

**bangarra**  
DANCE THEATRE

# lore

dance stories of land and sea

**TEACHERS'  
RESOURCE**



## What is in this RESOURCE?

This resource has been designed to assist teachers in providing information and background prior to viewing a live performance of Bangarra Dance Theatre’s 2015 production, **Lore**.

When viewing a Bangarra performance, the audience is engaged in a conversation about Australian Aboriginal and Torres Strait Islander culture, about contemporary reflections on ancient traditions and about the relationship between cultural inheritance and cultural renewal.

Bangarra creates story-telling through theatrical presentation, providing access to Aboriginal and Torres Strait Islander culture that can be referred to as ‘outside knowledge’ – knowledge that may be shared, as opposed to ‘inside knowledge’ - knowledge that is not to be shared. Ensuring appropriate care for this knowledge is critically important for future generations.

Bangarra plays a vital role in making sure that our whole society is aware of, and feels a sense of mutual responsibility in maintaining cultural knowledge, sharing in its richness and recognising its vulnerability in contemporary times.

We hope that the information, suggested activities and additional references in this resource will assist in enriching students’ experience of the performance, while offering a range of study options related to the Australian Curriculum including cross-curriculum priority Aboriginal and Torres Strait Islander histories and cultures; General capabilities, Intercultural Understanding, Critical and Creative Thinking; and a range of Learning Areas.

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## About Bangarra

Bangarra is an Aboriginal & Torres Strait Islander organisation and one of Australia's leading performing arts companies, widely acclaimed nationally and around the world for its powerful dancing, distinctive theatrical voice and utterly unique soundscapes, music and design.

Recognised nationally and internationally for distinctive theatre productions that combine the spirituality of traditional culture with contemporary forms of storytelling through dance, Bangarra was founded in 1989 by American dancer and choreographer, Carole Johnson. Since 1991, Bangarra has been led by Artistic Director and choreographer Stephen Page.

The company is based at Walsh Bay in Sydney and presents performance seasons in Australian capital cities, regional towns and remote areas. Bangarra has also taken its productions to many places around the world including Europe, Asia and USA.

Bangarra creates a foundation for the care and celebration of Aboriginal and Torres Strait Islander cultural life. Through its performance seasons and touring of dance theatre productions, Bangarra provides the opportunity for all people of all cultural backgrounds to be able to share knowledge about and have a contemporary experience of the world's oldest living culture. Bangarra has nurtured the careers of hundreds of Aboriginal and Torres Strait professional artists, including dancers, choreographers, composers and designers. In over two decades, Bangarra has produced over thirty original works for its repertoire. Bangarra has also collaborated on the creation of new productions with other Australian performing arts companies such as The Australian Ballet and the Sydney Theatre Company.

Bangarra's dancers and collaborating artists come from all over Australia, including the major groups in relation to location, for example: Torres Strait Islanders, Queensland (Murri), New South Wales (Koori), Victoria (Koorie), South Australia (Anangu), Arnhem Land, Northern Territory (Yolngu), Coast and Midwest Western Australia (Yamatji), Southern Western Australia (Nyoongar), Central Western Australia (Wangai) and Tasmania (Palawah). Some of the dancers are graduates of NAISDA Dance College (NSW), while others received their training at the Aboriginal College of Performing Arts (Qld), and others are graduates of dance courses delivered by universities around Australia.

For more information about Bangarra and its productions go to:

[www.bangarra.com.au](http://www.bangarra.com.au)

For specific Australian National Curriculum resources go to Bangarra Education Resources page:

<http://bangarra.com.au/education-resources>

# Lore

The program **Lore** premieres two new works as a double bill presentation:

**I.B.I.S** Choreographed by senior Bangarra dancers, Deborah Brown and Waangenga Blanco.

**Sheoak** Choreographed by Bangarra Artist-in-Residence, Frances Rings.

## I.B.I.S

### About the Torres Strait

There are 274 islands in the Torres Strait, with only 17 of these being inhabited. The islands stretch between the southern part of Papua New Guinea to the tip of Cape York, across an area of 48,000 square kilometers with the Coral Sea to the east and the Arafura Sea to the west.

Torres Strait Islanders are mainly of Melanesian descent, and are distinct from Papua New Guinea and mainland Aboriginal, through some influences (mainly Papuan) are evident. Many of the traditional languages are still spoken as well as an English based Creole ('Broken'). The Islands are often referred to in three groups – Eastern, Central and Western.

