

# JUNKYARD BEATS

## TEACHER RESOURCE KIT



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# CONTEXT: Fast facts about the production

## Target Year Levels

Years P - 12

## Learning Areas

The Arts – Music and Drama

Humanities and Social Science

Health and Physical Education

## Art Forms

Music

Drama

## General Capabilities

Critical and Creative Thinking

Personal and Social Capability

Ethical Understanding

Intercultural Understanding

## Cross Curriculum Priorities

Sustainability

## Conventions and Styles

Drumming

Body Percussion

Interactive Performance

## Themes and Concepts

Sustainability and the Environment

Percussion

Rhythm

Physical and Mental Wellbeing

## Production Credits

Deviser and Director: Oded Prior

Presented by: Youth Touring

Youth Touring Manager: Laura Bonner

Youth Touring Administrator: Lizzie Moore

Education Resources Consultant: Michael Beh

# CONTEXT: About the Teacher Resource Kit

## USE IN THE CLASSROOM

This teacher resource kit has been created to connect the live performance to the classroom. The suggested learning experiences throughout this resource explore ideas, themes and learning areas relevant to the production.

The booklet is structured with a series of pre-performance and post-performance activities, which can either be followed sequentially, or activities can be used in isolation. This resource aims to provide a starting point for teachers.

The activities, games and information may need to be adapted to suit the curriculum needs, age group and drama experience level of the class group.

*NOTE: A number of the activities suggested for Pre-Performance in this education resource can be explored with students as Post-Performance classroom tasks.*

## COPYRIGHT AND PHOTOCOPYING

Photocopying of this resource for classroom use is permitted by educational institutions. Copyright protects this publication. Except for purposes permitted by the Copyright Act, reproduction by whatever means is prohibited.

## INTERNET USE IN THE CLASSROOM

While all reasonable attempts have been made to confirm that suggested websites are active and appropriate for classroom use, content relevance and quality cannot be guaranteed. Teachers are advised to preview any sites used and provide a list of URLs to students that is tailored to the individual school curriculum. Should you find any links that are broken or unsuitable please contact Youth Touring at Queensland Music Festival immediately at [youthtouring@qmf.org.au](mailto:youthtouring@qmf.org.au)

## CONTEXT: Preparing for the show

Going to the theatre or viewing a live performance might be a new experience for some of our audience members.

It is important to brief students on theatre etiquette and appropriate behaviour when viewing a live performance. We believe through educating young people on appropriate theatre behaviour, we are preparing them for a positive arts experiences both during this performance and performances in the future.

### THEATRE ETIQUETTE

**Arriving on time:** Please ensure that students arrive at least 5 minutes prior to the commencement time of the performance. This will ensure that the production runs smoothly and that there is time at the end of the performance for students to ask the performers any questions they might have about the production.

**Mobile phones:** Please ensure that students have their mobile phones on silent or turned off during the performance. Texting, taking photos or filming on mobile devices is strictly prohibited before, during and after the performance.

**Talking:** Unless the performance encourages call and response or audience interaction, please ensure that students do not talk during the performance out of respect for the performers and other audience members.

**Toilet stops:** Please encourage your students to visit the bathroom prior to the commencement of the performance. This ensures limited interruptions during the performance for the artists and the other audience members.

**Applause:** Applause is always appreciated. Encourage your students to show their appreciation for the artists and their performance by applauding where appropriate.

**Q&A forum:** After the show there will be a 15min interactive discussion with the artistic team. This is an opportunity for students to ask questions that are specific to the themes and topics they are currently studying and is an important part of the learning process.

## CONTEXT: Meet the creator and the company



### ODED PRIOR

Oded was born and raised in Israel and started to play the drums when he was 13 years old. He began experimenting with objects laying around his home to create sounds and discovered that anything can be a drum, including the human body.

Oded is highly skilled in body percussion and junk percussion. He has also trained in hip-hop dance, drumming, acting, cajón, djembe and hang drum.

After years of touring with some of the world's top rhythm and percussion groups, Oded has found true passion in connecting communities and spreading environmental awareness all over the globe through music and creative recycling. He has taught rhythm workshops and master classes around the world and recently did a TEDX talk about his rhythmical journey.

In Israel, he was a part of three different rhythm groups and created his own show. Since then he has performed all over Israel, Europe and South America. Oded is the Manager and Creative Director of *Junkyard Beats* and as well as performing, enjoys teaching people how to play rhythms on recycled instruments.



## FIND OUT MORE ABOUT JUNKYARD BEATS

- Youth Touring <https://gmf.org.au/whats-on/junkyard-beats/>
- YouTube channel <https://www.youtube.com/channel/UC3XAL6BZI5E3y6MzWqgFDVw>
- Junkyard Beats site <https://www.junkyardbeats.com>
- Junkyard Beats Facebook <https://www.facebook.com/junkyardbeats.au/>



# CONTEXT: About the show

## SYNOPSIS

Junkyard Beats is an imaginative music education and performance rhythm group combining drumming, dance, theatre and comedy to create a unique, interactive and captivating experience.

Drawing on inspiration from everyday life – the streets, the home and the land, performances teach invaluable skills including rhythm and movement drawing on body percussion and music produced out of recycled materials and everyday objects.

The story takes place in a magical junkyard - home to two unique individuals. Each morning they wake up to find a new pile of junk and together they take the audience on a journey of creative recycling.

The contents of an abandoned kitchen become the greatest drum set in the world. Pipes from a plumber's van produces eerie melodies, Plastic bags are an amazing musical instrument and wheelie bins suddenly gets a whole new meaning...

Tag along for a day in the life of a bunch of musical misfits as they reinvigorate the junk that the world has forgotten.

## THEMES / CONCEPTS

- Sustainability
- Percussion
- Rhythm
- Physical and Mental Wellbeing
- Interactive Performance

# CONTEXT: An interview with Oded Prior

## **Tell us about your inspiration.**

Passionate about the environment and conservation since childhood, I was inspired by a movie called "Waste Land", a documentary about people that live and work in a junkyard in Brazil and how they blend recycling with creative art practices.

I have always loved drumming, dancing, comedy and the environment. I was looking for a way to combine all my passions into one project.

## **Who is the intended audience for Junkyard Beats?**

The show is for kids, youth and adults as one. It is intended to be funny, musical, surprising, inspiring and educational.

The educational purpose of the show is to raise the awareness for creative recycling, re-using and sustainability through music. There is a big focus on the connection between people through universal rhythm language.

