Playbuilding with Aboriginal Pedagogies

# Stage 5 drama

## Overview

The NSW Department of Education recognise the traditional Custodians of the lands and waterways where we work and live. We celebrate the First Peoples' unique cultural and spiritual relationship to Country, through cultural expressions reflective of Australian heritage through Aboriginal ways of learning and knowing. We respect the work of Aboriginal performing artists, their aspirations and expressions.

This learning sequence draws on Aboriginal Pedagogies as a framework for exploring the core context of playbuilding in Stage 5 drama. It is designed as a starting point for teachers to regularly embed Aboriginal perspectives and thinking routines in drama lessons by making explicit connections between Aboriginal processes and systems of learning and approaches to the core component of playbuilding. By embedding this awareness in the everyday culture of the drama classroom, teachers can help students to see relevance and make personal connections with Aboriginal ways of learning, thinking, knowing and doing. Through engagement in drama activities, Aboriginal and non-Aboriginal students are encouraged to develop empathetic understanding, discover similarities with their own learning routines and recognise the value of Aboriginal learning, thinking, knowing and doing. Aboriginal and non-Aboriginal students are encouraged to acknowledge the creative potential and significance of these processes as they engage in playbuilding and reflective activities.

Before using this resource, teachers are encouraged to investigate [8 ways online](https://www.8ways.online/), explore the ways other school communities have adapted these pedagogies for their unique learning communities, and create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. [This is outlined in the Partnership Agreement with the NSW Aboriginal Education Consultative Group Inc.](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement)

In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students. The video, [Our Ways – Effective Practice in Aboriginal Education in NSW public schools](https://www.youtube.com/watch?v=5EYWU8ocpGI), is one example of how Aboriginal Pedagogies has been adapted and adopted as a whole school approach to learning.

In this learning sequence students learn the skills of improvisation, playbuilding and reflection as they explore a significant place as stimulus for a piece of original group devised theatre.

### Duration

8 – 10 weeks

### Outcomes

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| --- | --- |
| ****Practice**** | ****A student**** |
| **Making** | 5.1.2 contributes, selects, develops and structures ideas in improvisation and playbuilding  5.1.4 explores, structures and refines ideas using dramatic forms, performance styles, dramatic techniques, theatrical conventions and technologies |
| **Performing** | 5.2.1 applies acting and performance techniques expressively and collaboratively to communicate dramatic meaning |
| **Appreciating** | 5.3.1 responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions. |

[Drama Years 7-10 Syllabus](https://schoolsnsw.sharepoint.com/:w:/s/CAVASecondaryEd/EXD5I7ng0GZBoMr2-QUuyaQBur9X4CHni80nhgP0DYdalw?e=36cXbn) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, [2003].

### Learning intentions

Through engaging with this sequence of lessons students will:

* acknowledge and value the connections between Aboriginal ways of learning, thinking, knowing and doing and the playbuilding process
* share stories with each other and with an audience
* use symbols and images to communicate ideas
* make community links when considering purpose and audience response
* discuss land links when exploring significant places and performance spaces outside the classroom
* deconstruct and reconstruct improvised scenes to create an original devised performance
* use learning maps to plan, refine and reflect on the playbuilding process
* practise non-linear thinking when generating and selecting group devised material
* develop non-verbal communication skills by experimenting with movement and the elements of production
* value the contribution of each individual to the creation of a whole performance
* collaborate effectively to produce a group devised performance.

### Cross-curriculum content

#### Aboriginal and Indigenous

Students investigate the similarities between playbuilding processes and Aboriginal systems of learning and knowing. Students examine the significance of story sharing, non-linear thinking and non-verbal communication. They deconstruct and reconstruct stories and scenes, and use metaphor/symbol and image to communicate and enhance dramatic meaning. Students use learning maps to plan and refine their group devised works and consider the significance of place and community when devising and performing.

#### Difference and Diversity

Students are encouraged to value difference and diversity by engaging in the collaborative creation of an original piece of theatre. They will develop skills in considering different perspectives and ways of thinking, and learn to appreciate diverse forms of creative expression.

#### Environment

Students engage in improvisational activities beyond the classroom. They make links to the lands on which they live by performing outside in the natural environment and exploring the impact of performance spaces on dramatic meaning. In their own group devised performances, students are encouraged to incorporate their exploration of a significant place and the natural world.

