.3
Phase 1 — Orientating	Explore a wide variety of folktales to identify their features and begin to examine their constructions.	Explore dance components using folktales or myths as stimuli.
Phase 2a — Enhancing	Examine the way characters and moods are constructed in folktales and create images of their own through posters and 3D constructions.	Explore the use of contrast to create characters through movement and give structure to dance sequences using binary form.
Phase 2b — Enhancing	Explore narrative sequencing, framing and composition through viewing and storyboarding.	Create and frame movement sequences within defined spaces.
Phase 3 — Synthesising	Explore animation techniques. Script and record a soundtrack for a visual sequence.	Practise and perform dances based on three sections of a folktale.

Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the Dance and Media strands of the *Years 1 to 10 The Arts Syllabus*. *Moving Stories* presents one way of planning with the core learning outcomes and may be adapted to suit the particular context of a school.

The module offers opportunities to make links to learning in the Visual Arts strand of *The Arts*, and the key learning areas of *Languages other than English (LOTE)* and *Studies of Society and Environment (SOSE)*. Allow for additional time to include tasks from these key learning areas to enable students to demonstrate the outcomes that have been identified. The links to Visual Arts are described as complimentary activities in Teacher resource 4. Citing modules that have been developed in each of these key learning areas identifies the links to LOTE and SOSE. It is important that the integrity of the processes and concepts within each of the key learning areas is not compromised.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective and can be used for gathering evidence about students' development in these cross-curricular priorities.

Tasks in this module promote literacy in a number of ways. Students are involved with code breaking when they decode and encode the codes and symbols of media texts, such as the use of gestures and character voice in animation programs. They engage as a text participant when they comprehend and compose media texts, such as the soundtrack script. They operate as a text user when they examine the purposes of media texts and use media texts for different cultural and social functions such as following instructions to create a flip pad. When students examine how animation programs position viewers, they are operating as text analysts.

Lifeskills included are personal development skills, social skills, self-management skills and citizenship skills. Folktales provide a useful strategy for stimulating awareness of cultures and contribute to an understanding of the diversity and richness of cultures and traditions, past and present. Many of the stories have the capacity to relate to student's own feelings, values and experiences, while at the same time challenging the stereotypes they may have internalised into their perceptions. One of the features of folktales is to convey a moral message to encourage or condemn types of behaviour or thinking. In doing so, they offer the opportunity to help students explore citizenship and personal development issues.

By exploring the imaginative worlds of folk stories, students have the opportunity to imagine possible and probable worlds, explore imaginative options and consider what the consequences may be.

Tasks involve learners in real-life applications of the aspects of numeracy: space, number, measurement and data concepts. Aspects of numeracy are included in the design of their cartoon character and posters, where students must consider proportion, symmetry and balance, and in editing, where students estimate frame numbers and time. Students have opportunities in the Dance and Media activities to:

- compare sizes and shapes of animated characters
- explore time, space and spatial relationships,
- identify and make use of patterns and sequences, and
- sort and classify programs and characters into student-selected categories.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

The module is designed to be flexible in delivery and to respond to individual class contexts. The sessions do not correspond to lessons, which means dance and media activities can be planned in shorter or longer extended timeframes, determined by the timetable and student ability.

The module has been structured into three phases of Orientating, Enhancing and Synthesising. Consider the prior knowledge of individual students, and appropriately sequence the learning in other key learning areas.

At the end of the activities in each phase, you will find Teaching considerations. These provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Media and Dance strands of the *Years 1 to 10 The Arts Syllabus*.

Media

Level statement: Level 2

Students apply their understandings of media languages as they create media texts to communicate shared meaning to familiar audiences.

Students work individually and with others to make selections about elements of media languages such as still and moving images, sounds and words, and employ basic display techniques to familiar audiences.

Students identify the way the media represents people, places and experiences in particular ways that relate to the nature of the form in which they appear.

- ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.
- ME 2.2 Students use display techniques to present media to a familiar audience.
- ME 2.3 Students identify ways in which representations are created in media forms.

Dance

Level statement: Level 2

Students deliberately select and order dance components in the creation of sequences to express feelings and relationships and to communicate narratives. They communicate the intended meaning of movement sequences through facial expression and body language in performance.

Students work individually and with others. They recognise and identify dance components when they respond to dance. They respond through various communication methods, such as writing, talking, moving or drawing.

Students demonstrate safe warm-up techniques in preparation for movement.

- DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.
- DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.
- DA 2.3 Students identify dance components when responding to their own and others' dance.

Visual Arts

Level statement: Level 2

Students select and manipulate elements and concepts to communicate their experiences, feelings, ideas and observations of their familiar and community contexts.

Students explore visual art and design elements of line, shape, texture and colour through additional concepts of categories, variation, position, movement, direction and tone. They make, select and arrange images and objects for display.

Students work individually and with others to apply appropriate materials and processes to narrate and express personal intentions when solving problems using visual, auditory and tactile modes.

Students appraise by identifying, describing and interpreting their own and others' images and objects from a variety of contexts.

- VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.
- VA 2.2 Students select and arrange images and objects for personal display.
- VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.

Other key learning areas

Languages other than English

An Arts-LOTE module, *Anime!*, written for Level 1 core learning outcomes in the Media strand, can be used to complement this module. It involves students exploring the popularity of animation of the target language, and developing a flip book and slide show for a character they have created. It focuses on the following LOTE learning outcomes.

<p>Comprehending IL.1 Students distinguish familiar sounds and sound patterns and understand high-frequency language with support from visual cues.</p>	<p>Comprehending 1.1 Students distinguish sounds and sound patterns, and understand and respond to high-frequency language with support from visual cues.</p>	<p>Comprehending 2.1 Students understand a range of familiar statements and questions with visual support, controlled language (when the context is obvious), and key words in short, spoken, authentic texts of several linked utterances.</p>
<p>Comprehending IL.2 Students associate words with sounds and meaning related to familiar contexts, and rely completely on graphic detail and teacher modelling to comprehend meaning.</p>	<p>Comprehending 1.2 Students understand the meaning of key written words to which there has been significant exposure, as well as decode and recognise some written words from oral vocabulary through an awareness of sound-symbol relationships.</p>	<p>Comprehending 2.2 Students identify the main purpose in a simple text on a familiar topic, relying on key words for understanding, and read and identify single items of information in short repetitive texts containing familiar language.</p>
<p>Composing IL.5 Students communicate through tracing, copying or writing familiar text combinations, such as signs, captions and labels.</p>	<p>Composing 1.5 Students label items and write set phrases used regularly in class, approximating spelling words written from memory, and demonstrate an awareness of the conventions of print in the target language.</p>	<p>Composing 2.5 Students write phrases or short sentences based on models, and contribute to the production of stories, class books, posters and other simple texts.</p>

The LOTE modules *Fabled characters* and *Imaginative world* could also be used to complement this module.