The audience who will enjoy *Junkyard Beats* is diverse and covers a range of ages and demographics. The theatrical elements of a magical junkyard will appeal to children, while the infectious musical grooves that infuse the show will appeal to lovers of music. People with an interest in the conservation and the environment will appreciate the theme of reuse that drives the show.

## **How would you describe *Junkyard Beats*?**

*Junkyard Beats* is a high energy, interactive show that gets audiences on their feet and moving. The combination of drums, dance, acrobatics and comedy is engaging and stimulating for a range of ages and demographics. The show is more than a musical performance. It engages the audience in a dialogue about the environment and them encourages them to rethink their existing conceptions of the world around us and our role within it. Two seemingly separate worlds – music and conservation, are brought together in a way that seems obvious once the connection is forged.

## **How did you create the show?**

In order for us to create the show we had to collect hundreds of different objects from junkyards and council clean ups.

We hired a massive warehouse and started to sound test all the objects we brought. We divided them into groups depending on their sounds and started drumming on them for many hours. Later on, we started focusing on one type of object, for example: kitchen utensils, and then we created the "kitchen routine". After that it was plastic buckets, broom sticks, boxes, plastic bags and many more...

After composing some rhythmical pieces, we added the dancing element into the routine and when that was done we added the comedy into it. We constantly try to challenge ourselves more and more, in order to make the show more impressive and unique. For example, throwing things in the air and catching them on time with the beat, fire drumming, music with water and even using power tools as musical instruments.



# CURRICULUM: Overview

Youth Touring Teacher Resource Kits are created to align with the current Australian Curriculum documents, V8.3 and the Queensland Curriculum and Assessment Authority (QCAA) Drama Senior Syllabus 2013.

## AUSTRALIAN CURRICULUM - LEARNING AREAS

### The Arts: Drama | Foundation - Year 10

*Junkyard Beats* is aligned with The Arts: Drama curriculum from Foundation to Year 10, in particular the focus on social, cultural and historical influences of drama.

#### The Arts: Drama - Content Descriptions

Years P – 2: ([ACADRM027](#)), ([ACADRM028](#)), ([ACADRM029](#)), ([ACADRR030](#))

Years 3 – 4: ([ACADRM031](#)), ([ACADRM032](#)), ([ACADRM033](#)), ([ACADRR034](#))

Years 5 – 6: ([ACADRM035](#)), ([ACADRM036](#)), ([ACADRM037](#)), ([ACADRR038](#))

Years 7 – 8: ([ACADRM040](#)), ([ACADRM043](#)), ([ACADRR045](#)), ([ACADRR046](#))

Years 9 – 10: ([ACADRM049](#)), ([ACADRM050](#)), ([ACADRR052](#)), ([ACADRR053](#))

### The Arts: Drama | Year 11 – 12

*Junkyard Beats* is aligned with the QCAA Music Senior Syllabus 2013.

#### Drama – Objective Descriptions

##### Forming

- Students should manage elements of drama to create dramatic action.
- They use conventions of forms and styles, and skills of drama to shape dramatic action.
- They synthesise dramatic languages, purposes and contexts to create dramatic action and meaning.

##### Presenting

- Students should interpret purposes, contexts and texts to communicate dramatic meaning through performance.
- They manipulate elements of drama through conventions of forms and styles to realise style in performance.
- They demonstrate skills of drama to communicate dramatic action and meaning for audiences.

##### Responding

- Students should analyse use of the dramatic languages to facilitate dramatic action and meaning.
- They evaluate, with supporting evidence, the effectiveness of the dramatic action in communicating meaning to audiences.
- They synthesise positions about dramatic action and meaning through language conventions and drama terminology.

## The Arts: Music | Foundation - Year 10

*Junkyard Beats* is aligned with The Arts: Music curriculum from Years P to 10, in particular the focus on drumming, body percussion and interactive performance.

### The Arts: Music - Content Descriptions

Years P – 2: ([ACAMUM080](#)), ([ACAMUM081](#)), ([ACAMUR083](#))

Years 3 – 4: ([ACAMUM084](#)), ([ACAMUM085](#)), ([ACAMUM086](#)), ([ACAMUR087](#))

Years 5 – 6: ([ACAMUM088](#)), ([ACAMUM089](#)), ([ACAMUM090](#)), ([ACAMUR091](#))

Years 7 – 8: ([ACAMUM092](#)), ([ACAMUM093](#)), ([ACAMUM094](#)), ([ACAMUR097](#)), ([ACAMUR098](#))

Years 9 – 10: ([ACAMUM099](#)), ([ACAMUM100](#)), ([ACAMUM103](#)), ([ACAMUR104](#)), ([ACAMUR105](#))

## The Arts: Music | Year 11 – 12

*Junkyard Beats* is aligned with the QCAA Music Senior Syllabus 2013.

### Music – Objective Descriptions

#### Composition

- select and apply music elements and concepts in the creation of their own works
- demonstrate composition techniques in the creation of their own works
- synthesise and communicate music ideas and stylistic characteristics to create their own works.

#### Musicology

- perceive and interpret music elements and concepts in repertoire and music sources
- analyse and evaluate music to determine the relationships between music elements, concepts and stylistic characteristics
- synthesise findings, justify music viewpoints and communicate music ideas.

#### Performance

- interpret and apply music elements and concepts in performance
- demonstrate performance skills and techniques related to contexts
- synthesise and communicate music ideas and stylistic characteristics to create performances.

# CURRICULUM: Suggested learning experiences

The following pages in this booklet are filled with support information and suggested tasks that are designed to occur either before or after your students view the production.

These will be divided into curriculum areas and recommended year levels, with tasks created in response to the current curriculum requirements.

*Before you begin, the following tasks can be applied to all productions and will create an introductory behavioural framework for your students, especially for those who have not experience live performance before.*

## SUGGESTED ACTIVITIES AT THE BEGINNING

- As a class, **investigate** students' prior experiences of watching a live performance.

### Suggested questions for your class discussion:

- *What show/s have you seen?*
- *Where was it performed?*
- *What type of show was it?*
- *What was your expectation as an audience member?*
- As a class, **create** a list/poster of appropriate and inappropriate behaviour. **Analyse** the reasons for their decisions.
- **Identify** and **evaluate** the similarities and differences between the classroom or school rules and the theatre etiquette outlined above.
- Ask students to **create** and role play a short scene that **demonstrates** the impact of theatre etiquette. The scene could explore the negative or positive impact of students' actions.

