



AUSTRALIAN CHILDREN'S
TELEVISION FOUNDATION



MY:24

STUDY GUIDE

HUMANITIES



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OVERVIEW

MY:24 offers a series of unique windows into contemporary Australian life from the perspective of young people. This study guide provides practitioners with discussion tools and activities to link these stories with themes identified in Years 5-9 of the Australian Curriculum: Humanities, with a particular focus on Civics and Citizenship. The stories chosen for inclusion are shaped by issues of local, national and global concern, and provide opportunities to foster learning about the complexity and diversity of contemporary Australian democracy, society, identity, and citizenship.

The guide includes inquiry-based, independent, and collaborative activities, which are interdisciplinary and support learning towards each of the Australian Curriculum's General Capabilities, particularly critical and creative thinking, personal and social capability, and intercultural understanding. The content of the guide is led by themes emergent in the chosen episodes, and therefore does not follow a chronological progression through year levels or topics. Rather, each activity is positioned to foster knowledge, understanding, and skills at a variety of year levels to allow teachers flexibility in meeting the needs of students with diverse learning needs.

OBJECTIVES

The objectives of this guide are based on the aims of the Australian Curriculum – Humanities (Civics and Citizenship). The guide aims to encourage students to:

- Identify examples of engagement with civic life and active and informed citizenship in *MY:24* episodes, and to link these with an understanding of Australia as a secular democratic nation with a dynamic, multicultural and multi-faith society.
- Use themes in *MY:24* episodes to develop an understanding of the values and principles that characterise Australian public life and the role of the citizen in Australian government and society.
- Apply Civics and Citizenship skills in their analysis of *MY:24* episodes – including questioning and research; analysis, synthesis and interpretation; problem solving and decision making; communication and reflection.
- Apply these learnings and skills to further their participation in civic life at a local, regional and global level and foster understanding of other disciplines in the Humanities including Geography and Economics and Business.

MY:24
THE DAY
THAT CHANGED
THEIR LIVES
FOREVER



CURRICULUM STUDY AREAS

Specific Learning Areas and Cross-Curriculum Priorities are identified in each Activity Summary. The topics and themes in the guide include the following:

Civics and Citizenship:

- Government and Democracy
- Australian democratic values (freedom, equality, fairness and justice)
- Democratic systems of representation and participation
- Citizenship, Diversity and Identity
- Groups and citizenship
- Active citizenship
- Australia as a secular nation and multi-faith society
- Diverse group identities and multiculturalism
- Social cohesion

Geography:

- The influence of human and natural characteristics on understandings of place
- The impact of bushfires on environments and communities

Economics and Business:

- Goods, value and opportunity cost
- Businesses' roles in providing goods and services

Finally, a number of the activities allow practitioners to specifically engage with the three Cross-Curriculum priorities:

- Aboriginal and Torres Strait Islander histories and cultures
- Asia and Australia's Engagement with Asia
- Sustainability

Learning Outcomes

Each of the activities outlined in this guide is prepared in reference to the Achievement Standards outlined in the Australian Curriculum for Learning Areas at each year level. While more specific Learning Outcomes are provided

with each activity, the guide generally addresses the following Learning Outcomes:

Grade 5

- Students develop an understanding of the ways in which groups work together to achieve shared aims in contemporary Australian democracy.
- Students develop group work, inquiry and research skills, to engage with contemporary issues in Australian society.

Grade 6

- Students develop a practice-based understanding of active citizenship.
- Students synthesise multiple perspectives, and research and develop plans for action on contemporary issues.

Year 7

- Students develop an understanding of diverse cultural identities and their relationship with the values that engender social cohesion.
- Students undertake research using multiple sources, and participate in discussion towards the development of informed perspectives on issues of identity and citizenship.

Year 8

- Students develop a complex understanding of the processes that combine to create a contemporary secular, and multicultural Australian society.
- Students begin to develop arguments in relation to these issues based on appropriate texts.

Year 9

- Students demonstrate higher level critical literacy by locating Civics and Citizenship learnings within a global understanding of rights, responsibilities, and global interconnectedness.
- Students analyse a range of factors that influence contemporary identities and attitudes to diversity.

TEACHING AND LEARNING ACTIVITIES

01	Identity and Values Episode: Rida	05
02	Active Citizenship and Sustainability Episode: Madison	07
03	Overgeneralisations and ATSI Perspectives on Identity Episode: Tyrone	09
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01 IDENTITY AND VALUES

SYNOPSIS EPISODE: RIDA

At the age of 16, Rida chose to be part of mainstream contemporary Australia rather than adhere to her traditional Pakistani upbringing.

Her **MY:24** was taking the frightening first step of standing up for herself by refusing to leave her new home in Australia and her educational aspirations here for a life she felt would be limiting – a life she saw would involve an enforced return to Pakistan, an end to her formal education and the possibility of an arranged marriage. This necessitated breaking away from her family and seeking the support of friends and professionals in her local community to help her finish her schooling.

Now 18, Rida is a productive and free-spirited young woman who has retained her faith and cultural identity. After completing her Victorian Certificate of Education (VCE) with sponsorship from her employer, the Australian Taxation Office, she was accepted into University, and now lives independently. She is heavily involved in community radio and is soon to launch a new program titled Colourful Australia, has won several short story competitions and is working on her first novel, and has been invited back to Pakistan to speak to the media about women and choice.