Studies of Society and Environment

When planning an integrated unit of work from this module, ensure that activities are planned to provide opportunities for students to work using social enquiry processes. Consult the *Years 1 to 10 Studies of Society and Environment Syllabus* and support materials for further information.

The focus of this module links to the following SOSE Sourcebook modules and core learning outcomes:

- Level 1 Stories of diverse cultures
- Level 2 Stories and perspectives

Core learning outcomes from SOSE

Time, Continuity and Change

TCC 1.3 Students share points of view about their own and others' stories.

Culture and Identity

- CI 1.1 Students compare ideas and feelings about stories of diverse cultures including Torres Strait Islander cultures and Aboriginal cultures.
- CI 1.2 Students observe and record examples of different perceptions of gender roles in various settings.
- CI 2.1 Students describe the similarities and differences between an aspect of their Australian life and that of a culture in the Asia-Pacific region.
- CI 2.5 Students identify how symbols, rituals and places reflect identities of different groups including Aboriginal or Torres Strait Islander groups.

Cross key learning area planning

Refer to elaborations of the stated outcomes in the relevant Curriculum Guidelines and Sourcebook Guidelines to plan additional learning experiences relevant to this module.

Core content

This module provides a learning context for the following concepts and skills, which are developed from Level 2 core content from the syllabus in addition to the core content from previous levels:

Media — Level 2

- | | |
|---|--|
| media languages | <ul style="list-style-type: none"> • camera frames • composition • narration • silence |
| media technologies | <ul style="list-style-type: none"> • display • record/capture still image • sequence |
| audience | <ul style="list-style-type: none"> • classification codes |
| institution:
purpose —
form —
context — | <ul style="list-style-type: none"> • representation • familiar media in society • familiar social |
| representations | <ul style="list-style-type: none"> • familiar events • gender, occupational groups • unfamiliar places, objects and animals |

Dance — Level 2

- | | |
|-----------------|--|
| space | <ul style="list-style-type: none"> • pathways through space • personal and general space |
| time | <ul style="list-style-type: none"> • duration • metric accent |
| energy | <ul style="list-style-type: none"> • falling • percussing • swinging |
| form | <ul style="list-style-type: none"> • binary • contrast • narrative |
| function | <ul style="list-style-type: none"> • personal expression |
| analysis | <ul style="list-style-type: none"> • recognition and description of dance components, visual elements and aural elements. |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Media

Outcomes	Gathering evidence	Making judgments
<p>ME 1.1. Students combine images, sounds and words to communicate.</p> <p>ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • create a visual image from a verbal description of a character • produce a basic storyboard • create a zoetrope or flip pad • script and record a soundtrack for a short sequence of images. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • peer- and self-assessment • observation <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • criteria sheets. 	<p>Level 1 When producing a media text, do students:</p> <ul style="list-style-type: none"> • make visual images that reflect the verbal description of the character? • communicate their ideas about the character by combining sounds and or words with their images?
		<p>Level 2 When producing a media text, do students:</p> <ul style="list-style-type: none"> • select/create images to represent particular character features or setting features? • select and combine words and images to create a poster for a lost character? • select images that communicate the event to their peers? • arrange the images in a sequence that allows others to follow the story? • enhance the image with sound? • combine the different elements of a soundtrack with the images?
<p>ME 1.2 Students communicate their personal responses to familiar media texts and experiences.</p> <p>ME 2.2 Students use display techniques to present media to a familiar audience.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • present their soundtrack to the class. <p>The teacher may use:</p> <ul style="list-style-type: none"> • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • checklists. 	<p>Level 1 When presenting the text, do students:</p> <ul style="list-style-type: none"> • communicate their ideas about the creation of their soundtracks? • describe their experiences of media, and their feelings about it?
		<p>Level 2 When presenting the text, do students:</p> <ul style="list-style-type: none"> • introduce their recordings to establish the purpose and context of their soundtracks? • control tape recorder functions and position speakers for the audience to hear? • ask and answer questions from the audience about the creation of the soundtrack?

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Outcomes	Gathering evidence	Making judgments
<p>ME 1.3 Students describe the differences between their own experiences and media representations of similar experiences.</p> <p>ME 2.3 Students identify ways in which representations are created in media forms.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • examine and discuss animated video sequences, picture books etc • describe the use of languages in characterisation and setting • examine the use of sound in the presentation of folktales. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • observation <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • criteria sheets • anecdotal notes. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • suggest why the media representation and the actual experience differ? • suggest how the media is able to give a different impression of people and places? • describe the differences between the media's portrayal of an event in a folktale and the actual experience? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • identify the use of words, sounds and images in representing folk story elements? • recognise the types of representations that have been constructed? • identify media languages that are used in characterisation — for example, make up and costume? • decode the use of the media language — for example, sinister laugh, evil character? • describe the way sound creates representations of characters? • explain the way music and sound effects are used to create mood or atmosphere? • describe the information that is communicated by the soundtrack?

Dance

Outcomes	Gathering evidence	Making judgments
<p>DA 1.1 Students use dance components to explore communicating through movement.</p> <p>DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • explore ways of making the freeze-frames move (choreography). They make each freeze frame come to life with movements explored in Phase 1 — for example, using a range of pathways, exploring personal and general space, creating new movements to communicate character or storyline. • create movement sequences to represent contrasting aspects of the narrative • join movement sequences to form a narrative. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • choreographic outlines that identify the three parts of a narrative to be depicted through freeze frames <p>recorded in:</p> <ul style="list-style-type: none"> • checklists. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • create shapes with their bodies, on their own in general space, that represent characters in the freeze frame? • move at different levels and on different pathways when they bring the freeze frame to life? • move fast or slow, energetically or with low levels of energy to represent their ideas about the characters? • create movement spontaneously? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • communicate an understanding of contrast by using contrasting shapes, movement levels, speed and energy of movement to portray contrasting characters, events or emotions? • create sequences in binary form to bring one or more freeze frames to life? • create movement sequences to communicate the relationships between characters in the narrative? • choreograph movement that communicates the three parts of a narrative?

