

# BANGARRA DANCE THEATRE

## TEACHERS' PROFESSIONAL LEARNING

# WINHANGA-RRRA

(hear, think, listen - Wiradjuri language)

We welcome the opportunity to share time and space with educators exploring Aboriginal and Torres Strait Islander cultures - the oldest living cultures on this planet. Systems of knowledge, stories and songlines developed over millennia inspire our artistic responses and strengthen our connectedness to Country.

Our professional learning program explores processes and practices for engagement with Aboriginal and Torres Strait Islander histories and cultures in an education context. Focusing on cultural engagement and storytelling through contemporary dance theatre, the workshop is open to all education professionals and includes talks, open forum discussion, film presentations and practical tasks.

**This program is a valuable learning opportunity for teachers of all subject areas and year groups. No dance experience is required.**

“There is such a need for what you are doing – first and foremost it is central to making schools safer and happier places for First Australian students. It is also essential to reforming conversations around national identity and to effect real change, they have to begin in the classroom.”

PARTICIPANT, 2019

The Indigenous experience - past, present, and future - is multidimensional and timeless. The ancient manifests in the contemporary, and the future is paved through the resilience of our cultures.

Our process for framing and facilitating these workshops is based on reciprocity and respect; listening, learning and responding in a spirit of open exchange is central to all of Bangarra's work.

We are privileged to engage with those involved in educating the next generation, and sincerely hope our collaborative work will be of mutual and lasting benefit.

As teaching artists, we are learning as well. Every workshop experience is different, and is an opportunity for us to discover new ways to adapt our own teaching tools, and navigate the challenges and triumphs we experience.

“The conversations and connections that everybody so generously shared have been invaluable.”

PARTICIPANT, 2019

# CURRICULUM RELEVANCE

## LEARNING AREAS

The Arts (Dance, Music, Visual Arts)  
Humanities & Social Sciences  
Health & Physical Education  
English  
Science  
Languages

## GENERAL CAPABILITIES

Intercultural Understanding  
Critical & Creative Thinking  
Literacy  
Personal and Social Capabilities  
Ethical Understanding

## CROSS-CURRICULUM PRIORITY

Aboriginal and Torres Strait Islander Histories & Cultures

# WORKSHOP STRUCTURE

## ACKNOWLEDGEMENT OF COUNTRY

At the start of the session, we will take a little time to talk about the significance and purpose of a Welcome to and/or Acknowledgement of Country.

## CULTURAL ENGAGEMENT

We discuss the value and importance of working respectfully with First Nations communities in order to design and implement effective learning experiences, while navigating Cultural Protocols.

## ABOUT BANGARRA

We unpack Bangarra's role in bringing stories of ancient and contemporary First Nations histories and cultures to the world. We explore the Creative Life Cycle of a Bangarra work in order to illustrate the critical importance of connection to Country in all of Bangarra's work.

## CREATIVE TASKS

Creative processes are explored, tested, and developed through simple set tasks, giving teachers ideas for project learning and curriculum delivery across key learning areas.

The program is facilitated by a rotating team of Bangarra's dance alumni and staff.

### FRANCES RINGS

is a descendant of the Kokatha Tribe from the West Coast of South Australia, and is also of German heritage. A former Dancer and Choreographer at Bangarra, her 2012 work *Terrain* was selected for the 2019-2021 NSW Higher School Certificate Dance (Appreciation) Syllabus. In 2019, Frances was appointed to the position of Associate Artistic Director of Bangarra Dance Theatre.

### YOLANDE BROWN

is a descendant of the Bidjara clan of the Kunja nation in Central Queensland, and is also of Celtic and French heritage. Yolande was a Dancer at Bangarra from 1999-2015, before transitioning into the role of Choreographer for the 2018 work *Dark Emu*. Yolande is the Coordinator of Bangarra's innovative digital archive site Knowledge Ground.

### DEBORAH BROWN

is a descendant of the Wakaid clan from Badu Island, the Meriam people of Murray Island, and is also proud of her Scottish heritage. Deborah danced with Bangarra from 2003-2017, making her choreographic and directorial debut in 2013 with *dive* in *Dance Clan 3* - a cinematic homage to the pearl shell divers of the Torres Strait.

### SIDNEY SALTNER

is a descendent of the Wulli Wulli people of central Queensland. A graduate of NAISDA Dance College, he joined Bangarra in 1997 and after 15 years, transitioned into the role of Youth Program Director, developing Bangarra's flagship youth program Rekindling, and forging creative partnerships across the country.

### SANI TOWNSON

is a descendent of the Saibai Koedal and Samu Clans of Saibai Island in the Torres Strait. After training with NAISDA Dance College, Sani danced with Bangarra from 2001-2006. Sani's has toured extensively throughout Australia and internationally, with dance, music, acting, and writing projects. In 2020, Sani returned to Bangarra in the role of Youth Program Coordinator.

You can find out more about our facilitators, and about all of our Dancers, Choreographers, and productions at [bangarra-knowledgeground.com.au](http://bangarra-knowledgeground.com.au)

Please email [education@bangarra.com.au](mailto:education@bangarra.com.au), or visit [bangarra.com.au/learning](http://bangarra.com.au/learning) for more information about our Learning Programs.