

# Kombumerri Dreaming Story – Gwondo

## Exploring Dreaming stories through movement

### Academic Years Prep – Year 2

Created in collaboration with Dr Beth Tailby from Toogoolawah State School. This workshop engages students with the Kombumerri Dreaming story of Morro Garrara, shared by Kombumerri Traditional Custodian, Uncle Max Dillon. Students will explore storytelling, movement phrases, and a choreographic task that explores themes of pride, acceptance, and resilience. The workshop culminates in a celebration of student work, while enhancing cross-curricular skills and general capabilities in critical thinking, digital literacy, literacy, and personal and social capability.

#### Learning Objectives:

- Listen to a Kombumerri Dreaming story and identify themes and characters
- Learn a dance and perform for an audience
- Create a short dance in response to themes from a story

This workshop explores themes of the Kombumerri Dreaming story of Morro Garrara shared with us by Kombumerri Traditional Custodian, Uncle Max Dillon. Students will take part in a warm-up inspired by the landscape of beautiful Kombumerri Country before hearing the story of Morro Garrara, the ibis with his long nose and beautiful long legs, told by Uncle Max. Students will then be guided to learn short phrases of movement that celebrate all the wonderful things that make Morro Garrara unique. They will then participate in a choreographic task that explores and responds to a theme of the story, focusing on pride, acceptance, resilience and acceptance of differences. The workshop will culminate in a sharing and celebration of student work. The cross-curricular benefits of this workshop are immense! This workshop provides opportunities for students to work across ACARA General Capabilities in Critical and Creative Thinking, Digital Literacy, Literacy (speaking and listening) and Personal and Social Capability.

This workshop was created in collaboration with Dr Beth Tailby from Toogoolawah State School and Queensland Ballet's Community and Education team. We sincerely thank Uncle Max Dillon for sharing his Kombumerri stories and teaching us about his People, Country and culture, and how to listen with our *binnung* (ears) as well as our *chinnung* (feet on Country). Thanks also to Toogoolawah State School for supporting this collaboration.

## Relevance to ACARA V9 The Arts: Dance Strands, Content Descriptors and Elaborations

Foundation (Prep)

Exploring and responding AC9ADAFE01	Developing Practice and Skills AC9ADAFD01	Creating and Making AC9ADAFD01	Presenting and Performing AC9ADAFP01
<ul style="list-style-type: none"> <li>Listen to First Nation Australians use storytelling to share a message and connect to People, Culture and Country.</li> </ul>	<ul style="list-style-type: none"> <li>Considering characters and situations associated with a story and reimagining them</li> </ul>	<ul style="list-style-type: none"> <li>Create dance works to communicate lived personal experience</li> <li>Create dance works in response to inspiration from sources</li> </ul>	<ul style="list-style-type: none"> <li>Perform dance sequence they have created for other groups in class.</li> <li>Introduce their work by describing their favourite moments/explain why they chose a particular movement</li> </ul>

## Post-workshop extension

Teachers could repeat the performance of the students' Morro Garrara dance and unique-seated choreography for other familiar and informal audiences. Observe and record students:

- Sharing the Morro Garrara dance routine or their own unique choreography with familiar/informal audiences
- Describing their experiences, observations, ideas and feelings about:
  - The Country they live on
  - The Kombumerri Dreaming story of Morro Garrara – the characters, the themes, the moral of the story
  - How they can use movement to communicate an idea
- Use play, imagination, knowledge and skills to create and share:
  - Different moves in the warm-up phase of the workshop
  - How characters from the story might move – on the spot (gestures, facial expressions) or travel (whole body)
  - Ideas about the story
  - Ideas about how to use movement to communicate an idea

Relevance to ACARA V9 The Arts: Dance Strands, Content Descriptors and Elaborations

Year 01 and 02

<p>Exploring and Responding</p> <p>AC9ADA2E02</p>	<p>Developing Practices and Skills</p> <p>AC9ADA2D01</p>	<p>Creating and Making</p> <p>AC9ADA2C01</p>	<p>Presenting and Performing</p> <p>AC9ADA2P01</p>
<ul style="list-style-type: none"> <li>Learning about First Nations stories from First Nations Australians who have cultural authority to share cultural stories</li> </ul>	<ul style="list-style-type: none"> <li>Develop awareness and take responsibility for their own safe dance practice</li> <li>Using improvisation to explore movement possibilities in response to a stimulus</li> <li>Move around open and crowded spaces safely while using props and running, skipping, rolling, jumping, walking backwards and sideways.</li> </ul>	<ul style="list-style-type: none"> <li>Devise a starting shape, a way of moving to another place.</li> <li>Use own words and learnt terminology to share ideas about the dance they create</li> </ul>	<ul style="list-style-type: none"> <li>Express ideas to an audience through movement</li> <li>Respond to dance they experience</li> </ul>

Post-workshop extension

Teachers could repeat the performance of the students' Morro Garrara dance and unique-seated choreography for other familiar and informal audiences or take notes during the Queensland Ballet workshop. Observe and record students:

- Using specific movements and the elements of dance when they are creating their own movement to express what makes them unique
- Working safely in the dance space – being spatially aware, using the new fundamental movement skills, following instructions, respecting others, taking drink breaks etc
- Sharing their performance and choreography in the workshop activities