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Outcomes	Gathering evidence	Making judgments
<p>DA 1.2 Students demonstrate awareness of self and others in the performance space.</p> <p>DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.</p>	<p>Students may:</p> <ul style="list-style-type: none"> practise their dances within the performance space with an awareness of others and objects in the space — for example, they modify how much energy they need to perform with, and change the size of the movements. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation observation of students' skills in performing practised actions, and the ability of students to move freely in the space <p>recorded in:</p> <ul style="list-style-type: none"> checklists criteria sheet. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> keep their distance from others, and try to avoid bumping into them, when moving through general (open) space? modify their movements to allow for others in the performance space? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> modify their movements to allow for other students and objects in the performance space? perform their short movement sequences in silence, to teacher's counting or to musical accompaniment? rely on visual and verbal prompting for movement from teacher or other dancers? use movements that communicate the narrative and characterisation? use facial expression and body language to communicate a feeling or mood associated with the narrative?
<p>DA 1.3 Students describe their personal response to various dances.</p> <p>DA 2.3 Students identify dance components when responding to their own and others' dance.</p>	<p>Students may:</p> <ul style="list-style-type: none"> discuss characters in folktales and describe movements that could represent particular characters observe and describe each other's movement sequences representing contrasting characters describe movements used to create moods in their dances. <p>The teacher may use:</p> <ul style="list-style-type: none"> student–teacher consultation checklists of student use of dance vocabulary to describe action words for characters in folktales <p>recorded in:</p> <ul style="list-style-type: none"> checklists criteria sheet. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> use action words to describe the way contrasting characters might move? describe movements they used or saw in others' dances and explain why they thought these movements showed what a particular character was like? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> identify dance components in their own and others' dance? refer to dance components when describing movements used to depict contrasting characters? identify form (use of narrative, contrast or binary form) in their own and others' dance?

Background information

Folktales are produced within cultures and assist people to understand their world and their place in it. They provide students with insights into the lifestyles of people, past and present, across a range of cultures.

Animated films and television programs, many of which are based on well-known folk tales, are a major part of students' media viewing and contribute to the development of their cultural perspectives. By valuing students' popular cultures and providing a learning context, it is possible to explore the elements of the programs while developing students' viewing and creative skills.

While examples have been included from popular programs at the time of writing, replace these with programs or films that are current. This will facilitate a shared understanding of the material being discussed.

All students have diverse cultural and social backgrounds which should be acknowledged when planning activities that are based on myths and folktales from various cultures. Some folktales contain characters which have their physical impairments linked with attributes such as an evil demeanour or stupidity. These folktales can be used to generate discussion about the misunderstandings that underlie these representations. Be sensitive to students or their family members who have similar impairments. Consultation with parents/carers may be necessary as part of the acknowledgment and valuing of various perspectives. Communication between the school and its constituent groups will ensure cultural beliefs and people with impairments are respected. This will help to promote a sense of whole-school community.

Terminology

In this module, students have opportunities to become familiar with and use the following terminology:

Media

animation	communication	narration	stereotype
camera frames	composition	narrative	storyboard
characters	dialogue	sequence	viewfinders
character traits	folktale	sound effects	
claymation	moral	sound track	

Dance

binary	duration	narrative	personal space
collapsing	general space	pathways	swinging
contrast	metric accent	percussing	

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Media can be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (*).

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Teacher resources — Media

Aardman Animations, 1997, *A Close Shave Storyboard Collection*, Wallace and Gromit Ltd, London.

*Brewer, W. 1995, *Many Flowers*, Curriculum Corporation, Carlton South, Victoria.

Burton, L. 1996, *Blinky Bill: The Mischievous Koala Study Guide*, Australian Teachers of Media, St Kilda.

Corbett, G. 1998, *You Can Draw Brilliant Cartoons*, Dorling Kindersley, London.

Department of Education Queensland, 1994, *Media Curriculum Guide for Years 1 to 10: Constructing Realities*, Publishing Services Department of Education, Brisbane.

Hart, C. 2001, *Manga Mania: How to Draw Japanese Comics*, Watson-Guptill Publications, New York.

Hart, C. 2001, *How to Draw Animation*, Watson-Guptill Publications, New York.

Ledger, W. & Ledger, S. 1998, *Snapshots of Asia*, Access Asia and Curriculum Corporation, Carlton South, Victoria.

Quin, R., McMahon, B. & Quin, R. 1996, *Teaching Viewing and Visual Texts – Primary*, Curriculum Corporation, Melbourne.

Shah, Idries, 1979, *World Tales*, Harcourt Brace and Jovanovich, New York.

Tapp, P. & Whittaker, N. 1991, *The Animation Study Guide: Beauty and the Beast*, Australian Teachers of Media Inc., St Kilda.

Viska, P. 1993, *The Animation Book*, Ashton Scholastic, Australia.

Teacher resources — Dance

Donohue Zakkai, J. 1997, *Dance as a Way of Knowing*, Stenhouse, California.

Gilbert, A. 1992, *Creative Dance for All Ages*, Alliance for Health, Physical Education, Recreation and Dance, Reston VA, USA.

Harrison, K., & Auty, J. 1991, *Dance Ideas: for Teachers, Students and Children*, Hodder and Stoughton, London.

Hinkley, C. 1980, *Creativity in Dance*, Alternative Publishing Co-operative Ltd, Sydney, Australia.

McGreevy Nichols, S. & Scheff, H. 1995, *Building Dances*, Human Kinetics, Champaign IL, USA.

Rickett-Young, L. 1996, *Essential Guide to Dance*, Hodder and Stoughton, London.

Shreeves, R. 1979, *Children Dancing*, Ashton Scholastic, London.

Slater, W. 1993, *Dance and Movement in the Primary School*, Northcote House, Plymouth, United Kingdom.

Electronic

Audiovisual

Gilroy, K. 1996, *Advertising The Hard Facts Not the Hard Sell*, The Advertising Federation of Australia.

Media for Kids, Film 1989, Ashton Scholastic, Sydney.

Websites

(All websites listed were accessed in February 2002)

Aboriginal Art and Cultural Centre — Alice Springs: www.aboriginalart.com.au/

Aboriginal Dreaming: www.ozbird.com/oz/OzCulture/images/aboriginal/dreaming/default.htm

*Australian Children's Television Federation: www.actf.com.au

Australian Centre for the Moving Image: www.acmi.net.au/

Australian Teachers of Media Queensland: www.pa.ash.org.au/atomqld

The Iron Giant Study Guide: www.irongiant.warnerbros.com/

Queensland School Curriculum Council (QSCC): www.qscc.qld.edu.au

Software

*Kid Pix Studio

Movieworks Deluxe

Download site for shareware software for creating animations and gifs: www.shareware.com/

Videos

The Dreaming, Series one, two and three 1995, Aboriginal Nations, Australia.

