

# Asia Scope and Sequence for The Arts

Units of Work

Unit 1: The Art of Growing Rice

*Asia Scope and Sequence for The Arts: Units of Work*

Published by Curriculum Corporation  
PO Box 177 Carlton South 3053 Australia

Tel: (03) 9207 9600  
Fax: (03) 9639 1616

Email: [sales@curriculum.edu.au](mailto:sales@curriculum.edu.au)  
Website: [www.curriculum.edu.au](http://www.curriculum.edu.au)

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*Asia Scope and Sequence for The Arts: Units of Work* can be found at the Asia Education Foundation website under Curriculum Materials at:  
[www.asiaeducation.edu.au/public\\_html/scope\\_sequence.htm](http://www.asiaeducation.edu.au/public_html/scope_sequence.htm).

## Stage of schooling

Lower Primary

## Learning focus

Music, Dance, Drama and Visual Arts

### Elaborations

- **Da1.1** Students use their imagination and/or experience to create/re-create a set of body shapes or a simple movement sequence based on ideas and feelings suggested by texts from or about a country in Asia.
- **Dr1.1** Students create and perform works that communicate and explore their feelings and observations of specific cultural ceremonies.
- **Mu1.2** Students improvise short melodic phrases and sounds to accompany events or scenes in performance.
- **Mu2.2** Students identify the features and sounds of instruments from different musical traditions.
- **Mu2.4** Students compare and contrast the kinds of instruments that might be used to capture the spirit of a time and place.
- **VA2** Students observe and talk about meaning and representation in images and objects from a country in Asia.

### Focus question

- How is the growing of rice represented in works of art?

## Overview

This unit provides students with the opportunity to explore the importance of rice to many of the countries and cultures of Asia and to use the theme of growing rice as stimulus for creating and performing works of art. Students begin by learning about the rice growing, harvesting and processing cycle. This knowledge is then used as stimulus to create a dramatic work and dance performance. Students then create their own paintings depicting an aspect of the rice growing process after having discussed visual artworks from some countries of Asia. Finally, students perform a traditional song using Indonesian language and associated movements. Appropriate music can be downloaded to support this activity. This unit can be integrated with activities in SOSE/HSIE, Languages and English.

### Duration

This unit will take approximately 15 hours and can be completed in 15 one-hour blocks over a term.

# Resources

## Essential

- Holmes, Margaret and O’Keeffe, Julie, *Pak Yono’s paddy field – Growing rice in Indonesia*, 2003, NSW Department of Education and Training, New South Wales
- Various paintings depicting the growing and harvesting of rice
- Materials for painting (for example, rice paper or sandwich wrap, water colours, India ink or similar media, large and small soft brushes)
- Recording of *Lir Ilir* performed by Makukuhan (Musica Viva Australia). (Available on AEF website)
- Rippin, Sally, 2004, *The Really Big Food Project*, Curriculum Corporation, Melbourne.


## Optional

- Kiting, Kathy and Agostino, Helen, 2001, *Indonesia Kaleidoscope*, Curriculum Corporation, Melbourne
- Asian music for dancing
- Props for dramatic performances
- Department of Education and Training, 2002, *An Introduction to the Traditional Performing Arts of Asia*, Department of Education and Training, Victoria

## Activity 1

1. Start by reading the picture book *Pak Yono’s paddy field* to your students, paying particular attention to the pictures.
2. Have students retell as much of the story as they can remember. Then have them write, in their own words, the steps involved in growing rice. Discuss and compare what they have written to the rice growing cycle shown at the back of the book.
3. Work through the book again and for each photograph, discuss how the students imagine things would feel or sound if they were in each of the photographs. Use the following as prompts.
  - What would it feel like to work in a rice paddy?
  - How would it feel to have your feet in the mud and the strong sun on your back all day when planting the rice seedlings?
  - Planting rice is a very physical activity. What sorts of movements would you have to use?
  - Imagine what sorts of sounds you would hear as you worked in the rice paddy. There would be the sounds of the cow, the wind blowing through the rice, the ducks in the background. Then the sound of the rice being beaten, threshed, scraped or stamped on the ground and, in the mill, the sounds of the rice being poured in the machinery and the husks being removed from the rice.