## SNAPSHOT: ASSESSMENT IN THE CURRICULUM

### FOR THE DRAMA TEACHER

**F – 10 Drama:** Assessment is based on the dimensions **Making** and **Responding**.

**Year 11 – 12 Drama:** Assessment is based on the dimensions **Forming, Presenting** and **Responding**.

### FOR THE MUSIC TEACHER

**F - 10 Music:** Assessment is based on dimensions **Making** and **Responding**.

**Year 11 -12 Music:** Assessment is based on the dimensions **Composition, Musicology** and **Performance**.

# CURRICULUM: Pre-Performance Activities

## CLASS DISCUSSION: Questions before the show begins

**HANDOUT** for students in Years 4 – 6 to be given out in class before the play

*Before the performance begins, consider the following questions to ask yourself as the play unfolds. Discuss each of these in class in the lesson before students experience the performance.*

1. Look at the stage. What are your first impressions? What, if any, emotions do you feel before the actors arrive on the stage?
2. Think about your first impressions of each character. Is there anything particular about each character? What are their similarities? What are their differences?
3. Are there any questions you would like to ask the characters? Try and remember.
4. Does anything that the characters do remind you of yourself? Think why.
5. What emotional response are you feeling during the play? Consider why you are feeling this way.
6. How do the costumes, props and set design help you understand the play?
7. What is the first thing you want to say about the play when it finishes?

**IT IS IMPORTANT TO BE AN ACTIVE MEMBER OF THE AUDIENCE.**

**In this production of *Junkyard Beats* you should:**

**Consider and analyse:**

- What happens in this performance?
- What is the mood of the performance? Why?
- What do you think is important about the meaning of this performance?

**Look and listen for:**

- The way the performers respond to each other, physically and vocally.
- The repetitive use of symbols as instruments in the performance.
- The elements of recycled waste in the production.

**Interpret and remember:**

- How the different performers speak to each other during the play.
- How some of the performers speak to the audience during the play.
- The social issues that are involved in the production e.g. sustainability.

## HOW AND WHY: What have others said about the show?

### READING

BAMBOO poles, broomsticks, cans and plastic bags – there's nothing the JUNKYARD BEAT performers won't use to create rhythm.

With a unique sound and the diverse talents of its nine members, the Earlwood group has made a name for itself by being bold and different.

"All of our instruments are junk that we collect in the streets or kitchen utensils," founder Oded Prior said...

The Israeli performer, 30, began experimenting with found objects at a young age. "When I was a kid I took my mother's pots and pans and started drumming," he said.

The "creative urge to make instruments out of things lying around" also came with a sense of restlessness. "I didn't want to sit when I was drumming – I wanted to move around with the drum," Prior said.

It is why the group relies not only on physical instruments, but also the oldest instrument known to man: the human body. "The human body is the most ancient musical instrument in the world," Prior said. "Most people don't realise that."

Shows are a combination of drum percussion, body percussion, dance, theatre and comedy tailored to events.

<https://www.dailytelegraph.com.au/newslocal/south-west/earlwood-group-junkyard-beats-perform-around-sydney-harbour-on-australia-day/news-story/11e5c6cd2c034301b3300c4b0a8ecd1a>

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"When I moved here [from Israel], I knew I wanted to start my own group," he said. "I started with just a few buckets, sitting in the streets with some pots and pans around me and started jamming until I gathered some people and started taking it to the next level."

For Oded, the next level was JUNKYARD BEATS, an eight-person performance group which transforms waste and household items into musical instruments, from drum kits made from bins to a xylophone made with plastic bottles filled with compressed air. Since forming in 2015, they've toured across Australia and internationally, too, playing at private functions as well as festivals....

"A massive passion of mine is reusing [and] recycling in the most creative ways, and for me, that comes out through music outlets," he said. "I've always been collecting things and just finding sounds."

<https://www.pedestrian.tv/careers/busker-turned-career-junkyard-beats/>

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"It's about teaching them [students] about music, how to be unique, different and to do best with what they have," Mr Lee said.

"Kids today are very connected to technology. This gives them a chance to take their eyes off the screen, look around, and see all of the musical instruments around them," Mr Jonior said.

"Rhythm is a global language that goes anywhere."

<http://www.westernadvocate.com.au/story/5302865/junkyard-beats-before-for-oconnell-public-school-students-at-bmec/>

# REVERSE GARBAGE

## READING Years 5-12

*Reverse Garbage* is a store in Brisbane. Like the members of *Junkyard Beats*, their purpose is to use unwanted items and repurpose them for future use.

One of *Reverse Garbage's* roles is to "highlight the creative potential of "waste" to shift participants' perspective on what we consider to be valuable and what we deem to be "rubbish". This can be a transformative process as it begins with "eco-art" and grows to become a less wasteful way of operating in all aspects of work life."

Students develop confidence in the manipulation of materials and extend their knowledge of material properties, with a particular emphasis on creating many kinds of artistic responses to an idea, including three dimensional, sculptural forms. They consider their creation's unique features and functions as well as aesthetic and visual arts elements (e.g.: line, shape, texture and colour) and concepts (e.g. space, balance, contrast and pattern).

This kind of experience increases our knowledge of sustainable design by exploring waste minimisation and the manipulation of discarded materials to create art and useful objects.

More specific information about workshop ideas and processes can be found at <http://www.reversegarbageqld.com.au/>



**Waste is something we do,  
not something that is**

## DRAMA MAKING TASK Prep – Year 12

*The complexity of this task will rely on the age and experience of the students involved.*

Having read the information about Reverse Garbage written above, use their mission statement, written in the black box above, as a stimulus for this task.

You are to work in small groups to create a short performance (1 -2 min) that promotes the use of discarded items in our day to day world.

Think about how, instead of buying a new item, you could repurpose something else (that is potentially unwanted) and use it instead. In this way you would be promoting a sustainable approach to living in the 21<sup>st</sup> century.

**Think how the object that you are repurposing has now become a SYMBOL for so much more than what it physically is. Consider what the meaning of that symbol is.**

## UPCYCLING KIDS | Sustainability

### CLASS DISCUSSION Year 3 – 6

Explore the following workshop created by ABC/Behind the News. The key learning goal of this program is that “Students will evaluate how much waste they produce and explore how materials can be reused to reduce waste.”