Activities

Phase 1 — Orientating

Students:

- explore a wide variety of folktales to identify their features and begin to examine their constructions
- explore dance components using folktales or myths as stimuli.

Outcomes	Media and Dance activities	Gathering evidence
<p>Media</p> <p>ME 2.3</p> <p>Students identify ways in which representations are created in media forms.</p>	<p>In Media, students:</p> <ul style="list-style-type: none"> • are introduced to a collection of texts classified as folktales, drawn from a variety of media and narrative forms, including picture books, videos, audio books, CD-ROMs, puppet performances and oral storytelling from a range of cultures • discuss what the texts have in common: <ul style="list-style-type: none"> – setting — a far-off kingdom or culture – characters — hero, villain, helpers, gods and goddesses, animals, children – problems — tasks, tests, requests, battles between good and evil, misfortunes, journeys – victory — misfortunes overcome, good prevails, riches go to the righteous, happy ending – themes — birth, creation, love, death, work, hunger, money, riches, trials and conflicts – values and beliefs — truth, honesty, kindness, loyalty, respect for elders, bravery and humility • visit a video shop or library and locate items they consider to be folktales, discussing their choices and what clues were given by the images and words on the covers to indicate they might be a folktale • construct a list of the folktales they have heard/ viewed/read or of which they have some knowledge • share experiences with folktales and describe through drawings or written descriptions: <ul style="list-style-type: none"> – What type of characters are in folktales? – What type of worlds are depicted — hard or easy, houses, rich and poor, types of travel? – What problems exist? – How the problems are resolved? • are introduced to the notion that all these texts have been created. The creators of the text make decisions about what will be selected and what is left out; about how the film will look; which pictures will go into the book; what links will be made on a CD-ROM. • explore the way the text creates one of these representations — for example: <ul style="list-style-type: none"> – How do we know some people are rich and some are poor? – How do we know a character is brave? – How do we know this world is from a time long ago? – How do we know a character is powerful? 	<p>ME 2.3</p> <p><i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>Do students:</p> <ul style="list-style-type: none"> • identify the use of words, sounds and images in representing folk story elements? • recognise the types of representations that have been constructed?

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Outcomes	Media and Dance activities	Gathering evidence
<p>Dance DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p>	<ul style="list-style-type: none"> • are guided through Student resource 1, providing examples from animated programs they have seen of the use of the media languages, until all students are familiar with the languages used in the texts. They can then discuss questions such as: <ul style="list-style-type: none"> – How do we know the forest in this folktale is a scary place to be? – How is mood or feeling created for a place in this folktale? <p>apply their knowledge of the use of these languages by drawing a place where they have had a strong feeling of happiness, sadness or anxiety. They use colours to express how they felt about that place.</p> <p>In Dance, students:</p> <ul style="list-style-type: none"> • explore dance components using a folktale or myth as stimulus • discuss folktales that they know or have experienced, that use dance to tell part of the story, or to tell something about a character • view a short dance excerpt from a videoed folktale and discuss the ways the characters dance — for example, swirling, hunched over, jumping, skipping, lots of arm movements • explore moving in the ways they discussed. Invite students to choose their favourite movements and perform them using the following dance components: <ul style="list-style-type: none"> – space — different spatial levels (low, medium or high), through different pathways (under, over, around or through), and in personal space (in close proximity to others) and general space (spread out) – time — moving to music with a steady beat, or moving without music making the movements last for long or short periods of time – energy — using movements that involve swinging and collapsing qualities • use their exploration of movement to create a sequence of five movements that convey a feeling or mood exhibited by their favourite folktale character — for example, five slow creeping movements that travel on a low level, slinking around or collapsing on imaginary objects, creating a scary mood to match a villainous character. 	<p>DA 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • select dance components — space, time and energy? • use a range of actions and levels? • communicate a feeling or mood?

Teaching considerations

Stories in the form of folktales, myths and legends are often culturally specific and may not be part of the experience of all students in the class. These stories can bring to light important cultural similarities and differences. For instance, concepts of creation, justice and appropriate punishment often differ from one culture to another. Students may require some support in understanding the cultural context, morals and behaviours within a particular story. By introducing folktales from various cultures and times, students' cultural horizons can be extended as they discuss and enjoy the stories. Students need to understand that folktales are constructed representations that are not true to life and are the products of the times and cultures in which they were written.

Phase 2a — Enhancing

Students:

- examine the way characters and moods are constructed in folktales and create images of their own through posters and 3D constructions
- explore the use of contrast to create characters through movement and give structure to dance sequences using binary form.

Outcomes	Dance and Media activities	Gathering evidence
<p>Media</p> <p>ME 2.3 Students identify ways in which representations are created in media forms.</p> <p>ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.</p>	<p>In Media, students:</p> <ul style="list-style-type: none"> • describe through words or drawings the people, animals and mythical creatures they have experienced in folktales • work in small groups to identify the archetypes and stereotypes in folktales such as heroes, heroines, villains, merlins, damsels in distress • discuss the power relations between characters that appear to be opposites • explore reasons for the continuing use of stereotypes in all forms of storytelling, particularly media • in groups are allocated an archetype to research and identify the features that make it easily identifiable to audiences (see Student resource 2) • discuss their answers to Student resource 2 and the relationship between the look given to a character and the behaviours and attributes of the characters • critically examine stereotypes of gender and impairments used in folktales written many years ago and discuss the role they played in instructing people how to behave: <ul style="list-style-type: none"> – Why were people with physical impairments often regarded with suspicion and considered either evil or stupid? – Is this really true? – What do we now know about people with physical impairments? – What behaviours other than physical feats can be described as bravery? – Are all the women you know in need of protection from men? (See Teaching considerations.) • draw an image to represent a verbal description of a character read aloud by the teacher. They may draw their character with visual arts materials or with software, such as <i>Kid Pix</i> or <i>Paintshop</i> (see Teaching considerations). • discuss what language codes are used to make the characters contrast in obvious ways — for example, colour, facial features, voice, movement • respond to selected images and sequences in texts that create particular moods or atmospheres and identify the languages that are used to represent this mood — for example, line thickness, music, colour, sound effects • create a background scene or three-dimensional environment for a claymation by applying their knowledge of media languages. For example, they could create a treacherous forest with gnarled trees, dark sky and twisted vines using cardboard, modelling clay and paint. 	<p>ME 2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • identify media languages that are used in characterisation — for example, make up and costume? • decode the use of the media language — for example, sinister laugh, evil character? <p>ME 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>Do students:</p> <ul style="list-style-type: none"> • select/create images to represent particular character features or setting features? • select and combine words and images to create a 'lost' poster for peers?