Rida is determined to continue to contribute to society's cultural understanding and advocate for greater freedoms. She dreams of becoming a philanthropist who helps rebuild communities in poorer nations and of studying psychology in order to be a better counsellor.

Importantly for her, she is repairing the relationship she has with her family. They can see she's making the most of the opportunities open to her and all admit to loving one another very much.

CURRICULUM LINKS :

Civics and Citizenship
Achievement, adaptation, identity, religion, multicultural perspectives, culture and traditions, rights of individuals

SUMMARY FOR TEACHERS

How do diverse identities and values interact in contemporary multicultural Australia?

The following activities are best suited for students in Years 7-9 pursuing a unit on diversity and identity. Students undertake a group discussion of the concepts 'identity' and 'values', followed by individual and group work locating these concepts in the episode.

Learning Outcomes

- Understanding Australia to be a diverse and cohesive society
- Understanding the role of multicultural and multi-faith perspectives on identity.
- Developing skills related to Civics and Citizenship through group-based analysis, synthesis and interpretation, as well as problem solving and reflection.

BEFORE VIEWING

- Discuss as a group the concept of identity to develop a shared definition. Potential prompt: 'who I am, who you are, who we are.'
 - Brainstorm examples of different ways people express their identity. Encourage inclusion of cultural markers that are ethno-specific or religious (e.g. dance, food, headscarf, yarmulke), as well as more 'general' (e.g. tattoos, band T-shirts, joining sporting or social groups).
 - Introduce the idea that identity can be related to 'values' or what people think is important.
- Potential prompt: when we express ourselves it can be a way of saying, "this is what I think is important."
- Next to the list of markers of identity, brainstorm some of the values that might support particular ways of expressing oneself (e.g. headscarf – religion; tattoo – style/individuality; sporting group – fitness, connection to a community). Note that a variety of values can coexist for a single expression of identity.

AFTER VIEWING

- Discuss some of the ways Rida expresses her identity. Potential prompts: 'Brown kid', speaks seven languages, Bollywood dancing, radio, study.
- Activity: use a 'Before and After' table to record examples of the way Rida experienced a 'traditional identity' before she left her family home with the way she expressed herself afterwards.
- Activity: In pairs or small groups discuss the following questions:
 - How does Rida define 'traditional culture'? How is this different, or similar to your understanding of culture?
 - What differences were there between Rida's and her brother's options for expressing themselves in the family home?
 - What was Rida's experience of wearing a headscarf like? How did she feel she was perceived by others? Do you think this is the case for all women who wear headscarves?
- What changed for Rida when she left her family home?
- Group discussion: what values does Rida express when she makes changes in her life? Potential prompts (based on Rida's drawing): independence, intelligence, freedom, strength.
- Activity: Follow Rida's example by drawing yourself in the centre of a page. Surround the image with elements that express your identity (e.g. playing sport, seeing friends). In another colour add some of the values support these elements (e.g. fun, healthy living, connecting with others).
- Group Discussion: record the values students identified on their portraits on the board. In places like Australia, where there are many different cultures and religions, are there values that people hold in common? If so, what are the most important of these? Why? Potential prompts: respect, inclusion, civility, responsibility, compassion, equality and a fair go.

02 ACTIVE CITIZENSHIP AND SUSTAINABILITY

SYNOPSIS EPISODE: MADISON

Madison practically grew up on the ocean. Because of her parents' love of boats and sailing, she spent her first few years living at sea and the ocean was her second home.

Madison's **MY:24** came when she went on a night dive with her Dad at a reef they'd visited many times previously. She was 14 years of age and was absolutely shocked to only see one shark, a dramatic decline compared to a year earlier when she had swum among a colony of hundreds of these sleek sea creatures.

This experience was Madison's "wake up call": overnight she went from shark admirer to shark conservationist and – to add weight to her cause – serious filmmaker. Her "shark girl" nickname suddenly began to carry more weight.

Madison is currently working on one of the vessels owned by the Sea Shepherd Conservation Society and expects her life to always involve conservation, activism and travel – when at home in Australia, her base is Byron Bay with her dad.

Madison's passionate and occasionally idealistic activism has matured. She is now a politically-savvy campaigner but her aims remain the same: to better protect sharks by lobbying to change the laws about legal shark fishing in marine parks and to educate the public about how amazing the much maligned shark really is.

CURRICULUM LINKS :

Civics and Citizenship
Achievement, adaptation, identity, religion, multicultural perspectives, culture and traditions, rights of individuals

SUMMARY FOR TEACHERS

How do diverse identities and values interact in contemporary multicultural Australia?

The following activities are best suited for students in Years 7-9 pursuing a unit on diversity and identity. Students undertake a group discussion of the concepts 'identity' and 'values', followed by individual and group work locating these concepts in the episode.

Learning Outcomes

- Understanding Australia to be a diverse and cohesive society
- Understanding the role of multicultural and multi-faith perspectives on identity.
- Developing skills related to Civics and Citizenship through group-based analysis, synthesis and interpretation, as well as problem solving and reflection.

BEFORE VIEWING

- Discuss as a group the concept of identity to develop a shared definition. Potential prompt: 'who I am, who you are, who we are.'
 - Brainstorm examples of different ways people express their identity. Encourage inclusion of cultural markers that are ethno-specific or religious (e.g. dance, food, headscarf, yarmulke), as well as more 'general' (e.g. tattoos, band T-shirts, joining sporting or social groups).
 - Introduce the idea that identity can be related to 'values' or what people think is important.
- Potential prompt: when we express ourselves it can be a way of saying, "this is what I think is important."
- Next to the list of markers of identity, brainstorm some of the values that might support particular ways of expressing oneself (e.g. headscarf – religion; tattoo – style/individuality; sporting group – fitness, connection to a community). Note that a variety of values can coexist for a single expression of identity.