Until the second half of the 19<sup>th</sup> century the islands were relatively free of European influence. However following the discovery of large pearl shell fields in 1868, Europeans established permanent settlements on some of the Islands and this in turn brought Christian missionaries. The missionaries tried to replace traditional culture with Christian religion. To a large extent, the Islanders embraced this new belief system and participated in the practices of Christian worship, however they infused their own songs and music into the Christian services. They did not surrender their own traditional culture, retaining their songs, music, dance, art and craft, as well as hunting and fishing practices, all of which continue through to today.

While the Islands are generally considered part of Queensland, they are administered by the Torres Strait Regional Authority, under the authority of the Australian Federal Government.

IBIS stands for the Islanders Board of Industry and Services. The company (originally called the Papuan Industries Pty Ltd) was founded in 1905. IBIS provides goods and services (food and basic commodities) to the inhabitants of the Torres Strait Islands. The company operates 19 stores and 1 service station, with some of these located in the very remote islands. The stores are critical to Islander life, providing fresh and preserved food products and essential services, and they also serve as a social gathering place for the community. 70% of the stores' employees are of Islander descent, and since 2013, 50% of the Board of Directors are also of Islander descent. <http://www.ibis.org.au>

## Creating *I.B.I.S*

### Research and consultation

The choreographers of *I.B.I.S* are Waangenga Blanco and Deborah Brown, senior dancers with Bangarra and experienced collaborators in the creation of many works in the Bangarra repertoire. They were invited by Bangarra's Artistic Director Stephen Page to make a new work for the season *Lore*, focusing on the Torres Strait Islands – the people, the culture and place. Both Blanco and Brown are of Torres Strait Islander heritage and are passionate about celebrating and sharing the beauty and unique features of their own cultural home.

Bangarra's collaborative process always involves a deep level of community consultation with elders and/or senior members of the community from where the stories emanate. The choreographers of *I.B.I.S* travelled to the Torres Strait (Thursday and Murray Islands) in late 2014, to spend time on country and in the community, to nourish their ideas for the new work, as well as talk with several cultural consultants about the planned work.

Cultural consultants William Satrick and Peggy Misi took a central role in the creative process, working with the choreographers and dancers to create a new sit-down song in the language of Kala Lagaw Ya. Misi is a former dancer with Bangarra and has a deep understanding of the company's processes. Pinau Ghee and Aunty Betty Mabo came down to Bangarra from Thursday Island to contribute their stories and share knowledge. Ghee is also a former dancer with Bangarra and is currently a manager of an IBIS store.

The cultural consultants provided the artists with an authentic essence of tradition as ideas emerged, and also provided the necessary permissions and guidance required in the making of a dance theatre piece that involves story, song and music inspired by the Islands and the communities who live there.

### Presenting *I.B.I.S*

The work *I.B.I.S* illustrates the unique culture and life of Torres Strait in a work of 4 short acts.

#### **Act 1. *Debe Idim* ( *Good Morning*, Meriam mer)**

*Ni Ngoe Dhe Goiga* (You Are My Sunshine, Ka La Lagau Ya)

Gathering

Tup song (*Sardine Song*, Ka La Lagau Ya)

#### **2. *Waru* (*Turtle*, Ka La Lagau Ya)**

Stalking

Turtle Egg

Neck Tie

#### **3 *Freezer***

Cool Down

Rising Water

Crayfish

#### **4. *Debe Ki* (*Good night*)**

Re-gather Rice

Company Rice

Lore

Ooura (*Kir Kir Keber Dance*, Meriam Mer)

## Traditional instruments and dance forms used in the performance or music score for **I.B.I.S**

**Warup** - the hourglass shaped warup drum is made from a timber found in Papua & New Guinea. The skin of the drum is generally made of goanna, but can also be made from the skin of a goat or a snake. Beewax is applied to alter the sound and sometimes the drum is decorated with cassowary hair. This drum is played on the ground or can also be held.

Snakeskin drum, about 1987, made by Allson Edrick Tabuai, Saibai Island. National Museum of Australia.



**Lemut** (or thrum) – the Lemut is a bamboo percussion instrument (slit drum). A slit is carved into the bamboo and the drum is struck with a wooden stick. Sometimes played on a small stand or simply balanced between the legs of the player. The Lemut is often painted in the colors of the Island of the maker of the drum.