#### Key competencies

##### Collecting, analysing and organising information

Students will work individually and collaboratively, using **learning maps** to record the process of generating, structuring and refining an original group devised performance.

##### Working with others and in teams

Students will collaborate in small groups and as a class to develop and share knowledge/playbuilding with their school/local community.

#### Literacy

As directors, performers and audience members, students will use and interpret metaphor, symbols and images. They will use verbal and non-verbal language to create and respond to dramatic meaning.

### Assessment

* Formative teacher assessment and peer feedback collected throughout the group devising process, can be recorded and reflected upon in students’ logbooks and shared in regular yarning circles (whole class or group).
* A summative assessment task, including performance and written components, is provided.

### Differentiation

* If possible, organise an incursion or online consultation with the Local [Aboriginal Education Consultative Group](https://www.aecg.nsw.edu.au/about/) (AECG) representatives to establish genuine links with local community.
* Utilise the expertise of the school Aboriginal Education Officer (AEO) or/and Aboriginal School Learning Support Officer (SLSO) and/or Aboriginal Education Committee where possible.
* Consider organising a visiting local Aboriginal community member to facilitate a yarning circle about the Aboriginal meaning of place and teach students about culturally significant places in the local area.
* Investigate the possibility of working with local Aboriginal community representatives and other schools in the area to build a google site resource that can be accessed by schools.
* Balanced groups should be formed to ensure student achievement through peer and teacher support/extension.
* Teachers may choose one locally significant place as stimulus for all groups.
* Teachers may suggest specific structure/scaffolds for non-linear scene creation.
* Teachers could supply specific objects from the natural world to be incorporated into the group devised works.
* When working in groups, students could be supplied with non-verbal activities (drawing, colouring, plasticine, pipe-cleaner sculptures) to engage in while brainstorming and discussing.
* Student discussion of place and Country may be extended by viewing and reflecting on the [Uluru Statement from the Heart](https://www.youtube.com/watch?v=rWoIgPyQTK4) (0:00 – 4:20) or reading suitable excerpts from First Nations plays such as ‘The Drover’s Wife’ by Leah Purcell, ‘The 7 Stages of Grieving’ by Wesley Enoch and Deborah Mailman, ‘Bran Nue Dae’ by Jimmy Chi and Kuckles, or ‘The Cake Man’ by Robert Merritt.
* Teachers are encouraged to undertake their own prior learning about the Aboriginal meaning of place before beginning this learning sequence with students. Nicole Ma’s documentary, [PUTUPARRI and the Rainmakers](https://www.roninfilms.com.au/feature/11930/putuparri-rainmakers.html), and the short film, [One Country, One People - Ngurra Kuju Walyja](http://www.artfilms-digital.com/item/one-country-one-people-ngurra-kuju-walyja) (0:00 – 1:20:47), both offer great insight into the relationship between Aboriginal people and place.

### General resources

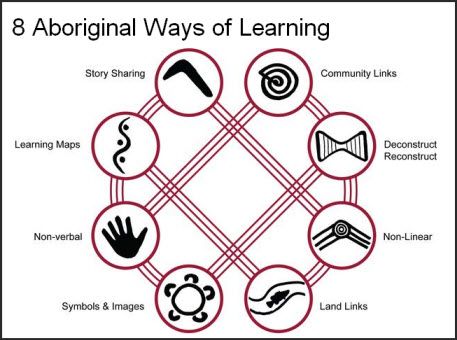
* Student logbooks
* [Printed or digital copies of assessment task](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/drama/7-10-drama/aboriginal-pedagogies-playbuilding/creativearts-drama-resource-playbuildingaboriginalpedagogies-task-s5.docx)
* [Student logbook guide](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/drama/7-10-drama/creativearts-drama-resource-studentlogbookguide-s5.docx)
* Art materials for non-verbal activities

## Teaching and learning activities

Throughout this learning sequence, teachers are encouraged to make explicit links between the learning activities in each phase of the playbuilding process and Aboriginal Pedagogies. Based on their own prior learning, teachers should introduce Aboriginal Pedagogies to their students before beginning the teaching strategies in the learning sequence. It is important for teachers and students to acknowledge Aboriginal ownership of these processes and engage in open conversations about issues of cultural appropriation in the creative and performing arts. Australian Plays Transform has many helpful resource links on the [Blackstage](https://apt.org.au/blakstage) page of the website. [Narragunnawali](https://www.narragunnawali.org.au/curriculum-resources) also has curriculum resources and guides for embedding Reconciliation action and Aboriginal perspectives in teaching and learning activities.