AFTER VIEWING

- Discuss some of the ways Rida expresses her identity. Potential prompts: 'Brown kid', speaks seven languages, Bollywood dancing, radio, study.
- Activity: use a 'Before and After' table to record examples of the way Rida experienced a 'traditional identity' before she left her family home with the way she expressed herself afterwards.
- Activity: In pairs or small groups discuss the following questions:
- How does Rida define 'traditional culture'? How is this different, or similar to your understanding of culture?
- What differences were there between Rida's and her brother's options for expressing themselves in the family home?
- What was Rida's experience of wearing a headscarf like? How did she feel she was perceived by others? Do you think this is the case for all women who wear headscarves?
- What changed for Rida when she left her family home?
- Group discussion: what values does Rida express when she makes changes in her life? Potential prompts (based on Rida's drawing): independence, intelligence, freedom, strength.
- Activity: Follow Rida's example by drawing yourself in the centre of a page. Surround the image with elements that express your identity (e.g. playing sport, seeing friends). In another colour add some of the values support these elements (e.g. fun, healthy living, connecting with others).
- Group Discussion: record the values students identified on their portraits on the board. In places like Australia, where there are many different cultures and religions, are there values that people hold in common? If so, what are the most important of these? Why? Potential prompts: respect, inclusion, civility, responsibility, compassion, equality and a fair go.

03 OVERGENERALISATIONS AND ATSI PERSPECTIVES ON IDENTITY

SYNOPSIS EPISODE: TYRONE

Tyrone used to be an angry, alienated kid who found it was easier to spend time on the streets getting into trouble than to behave. That all changed when he was offered a full scholarship at a prestigious private school. That day was his MY:24.

Melbourne Grammar, with the support of his adopted family and his mum and dad, didn't just give him a foothold into the world of elite sport but also gave him an education, confidence, the skills to build a life of hope and achievement.

Tyrone was also encouraged to reconnect with his indigenous heritage and he is now a confident, laid back young man, no longer caught between his black/white parenthood – and with the Aboriginal flag tattooed on his arm and the symbol of the Gubbi Gubbi and Bindal people on his chest.

With the help of a scholarship Tyrone is studying sociology at university and has a cadetship as a social worker at the Department of Veteran's Affairs.

He hopes he can give people like himself the skills to aim high from an early age but his own future is yet to be written especially as sport remains a big motivator, despite two knee reconstructions and heart surgery. He is interested in leadership and is well aware of how much has to be done to break down negative stereotypes about indigenous people.

CURRICULUM LINKS :

Civics and Citizenship, Aboriginal and Torres Strait Islander histories and cultures

Aboriginal and Torres Strait Islander histories and cultures, adaptation, communities, civics and citizenship, identity, stereotypes

SUMMARY FOR TEACHERS

Challenging generalisations about Indigenous people in contemporary society

The following activities are suitable for students pursuing a unit on Aboriginal and Torres Strait Islander identities and/or the Australian Constitution. Students discuss overgeneralisations about Indigenous Australians, and reflect on the ways in which Tyrone might challenge some overgeneralisations. Students research and develop arguments about the Constitution and referenda, with a particular focus on calls for recognition of Indigenous people in the Constitution.

Learning Outcomes

- Develop an understanding of some of the diverse ways that Aboriginal and Torres Strait Islander people express their identities.
- Develop an understanding of the Australian Constitution and the process of referenda.
- Develop an understanding of overgeneralisations in relation to Indigenous Australians.

BEFORE VIEWING

- Discussion: define overgeneralisations as a group. Potential Prompt: a statement can be true of some without being true of all.
- Outline as a group some common overgeneralisations about Indigenous people. For example, 'Indigenous people live in remote areas in outback Australia', 'Indigenous people have dark skin', 'Indigenous people hunt for food.'
- While acknowledging that these statements are true of some Indigenous people, make it clear that they are not true of all Indigenous people.

AFTER VIEWING

- Discussion: identify some of the ways that Tyrone expresses an Indigenous identity.
Potential Prompt: tattoos (Aboriginal flag, names of the Indigenous communities), self-description ('I am a proud Gubbi Gubbi and Bindal man'), member of the Indigenous Youth Engagement Council, plans to work as a social worker to help Indigenous people in the juvenile justice system.
- Discussion: Challenging Indigenous overgeneralisations
- How is Tyrone different to some of the overgeneralisations we identified?
- Why do you think he felt 'too black to hang out with these kids, and too white to hang out with these kids'?
- Why do you think he felt he 'owed it to his people' to succeed at his new school?
- Notice that Tyrone identifies with two Indigenous communities Gubbi Gubbi and Bindal. Why do you think he mentions these groups first, rather than a larger identity like 'Aboriginal' or 'Indigenous'?
- Extension Activity: Indigenous Youth Representation (as part of a unit on the Australian Constitution).

Context: Tyrone is a member of the Indigenous

Youth Engagement Council, which is part of the National Centre for Indigenous Excellence. In 2013, the Council contributed to the Recognise This: Indigenous Youth Report on Constitutional Recognition.