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Outcomes	Dance and Media activities	Gathering evidence
<p>Dance DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p> <p>DA 2.3 Students identify dance components when responding to their own and others' dance.</p>	<p>In Dance, students:</p> <ul style="list-style-type: none"> • create a character movement vocabulary, by listing words that describe how the characters move. They practise moving in the ways they identified. As a class, discuss how movements need to be stereotyped for immediate audience recognition. • repeat the movement vocabulary activity for a contrasting character and discuss which ways they moved and why • create a dance in binary form that depicts two contrasting characters — for example, in section one 'the heroine' students could use movements with light energy, on medium levels, through general space; in section two 'the dragon' students could use movements with strong energy, on low levels, within personal space • create short sequences of movement, using their brainstormed ideas. They focus on moving in different pathways (under, over, around, through), and using personal and general space (close to others or far apart). • explore creating moods reflected in folktales or myths through the use of personal space, facial expression and body language. They may use a long amount of time to move, in order to create a threatening creature. • describe their movement sequences and explain their reasons for choosing particular movements. 	<p>DA 2.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>Do students:</p> <ul style="list-style-type: none"> • communicate an understanding of contrast by using contrasting shapes, movement levels, speed and energy of movement to portray contrasting characters, events or emotions? • create sequences in binary form to depict contrasting characters and events? <p>DA 2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> <p>Do students:</p> <ul style="list-style-type: none"> • use dance vocabulary to describe action words for contrasting characters? • identify dance components in their own and others' dance? • refer to dance components when describing movements used to depict contrasting characters? • identify form (use of narrative, contrast or binary form) in their own and others' dance?

Teaching considerations

Establish an imaginary situation where a character from a well-known folktale is lost and ask the students to create posters notifying the 'villagers' of the lost character and his/her/its looks. Seek further information from the Drama strand of The Arts Syllabus and Sourcebook guidelines to establish the scenario and enrol students in this activity.

Students will find stereotyped characters entertaining because of their obvious exaggerations, such as the quirky aunt or uncle. Students need to understand the concept of stereotypes because they are so often used in the media. Students also need to understand that the reason stereotypes are used is because viewers quickly and easily recognise them. For students to develop critical literacy skills, they need to be able to recognise when stereotypes are being used and to differentiate the stereotyped attributes from the attributes of real individuals or groups in their communities. They need to develop an understanding that stereotypes are based on generalisations about a group and can disempower people.

To increase students' understanding and appreciation of equity and diversity, students should be encouraged to discuss and challenge stereotypical images of particular groups, for example, the folktale image of men having to protect women and needing to be strong and heroic.

To aid discussion and brainstorm ideas about how characters move and act for dance activities, view sequences from cartoons, movies, dance and drama performances of folktales and myths repeatedly, noting the movement and the meaning it creates.

Phase 2b — Enhancing

Students:

- explore narrative sequencing, framing and composition through viewing and storyboarding
- create and frame movement sequences within defined spaces.

Outcomes	Media and Dance activities	Gathering evidence
<p>Media</p> <p>ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.</p>	<p>In Media, students:</p> <ul style="list-style-type: none"> • read/view/listen to folktales from various cultures • explore the storytelling and moral delivery as purposes for folktales • identify the main narrative and the messages being delivered in a variety of folktales • compare the messages in traditional forms with more recent ones — for example, <i>Sleeping Beauty</i> with <i>Shrek</i> • examine live or animated dance sequences from children's films like <i>Fantasia</i> as narrative forms (see Teaching considerations) • read, listen to, or view a segment of a folktale (see Teaching considerations) • discuss and describe the sequence of events in the segment through a series of drawings • are introduced to professionally produced storyboards for familiar animated films and their purpose in filmmaking (see Support materials and resources) • compare the storyboarded sequence with the finished product • work in small groups to create a basic storyboard, adapted from an entire folktale or an event within it (see Teaching considerations) • represent the visual sequence based on a segment of a folktale through movement — using mime and known dance movements • are given a visual sequence, depicting an event from a folktale. The students cut out the frames and reorder them to create a new sequence. • compare a scene from a traditional version of a folktale with a more recent version to discuss what has changed in the media languages — for example, more animated movement, use of colour, changes in story line • retell/rewrite the story to follow the new order of frames and discuss the different versions they created • are introduced to camera frames and composition (placement and positioning of objects) within a frame by utilising specific strategies in Media and Dance described below and on Student resource 3 and 4 • explore the concept of framing with the teacher by looking at images paused on a VCR to examine who and what has been selected in the frame. 	<p>ME 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i> <p>Do students:</p> <ul style="list-style-type: none"> • select images that communicate the event to their peers? • arrange the images in a sequence that allows others to follow the story?

This table is continued on the next page...

Outcomes	Media and Dance activities	Gathering evidence
<p>Dance DA 2.1 Students select dance components to create movement sequences that communicate feelings, relationships and narratives.</p>	<p>In Dance, students:</p> <ul style="list-style-type: none"> • view a recorded dance sequence and discuss the use of space for camera frames • frame their movement sequence they developed earlier in this phase, using large, thick rope, hoops or other items as the frame. The sequence may be performed in a square, circular space or irregular space. • discuss how the dance is effected when the space is defined by the frame — for example, did it feel restrictive, did it look different, how did the dancers adjust to the space? • students identify three sections of the folktale they want to depict through dance • create and practise the three moving sections and show to peers for discussion. They then join the three sections together to create a dance in narrative form. 	<p>DA 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>Do students:</p> <ul style="list-style-type: none"> • communicate an understanding of contrast by using contrasting shapes, movement levels, speed and energy of movement to portray contrasting characters, events or emotions? • create movement sequences to communicate the relationships between characters in the narrative? • choreograph movement that communicates the three parts of a narrative?

Teaching considerations

Always preview material before showing it to students. Some scenes in *Fantasia* may scare students.

When adapting a folktale into a storyboard, it may be possible to use the whole narrative if it is a picture book. If a video version of the folktale is to be used, then select a scene in the film that contains a clear sequence of events and is short in length, a maximum of ten minutes. Opening and closing sequences are always useful and easy to cue for class viewing. There are also short, animated versions of folktales available on video that may be used.

Phase 3 — Synthesising

Students:

- explore animation techniques by creating a simple animation text such as a zoetrope or flipbook
- script and record a soundtrack for a visual sequence
- practise and perform their dances based on three sections of a folktale.