All the details about how this program explores core elements of The Australian Curriculum in the Social Sciences is located at: <https://reversegarbage.org.au/wp-content/uploads/2017/03/abc-teacher-resource-upcyclingkids.pdf>

### QUESTIONS

1. Where does rubbish go once it's been thrown away?
2. What sorts of things can be recycled?
3. What is upcycling?
4. In the Upcycling Kids story what recycled materials do the students use?
5. What sorts of items do the students make?
6. Have you ever created a piece of art or craft using upcycling? Explain and illustrate.
7. What are the benefits of upcycling?
8. What is your waste management plan at home or at school?
9. Illustrate an aspect of this story.
10. Reduce, reuse and recycle! Explain what these terms mean using examples.



### ACTIVITIES: CLASS DISCUSSION

**Before** watching the *BtN Upcycling Kids* story, talk about:

- What is upcycling?
- Do you know about the three R's (reduce, reuse and recycle)? Explain the difference.
- What do you recycle and upcycle at home and at school?

**Watch** Behind the News: Upcycling Kids: <http://www.abc.net.au/btn/story/s4183196.htm>

*Continued on next page...*

**After** watching the *BtN Upcycling Kids* story, talk about:

- What did you learn and what surprised you about upcycling?
- Have you ever turned trash into treasure? Describe your creations to other students in your class.
- As a class list the benefits of upcycling. Here are some suggestions:
  - reduces the amount of waste and therefore landfill
  - reduces the need for production using new or raw materials (therefore reduces air pollution, water pollution, greenhouse gas emissions)
  - unique, one-of-a-kind products
  - saves money (for example you could upcycle your clothes into new designs) - use your creativity
- Experiment with upcycling using recycled materials collected at home and at school.

*Adapted from: <https://reversegarbage.org.au/wp-content/uploads/2017/03/abc-teacher-resource-upcyclingkids.pdf>*

## RESEARCH EXTENTION

Use the following links to discover more relevant and useful information. What great ideas can you explore that promote sustainability?

- **Reverse Garbage – Upcycling Kids:** <https://reversegarbage.org.au/wp-content/uploads/2017/03/abc-teacher-resource-upcyclingkids.pdf>
- **Terracycle - Eliminating the idea of waste:** <http://www.terracycle.com.au/en-AU/>
- **Behind the News – Green Art:** <http://www.abc.net.au/btn/story/s3880235.htm>
- **Behind the News – Recycling:** <http://www.abc.net.au/btn/story/s3507210.htm>
- **Behind the News – Landfill:** <http://www.abc.net.au/btn/story/s3953606.htm>
- **Planet Art –25 things you can reuse at home:** <http://www.recyclingnearyou.com.au/education/25-things-to-re-use.cfm>



# SOUND ART: Students Turn Everyday Objects into Something Musical

## STIMULUS READING Year 9 – 12 Music

Students in the Sound Art class perform original compositions using their creations.

Every two years, students from the USC Thornton School of Music and USC Roski School for Art and Design spend their free time digging through trash cans and scouring Craigslist — but it's not to earn extra cash or potentially find discarded valuables. Rather, these students are in search of a different kind of treasure: the perfect gadget or knick knack to turn ordinary household objects into one-of-a-kind musical instruments.

The students are a select group involved with Sound Art, a interdisciplinary collaborative effort led by USC Thornton Professor Veronika Krausas and USC Roski Professor Karen Koblitz that asks artists and musicians to think outside the boundaries of their respective art forms. Students work together to design and build instruments from found or modified objects, culminating in a performance of works composed specifically for the class' designs.

Students aren't usually exposed to cross-disciplinary collaboration, making Sound Art a unique component of their academic careers.

"Being a percussionist, most of my collaboration with non-musicians has been with dancers," explained USC Thornton student Huei-Yuan Pan. "But, I've never collaborated with actual artists playing on instruments that they've created."

"The idea of 'sound art' is not a new concept," said Krausas, who noted that Mozart had once designed an organ made of glass that relied on fire to produce sound. "But, it has always remained on the fringe of traditional or mainstream art and music."

Daniel Lemer, a USC Thornton student, credits the USC Roski students involved with Sound Art to changing the way he and his fellow musicians approached their instruments and performance styles.

"As music students, we focus more on things sound instead of how they look, but they brought the artistic side to that," he said. "We want this to be a beautiful piece of art, hopefully, as well as something that sounds nice." — *Katrina Bouza*

<https://music.usc.edu/students-turn-trash-into-musical-treasures/>

## WORKSHOP

Through discussion with your teacher, come up with your own SOUND ART project and create your own SOUND ART INSTRUMENT.

Liase with other members of the class so that you don't all create the same kind of instrument. Think how they can fall into the different categories of percussion, string, woodwind and brass.

After you have made the instrument, can you create a SOUND ART SYMPHONY ORCHESTRA in your class?

# FEEL THE RHYTHM | Music

## GAMES / ACTIVITIES Prep – Year 2

Games are an effective way to get children involved in learning new things. According to Jerry Storms, author of *101 More Music Games for Children: New Fun and Learning with Rhythm and Song*, playing games that incorporate rhythm many times can improve children's rhythm skills. There are a variety of fun games that use chanting, dancing, singing and musical instruments to teach this.

### Clap the Rhythm

Clapping is an easy way to teach your child to develop rhythm. Storms recommends this game because it uses clapping and pictures to teach children to clap along to the rhythm of saying words with different numbers of syllables.

- Choose four different pictures of items that each have a different number of syllables from one to four. Make sure you have one picture for each number.
- Encourage children to say each word and clap once for each syllable.
- As children masters the game, you can add longer words with more syllables.

### Copycat

Elaine Commins, author of *Early Childhood Activities: A Treasury of Ideas From Worldwide Sources*, suggests echo patterns as a good way for teaching rhythm because children will need to listen and repeat what they hear.

- Clap a simple rhythm and have the students clap it back to you.
- As students master the game, you can increase the difficulty of your pattern.
- You can also create patterns by snapping, tapping or slapping a rhythm instead of clapping.

### Drum a Rhythm

Drums are another good tool for teaching rhythm, Storms says. You and your students will each need a drum or something to use as a drum.

- Start by drumming once, one child will drum twice, you will drum three times, and so on until you reach six.
- For the next round another child can drum first.

Storms advises that this game teaches rhythm because the person drumming twice can choose the rhythm for the rest of the game.

### Song Guessing Game

This game uses well-known children's songs that your class will recognize. Storms suggests choosing several different songs and telling the students what they are.

- Play the rhythm of the song on a drum or other musical instrument and encourage the class to guess what song you are playing.
- Once they guess, you can sing along while both of you play the rhythm together.
- Then switch places, let one student play a song and everyone else guesses.