- Group Discussion: what is the role of the Constitution in Australian society? Read the Foreword from the Report (link below, page 2):
- What does the Report call for?
- Why do you think some Indigenous people want to change the Constitution?
- What would the process be for making changes to the Constitution?
- Why do you think Tyrone wanted to be part of a group representing Indigenous Young People to develop this Report?
- Resources: National Centre for Indigenous Excellence, Recognise This: Indigenous Youth Report on Constitutional Recognition, 2013, http://recognisethis.org.au/wp-content/uploads/2013/11/RECOGNISE_THISYouth-Report_Online.pdf

04 REFUGEES, MEDIA INFLUENCE ON POLITICAL PROCESS AND GLOBAL INTERCONNECTEDNESS

SYNOPSIS EPISODE: FABLICE

Fablice is a 20-year-old Melbourne-based hip-hop artist who has performed with one of Australia’s greatest music legends. His life now is a world away from his time as an orphaned 11-year-old soldier during the civil war in the Republic of Burundi in Africa.

Fablice was able to relocate to Australia only after a courageous escape and a stint in a refugee camp. His flight to and arrival in his new country has given him opportunities he never dreamed were possible. He is currently studying International Business at university while living in student accommodation.

Fablice and his nephew G-Storm (see below) write and perform together under the name FLYBZ, an African/American rap act. They have wowed crowds at venues as big as the Melbourne Cricket Crowd – during a football game – and their debut single Child Soldier is a collaboration with singer/songwriter Paul Kelly.

Fablice and G-Storm made a very touching return to Burundi to tour schools and inspect projects under the AidAction Australia banner. They were very touched by the trip, which inspired them to work harder at their music in order to spread a message of peace. By achieving great things in Australia they believe they can give the people of Burundi the help they feel they owe them.

CURRICULUM LINKS :

Civics and Citizenship, Analysing, codes and conventions, civics and citizenship, critical and creative thinking, justice, war and conflict

SUMMARY FOR TEACHERS

What are some of Australia’s refugee and asylum seeker policies and what role does the media play in influencing government policy for asylum seekers and refugees?

These activities are best suited to Year 9 students undertaking units on global interconnectedness or government processes. Students research and lead a discussion on Australian approaches to asylum seekers focusing on the potential impact of the media on the political process. In an extension activity, students focus on child soldiers and the role of governments and the United Nations.

Learning Outcomes

- Beginning to understand global interconnectedness, particularly in reference to asylum seekers.
- Beginning to understand the potential influence of media on Australian asylum seeker policy.
- Developing skills related to Civics and Citizenship, particularly questioning and research, analysis synthesis and interpretation, communication and reflection in relation to media and government articles.

BEFORE VIEWING

- In small groups, students develop short presentations on particular aspects of the refugee debate.

What is the United Nations Refugee Convention?

- How does the convention define a refugee?
- As a signatory, what has Australia committed to doing in protection of refugees?

How does Australia respond to the task of resettling asylum seekers?

- Why might Australia be a destination for refugees?
- What are the components of Australia’s current Refugee and Humanitarian program? Prompt: Offshore and Onshore programs.
- How many refugees does Australia accept? What is mandatory detention of asylum seekers?

How has the asylum seeker debate been reported in the Australian media?

Choose a selection of media articles for students to analyse in pairs or groups.

- What are some of the words used to describe asylum seekers in media articles? Divide these into positive and negative representations?

Consider: how might these influence public perceptions of asylum seekers?

Note: See the Australian Human Rights Commission activity sheet below for a similar activity.

- Group discussion: how might public perceptions about asylum seekers and refugees influence government policy?
- Resources: United Nations High Commissioner for Refugees, <http://www.unhcr.org/pages/49da0e466.html>
Australian Government, Department of Immigration and Border Protection Fact Sheet, <https://www.immi.gov.au/media/fact-sheets/60refugee.htm#e>
Amnesty International Australia, Refugees Program, <http://www.amnesty.org.au/refugees>
Australian Human Rights Commission, Refugees in the Media Activity Sheet, http://www.humanrights.gov.au/sites/default/files/content/education/face_the_facts/Individual%20resources%20and%20downloads/AS_refugees_in_the_media.pdf

AFTER VIEWING

- Discuss the film:
- Why did Fabrice qualify to come to Australia as a refugee?
- Is Fabrice more likely to have arrived in Australia with an Onshore or Offshore visa?
- How does Fabrice describe his experiences in Burundi? How might this have felt?
- What impact has arriving in Australia had on Fabrice’s life?
- What role might a personal story like this play in influencing public perceptions of asylum seekers?
- Class Debate: the media has influenced Australian Government approaches to refugees and asylum seekers

Divide students into Affirmative and Negative sides. Prepare arguments based on evidence presented in class presentations.

Allow time for reflection and discussion.

Potential Prompts: how might the media influence political decisions? What other groups might be influential?

- Extension Activity: students in small groups research and develop a presentation based on

the question what can be done about the use of children as soldiers?