Note that the Global Education website has images and questions relating to the planting and harvesting of rice along with a quiz about rice: [www.globaleducation.edna.edu.au/globaled/go/pid/833](http://www.globaleducation.edna.edu.au/globaled/go/pid/833). YouTube and Google Video both have short video clips that show aspects of the rice planting and harvesting cycle.



4. Teaching activities and support materials can be found in 'Sulawesi: The origin of rice', Chapter 3 of *Indonesia Kaleidoscope*. Along with materials in the teacher's book which accompanies *Pak Yono's paddy field*, this chapter provides opportunities to connect with other curriculum areas.

## Activity 2

1. Have students select one of the photographs in *Pak Yono's paddy field* that depicts a stage of the rice growing and harvesting cycle. Ask students to discuss what action might have taken place before the photograph was taken and then after the photograph was taken.
2. Tell students to stand and find their own space in the room. Ask them to imagine they are one of the characters in the book and to create the movements and dialogue the characters might have used before, during and after the photograph. This is an individual task designed to give the students time to explore their imaginations.
3. Have students perform their sequence of movements and dialogue in front of the class.
4. Extend this activity by dividing the class into small groups of two to four students. Have each group select a different photograph from the book. Give them 10–15 minutes to create a short dramatisation of the scene. (You may wish to send them into the playground or use alternate spaces to do this so that they can experiment without disturbing each other.) For example, the photograph on page 18 depicts people working in the rice paddies. An improvised dramatisation of this might show the people collecting their hats, putting them on, having a chat about the night before, rolling up their sarongs, wading into the water, bending over and starting work.

Students may need prompting with questions that help them to re-create the scenes. Some suggested questions are:

- how would your character feel when coming to work early in the morning?
- what is the weather like?
- who are you working with?
- what sorts of things would you discuss as you are near the end of a long, hot, hard day of working?

5. After the groups have finished, have each group perform for the rest of the class. Set some ground rules beforehand to encourage proper audience etiquette. For example, sit quietly and listen, always clap when the performance is finished and no whistling. Provide opportunities for feedback.

6. In the next 1–2 lessons, ask students to practise their dramatisations and adapt them in response to feedback. Have students perform their pieces again and then, through a collaborative discussion process, create a longer dramatic work that depicts the full rice growing process. Discuss the use of props and encourage students to come up with creative ideas. Encourage them to share their thoughts and work as a team by respecting each other's suggestions.

7. Perform the completed work for another class or at an assembly.

## Activity 3

A large empty, clean space for movement will be required for this activity. A hall or undercover outdoor area would be suitable. The aim is to create a class dance. After students experiment with a range of movements, a selection process should be used to refine and integrate the movements into a dance. This activity may take several lessons and works best if created in 20–30 minute sessions over several days.

1. After finishing the introductory activity, return to the photographs in *Pak Yono's paddy field* which show people performing a movement. Have students describe the movement and then recreate it in a space of their own.
2. Ask students if they think the movement would be repetitive. If so, have students repeat the movement until a clear beat or pulse appears.
3. Follow the same process with several other movements. Then select three or four and have students perform them one after the other. Some linking movements may need to be added until a seamless sequence of movements is created.
4. Now have students create new movements based on the original movements. Encourage discussion about the following refinements:
  - movements can be made larger or smaller
  - movements can be transferred to another body part
  - movements can be sequenced, performed in reverse or by several people at the same time or by people moving in various directions
  - exploration of different levels in space: on the floor, high in the air, crouched or bent over.Students who find this activity difficult to focus on may need to be reminded of the original theme and/or encouraged to create a sound to go with their movement. Other methods of encouraging involvement are to have students working in pairs or doing a seated movement.
5. Once some patterns of movements have been created, introduce music from Asia, for example gamelan music from Indonesia or Chinese erhu music. Have students perform to the music, adapting their movements as necessary to fit with the music.