Adapted from <https://www.livestrong.com/article/560386-percussion-activities-for-kids/>

## FEEL THE RHYTHM extended | Music

### GAMES / ACTIVITIES Prep – Year 6

**“Simple games can teach children about rhythm and counting, spark creativity and begin connecting children with the vast world of art and music.”**

#### Make Your Own Instruments

Students will enjoy making their own instrument almost as much as they do playing it.

- Make a maraca by adding dried rice, beans or beads to a plastic Easter egg: tape or glue egg shut at the seam and shake away.
- Create a coffee can drum by stretching a section of heavy duty garbage bag tightly over the open end of the can and securing with a rubber band.
- Allow your students to tap it with a spoon, pencil or their hands.

#### Play the Room

- Give students a set of drumsticks or two pencils and let them have fun “playing the room.”
- Let them explore the different sounds that everyday objects make when they are tapped on with drumsticks. Of course, remove anything fragile or breakable from the room, and make a clear “no tap” rule.
- Point out that certain items sound different and vibrate more than others when struck.

#### Call and Response Games

Playing a simple game of call and response takes nothing more than your body and a little creativity.

- Start by producing a simple rhythm such as two hand claps followed by two foot stomps
- Once you have completed your rhythm, ask the students to mimic your action. Change the pattern each time, experimenting with rhythm as you go.
- Or, create a memory challenge by starting with one action and adding an additional action to the pattern -- one note at a time -- until students can no longer remember the entire pattern.
- Give different students a chance to be the caller and encourage experimentation with different types of body percussion.

#### Junk Percussion

Organise a found objects or junk percussion ensemble by rummaging through your cupboards, garage, tool shed or even the junkyard.

Encourage children to look at everyday objects in a new way to discover what musical properties they may contain. For instance, an old coffee can as a drum or a wooden spoon as a drumstick.

Reusable plastic food containers, paint cans, garbage cans, brooms, basketballs and even toys make unique noises and rhythms.

Adapted from <https://www.livestrong.com/article/560386-percussion-activities-for-kids/>

# RAIN STORMING | Drama and Music

## BODY PERCUSSION ACTIVITY Year 3 – 12

### Purpose

This is a great game to play in the beginning of a session to calm down a group of high-energy students. It's simple, peaceful, and allows everyone to focus on one common goal.

### Procedure

The goal is to create the sound of a rainstorm using only our bodies. This requires no speaking

1. Ask everyone to sit with you in a circle on the floor.
2. You will begin an activity, then the person to your right will join in, then the person to his/her right will join in, etc. until it creates a wave all around the circle. Once it reaches back to you (the leader) you begin a different activity, and this creates a second wave.
3. Tell the students that they are to carefully copy the movements of the person to their left, and not switch activities until that person switches. Try to encourage them to not focus on "the leader", but instead on the person to their left.

Suggested activities/actions:

- Activity 1: Rub your hands together. (This is the wind)
  - Activity 2: Tap one finger on the palm of your hand. (These are the first raindrops.)
  - Activity 3: Tap all 4 fingers. (Many more rain drops.)
  - Activity 4: Full out clapping. (It's getting more intense!)
  - Activity 5: Slap on the floor, or your thighs. (Thunder enters!)
4. After a big crescendo, repeat all the activities in reverse order as the storm dies down, until you're rubbing hands together.
  5. Then quietly stop, and there should be absolutely silence.
  6. Reflect on whether it accomplished the goal of sounding like a rainforest.
    - Ask the students if there's any other activities they could add to make it sound more realistic? (Standing and stomping on your feet for thunder?)
    - Ask what other environmental sounds could be created using just our bodies?

### EXTENTION

Group the students and give them 5 minutes to create their own "soundscape". Ask each group to share.

Adapted from <http://www.bbbpress.com/2013/05/rain-storm/>

# DRUMMING CIRCLE | Music

## PERCUSSION ACTIVITY Year 5 – 12

A Drum Circle (also called a Drum Jam or Community Drumming) is an interactive group process where individuals use a variety of drums and percussion instruments with the intent of producing a musical product of recreational and community value. Part of the point of a drum circle is that everyone is looking at everyone else and there is no one person leading

You don't have to have a class set of drums to have a drum circle. If you don't have enough drums, add small percussion to the mix. Shakers, scrapers, cowbells, and whistles are all great and still fit with the genre.

### Tips for setting up a drum circle:

1. Set up enough chairs for each student and yourself. Alternate instruments when you set them up around the circle
2. Have the drums / instruments already set up (bigger ones in front of the chairs, smaller instruments under the chairs) before the students come in.
3. Establish ground rules before you start:
  - Don't touch the instruments, even by mistake, until you give permission.
  - Because we are in a circle, facial expressions need to communicate appreciation and respect for each other when others are playing. When you are playing yourself, your facial expressions need to communicate confidence.
  - Knowing that every person in the circle is being held to a high standard of respect, it is important for each participant to be creative and take risks. Don't just play what you already know you can do. Try something new!
  - If you play your instrument when it is not your turn, even if it is by mistake, you will be asked to put your instrument down for a few minutes. If it happens repeatedly, you will be asked to leave the circle.
  - To be able to play together as a united group, we need to be able to listen to each other even more keenly than we usually do.
  - Don't talk too much
4. Demonstrate and have students copy back (point to a particular student to indicate). The less time they have to sit and listen to you talk without playing their instruments, the better.
5. Have students rotate through the instruments by switching chairs throughout the class period.

Further tips and drum circle lesson ideas:

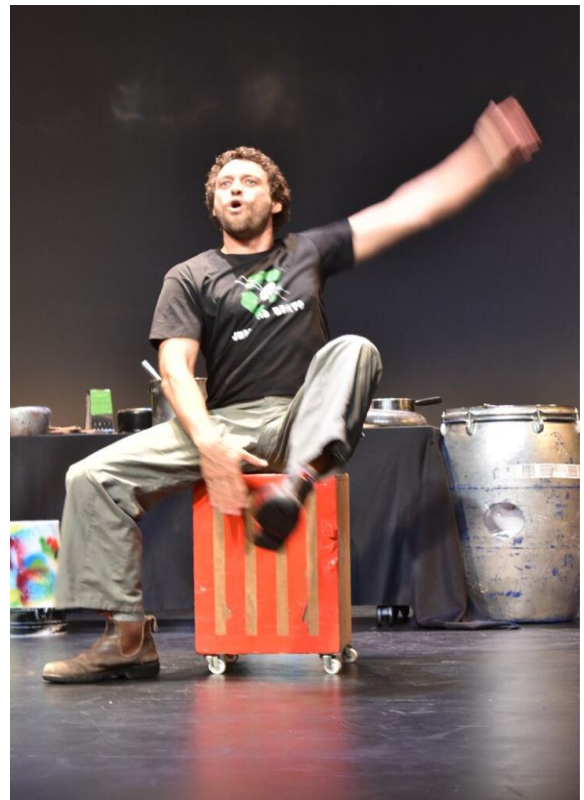
- <http://caldwellorganizedchaos.blogspot.com.au/2015/05/teacher-tuesday-drum-circle-lesson-ideas.html>