Encourage students to include the following ideas:

- Context: Why are children used as soldiers? Where in the world does this happen?
- Content: What have governments done to try to stop this (including the United Nations)?
- Discussion: How are Australia’s systems of governance different from those in places where children are used as soldiers? Build on discussion of Australia as destination for refugees.
- What are some of the ways active citizens in Australia can impact on international problems like this one?
- Resources: British Red Cross, Child Soldier Briefing <http://www.redcross.org.uk/What-we-do/Teaching-resources/Teacher-briefings/Child-soldiers>
United Nations Convention on the Rights of the Child – Optional Protocol on the involvement of children in armed conflict
Clear summary from UNICEF available here: http://www.unicef.org/crc/index_30203.html

05 MULTICULTURAL EXPRESSIONS OF IDENTITY AND VALUES

SYNOPSIS EPISODE: FABLICE AND G-STORM

Fablice is a 20-year-old Melbourne-based hip-hop artist who has performed with one of Australia's greatest music legends. His life now is a world away from his time as an orphaned 11-year-old soldier during the civil war in the Republic of Burundi in Africa.

Fablice was able to relocate to Australia only after a courageous escape and a stint in a refugee camp. His flight to and arrival in his new country has given him opportunities he never dreamed were possible. He is currently studying International Business at university while living in student accommodation.

Fablice and his nephew G-Storm (see below) write and perform together under the name FLYBZ, an African/American rap act. They have wowed crowds at venues as big as the Melbourne Cricket Crowd – during a football game – and their debut single Child Soldier is a collaboration with singer/songwriter Paul Kelly.

Fablice and G-Storm made a very touching return to Burundi to tour schools and inspect projects under the AidAction Australia banner. They were very touched by the trip, which inspired them to work harder at their music in order to spread a message of peace. By achieving great things in Australia they believe they can give the people of Burundi the help they feel they owe them.

G-Storm is a 17-year-old Melbourne-based hip-hop artist who was born in a refugee camp in Tanzania. At the age of nine he met and fell under the spell of his Uncle Fablice (see above). Fablice was only three years older but under his influence G-Storm gave up his wild ways and aspired to be a better person.

While living in the refugee camp a dream came true for G-Storm: he and his family were granted a visa for Australia and he now attends a high school in multicultural Melbourne.

G-Storm now writes and performs with Fablice for their rap act FLYBZ and since travelling back to Burundi recently as part of his aid work, he has become further immersed in and committed to music. He wants to keep improving, creating and reaching audiences all over Australia. FLYBZ's debut single refers to cannibalism, brutal violence and loss of innocence, subjects that nephew and uncle have experienced first-hand. Their story is a powerful reminder that the human spirit has the potential to overcome the harshest of circumstances.

Apart from school and his music, G-storm enjoys playing soccer – and doesn't mind boasting about his skills on the field.

SUMMARY FOR TEACHERS

How do Australians from a variety of cultural backgrounds use music to express their identity?

The following activities are best suited to students in Years 7-8 pursuing a unit on cultural diversity and identity. Students present music that represents their identity and research and identify the expression of identity in other pieces of music, including hip hop.

Learning Outcomes

- Understanding the ways in which individuals and

groups express their identity, and perceptions of national identity.

- Developing knowledge and understanding of differing perspectives on identity, and Australia's multicultural society.
- Developing skills of analysis, synthesis and interpretation (including identifying overgeneralisations), and communication and reflection

CURRICULUM LINKS :

Civics and Citizenship, Analysing, codes and conventions, civics and citizenship, critical and creative thinking, justice, war and conflict

BEFORE VIEWING

- Presentation: students given option to bring a piece of music to class they feel expresses something about their identity. Potential Prompt: not necessarily specific to a particular cultural background. Include pop music and others.
- Group discussion: how do Australians from a variety of cultural backgrounds use music to express their identity? Potential Prompt: sometimes music preserves culturally diverse identities from other countries, or particular feelings, or political ideas.

A selection of students introduce their piece by describing what it expresses about them. This can include a story about the piece, or about its cultural value. Students are encouraged to listen to both the lyrics of the music and the feel of the music (tempo, melody, instrumentation).

AFTER VIEWING

- Group Discussion: What are some of the different ways that Fabrice and G-Storm use music to express their identity and explain their experiences?
- Watch Flybz ft. Paul Kelly, Child Soldier https://www.youtube.com/watch?v=T5g-EqP_9qo
- What are some of the differences between the way Fabrice describes his Burundian Drumming and his rapping?
- Would it be accurate to suggest that the words 'Burundian' and 'refugee' describe everything we have learnt about Fabrice and G-Storm's identity? If not, what else have we learnt?
- Activity: Create a multimedia presentation on the topic: how do Australians from a variety of cultural backgrounds use music to express their identity, or an Australian national identity? Include the following tasks:
 - Choose an example of an Australian musician, which could include Flybz or another hip hop artist.
 - Include text, audio and video (if available).
 - Consider: what the lyrics, genre or style, tempo, melody and instrumentation suggest about the identity of the artist?
 - How people different from you might perceive the meaning of the music (e.g. your grandparents, your teacher, someone from a different cultural background to yourself)
 - how your chosen artist might contribute to an understanding of Australian national identity?
 - Extension activity: how do Australian community groups use hip hop to encourage young people to express their identity?
 - Resources:
 - Melbourne Arts Centre's Dig Deep Program <http://digdeep.youthedmusic.com.au>
 - Sydney's Information and Cultural Exchange Hip Hop Projections project. See SBS World News Report here: <http://vimeo.com/29301159>

06 BUSHFIRES, PEOPLE AND PLACE

SYNOPSIS EPISODE: ROMY

Before her MY:24, Romy was a carefree 13-year-old, living with her family and a lot of dogs and kangaroos on a four-hectare property. She loved her big bedroom and riding her bike around the property and she had a passion for playing tennis. Then the Black Saturday bushfires hit.