**Kulap** or **Gor** – the Kulap (or Gor) is a percussive instrument similar to a rattle. Seed pods are gathered from the beaches, cut in half and tied together with rope. This instrument is a feature of body percussive dancing.

**Boo-shell** – the Boo-shell is made from a large conch-like shell. A hole is carved into the top of the shell and is played by blowing forcefully through the hole into the shell.

## Sheoak

### About the Sheoak

Sheoaks (*Allocasuarina* genus from the family Casaurinaceae) are endemic to Australia and are found mostly in the southern parts of the continent across South Australia, Victoria and New South Wales, though some species are found as far north as the coastal areas of Queensland. Species names include the Horned, Bulloak, Scrub, Slaty, Karri, Hairy and Drooping.

The name Casaurina was given to this family of trees due to its resemblance to the feathers of the Cassowary. The needle like branchlets support scales (which are the leaves). The male and female flowers appear at the end of the branchlets. After fertilisation the scales become larger and fuse together to form the woody cone shape, which holds the seeds that escape before the cone falls from the tree.

For Aboriginal people, the Sheoak tree is commonly known as the Grandmother tree. The Sheoak, like the grandmother, has a role in family and community life that is about protection, the wisdom of elders, life's journey and the spirit of survival. Children were often left under the protective bough of the Sheoak while parents gathered food.

Since ancient times, the Sheoak tree has provided Aboriginal people with wood for weapons, tools and even canoes and the branches were used for windbreaks and shelters.

The cones were soaked to provide flavor for water. Chewing of the needles would prevent dehydration and hollow Sheoaks would trap rainwater, which could be sourced in times of drought. As well, the bark and branchlets provided medicines for common ailments.

## **Creating *Sheoak***

### **Exploration**

The creative process for *Sheoak* began with the creative team exploring a range of images alongside the key themes and inspiration for the work. The team discussed how these images spoke to the concepts and perspectives around the illustrations of place, body and spirit. They talked about legacy, and how the embrace of the ancestral spirit informs and guides the processes around care for the essences of culture. These discussion sessions took place over several months, with each session providing new iterations of ideas previously explored. Excavating ideas, to explore a range of perspectives can often lead to new observations that inspire all the creative building blocks to a work. In this way, the work takes place in a sphere of keen awareness of what the choreographer wants to say and how it will be created and presented.

## **Presenting *Sheoak***

*Sheoak* consists of **3 sections** based on themes inspired by the stories and mythologies around the Sheoak tree and in a broader sense the deep internal sense of connection to land that Aboriginal and Torres Strait Islander people embrace.

The three sections of the work are **Place, Body and Spirit**.

### **Place**

This section looks at the concept of place and the embedded sense of connection that Aboriginal people have to land and the country of their ancestors. 'Place' explores the idea of identifying with specific place, we referring to it as Home. What are the permanent markers that distinguish one place over another as the place we most identify with – in a spiritual sense – as 'home'. How can we live in one place yet call another place home. Aboriginal people are constantly adapting practices and negotiating perspectives in order to maintain a sense of connectedness to a place where the ancestors reside in spirit, in landform and in the creatures that inhabit the land.

### **Body**

This relationship of the body to place is intrinsic. It is the body/the individual that feels the effect of cultural erosion, family breakdown, and dispossession and likewise the individual that feels the connectedness to culture, family and location. Community responsibility can address people's connection to land – by protection of the land, maintaining the culture of the tribe, the language the songs and dances and the stories.

### **Spirit**

'Spirit' looks at the unseen realm – where there is seemingly nothing but where there is everything. Aboriginal spirit is present in totemic systems, in ceremony, in life and death and passes through generations through story. There is permanence to Aboriginal spirit that has the capacity to address the impact of culture's fragility. 'Spirit' reflects the hope that people will return to country and know their culture, as individuals and as first nations people.

## The Creative Teams

Full **LORE** program, including full biographical information and program notes from the creative team can be found at: <http://bangarra.com.au/performance/lore>

### **Choreographers – I.B.I.S .....Deborah Brown and Waangenga Blanco**

Deborah Brown is descendent of the Wakaid Clan, Badu Island. Her grandmother is a descendent of the Mer people, Murray Island. She also acknowledges her Scottish heritage. Deborah is a senior artist with Bangarra having joined the company in 2003. She made her choreographic debut in 2013 with the dance film *Dive*.