Further information about the benefits of drumming and drum circles:

- <http://www.humanrhythms.com.au/why-drumming/why-drumming-for-teambuilding.html>
- <https://www.x8drums.com/blog/classroom-drum-circles-youth-drumming/>

Adapted from <http://caldwellorganizedchaos.blogspot.com.au/2015/05/teacher-tuesday-tips-for-drumming.html>

*Junkyard Beats* performance in Brisbane at the  
Drama Queensland Conference in March 2018



# CURRICULUM: Post-Performance Activities

## POSTCARDS FROM THE PLAY | Movement and Voice

### DRAMA EXERCISE Years 2 – 6

#### Part 1 (Movement)

In groups of 2, create 3 different frozen images that are postcards from the production.

These will be moments that you remember really well because they had clear meaning for you. Your postcards should not try to be direct copies of the actors arranged on stage but an illustration of your memory of what the scene was about.

As a group of 2, fill in the table below to help you construct these postcards from the play. One person will need to write down the answers, neatly and clearly.

<b>POSTCARD 1</b>	What do you think the characters were feeling?  One word/phrase that describes what one moment of the performance was about:
<b>POSTCARD 2</b>	What do you think the characters were feeling?  One word/phrase that describes what one moment of the performance was about:
<b>POSTCARD 3</b>	What do you think the characters were feeling?  One word/phrase that describes what one moment of the performance was about:

#### Part 2 (Voice | Freeze Frames)

- Taking the word/phrase that you wrote for each of the **POSTCARDS**, think about how you would say that word to enhance the meaning of both the word and the frozen image in the postcard.
- In your pair, practise saying the word as expressively as possible, whilst you are in the position of the freeze frame. Consider **VOLUME**, **EMOTIONAL MEANING** and **DICTION** as you rehearse.
- Perform all 3 for the rest of the class.

# THE BEAT OF THE DRUM | Movement and Improvisation

## DRAMA MAKING EXERCISE (FORMING) Years 7 – 12

Use the performance of *Junkyard Beats* as a stimulus for this workshop. Remember how they moved in the space as they performed.

Consider how they worked with each other, their instruments and the space around them.

### **Create the Beat, Create the Character.**

Start to walk around the space. Don't act anything but walk as yourself. Try to find your own natural rhythm, the beat of your walk. Respond to your own beat as you walk. Tap it out on your body as though your body was a drum. Express yourself as percussively as possible.

Focus on how you are breathing. Keep focusing on the beat. Start to discover a character that uses that rhythm that is different from you.

Consider that the character is concerned with the issue of making a sustainable environment. What do they do about it?

- How is this reflected in the action of their movement?
- How is this reflected in the dramatic meaning of their movement?

At regular intervals the teacher will clap their hands. Each time a clap occurs, students will freeze in place. They will hold their frozen image for the count of 5 and then move on.

This should occur 5 or 6 times. Every time there will be a different image in the frozen moment. As the freeze frames progress they should become more expressive of your character's interior feelings about sustainability.

- What is the identity of the character in the frozen moment?
- How does that relate to the issue of living sustainably?

### **Freeze frames – Meaning – Identity – Sustainable Environment**

Find a partner. Share your character's identity and chosen concern about living sustainably. Discuss these.

Together, create a short, improvised scene to express your characters concerns about living in a sustainable environment. Try to use as many of your own frozen images as moments in the scene to express the way your character feels.

When you freeze in your improvisation it will be *as though a drum is being beaten* to mark the dramatic statement that you are trying to make.

Share these with the class.



# RHYTHM AND CULTURE | Music Making and Analysis

## MUSIC LESSON PLAN Years 5 – 12

### Objectives

- To lay a foundation to understand the significance of rhythm in all music.
- To become familiar with the two basic sounds of a drum (bass and tone) and be able to incorporate them into a basic, traditional rhythm.
- To establish a comfortable setting that will minimise feelings of self-consciousness, fear, ineptitude, or embarrassment.

### Goals

- Performing on instruments, alone and with others, a varied repertoire of music.
- Improvising melodies, variations, and accompaniments.
- Composing and arranging music within specified guidelines.
- Listening to, analysing, and describing music.
- Evaluating music and music performances.
- Understanding music in relation to history and culture.

### Introduction

- Why drumming? What is rhythm?
  - Drumming/percussion is the basis of all music
  - Found in all cultures
  - Less technical compared to other instruments.
- Instrument Wake-Up
  - A few minutes for the participants to get up and try out each instrument in an unstructured setting.
  - Good chance for those REALLY anxious students to let out a bit of steam.

### Game

- Continue to get familiar with the instruments by engaging in one or two rhythm games from the **Let's Drum Game List** (featured on page 27).
- Discuss what transpired from the activity.

### Hands-on Practice

- Introduce the basics of hand-drumming
  - Positioning the drum, posture, hand positions, etc
  - Where to find the bass and the tone.
  - Practice bass and tone via repetition from instructor.

### Culture Snapshot

- Introduce a culture by picking a drum and studying it.
  - What is its body made from? What is the head made from? What type of environment would have these materials available?
  - Are there any designs, carvings, or drawings? What do they represent?

*Continued on the next page...*

- Through deduction participants should be able to determine a general area of the world where the instrument(s) come from. They will then have the opportunity to come up to the full-sized map and attempt to locate the country of origin.
  - Upon choosing the correct country (culture), a discussion will follow based on the following questions:
    - What is the first thing that comes to mind when I say (name of country)?
    - What is it like there? Where do the people live? What do they wear? What do they eat? What languages do they speak?
- What do you think this instrument is used for? Ceremonies? Recreation? Communication?

### Traditional Rhythm Practice

- A very basic rhythm will be introduced on the proper drum of that particular culture so that participants can observe the traditional way of playing.
  - The name of the rhythm (and its meaning if any) will be discussed along with the introduction of various other words from the native language.
- Through various methods of repetition provided by the instructor, students will then proceed to simulate the rhythm on their own instruments.