Romy had to dig deep to find strength she didn't know she had after her family's home and all their possessions and personal treasures were destroyed. She had to will herself to find the drive that would enable her to recover and refocus rather than succumbing to despair.

She now lives in suburban outer Melbourne, a big change from her rural lifestyle, and once the renovations are finished she will have her own room again. She still struggles with aspects of what happened and constantly checks weather reports, especially in the summer, but she has a new appreciation for life and family and for making the most of the here and now. And she loves her new ukulele.

Finding solace in tennis, Romy has also transformed from laid-back country girl to a fiercely driven athlete. She trains every night of the week, is ranked 200th in Australia and plays Grade 1 at Kooyong. Romy dreams of heading to tennis college in the US and playing in the International arena. Her coach is Michael Baroch, who used to coach Maria Sharapova.

CURRICULUM LINKS:

Geography

Communities, communication, environment, personal and interpersonal relationships, place and space

SUMMARY FOR TEACHERS

How do bushfires impact upon the connection between people and place and what can be done to prepare for fire?

This activity is best suited to Grade 5 students pursuing a unit on fire, people and place. Students develop a picture depicting the many ways in which people and communities build connections with place. Using Romy's story and other resources as a guide, students discuss the impact of the Black Saturday bushfires on people and communities, and create a handbook to protect fire-prone communities from bushfires.

Learning Outcomes

- Developing knowledge and understanding of the human-made and natural elements of their local communities.
- Developing knowledge and understanding about the impacts of bushfires
- Developing geographical skills through map-making, reflection, and communicating proposals for individual and collective action.

BEFORE VIEWING

- Activity: Students draw a map of their local area identifying with pictures and captions the places that mean most to them. Students present their map to the class.
- Group Discussion:
 - Which elements of the maps are natural, which are made by humans?
 - What are some of the feelings the class associates with the important places on their map?
- Extension Activity: if appropriate (large proportion of students live near school) students draw and write on transparent plastic sheets placed over a scale map of the local area (e.g. from Google maps). These can be photographed both separately and laid on top of one another to produce a single map. Together, these images create an exhibition Class Maps of Important Places.

AFTER VIEWING

- Group Discussion:
 - What are some of the ways Romy describes her farm before and after the bushfire?
 - Why does Romy feel like her memories were 'ripped away' after the bushfire?
 - What does Romy do to 'make a new memory' where the bushfire happened?
 - Consider the places included on student maps. How would it feel if these were destroyed?
 - What are some of the things Romy's family did to stay safe in the fire? Potential Prompt: obey warnings, leave early.
 - What are some of the ways people and communities can prepare for fires?
- Activity: Using Fire Authority resources below, work in small groups to create a pamphlet to help people in your community keep safe in a fire.
- Resources:
 - Jessica's Story of Black Saturday, Museum Victoria <http://museumvictoria.com.au/collections/themes/3691/jessica-s-story-of-black-saturday>
 - Primary School Resources, Country Fire Authority <http://www.cfa.vic.gov.au/kids-schools/primary-school-resources/>
 - Firesafe 1 Workbook, NSW Rural Fire Service http://www.rfs.nsw.gov.au/dsp_content.cfm?cat_id=1155

07 LOCAL INDIGENOUS COMMUNITIES AND ATSI PERSPECTIVES ON IDENTITY

SYNOPSIS EPISODE: RYAN

Ryan is a hip-hop dancer who hails from the country town of Taree. His MY:24 started with a nervous solo plane trip from Taree to Sydney to attend a dance workshop, and ended with him meeting and being inspired by talented indigenous dancers. The experience left him with the firm conviction that he too wanted to be a dancer.

Subsequently Ryan auditioned for the NAISDA Dance College. When he was accepted he had no choice but to move away from his home and family in order to study on the NSW Central Coast.

He boards with a couple whose kids have grown up and left home and travels back to Taree during holidays to visit his family. One of his sisters lives in Newcastle and he'll often visit her on the weekend, especially if he's feeling a bit homesick.

Ryan's favourite dance styles are hip-hop and modern, although he is enjoying the challenge of learning ballet, contemporary and tap. He plans to continue his NAISDA studies for the next three years and, after graduating, become a professional dance and choreographer. He particularly wants to choreograph music videos and bring Aboriginal dance into mainstream music.

CURRICULUM LINKS :

Civics and Citizenship, Aboriginal and Torres Strait Islander histories and cultures

Aboriginal and Torres Strait Islander histories and cultures, belonging, civics and citizenship, heritage and ancestry, intercultural understanding, language, place and space

SUMMARY FOR TEACHERS

Contemporary Indigenous dance and the diversity of Indigenous languages and cultures.

Students use local resources to research local Indigenous communities. Students write a creative description of the different dance styles Ryan employs and reflect on the role of dance in expressing Indigenous identities.

Learning Outcomes

- Understand that Indigenous Australian languages and cultures are diverse.

- Understand the role of dance in expressing Indigenous identities.
- Reflect and communicate evidence-based arguments using subject-specific language about Indigenous cultures and identities.