Information about, and video footage of both gamelan music and performance using the erhu instrument is available on the DVD, *An Introduction to the Traditional Performing Arts of Asia*.

6. Over several lessons, settle on a series of movements and work with students on refining and practising the sequence. You can use a video camera as a helpful tool to record the movements and sequences created from one lesson to the next. Perform the final dance for another class or at assembly.

## Activity 4

Rice growing is an integral part of many Asian cultures. It appears in many works of art. These activities introduce students to the ways in which artists have depicted elements of the rice growing cycle. Students will then create their own artworks based on one of the stages in the rice growing cycle.

1. Revisit the rice growing process and the growing cycle as depicted in *Pak Yono's paddy field*.
2. Show students a selection of artworks that depict part of the process of growing rice or the pattern of rice paddies in the landscape. Some suggested images are:
  - image on the front cover and page vi of *Visions* by Rob Watson, published by Curriculum Corporation, 1995
  - any photo of rice paddy fields which shows the 'patchwork' effect of many fields broken up with walls between them and rice planting at different stages
  - paintings of rural life in China by artists such as Pan Xiaoling, Huang Yue Fang, Li Chuanyin, Gong Caijuan, Qian Yinzhen ([www.chinesefolkart.com/peasantpaintings/jinshan/jfmg01.htm](http://www.chinesefolkart.com/peasantpaintings/jinshan/jfmg01.htm)). See Resource sheet 1 for one example of an artwork by a Chinese artist that shows people working in rice paddies.
3. Discuss these artworks/images using the following prompts.
  - What do you observe? Make a list of the things you can see in the picture.
  - What are the people in the painting doing?
  - What colours are used? Why do you think the artist has chosen the colours you see here? What patterns and shapes can you see?
  - Are the images realistic?
  - Describe how you think the objects shown in the image would feel. Are they rough, smooth, wet, shiny?
  - Is this image telling a story? Write the story you think this painting is telling.
  - Why do you think the artist chose to create this work of art?
  - What types of materials do you think the artist has used to create this work?
  - If you have more than one image, compare the artworks. What are the similarities and differences?
4. Prepare for the following activity by collecting the following resources:
  - rice paper (can be bought in large sheets through most art suppliers, or sandwich wrap can also be used – but not greaseproof paper)
  - water colours (edicol dyes are fine)
  - India ink or similar
  - large and small soft brushes.

Ask students to choose one rice growing activity, for example, planting or harvesting the rice. Using a pencil, have students sketch a person engaged in one of the activities, with the appropriate background, on the rice paper. If students have completed or are working on the drama or dance activities in this unit they could sketch each other performing.

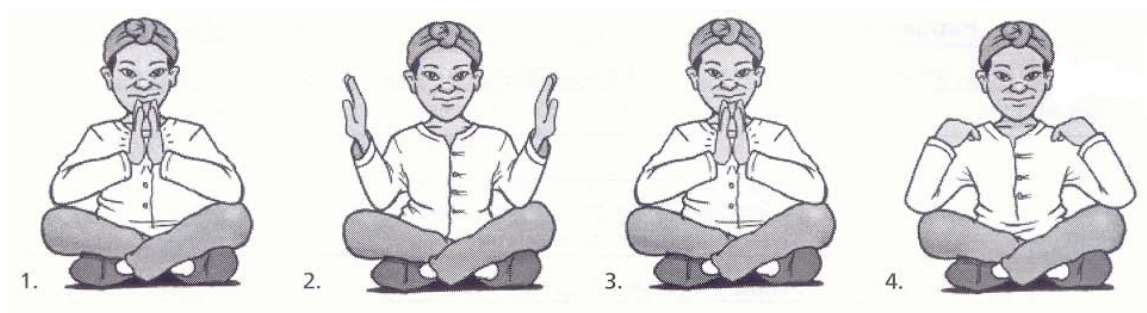
5. Using the paints and quick brush strokes, have students fill in the background first, followed by the main image. If there is time, allow the background to dry before spending more time colouring the main image.
6. Once the paints have dried, have students use thinner brushes to outline the main image or other parts of the painting with India ink. Encourage students to use quick brush strokes.
7. When the paintings are finished, display them around the classroom and ask each student to talk about his or her artwork to the rest of the class. Encourage students to describe which activity from the rice growing process is being portrayed and to explain the choices they made when selecting and representing the image.
8. This activity could also work well as a whole class collaborative work on a large canvas.