Outcomes	Media and Dance activities	Gathering evidence
<p>Media</p> <p>ME 2.1 Students select and combine images, sounds and words in sequences to create media texts for familiar audiences.</p> <p>ME 2.2 Students use display techniques to present media to a familiar audience.</p> <p>ME 2.3 Students identify ways in which representations are created in media forms.</p>	<p>In Media, students:</p> <ul style="list-style-type: none"> • explore the use of animation in folktales on video and television through discussion and visits to animation company web sites • explore the various types of animation that have been used: claymation, computer generated, collage and drawn images • create a zoetrope and/or a flick pad to make a character move or depict a simple action from an event in the story. See the Media module <i>Anime</i>, or www.actf.com.au/ in Support materials and references for instructions. • work in small groups to examine a folktale that has been produced in both forms, still and moving images, such as a picture book and video • discuss and display the languages used by each form to create the story, mood, setting and characters • explore how sound adds meaning to the characters, setting and story • discuss the way sound contributes to stereotypical images • listen to audio books and list all the sounds they hear • divide the list into four categories of film sound: dialogue, music, sound effects and narration • compare an audio book recording with a teacher reading of the story and discuss what the other elements of sound effects and music add to the story • view an animated segment without sound (turn the volume down and view it twice) • discuss the segment and list the information that has been given to the audience through the images • repeat the activity outlined above, this time with sound • list the additional information that has been given by the soundtrack • discuss whether or not the second list changes any of the information on the first list: <ul style="list-style-type: none"> – Do students feel differently about the characters? – How has the mood been changed by the sound? • work in small groups to represent a scene from a folktale as a visual sequence • select a visual sequence, and work in small groups to script one element of the soundtrack: sound effects, music, dialogue or narration. Work collaboratively as a class to script the soundtrack so it matches/enhances the images or adds new information. 	<p>ME2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • describe the way sound creates representations of characters? • explain the way music and sound effects are used to create mood or atmosphere? • describe the information that is communicated by the soundtrack? <p>ME 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • select sounds that match or enhance the image? • combine the different elements of a soundtrack with the images?

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Outcomes	Media and Dance activities	Gathering evidence
<p>Dance DA 2.2 Students perform short sequences that communicate feelings, relationships and narratives.</p>	<ul style="list-style-type: none"> • consider questions such as: <ul style="list-style-type: none"> – If you were in this particular scene, what would you hear? — for example, birds, traffic – What objects would you hear? — for example, a door opening and footsteps – Is anybody talking and what is it they are saying and why? – What mood do we want to create? – What type of music will help communicate our ideas? • script and record a sound track to accompany this animated visual sequence (see Teaching considerations and Student resource 6) • present recordings to peers and ask what feeling or image they get when they hear the sound. <p>In Dance, students:</p> <ul style="list-style-type: none"> • identify aspects of the space that they need to be aware of in order to avoid injury — for example, props or objects in the space that are fixed to the ground, any objects hanging from the ceiling • practise and perform their dances based on three sections of a folktale. They try to be aware of others and objects within the performance space — for example, they modify how much energy they need to perform with, and change the size of the movements. • view a video recording of their dances to discuss what is being communicated through the performance, and suggest what is needed to improve the communication. 	<p>ME2.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i> <p>Do students:</p> <ul style="list-style-type: none"> • introduce their recordings to establish the purpose and context of their soundtracks? • control tape recorder functions and position speakers for the audience to hear? • ask and answer questions from the audience about the creation of the soundtrack? <p>DA 2.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • modify their movements to allow for other students and objects in the performance space? • perform their short movement sequences in silence, to teacher's counting or to musical accompaniment? • rely on visual and verbal prompting for movement from teacher or other dancers? • use movements that communicate the narrative and characterisation? • use facial expression and body language to communicate a feeling or mood associated with the narrative?

Teaching considerations

If possible, connect a camera to a monitor so the entire class can view any recording of movement. If video recording equipment is not available to record the movement sequences, then during practice phases have half the group sit and watch while the other performs, and vice-versa. Use dance vocabulary when discussing dances.

The most valuable learning in practical exercises can be achieved through low-tech activities such as producing sound effects, tape recordings of environmental sounds, simple sound mixing of background sound accompanied by a voice-over, or the control of sound levels through fading the volume in and out. The emphasis of the task is on understanding the contribution sound makes to meaning in texts, not the technical ability of the students or the equipment available.

Media classroom management

Teacher resource 1

The role of the media teacher

- Encourage students to collect and share their own media, such as photographs, picture books, CDs, toy catalogues.
- Utilise the prior learning and implicit knowledge that students bring to the classroom, such as their knowledge of television formats and structures.
- Create a classroom environment in which students feel comfortable responding to meanings with their personal opinions and ideas.
- Provide students with authentic purposes and contexts for the construction of their media, such as creating radio plays for students from other schools.
- Model different ways of responding to media utilising the written, oral and visual modes, and combinations of these modes, including thoughts expressed through audio and video recordings and digital imagery.
- Encourage students to think and respond to open-ended questions by prompting them to explain their responses.
- Teach students to respect each other's perspectives and work, and to value diversity through collaborative creation and reflective sessions.

For a media lesson to be a positive experience for all, consideration needs to be given to:

• **Active student involvement**

- The most effective way for students to learn about the media is to work individually and/or collaboratively to create media texts for particular audiences and purposes.
- Any responses to media will be more meaningful to students if they can reflect their own processes of constructing and producing media.
- In practical exercises, valuable learning can be achieved through low-tech activities that use scissors, tape, glue, paper, pencils, paint and magazine images.
- All practical activities should include an emphasis on understanding what is being learnt about the media, such as the decisions about what to include and what to omit that occurs when media is created.
- The purpose of practical activities is for students to learn about the processes of constructing media, producing for audiences, exploring the potential of a variety of technologies and how to create meaning — rather than the creation of professional-looking texts or developing industry skills in students.

• **Making available a variety of technologies such as:**

- materials and tools used for Visual Arts
- a photocopier or scanner that reproduces and/or manipulates images
- a word processing package with a variety of tools and functions
- cassette recorder with a microphone
- disposable camera, 35mm camera or carousel slide projector
- still or moving digital camera
- information technology software from image and sound manipulation, mixing and editing.

• **Active viewing**

- Active viewing by students can be achieved when a teacher uses a TV monitor and VCR with pause button and search facilities to focus the students' attention on specific elements within the text.

• **Storage**

- Consider where ongoing projects will be kept. Three-dimensional works may be kept on shelves or lighter works may suspend by lines or nets.