### Introduction to Improvisational Drumming

- What is improvisation? Why play this way?
- What is a drum circle? How do drum circles work? Why a “circle”?



### Improvised Drum Circle

- A rhythm will be started by the instructor allowing others to add in with anything at their own will.
- As the participants feel comfortable with the rhythm they have going, the instructor will stop and introduce other instruments and rhythms on top of the playing to spark new ideas among the participants.
- After several minutes of trying out different rhythms and tempos, participants will stop, and a quick discussion will take place based on questions such as:
  - Why is this working (or not working)?
  - What can we do to improve it?
- A final rhythm will be started by one of the students (most likely the traditional one we learned earlier) to see if it will morph into another rhythm by the time we're done playing.

Adapted from <http://www.whatson.com.cy/article/drums-around-world>

*Continued on the next page...*

## LET'S DRUM GAME LIST

### Hot and cold

A version of the classic hide and seek game allowing participants to play louder and softer as the finder gets closer/further from hidden object.

Hide an object somewhere in the room while the seeker waits outside. The group plays louder and softer as the seeker gets closer and farther. Once the object has been found, choose new players.

### Ball Toss

Bounce a ball to a partner. Every time ball hits the floor, the drummers play.

Experiment with rolling, spinning, tossing etc. and students play instruments in response. This teaches different articulations (what if you roll the ball), different dynamics, improvisation, attention to the room of music-making.

### Simon Says

A version of the classic repeat game.

### Dance, Dance, Revolution

A take on the active videogame "Dance, Dance, Revolution". As students step into shapes on the ground, participants play the instrument assigned to each shape.

### 1 through 8

Each participant is assigned a number. As the instructor calls out each number, players respond with their instruments. The instructor is in charge of creating a pattern or composition with their "orchestra".

### Pass the Beat

A pattern chosen by a player is passed from drum to drum in a circle, until someone "rumbles" then it switches direction.

### Musical Compass

One player stands in the centre of a drum/percussion circle and faces their chair. They close their eyes and listen to the sounds of the instruments as everyone plays.

Keeping their eyes closed, they turn around several times. As the group plays, the centre player tries to find and point at their chair without opening their eyes.

(This game is said to be created by drummer, Arthur Hull)

Adapted from:

- <http://www.letsdrumprogram.com/lessonplan.pdf>
- <https://jonathandehart.weebly.com/8-drum-circle-games-to-build-musicianship.html>
- [http://kalanimusic.com/wp-content/uploads/2011/02/MENCNW2011\\_ED.pdf](http://kalanimusic.com/wp-content/uploads/2011/02/MENCNW2011_ED.pdf)

## CRITICAL AND CREATIVE THINKING: Responding

### DRAMA / ENGLISH / MUSIC Prep – Year 12

Below are suggested learning experiences aligned to the Australian Curriculum content descriptions. Please adapt the following activities to suit the relevant year level of your students.

#### UNPACKING THE PLAY (Drama and Music)

After viewing *Junkyard Beats*, use the following questions to unpack the performance:

- What was *Junkyard Beats* about?
- Describe one moment in the presentation that you really enjoyed. Explain why.
- How were the conventions of storytelling, voice and movement used throughout the show?
- Do you have questions about the performance? How was it different to other performances you have seen?
- Were there any moments you found challenging or did not understand? What were they? Why do you think that you felt this way?

#### DESCRIPTIVE WORDS (Drama, Critical and Creative Thinking)

- As a class, create a list of adjectives and verbs to describe the aspects of the performance that you really enjoyed.
- Think about the following elements: storytelling, drama, movement, voice, sound, rhythm, costumes and props. What of these elements stood out and why?
- Now, create a list of adjectives and verbs to describe any aspects of the performance that did not engage you. Think about these ideas in relation to the same elements as discussed above.
- Using the words from the lists created in response to the questions above, ask students to write a descriptive paragraph that reviews the performance of *Junkyard Beats* for someone who has not seen it before focusing on:
  - What they really enjoyed about the performance;
  - What they thought was the meaning or message of the performance;
  - What they would like to see changed about the performance.

## BE THE DRAMATIC CRITIC: Responding

### DRAMA / MUSIC / ENGLISH Prep – Year 6

Become an 'Arts Critic' by responding to *Junkyard Beats*. After viewing *Junkyard Beats*, discuss the relevant age group questions, or record written responses:

#### Prep to Year 2 questions:

- What did you find musically or dramatically exciting about *Junkyard Beats*?
- What performance skills did you see used throughout the production?
- What did the performers and the performance make you think about? Why?

#### Years 3 to 4 questions:

- How were the elements of drama such as mood and symbol used in *Junkyard Beats*?
- How was music used in the production?
- What production elements (such as props and costumes) were used?
- Was there one continuous message in the performance?

#### Years 5 to 6 questions:

- What production elements (such as props and costumes) were used to assist with telling the story?
- How were the different elements of music (rhythm, instrument etc) or the elements of drama (such as tension, mood and symbol) used to communicate meaning?
- What expressive skills and techniques (consider the use of voice, movement and instrumental music performance) were used to communicate the themes, messages and meanings in *Junkyard Beats*?

## OUR ENVIRONMENTAL FOOTPRINT | Sustainability and the Environment

### HUMANITIES AND SOCIAL SCIENCE Year 4 – 9

Below are some suggested learning experiences for students about the environment and our environmental footprint. Tasks can easily be modified to cater for a range of year levels. Printable worksheets are contained on the following page that you can photocopy for classroom use.

- Have students research or read through the handout 'Ecological Footprint' on page 31
- As a class, in small groups or individually, draw a giant footprint. Within the footprint, brainstorm what activities contribute to our environmental footprint.

For younger students you could ask them to cut out pictures from magazines or draw in their footprint. Alternatively, you could provide some subheadings for them to use such as water, waste, energy etc.

- Ask students to complete the 'What's Your Impact' worksheet on page 32. Complete as a class for younger students or in groups/individually for older students.

# ECOLOGICAL FOOTPRINT



## HANDOUT

With a world population of 6.1 billion people and rising, we need to be concerned about the Earth's ability to provide us all with the things we need to live, and to absorb all the waste we produce.

The ecological footprint measures how fast we consume resources and generate waste (energy, settlement, timber and paper, food and fibre, farming and seafood) compared to how fast nature can absorb our waste and generate new resources.

Your environmental footprint is a measure of your personal impact on the environment. It can be defined as the amount of the earth's surface it takes to provide everything each person uses, such as food, water, energy, clothes, roads, building etc. The larger the footprint, the more resources needed to support that lifestyle.