## Activity 5

Makukuhan is the name of an Indonesian trio who perform in schools for Musica Viva In Schools. The name of this group comes from an ancient Javanese legend explaining the origin of rice. The group consists of two Indonesian musicians who live in Australia and one Australian musician who has spent many years in Indonesia. Makukuhan uses traditional Indonesian instruments such as the kendang, angklung, rebana and gamelan.

The song *Lir Ilir* is from Central Java and was originally composed as a lullaby but later became a children's song game. This arrangement by Makukuhan is a combination of *Lir Ilir* and the nonsense chant *Kong Kong Bolong*. The instruments and sounds include two saron (metallophones), kendang (drums), vocals, gong, senggak (vocal percussion) and Javanese clapping. In Java, a special form of clapping is used to accompany singing and Makukuhan uses this style of clapping to create contrast and variety in their arrangement. The sound of applause at the end is often heard following such singing games in Indonesia.

1. Download Excerpts 1–3 of *Lir Ilir*. ([click here for MP3 files](#))
  - i. Excerpt 1: *Lir Ilir*
  - ii. Excerpt 2: lyrics of Verse 1 spoken
  - iii. Excerpt 3: Verse 1 sung
2. Play *Lir Ilir* to the class. Once students are familiar with the excerpt, introduce them to the traditional body percussion. Each movement is on the beat and if the students are sitting next to each other in a circle or long line they should clap each other's hands on movement 2.



3. Ask students to describe what they heard. Use the following as prompts for discussion:
  - What kinds of instruments did they hear? Encourage them to describe the sounds if they don't know the names of the instruments.
  - How do they think the instrument is played?
  - What is it made from? Was there any singing?
  - Was the piece fast/slow/medium paced?
  - Were there different sections?
  - How were they different?
  - What language was used?
4. Listen to Excerpt 1 again and highlight the changes in the sections for the students. The following table outlines some of the major changes.

Cue	Section	Description
0:00	Verse 1	Three male voices with no accompaniment (a capella)
0:14	Instrumental	Two sarons (metallophones), kendang (drum) and gong
0:25	Verses 1–3	Same instruments with voices
1:10	Instrumental	Senggak (vocal percussion) two sarons (metallophones), kendang (drum) and gong
1:45	Verse 1 x 3 Verse 2 and 3	Verse 1: vocal with sarons Verse 2: vocal and Javanese clapping Verse 3: vocal with all instruments
2:50	Instrumental	All instruments
2:55	<i>Kong Kong Bolong</i>	Vocal chanting, all instruments and clap
3:13	Coda	Vocal and all instruments

5. Show students Resource sheet 2 with pictures of the instruments. Discuss how the sound is created on each one. The instruments used are the saron, kendang and gong.
6. Read the translation of the lyrics to the students or have students read them aloud. Discuss the meaning of some of the more unusual words. Note that this translation differs slightly from the MP3 file.