Waangenga Blanco is a descendent of the Meriam Island people and the Pajnka Wik, Cape York. Waangenga initially joined Bangarra in 2004 and has since worked as a dancer on many Bangarra productions. I.B.I.S marks his chorographic debut for the company.

### **Choreographer – Sheoak .....Frances Rings**

Adelaide-born Frances Rings is a descendant of the Kokatha Tribe and is also of German descent. Frances joined Bangarra Dance Theatre in 1993 after graduating from NAISDA Dance College.

*Sheoak* marks Frances' seventh choreographic work for the company, following the success of her work *Terrain* (2012) *Artefact* (2010), *x300* (2007), *Unaipon* (2004), *Bush* - co choreographer with Stephen Page (2003) and *Rations* (as part of *Walkabout* 2002)

### **Composer - I.B.I.S.....Steve Francis**

Steve Francis is a Sydney based composer who is a regular collaborator on Bangarra productions. *Skin*, *Corroboree*, *Walkabout*, *Bush* and *Boomerang*. He has also composed the music/sound scores for numerous drama production, television and film productions and special events.

### **Composer – Sheoak.....David Page**

David Page is a descendant of the Nunukul people and the Munaldjali clan of the Yugambeh tribe from southeast Queensland. David was born in Brisbane and studied saxophone, voice, composition and song at the Centre for Aboriginal Studies in Music (CASM) at Adelaide University. David has composed music for Bangarra's major works: *Praying Mantis Dreaming* (1992), *Ochres* (1995), *Ninni* (1996), *Fish* (1997), *Skin* (2000), *Corroboree* (2001), *Bush* (2003), *Unaipon/Clan* (2004), *Boomerang* (2005), *X300* (2007) and *Mathinna* (2008), *of earth and sky* (2010), *Belong* (2011), *Warramuk - in the dark night* (2012) *TERRAIN* (2012) *Blak* (2013) *Dance Clan 3* (2013) *Patyegarang* (2014) and *Lore* (2015). David is also an actor and the recipient of many awards including 4 Deadlys and the inaugural Sidney Myer Indigenous Artist Award in 2000.

### **Set designer - I.B.I.S and Sheoak .....Jacob Nash**

Jacob is a Murri man who grew up in Brisbane. He graduated from the NIDA Design Course in 2005. Jake was appointed as a Bangarra artist-in-residence in 2011, and to date has created the design for the Bangarra's productions *of earth & sky*, *Belong*, *Warumuk – in the dark night*, *Terrain*, *Blak* and *Dance Clan 3* and *Patyegarang*.

### **Costume designer – I.B.I.S and Sheoak .....Jennifer Irwin**

Jennifer Irwin's career spans 30 years designing and constructing costumes for drama, opera, film, and in particular for dance & ballet. Her designs for Bangarra include *Ochres*, *Fish*, *Corroboree*, *Mathinna*, *Walkabout*, *X300*, *Uniapon*, *Bush*, *Skin*, *True Stories*, *Fire: A Retrospective*, *Terrain* and *Dance Clan 3*.

### **Lighting designer – I.B.I.S and Sheoak .....Karen Norris**

Karen Norris has worked extensively as a lighting designer for dance, theatre and music in Australia and Europe. She has previously collaborated with Frances Rings and Bangarra Dance Theatre for the work *Terrain* in 2012.



## What is dance theatre?

Dance theatre, as a genre, involves a range of artistic disciplines, including dance, that come together in a collaborative process to create a rich palette of physical, visual and sonic sensations. While abstract in form, dance theatre productions can be highly compelling and emotionally charged. Dance theatre works may include narrative interpretation of fictional or true stories, a viewpoint regarding an issue (or issues) of social, political or cultural theme, or they can simply be works of performance art created to communicate intangible and/or abstract concepts.

The term 'dance theatre' emerged with the development of new dance performance works that emerged in the early 20<sup>th</sup> century, primarily in Germany and Austria. This form was also termed Expressionist Dance (*Ausdruckstanz*) and distinguished itself from classical ballet and traditional folkdance practice through its inventive use of movement language, form, sound and other theatrical elements. Over time the term has been applied as a common description for performance works that incorporate a broad range of movement techniques that can also involve dramatic, technological, textual and literary disciplines. Contemporary dance theatre is a form that is constantly evolving, challenging audiences' perceptions and incorporating a broad range of new technologies as they become available.

## Dance Practice

Both *I.B.I.S* and *Sheoak* were created by the choreographers in collaboration with the dancers, and the composers of the music, as well as the costume, set and lighting designers, all of whom make up the creative team. This collaborative process enables the dance to reflect the overall focus of the choreographer's ideas and directions.