BEFORE VIEWING

- Discussion: Use David Horton’s Aboriginal Australia map of Indigenous languages to introduce students to the idea that there are many Indigenous language groups, and that each Indigenous culture is unique. Invite students to identify some of the names from near where they live (see note below).
- Activity: develop a presentation about the Indigenous traditional owners of your local area. Include:
 - An introduction and examples of the idea that Indigenous communities maintain a special relationship with places.
 - Local language groups.
 - Indigenous names for important places.
 - Any information available about local stories.
 - Resources:
 - Aboriginal Australia language map, edited by David Horton, available from <http://www.abc.net.au/indigenous/map/>
 - Note: according to the Australian Institute of Aboriginal and Torres Strait Islander Studies this map should only be considered as a guide to Indigenous language groups and should not be used as a definitive resource for information about Indigenous

AFTER VIEWING

- Group Discussion:
 - What influence did Ryan’s grandmother have on him?
 - What does he mean when he describes her working as the first Indigenous ballet dancer as ‘breaking the barrier for Indigenous dancers’?
 - Why might there have been a barrier for Indigenous dancers?
 - Why do you think Ryan found he could relate to the other Indigenous Young People at Bangarra Dance Theatre?
- Activities: Write a short, creative description of the different ways Ryan dances in his video. Consider:
 - Do you think he is always dancing in a ‘traditional’ Indigenous style?
 - Why do you think he mixes Jazz, Ballet and Aboriginal and Torres Strait Islander dance?
 - Reflection: According to their website, the ‘ancient and contemporary stories, songs and dances (of Indigenous Elders and communities) influence Bangarra (Dance Company’s) works in a process of rekindling and honouring language and customs.’
 - What do you think they mean by this?
 - Why might dance be important for ‘honouring language and customs’?
 - Why do you think Ryan wants to put Aboriginal and Torres Strait Islander dancing in a film clip and ‘make that a trend’?
 - Resources:
 - Bangarra Dance Theatre, Company Profile, <http://bangarra.com.au/vision>
 - Video including some examples of Indigenous dancing https://www.youtube.com/watch?v=2oZ6nt78AsE&list=PLg_qOpVFpWT5CWh1MZtiivO50vdT-n3yG

08 AUSTRALIA'S ENGAGEMENT WITH ASIA, ECONOMICS AND BUSINESS

SYNOPSIS EPISODE: ANDY

Andy's MY:24 was debuting at his fashion collection at Melbourne Spring Fashion Week in 2012. At 15 years of age he was the youngest designer to have a solo show – and was heralded as Australia's youngest fashion designer.

Despite still being a student at Kew High School, he runs his own fashion business – designing four collections a year – and studies fashion part-time at Kangan Institute. His manufacturing partners in Springvale are currently working on 50 different pieces.

Andy also sells movie tickets and popcorn part-time at Hoyts Cinemas in order to fund his passion but still finds time to hang out with his friends and exercise his desires as a self confessed "shopaholic".

Due to his hard work the future looks incredibly bright for this young entrepreneur, especially as three Melbourne boutiques now include Andy's designs in their range. Upon finishing school he plans to go into the business full-time or study at Parsons School of Fashion in New York City, showcasing his designs at New York Fashion Week.

His long-term ambition is to have his own haute couture collection in Paris within 15 years.

CURRICULUM LINKS:

Economics and Business, Asia and Australia's Engagement with Asia
Finance, heritage and ancestry, identity, intercultural understanding, stereotypes

SUMMARY FOR TEACHERS

What role do businesses play in Australian society and how are cultures from Asia part of contemporary Australian culture and commerce?

This activity would suit students undertaking a unit on the impact of Australia's engagement with Asia on Australia either culturally or economically.

Learning Outcomes

- Understanding the concepts of goods, value and opportunity cost.

- Understanding the role of small businesses in providing goods and services.
- Beginning to understand the influence of the cultures of Asia on aesthetic and creative pursuits within Australia.

BEFORE VIEWING

- Activity: What would we like to do in our shop? Working as individuals, or in small groups, students position themselves as business providers. They answer the following questions:
- Does your business sell goods or services?
- What do you specialise in? Why? Write and draw examples.
- Who would want to purchase your goods or services?
- Group Discussion:
- Why do you think people want to start businesses?
- What are some of the businesses that affect the lives of us and our families?

AFTER VIEWING

- Group Discussion:
- Why does Andy want to start a fashion business?
- What are some of the steps he takes to make the money to start his business?
- What influence do you think his family had on him wanting to make clothes?
- What influence does his Vietnamese heritage have on his business?
- Focus: Andy's Vietnamese heritage.
- What about Andy's home life does Andy describe as typically Asian or Vietnamese?
- Do you think this is true of all Vietnamese or Asian families?
- In what ways does Andy see himself as different from the 'normal, strict Asian' side of the family?
- How does Andy include his Vietnamese heritage in his designs?
- Activity: Develop a fashion item that represents your cultural background.
- Interview parents or guardians about patterns or designs that either represent your cultural background or their family. This could include traditional cultural prints, family tartan, a flag, or more mundane patterns based on a couch, curtain, or tea towel.
- Bring a sample, photograph, or drawing of their chosen pattern to class and copy the pattern across an A3 sheet by drawing, photocopying, or using Photoshop and printing.
- Fold paper into a wearable shape, for example, a hat, headband, or wristband. Hint: experiment with a blank page first.
- Develop a plan to sell the product. Using a template or worksheet answer the following questions in the plan: Who would buy this item? Why might it appeal to them?
- Use the concept of opportunity cost to calculate how much people might be willing to pay. For example, will clients be willing to go without a soft drink to pay for this product, a special lunch, or a computer game? Use the answer to calculate the appropriate cost of the product.
- Group Discussion and Reflection: why do people start businesses in Australia?
- Resources:
- Definition of Opportunity Cost (ACARA): What you have to forgo if you choose to do A rather than B; the value of the next best alternative that is foregone whenever a choice is made

BEHIND THE CAMERA

Penny Robins, executive producer, producer

Penny Robins is an independent Sydney-based producer and executive producer who loves telling stories that entertain audiences and make a difference.