The ecological footprints of most developed countries require more land than is available. Unfortunately, Australia's ecological footprint is severe. People in Australia have an average footprint of 9.4 hectares (approximately 14 sports fields) and we need to reduce our footprint to 2.2 hectares.

If everyone on Earth lived like the average Australian, we would need at least 4 Earths to provide all the materials and energy we currently use and the waste we produce.

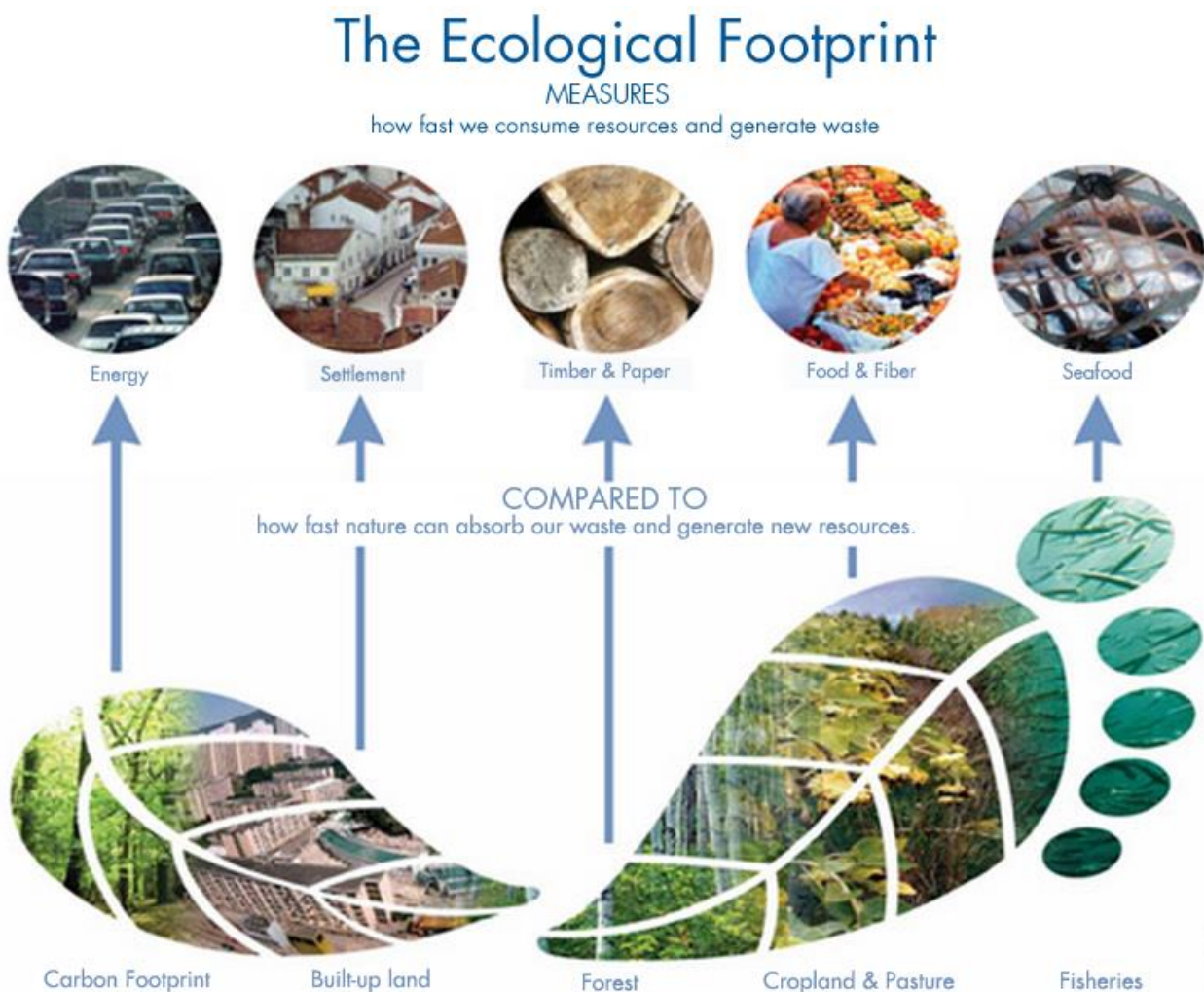


Image from: [footprintnetwork.org](http://footprintnetwork.org)

# WHAT'S YOUR IMPACT?

## HANDOUT

Think about your day and what activities you do that use natural resources. Think about everyday activities like, brushing your teeth, catching the bus to school, eating lunch and recreation activities like playing on your IPAD, watching television or participating in sport.

Write down 15 of these activities in the table below and record what resources are used (water, energy or waste produced). Also record how much of the resource you used using the terms low, medium or high.

Activity	Time	Resource	Usage		
			Low	Medium	High
Brushing Teeth	3 mins	Water	✓		
Watching TV	30 mins	Electricity		✓	

What changes could you make to reduce your ecological footprint? Think about ways you could reduce the amount of water, electricity and waste you create throughout your day.

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## WAR ON WASTE | Sustainability and the Environment

### HUMANITIES AND SOCIAL SCIENCE / MEDIA / DRAMA Year 4 – 12

Working in groups, students are to create a list of ideas and strategies on how schools can win the 'war against waste'. Each group is to select one idea to develop further. Each group is to create a short 1 to 2 min video that communicates their idea and message. Students can use story board template on next page for planning, before filming final version. These short clips could be shown at assembly to remind students that they can make a difference.

#### Quick Ideas for teaching about waste in your classroom:

- Older students donate their old toys for a 'toy sale' for the younger students.
- Create a class fashion parade, where all the clothes are to be made from recyclable waste collected by the students
- Design and build a class garden or composting system
- Learn how to recycle and make your own paper

### RESOURCES

**ABC Education** provides a range of information, activities and videos on recycling, landfills, waste, food waste, composting, sustainable gardens and reusing household waste for school aged students. You can explore topics at <http://education.abc.net.au/home#!/resources/-/science/all/topic>

**War on Waste** is an award winning Australian television program, which is an excellent resource to supplement students learning. The website includes information on the show and articles about waste management and sustainability. Episodes of the show are rated G or PG and are available on ABC iView.

If you decided to use this in your classroom, we strongly recommend teachers screen it first and select age appropriate sections to show to students.

<http://www.abc.net.au/ourfocus/waronwaste/>

<http://education.abc.net.au/home#!/diqibook/2597026/war-on-waste>