The choreographer, the rehearsal director and the dancers work together in the dance studio for many hours each day over several weeks to create the choreographic elements for the dance, ensuring that their interpretation of the story follows the original motivations for telling the story. Together they explore, invent and shape movements that speak to the artistic interpretation of the cultural and emotional layers of the story.

As with the creation of any new work, the dancers and choreographer experiment with each movement, practicing them over and over again. They slowly build the movements into phrases and arrange these phrases into sequences that eventually form separate sections, or scenes of the work. The scenes link together through a directorial and dramaturgical process that involves the whole creative team including the dancers.

## Dance technique and performance skills

Using their dance technique skills, the dancers work collaboratively to blend and refine the movements to provide clarity, texture and consistency in execution before settling on a final version of the choreography. The rehearsal director is present throughout this process in order to be able to guide the dancers in the rehearsal process, so that the key qualities and details of the choreography, as set by the choreographer, are retained and remembered as they progress from section to section. When the production moves closer to its premiere date, the rehearsal director will work with the dancers to make sure the dancers will perform the work to the highest standard possible. Also during this stage, the technical elements of the costume, set and lighting design start to be incorporated.

## Production processes

In the week of the premiere, the dancers, rehearsal director, creative team and production crew move from Bangarra's studios to the theatre where they spend a day or two rigging the set, positioning and programming the lighting, checking the sound levels and making necessary adjustments to the choreography to fit the space of the stage. This is called the 'bump-in' and the production crew is largely responsible for coordinating this stage of the process. Until the night of premiere no one has actually seen the finished production. This can be quite stressful but is also extremely exciting.

## Extending the life of a dance theatre work

During the lengthy process of creating a new Bangarra production, ideas will change and surprising shifts in the original plans will occur. This is not unusual and probably one of the most exciting things about making a new work. Importantly, the things that do not change are the traditional elements – cultural information must always remain respected and intact. As the dance is performed over time, these stories are passed down from one dancer to another as different dancers are taught the choreography and perform the roles.

## Curriculum links

### Summary of Australian Curriculum related links:

**Cross curriculum priority:** Aboriginal and Torres Strait Islander histories and cultures.

**General capabilities:** Creative and critical thinking, Intercultural Understanding, Literacy.

**Learning areas/subjects:** **Primary:** Arts (Dance, Music, Visual Arts), History, Science, English.  
**Secondary:** Arts, (Dance, Music, Visual Arts), History, Science, English.  
**Senior Secondary:** Arts (dance, Music, Visual Arts), Ancient History, Modern History, Geography, Earth and Environmental Science, English.

## Activities

### Pre-performance activities

#### Explore

Have students become familiar with Bangarra's work, if they are not already. Visit the Bangarra website: [www.bangarra.com.au](http://www.bangarra.com.au)

You might like to focus on the *Lore* webpage, which includes:

- Behind the scenes film footage
- Interviews with the creative team

<http://bangarra.com.au/performance/lore>

[https://www.youtube.com/playlist?list=PLg\\_qOpVFpWT6e3IUjUueD-F6G9sGJjmt-](https://www.youtube.com/playlist?list=PLg_qOpVFpWT6e3IUjUueD-F6G9sGJjmt-)

For a comprehensive archive collection of Bangarra's productions over the last 25 years, including video, images and information about the works, go to:

<http://bangarra.com.au/performance>

#### Reflect

Students can then be introduced to the themes of the two works *I.B.I.S* and *Sheoak*.

- Torres Strait Islands' location and environmental features.
- Torres Strait Islander culture (spiritual practices, stories, music, song, dance).
- The tree called the Sheoak, endemic to Australia and being referred to as the Grandmother tree.

Some questions for discussion:

1. Where are the Torres Strait?
2. Who administers the Islands?
3. How many islands are there in the Torres Strait and how many are inhabited?
4. What are some the features of Torres Strait Islander music, song and dance?
5. What sort of musical instruments are traditional to the Torres Strait Islander culture?
6. How has Christianity impacted the culture of the Torres Strait?
7. Where are Sheoak trees found?
8. What are the Sheoak main features?
9. Why is the Sheoak referred to as the Grandmother tree?
10. Why is the importance of 'place' and connection to country important to Aboriginal and Torres Strait Islander people?
11. What is meant by intercultural exchange? What is an example of this in our contemporary everyday life? How would this type of exchange cause adaptation across tens of thousands of years?