She has produced and executive produced for ABC Television, SBS, Canal Plus, BBC and Film Australia, where she worked as an executive producer from 2003 to 2008. From long-form documentaries to series, Penny has worked with some of the country's top talents and has drawn the best from an array of subjects.

At Film Australia she was one of the founding executive producers on the hit Australian series *Who Do You Think You Are?*, produced with Artemis and Serendipity Productions, and on the *LIFE AT* series with Heiress Films. Both have since become long-running repeat series.

Since going back into the world of freelance filmmaking in 2009 she has executive produced and produced, with Paul Clarke, a body of award-winning social history series for ABC TV: namely *Bombora the Story of Australian Surfing*, *Wide Open Road* and most recently *Whitlam: The Power and The Passion*.

Penny initiated, produced and was an executive producer on the 13-part youth series *MY:24* for Essential Media and Entertainment. The series was borne out of a passion to make stories for young people that allow them to speak openly and honestly about contemporary life and it will air on ABC3 in early 2014. *MY:24* is Penny's first children's television production.

Carmel Travers, executive producer

Carmel is Head of Children's Content and Executive Producer at Essential Media and Entertainment. With four decades of experience in the film and television industry, Carmel has headed up major production companies and been a senior network

executive. As a Partner and Executive Director of Essential Media and Entertainment, she is overseeing the growth of its children's, youth and online content.

Bernadette O'Mahony, executive producer

Bernadette O'Mahony is Head of Development and Production at the Australian Children's Television Foundation (ACTF).

She has worked in film and television since the 1980s, and her name is linked to a number of prominent Australian productions including *The Henderson Kids*, *The Flying Doctors*, *Spotswood*, *The Man From Snowy River* and *Crackers*.

Since joining the ACTF, Bernadette has worked on *Crash Zone*, *Legacy of the Silver Shadow*, the award-winning series *Mortified*, *Lockie Leonard* (series 1 and 2), *Dance Academy* (series 1, 2 and 3) and *My Place* (series 1 and 2), *Worst Year of My Life*, *Again!* and *Bushwhacked!*

Amanda Isdale, associate producer

Amanda Isdale is a producer/writer/development consultant who has been working in the children's television industry for more than 10 years. She has considerable experience in both live-action and animated children's factual/entertainment and also documentary television production, and is particularly drawn to working with the 10-14 age group. She is passionate about providing an empowered and genuine voice for them to share their real stories and real experiences with others.

After completing a journalism degree at the University of Queensland, Amanda worked in the children's and documentary Unit at Network Ten, then moved to London and Vancouver to gain international experience. She returned home to Sydney four years later and has had various local production and development roles with broadcasters and independent production companies since 2011.

Amanda's skills encompass producing, directing, writing, script-editing, format consulting, research and development. Her clients include Network Ten, CBBC, DHX Media, Disney Channel Australia, ABC3, Little Airplane Productions, The Feds, The Glorious Picture Company, Beyond Productions, activeTV, Blacklab Productions, and Essential Media and Entertainment.

Amanda was the producer of ABC3's children's television series *My Great Big Adventure*, which recently won the 2013 Association of International Broadcasters Award in London in the category for children's factual program or series.

Dan Mansour, field director

Dan is a passionate writer/director/producer who loves telling stories that can truly make a difference.

He studied film and television at Macquarie University and the University of North Carolina, and for the past 10 years has directed, produced and written for the Nine Network, ABC Television, SBS TV, Ambience Entertainment, The Feds, ASTRA, XYZnetworks, Nickelodeon and MTV, where he worked as a producer/director from 2006 to 2011.

From long form documentaries to animation and live awards shows, including the ASTRA Awards and the MTV Awards, Dan has an eclectic showreel.

His clear vision and people skills help him to get the best performance from both the talent/subject as well as the crew.

Dan produced, directed and edited an original rock 'n' roll documentary series in the USA for MTV, alongside his creative/business partner Tim "Gonzo" Ryan. He wrote, produced and directed the critically acclaimed documentary film *The Final Word* which premiered on ABC2 in 2013.

Britt Arthur – field director

Since making her first multi-award winning documentary *Not in Front of the Kids*, Britt Arthur has worked on more than 100 hours of programming for commercial, public and cross-platform broadcast.

Whether she is crafting a story about celebrities, buildings or the sex lives of the elderly, there is an empathy, candour and sense of humour that illuminates her work.

Her films have screened at prestigious international festivals such as IDFA and won a bunch of awards, including the Australian Directors Guild Awards and the ATOM Awards.

Her credits include *Grand Designs Australia*, *The Force*, *Life at Three* and *Who Do You Think You Are?*

Mike Connerty, supervising editor

Mike Connerty has more than 20 years experience in post-production, documentary, lifestyle and reality programming, public affairs and children's programming.

Recent projects include the feature documentary *The Crossing*, which won the audience award for best documentary at the Sydney Film Festival, the ABC3 music series *Stay Tuned*, a pilot for MTV International titled *The New Crowd*, and the acclaimed documentary *The Final Word*, which was part of the ABC TV's *Opening Shot* series.



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