Teachers are encouraged to permanently display the ‘8 Ways’ Aboriginal Pedagogies image (or an Aboriginal Pedagogies model developed by/with the local community) in the drama classroom and refer students to these symbols as they engage in the activities connected to these ways of learning.

‘The 8ways framework is expressed as eight interconnected pedagogies involving narrative-driven learning, visualised learning processes, hands-on/reflective techniques, use of symbols/metaphors, land-based learning, indirect/ synergistic logic, modelled/scaffolded genre mastery, and connectedness to community.’ [2016 Aboriginal pedagogy book - 8 WAYS](https://www.8ways.online/2016-aboriginal-pedagogy-book) by Dr Tyson Yunkaporta



[www.8ways.online](https://www.8ways.online/)

While the focus of this learning sequence is place-based playbuilding, many of these teaching strategies (story sharing, learning maps, non-verbal) can be adopted and adapted to fit any drama focus. By crediting these processes as Aboriginal ways of learning, teachers can explicitly acknowledge and reinforce the value of Aboriginal Pedagogies in the drama classroom.

## Lesson Sequence

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| --- | --- | --- | --- |
| Aboriginal ways of learning | Playbuilding phases | Syllabus outcomes | Teaching strategies |
| 8 Ways of Aboriginal learning symbol for land links  8 Ways of Aboriginal learning symbol for community links  8 Ways of Aboriginal learning symbol for story sharing  8 Ways of Aboriginal learning symbol for learning maps  8 Ways of Aboriginal learning symbol for deconstruct reconstruct | **Generating** | **5.1.2, 5.1.4, 5.3.2** | ****Land links: Significance of place****  When exploring land links, teachers may choose to utilise the [Aboriginal languages map](https://gambay.com.au/languages/), as well as local traditional language terms. This would require further research and community consultation.  **Students watch the Reconciliation Australia video** [Who We Are: Country Place](https://youtu.be/scPVu7BASeA) **(0:00 – 6:31).**  **They then listen to ABC Education,** [Noongar people speak about a sense of place](https://education.abc.net.au/home#!/media/152132/) **(0:00 – 2:51) and use the ‘Things to think about’ questions listed on the site to guide initial, teacher-led, class discussion of this podcast and what it tells us about the complexities of the Aboriginal meaning of place.**  Teachers may choose to facilitate discussion around prior HSIE learning and encourage students to reflect on First Nations places of significance in their local community.  **After listening, watching and discussing, issue coloured pens and paper and ask each student to draw their own story of a place that is significant to them and/or their family.**  **Students share their story-drawing with one other person in the class.**  **In a circle, volunteers then share their story drawings with the class.**  **After this sharing, explain to students that, as well as being part of their classroom routine in drama, sitting in a** [yarning circle](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) **and sharing stories like this is/always has been an important way for Aboriginal people to share knowledge.**  **Students agree on two places to hold daily yarning circles with the whole class this term (one indoors and one outdoors).**  **Students are introduced to the performance and submitted components of the** [assessment task](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/drama/7-10-drama/aboriginal-pedagogies-playbuilding/creativearts-drama-resource-playbuildingaboriginalpedagogies-task-s5.docx)**. Teacher unpacks the requirements and answers any questions about the task.**  **Teacher facilitates deconstruction of** [model learning maps](https://docs.google.com/presentation/d/1-YwKcA9RRyahQILJOa1clflyWdlzHSeP41V5VnCJ2MA/edit?usp=sharing)**. Some student and/or teacher observations when deconstructing each model may be similar to those outlined below.**  [Learning map 1](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/drama/7-10-drama/aboriginal-pedagogies-playbuilding/learningmap1.jpg)   * Non-linear journey * Symbolic use of colour and arrows to show process * Use of drawings/images to record learning at each phase * Repetition of leaf and lightbulb symbol * Language of Aboriginal pedagogy and playbuilding combined.   [Learning map 2](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/drama/7-10-drama/aboriginal-pedagogies-playbuilding/learningmap2.jpg)   * Linear timeline * Leaf and tree used as symbol of work developing * Written descriptions of process * **Language of phases of playbuilding.**   [Learning map 3](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/7-12/drama/7-10-drama/aboriginal-pedagogies-playbuilding/learningmap3.jpg)   * Written overview/explanation * Non-linear mind map * Repetition of playbuiliding and Aboriginal ways of learning * Hyperlinks used to expand on the learning process.   **Make it clear that students have creative freedom to construct their own learning maps in new ways. Make sure students understand that the final learning map should include:**   * a starting point * images and symbols * land links * the techniques explored * changes in direction * any choices made * the elements of drama used * the arrival at final performance.   **Students form groups of 3-6 and begin generating ideas for the place-based playbuilding performance.** Tell students that their drama logbooks should be used throughout the process to record and experiment with ideas for the learning map component of the task.  **In their performance groups, students negotiate an indoor place to hold their small group yarning circles while working on this task. In this space, students brainstorm outdoor places in the school or local community that are collectively significant to them. Encourage students to include places where they interact with the natural world.**  **Groups share their brainstormed ideas with the teacher and, based on teacher feedback and discussion, make a shortlist of 2-3 places before joining the class yarning circle to share short list with the class.**  **Based on class feedback/suggestions groups, agree on one place that is most significant to them as a group/community. The group use coloured pens and paper to draw their story of this significant place.**  **Groups join the class yarning circle to share their final story-drawing of place with the whole class.**  **Organise for students to visit their chosen place and complete some of the field work options below.**   * **Agree on an onsite yarning circle for future group visit.** * **Make a list of words that describe what they see, feel, smell and hear.** * **Photograph the significant features.** * **Take photographs of how the place changes according to the time of day.** * **Draw the shape/s of the place (curves, lines, angles, waves).** * **Make a list of the people and groups who use the place most.** * **Make a record of how the place is used by the community.** * **Make a list of words to describe what makes this place important.** * **Record the background sounds.**   **In their onsite or indoor yarning circles, students share their stories of the significant place with the others in their group. During the discussion, students make a list of active improvisation ideas, in response to the stories told and the information collected from the place.**  Students will use these lists as a starting point as they move into the exploring phase of the playbuilding process.  Throughout the following phases of the playbuilding process, students are encouraged to visit their chosen place regularly. If possible, find opportunities for students to devise work onsite. |
| 8 Ways of Aboriginal learning symbol for non-verbal  8 Ways of Aboriginal learning symbol for deconstruct reconstruct  8 Ways of Aboriginal learning symbol for learning maps | **Exploring** | **5.1.2, 5.1.4** | ****Non-verbal: Do and think****  In the class yarning circle, explain that an important part of the playbuilding process is getting up on our feet to explore ideas through improvisation. The group devising process will not move forward if we spend too long talking about ideas, instead of doing. Communicating without words, or practising deep thinking without requiring action, is also an important way of Aboriginal learning and knowing.  First ask students to suggest ways in which they communicate non-verbally every day. Responses may include:   * body language * gestures * facial expressions * watching/observing * hands-on activities * drawing * writing/texting * emojis.   Next ask students to brainstorm ways in which they communicate non-verbally as theatre makers:  Responses may include:   * body language * gestures * facial expressions * movement/stillness * mime * tableaux * symbol * lighting * sound * music/sound effects * costume * use of space * focus.   Remind students of the task requirements that their final performance must include some use of movement and image to communicate dramatic meaning non-verbally.  Students spend the exploration phase of the playbuilding process using mainly non-verbal communication to explore ideas from their active improvisation list.  Students can use some of the following as focus to explore and reflect on these ideas in an active way:   * tableaux * movement (with music or sound) * symbolic prop * using bodies as props (actor becomes) * space and levels * slow-motion/pace * exaggerated gesture/facial expression.   Students share work with teacher/class and discuss the possibilities created by focusing on non-verbal communication. For example, it allows performers and audience to see ideas in a new light, allows them to express things they can’t put into words, encourages creative risk, helps them generate material quickly and discount any ideas that are not working.  Throughout this phase, students can use class and teacher feedback about improvised material to select different moments to connect or reconstruct into longer ‘moving images’ in response to their chosen place.  During this exploration phase, students should also use their logbooks to visually map their ideas and the ways they might use the elements of drama. When students are engaged in these non-verbal planning activities, acknowledge that this way of drawing or imagining different pathways before deciding on final path is also an Aboriginal way of learning. |