## *Post performance activities*

### **Respond**

After attending the performance, students will have a more tangible sense of the works, *I.B.I.S* and *Sheoak*. The students' responses can be captured and explored in the context of Learning areas; Arts, History, Geography, and English, as well as cross-curricula priority Aboriginal and Torres Strait Island histories and cultures with reference to General Capabilities: Intercultural Understanding, Critical and Creative Thinking and Literacy.

For example, students could be asked to create one or more of the following:

#### **1. A dance specific response**

For example:

- Using the concept of connection to 'place', devise a choreographic framework for a dance composition piece.
- What elements of dance and types of movements would illustrate the chosen subject matter, and what range of dynamics would be explored?
- This task could be approached as exploration of an idea, performance of key movement phrases and/or discussion.

#### **2. A short essay/critique** that identifies distinguishing choreographic motifs and/or structural elements of the production (e.g. how the sections relate, how the design, sound, movement are integrated) and how contemporary dance language is 'spoken' through expression of cultural knowledge and tradition.

#### **3. A visual/graphic arts response** in the form of a poster, painting, drawing, animation, postcard, collage, short film or other medium.

#### **4. A creative writing response** in the form of a short story, short play, poem or a letter.

#### **5. An historical research project** in the form of a research and presentation project about the main themes in *I.B.I.S* and/or *Sheoak*.

Students can investigate their response to their understanding of the creative process used in the making of dance theatre by asking questions, based on their observations of the performance.

For example:

1. How are the sections of *I.B.I.S / Sheoak* connected (or separated) and what linking techniques are used?
2. In what ways do the different sections reflect the perspectives of the choreographer, composer, and designers?
3. How important is it for the dancers to contribute to the process of making the movements to tell the story and is this evident in the work?
4. How are the sets, props and costumes utilised to tell the stories and enhance the choreography?
5. What use of technology is involved in the performance and how effective is it?
6. How does the music interact with the dance and assist with the story-telling and in your view what styles, vocal and musical content are most effective?
7. In what ways does the choreographer use individual solo performers, duets and the full ensemble to reflect ideas about culture, gender, personal life experiences and/or communities?

## Further references

### Books/Articles.

*The Torres Strait Islands*  
Queensland Art Gallery/Gallery of Modern Art  
Brisbane, Australia, 2011.

*Woven Histories, Dancing Lives.* Davis, R.  
Ch.1. 'Torres Strait : the region and its people'.  
Lawrence, D. and Reeves Lawrence, H.  
Aboriginal Studies Press, AIATSIS, ACT 2004.

*Stars of Tagai: The Torres Strait Islands*  
Sharp, Nonie.  
Aboriginal Studies Press  
AIATSIS, Canberra, ACT, Australia, 1993.

*Landscapes of Indigenous Performance: Music, song and Dance of the Torres Strait and Arnhem Land.*  
Magowan, Fiona and Neuenfeldt, Karl.  
Aboriginal Studies Press  
AIATSIS, Canberra, ACT Australia 2005.

### Websites

Gab Titui  
<http://www.gabtitui.com.au>

The Torres Strait Regional Authority  
<http://www.tsra.gov.au>

Australian Institute of Aboriginal and Torres Strait Islander Studies  
<https://50years.aiatsis.gov.au>

Florabank  
Australian Government, Greening Australia, CSIRO  
See Facts sheets section under 'C', go to 'Casuarinas'.  
<http://www.florabank.org.au/lucid/key/Species%20Navigator/Media/Html/index.htm>

## **Additional Bangarra Education Resources**

Online Bangarra has a suite of Education Resources suitable for Years 3 to 10 that are aligned with the new Australian Curriculum – The Arts. This online library of free resources can be accessed from the Bangarra website, and includes filmed excerpts, background information and class activities based on selected Bangarra repertoire. The resources aim to provide teachers and students with rich content for the teaching of the Arts curriculum well as cross curricula learning areas related to Aboriginal and Torres Strait Islander histories and cultures. Online resources have been available from August 2013, and many teachers in primary and secondary schools around Australia have been accessing the material and building into their lesson plans, resulting in some wonderful learning outcomes.

### **DVDs**

Also available (for purchase) are selected full length works on DVD accompanied by extended interviews with the choreographers. Study Guides for the works on DVD are downloadable from Bangarra website.