• **Physical environment**

- Arrange desks, preferably in clusters, so students can share tools, equipment and materials easily.
- Allow for movement between desks.

• **Display**

- Provide adequate display space and noticeboards for regular display of students' work and sample media texts.
- Keep media texts in students' learning environment, i.e. eye level.

• **Safety**

- Encourage the wearing of protective clothing such as closed shoes.
- Allocate student tasks and allow sufficient time for cleaning up.
- Have soap and water available.
- Ensure leads are secured.

Dance classroom management**Teacher resource 2****1. Organising a dance classroom**

For a dance lesson to be a positive experience for all, consideration needs to be given to the space where the lesson is to take place, as well as the delivery of the lesson.

- Clear the space of any desks, chairs and other moveable objects, so that all students are able to move freely, on their own or in small groups in the space, without bumping into others or objects.
- Ideally, a bare wooden floor, not lying directly in contact with concrete underneath, is the most suitable flooring for dance. If a carpet covered, concrete floor is all that is available, it is advisable that no jumping action takes place.
- When using a compact disc or tape player, it is important that it is on a table or shelf out of the way of the movement that is taking place. Be aware of the volume of the accompanying recorded or live music. If the music is too loud children will not be able to hear teacher instructions, there will be a risk of voice strain, and nearby classes will be interrupted.
- The duration of a dance lesson should be 20 to 30 minutes. This time does not include set-up and pack-up time. The actual number of activities in a lesson will depend on how much development or expansion of the activities takes place.
- It is beneficial to revisit movement sequences or activities from previous lessons, so that children build their movement vocabulary.
- If the teacher requires the children to remove their shoes, establish a place for the shoes that is out of the way of the movement. Encourage the students to wear clothing that is not restrictive, is modest, and offers protection from the sun if dance is to take place outdoors.

2. Warm-up and cool down

Prior to beginning any movement lesson, a warm-up is essential. An ideal warm-up should involve visual and verbal instructions from the teacher. During warm-up exercises it is important that each student is able to see the teacher clearly.

Warm-up could include:

- simple stretching and bending movements that involve the entire body
- small gentle movements that isolate and prepare joints such as ankles and wrists
- locomotor and non-locomotor aerobic exercises that raise heart rate and increase blood circulation.

The warm-up should be connected to the content or stimulus of the lesson to develop the understanding that warm-up is preparation for movement and not an isolated experience. Using music that reflects the stimulus of the lesson, or incorporating simplified versions of movements the students may use in the lesson, is an easy way to do this.

During the cool down students should stretch slowly, using movements that reflect the content of the lesson in addition to familiar movements from the warm-up. Students should be encouraged to reflect on what has occurred during the lesson.

3. Safety considerations

Students should:

- respect the other students dancing with them in the space and allow them enough room to move without bumping into each other
- remove shoes so that other students are not injured while moving on the floor
- remove socks if the floor surface is slippery
- not make physical contact with other students unless specifically requested by the teacher when performing partner or group activities
- be aware of the objects around the room that may need to be avoided — for example, the edges of desks, chairs, windows or doorways.

Dance observation sheet

Teacher resource 3

Student name: _____ Date: _____

Observation of movements and movement qualities

Movements observed	Observation notes
<p>Control when executing locomotor and non-locomotor movements (list movements being observed) —</p> <ul style="list-style-type: none"> • • • • 	
<p>Use of energy in various movements. Is the student more comfortable moving with a particular sort of energy? List energy types being observed —</p> <ul style="list-style-type: none"> • • • • 	
<p>Use of space when performing and choreographing with others. Is the student aware of others in the space? Does the student adjust to accommodate others?</p>	
<p>Does the student concentrate when presenting dance to others, or is the student easily distracted by others in the group or audience members?</p>	
<p>Does the student show his or her interpretation of the message or theme in the dance through facial expression, energy and timing of movements, or does the student simply 'do' the movements?</p>	

Complementary Visual Arts activities

Teacher resource 4

Level 2 Visual Arts outcomes and relationship to module activities relate to them

VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.

Students choose art media and create a background scene for a claymation, such as a treacherous forest, ice world, under the sea, desert landscape or fantasy world.

Students:

- select from two-dimensional and three-dimensional forms using materials such as charcoal, fabric, textiles, clay, paper mache, paint and tissue paper to create a three-dimensional environment
- make informed choices about which materials and processes to use and how to apply and manipulate them
- explore elements and concepts for creating a mood or atmosphere in the background scene. Consider:
 - colour — explore warm and cool colours and colour mixing
 - line — thick, thin, long or wavy to suggest aspects of mood for the scene or character traits
 - shapes — curved, sharp, jagged, angular that evoke feelings about the background scene or character
 - texture — prickly, soft and fluffy to convey the mood of the scene or traits of the character
- explore tone through colour mixing to create shades of light and dark colours that convey different moods or character traits
- select and position objects within the three-dimensional space to create an open or enclosed impression
- select and manipulate direction by placing objects up, down, forward, backward or across the space
- experiment with available technologies to create the three-dimensional environment by applying the knowledge of visual arts elements and concepts.

VA 2.2 Students select and arrange images and objects for personal display.

Students create and display an exhibition of their background scenes within their classroom. Through this activity, students may:

- select background scenes that illustrate the scenes and feelings from familiar folktales
- arrange a display that considers the eye level of the audience
- select scenes that have sensory qualities to match the mood of the folktale
- arrange the scenes with relevant picture books for a display in the classroom, school foyer or library.

VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.

Students identify the use of colour, line, shape and texture in images in folk tales from a variety of cultural contexts.

Through the viewing of images in films, books, CD-ROMs and other forms, students may:

- interpret the narratives and their meanings
- identify and describe the use of line, shape, texture and colour in the images in the creation of mood and character traits
- identify and describe the use of position, direction, tone and movement.

Features of animation programs and films to be examined at Level 2

Teacher resource 5

Art design	Casting for voices	Camera	Sound	Editing
<ul style="list-style-type: none"> • Setting: <ul style="list-style-type: none"> – background – set design • Props • Character: <ul style="list-style-type: none"> – facial features and expressions – body movement – costume – clothing – make-up – hair • Colour 	<ul style="list-style-type: none"> • Selection: <ul style="list-style-type: none"> – stars or unknown 	<ul style="list-style-type: none"> • Composition • Framing of shots • Shot types of camera frames: <ul style="list-style-type: none"> – medium shot – long/wide shot – close-up – extreme close-up 	<ul style="list-style-type: none"> • Music • Sound effect • Voice-over • Narration • Character • Voice tone • Expression • Dialogue • Silence 	<ul style="list-style-type: none"> • Selection of shots • Sequencing of shots

Playing detective with characters

Student resource 1

Find out about a character by finding clues in the soundtrack and moving images.