| 8 Ways of Aboriginal learning symbol for deconstruct reconstruct8 Ways of Aboriginal learning symbol for story sharing  8 Ways of Aboriginal learning symbol for land links | **Selecting** | **5.1.2** | ****Deconstruct reconstruct: Watch first****  As students begin to select and structure ideas, they will be actively involved in deconstruction and reconstruction of improvised material to create their intended dramatic meaning.  If possible, show students a recording of a successful group devised performance from their own school community. If these are not available, choose an appropriate group devised performance online, such as [The Arts Unit – Lunch Bites](https://digital.artsunit.nsw.edu.au/art-bites/drama-collection-3) (0:00 – 21:08) or [NESA 2016 HSC OnSTAGE performance: The Dying Swan](https://youtu.be/g7O_Wwia50s) (3:15 – 15:02). As a class, students then deconstruct the elements/parts that make the performance work as a whole. Take time to do this in detail and refer explicitly to the Deconstruct Reconstruct drum symbol. Explain that ‘watch first, then do’ is an important way of learning for Aboriginal and Torres Strait Islander people. Students make a visual mind-map of these group performance parts (elements of drama and conventions) to refer to and use when constructing their original place-based performances.  Through rapid and repeated devising, sharing and feedback cycles, students make choices about the purpose of their performance and the intended audience response. Students need to have a clear reason for sharing this story of place with the local/school community.  They use this intent to guide their selection of:   * role and character * situation * style * space * movement * mood and atmosphere.   When sharing their devised material, encourage students to deconstruct the parts and question the meaning in a constructive way when offering and reflecting on feedback.  When students have generated and selected 4 minutes or more of material, they can move into the structuring phase of devising. This may happen at different stages for each group. |
| 8 Ways of Aboriginal learning symbol for non-linear  8 Ways of Aboriginal learning symbol for learning maps  8 Ways of Aboriginal learning symbol for deconstruct reconstruct | **Structuring** | **5.1.2** | ****Non-linear: New ways****  As each group reaches the structuring phase, in their yarning circle, direct them to the Non-linear symbol and facilitate a conversation around this image of two paths reaching a meeting point. Acknowledge the parallels between this way of Aboriginal learning and the creative process of structuring a playbuilt performance.  Remind students of the task description and that their final performance must be non-linear and may include flashbacks, a narrator and/or be retold from multiple points of view.  When playing with structure, students may try performing their 4 minutes of material using some of the techniques outlined below.   * Replay the scene from the different perspective of each character. * Play the scene in reverse. * Add narration to a scene. * Change the order of scenes. * Swap characters. * Use flashbacks. * Start at the highest point of tension. * Try different ways of transitioning between scenes (movement, sound, segues, narration, placards). * Return to the beginning (cyclical).   Continue rapid sharing and feedback cycles throughout this structuring phase, ensuring that the structure (path) serves the intended meaning (meeting point) and that the story being shared is still clearly linked to and inspired by the group’s chosen place. If this link is becoming unclear, students should be encouraged to return to the place and/or the material gathered on their field trip.  When groups have selected and structured their ideas into a 4-6 minute performance, they should move into the rehearsal phase. |
| 8 Ways of Aboriginal learning symbol for story sharing  8 Ways of Aboriginal learning symbol for non-verbal  8 Ways of Aboriginal learning symbol for community links | **Rehearsing** | **5.2.1, 5.3.1** | ****Story sharing: Intention and response****  During the rehearsal phase, students can:   * meet in their yarning circle each lesson to agree on their purpose for the performance and for the day’s rehearsal. * make the links to their significant place clearer. * make sure there are clear points of tension in their performance. * create a clear actor-audience relationship in the space. * make sure they are sharing the story with their audience. * work to control character, transitions, stage action, focus and tension. * find a moment for every group member to be the point of audience focus. * create a shared focus as the ensemble. * regularly show their work to teacher and peers for feedback. * time their piece. * refer to and further develop their learning maps.   Students should also ensure that they are meeting all the requirements of the task:  The 4-6 minute group devised performance should share a story that is clearly linked to and inspired by land and place. The structure of the story should be non-linear and may include flashbacks, a narrator and/or be retold from multiple points of view. Performances must include some use of movement and image to communicate dramatic meaning non-verbally. |
| 8 Ways of Aboriginal learning symbol for symbols and images  8 Ways of Aboriginal learning symbol for non-verbal | **Refining** | **5.1.4,** | ****Symbols and images: Elements of production****  In the class or group yarning circle, acknowledge that (like non-verbal communication) Aboriginal ways of knowing recognise that pictures and images can communicate meaning beyond words. Ask students if they can think of a way this idea is applied in theatre? Facilitate the sharing of use of elements of production/design to enhance dramatic meaning in theatrical performances. This may include:   * set * costume * lighting * sound design * makeup * blocking.   **Show suitable short clips from** [‘Ochres’ by Bangarra Dance Company](http://www.artfilms-digital.com/item/ochres-bangarra-dance-company) **as inspiration for further embedding the natural world in group performances through production elements (costume, set and sound design).**  **Students spend this phase further refining and enhancing their performance through the addition of appropriate elements of production.**  This is also an opportunity for students to visually map their design ideas and the ways they might use the production elements to create stronger links to land and place. |
| 8 Ways of Aboriginal learning symbol for community links  8 Ways of Aboriginal learning symbol for story sharing | **Performing** | **5.1.2, 5.2.1** | ****Community links: Show your audience****  Students present their place-based group performance to an invited audience from the school or local community. To begin this performance sharing, teachers should organise for Acknowledgement of Country to be delivered.  While watching each other’s performances, students can consider the questions below.   * Are the links to land/place clear in this performance? * How and why is the place/land significant to the audience, the performers and the school/local community? * What is the impact of using non-linear story telling? * How did the group use images and movement to create dramatic meaning? * What elements of the natural world were used in the performance? * What new things did I learn from this performance? * What did this performance mean to me?   **Students should be given time to record their responses to these questions in their logbooks (either drawn or written) so they can refer to them in the post-show yarning circle.** |
| 8 Ways of Aboriginal learning symbol for learning maps  8 Ways of Aboriginal learning symbol for symbols and images | **Reflecting** | **5.3.1** | ****Learning maps: Plan your learning****  **Following the performances, students take part in a yarning circle with the audience. The teacher could facilitate the discussion with questions such as:**   * **What did this performance mean to us as individuals and as a group?** * **How can we use some of the knowledge we gained from the performances to improve our school community?** * **Should we share these performances with anyone else? Why/why not?**   **Alternatively, display these questions on the board and give students and audience the opportunity to draw images and symbols of their responses to these questions. They could collaborate in this process by sitting in small circles and drawing on a shared sheet of paper, or they may do this individually. Some volunteers may then share these in a yarning circle.**  Allow students at least one lesson to finalise their learning maps following the performance. Students submit these maps which visually represent their own experience of the process of the performance taking shape from initial ideas and exploration of land and place, through to the final staging choices and audience response to their performance.  Remind students that their learning maps should include:   * a starting point * images and symbols * land links * the techniques explored * any changes in direction * the choices they made * the elements of drama used * the arrival at their final performance.   Students form small yarning circles and share their learning maps in their own groups and then move into a whole class circle to share highlights of the group’s journey with the cohort.  After submission and assessment, teachers can display these learning maps on the walls of the classroom, further recognising and embedding this Aboriginal learning practice of visual planning as a visible thinking routine in the drama classroom. |

### References

[Drama Years 7-10 Syllabus](https://schoolsnsw.sharepoint.com/:w:/s/CAVASecondaryEd/EXD5I7ng0GZBoMr2-QUuyaQBur9X4CHni80nhgP0DYdalw?e=36cXbn) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, [2003]. Accessed 15/04/2021.

[8 ways online](https://www.8ways.online/) date accessed 10/04/2021.

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