1. Name of character
2. Type of character — for example, hero, villain, king, magician
3. What did other characters say about the character?
4. What does the character say about his/herself?
5. What do the images and sounds tell you about the character?

Complete the table below to search for clues.

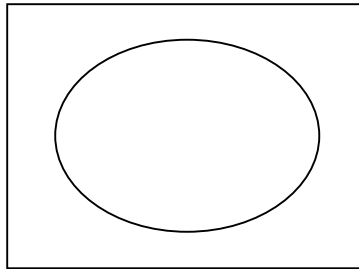
Your clues in these images	Describe what you see or hear	What does it tell you about the character?
Clothing — for example, crown and robe for king		
Make-up — for example, warts for witch		
Props or objects — for example, magic wand		
Colours — for example, white for innocence, red for romance		
Body features and movement — for example, features of a particular animal		
Facial features and expressions — for example, scar on face, permanent scowl for cruelty		
Setting — for example, ruined castle		
Music — for example, happy music for a party		
Voice and dialogue — for example, sinister laugh or sweet singing		

Creating frames

Student resource 2

Step 1 — Viewfinders – a window to the world

- Explore a range of viewfinders such as cameras, binoculars and telescopes if available.
- Create viewfinders by cutting a square out of the centre of a piece of card or using cylinders from recycled materials.
- Hold these viewfinders at arm's length. Describe and draw what you see.



- Hold viewfinders close to your eyes. Discuss what has changed in your view.
- Experiment with looking at objects at unusual angles — for example, eye level, high and low.
- Create frames in a variety of shapes — for example, triangles, stars, ovals, key holes.
- What part of the view is left out of the frame and what is included?

Step 2 — Changing frames and angles

- Cut an image out of a magazine, cut away most of the background (be careful to leave some visual clues for the viewer).
- Place this image (do not glue) on to an A4 sheet of paper. You have just created a new frame.
- Depending on where you positioned this image, how does this image change and why?
- Does the image need a foreground or a background? If so, why?
- Could this foreground or background be created by the inclusion of additional images, colour or words? If so, why?
- Does the image need more of its surroundings to be cut off to create impact for the viewer? This cutting away is called 'cropping'.

Step 3 — Create a cropped image

- Look through newspapers or a catalogue for an example of a wide shot to reduce to a cropped image.
- Glue this image on to an A4 sheet of paper to create a cropped image and a new frame.
- Collaborate with fellow class members to create a simple visual sequence.

Framing and camera shots

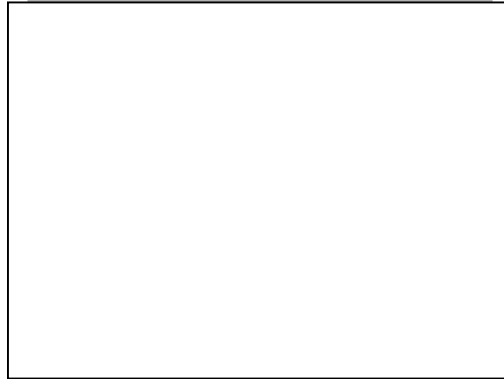
Student resource 3

Created by you, **a frame** is the edge placed around an image.

By selecting frames and camera shots, you decide what is shown and not shown

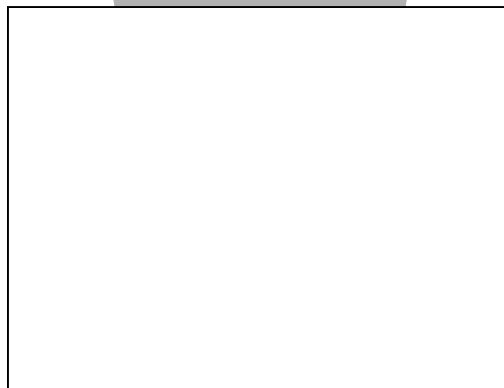
Long shot

Establishes setting for the audience as it shows the whole scene, person or object.



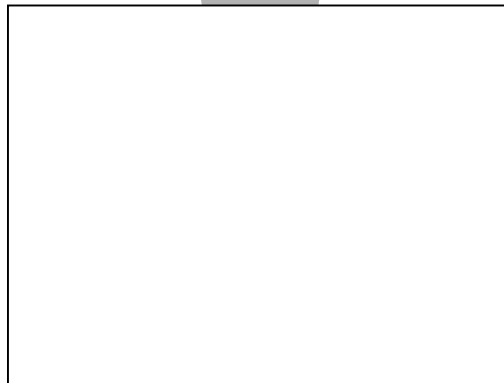
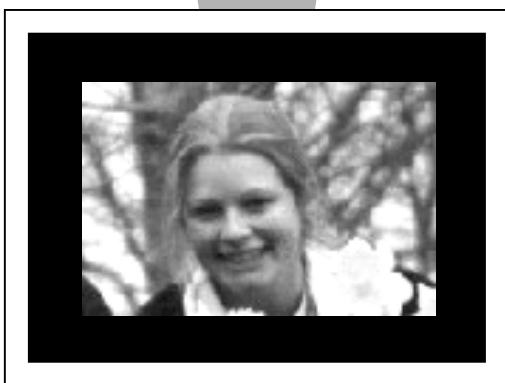
Medium shot

Allows the audience to see the whole person from the waist up, showing the person's actions and reactions.



Close-up




Shows the audience the object's details or a person's face, for example a frown or a smile.



Movements I saw in the dance about myths or folktales

Student resource 4

Did you see any of these movements?

	Yes	No
<p>High level movements jumping hopping climbing reaching up leaping</p> 		
<p>Medium level movements walking running prancing galloping spinning</p> 		
<p>Low level movements slithering crawling rolling tumbling collapsing</p> 		
<p>Other movements I saw (draw or write)</p>		

Soundtrack script

Student resource 5

VISUAL	AUDIO (MUSIC, DIALOGUE, NARRATION, SOUND EFFECTS)
1.	
2.	
3.	
4.	
5.	
6.	

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

ISBN 0 7345 2218 5

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Queensland Studies Authority, PO Box 307, Spring Hill, Q 4004, Australia
Ground Floor, 295 Ann Street, Brisbane

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: www.qsa.qld.edu.au

Email: inquiries@qsa.qld.edu.au