Indonesian	English
<i>Lir-Ilir, Lir-Ilir Tandure wis sumilir</i>	The beautiful yellow colour of the rice fields, swaying in the breeze, ready for harvest time
<i>Tak Ijo Royo-royo Tak sengguh temanten anyar</i>	I have carefully tended the rice plants to make them lush and green, so lush I thought they were like a newly wed couple
<i>Cah angon, Cah angon Penekno blimbing kuwi</i>	Buffalo boy, buffalo boy, climb the star fruit tree for me
<i>Lunyu-lunyu penekno Kanggo mbasuh dodot iro</i>	Please, climb and get some fruit for me to wash your sarong (villagers often use certain types of fruit or leaves as laundry soap)
<i>Dodot iro, dodot iro Kumitir bedah ing pinggir</i>	Your sarong is torn a bit on one side
<i>Dondomono jlumatono Kanggo sebo mengko sore</i>	Do sew it, mend it so that you can wear it this evening
<i>Mumpung padhang rembulane Mumpung jembar kalangane</i>	Do sew it, mend it so that you can wear it this evening
<i>Yo surako, surak hore ...</i>	Let us cheer aloud together Hooray! Hooray!

7. Listen again to *Lir Ilir* Excerpt 1 and have the Indonesian words clearly displayed. Follow them with a pointer.

- Listen to the lyrics of Verse 1 being spoken on Excerpt 2 and have students repeat the words while reading them. Do this several times until students are confident with the pronunciation.
- Listen to Verse 1 being sung on Excerpt 3 and have students sing along. Repeat this until secure.



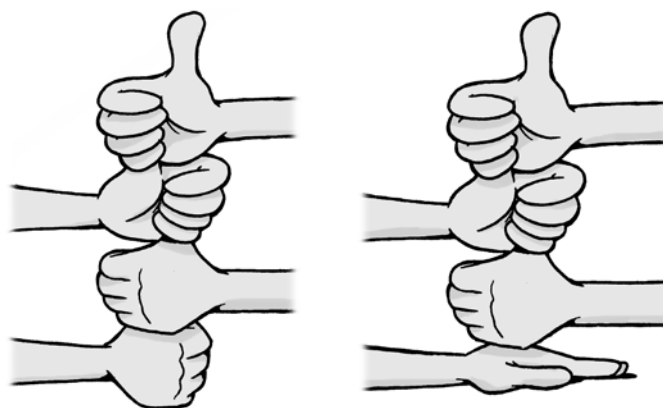
- Listen to the full song *Lir Ilir* Excerpt 1. Have students sing Verse 1 whenever they hear it and perform the body percussion pattern when they are not singing.
- If students are advanced enough the lyrics for the whole piece can be learnt and sung with the recording.

8. Now listen to *Kong Kong Bolong* which is the chant heard towards the end of *Lir Ilir*. *Kong Kong Bolong* is a nonsense song about breaking an egg. In Indonesia, breaking a chicken's egg is a symbol of happiness.

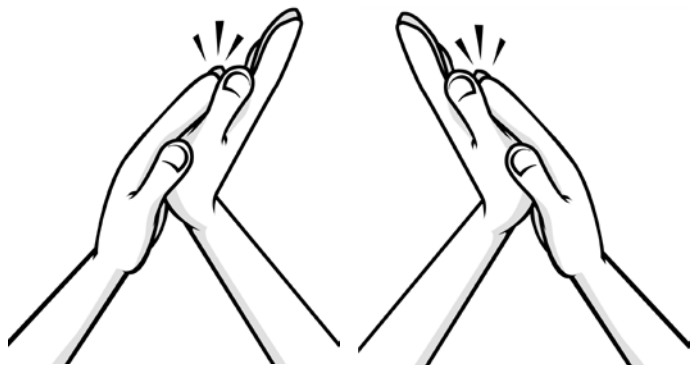
- Have students learn the lyrics.



- Now perform the chant three times along with the following actions. Have students work in pairs. They should sit on the floor cross-legged facing each other. Student 1 extends their right hand out in front of them with a 'thumbs up' gesture and rests it on the floor. Student 2 extends their left hand and wraps it around student 1's thumb with their thumb sticking up. Student 1 then does the same thing with their left hand, followed by Student 2 using their right hand. This tower of hands is now moved in a 'stirring' motion while chanting the *Kong Kong Bolong* chant. When the word *prok* is said, Student 1 should flatten their hand to the floor as though an egg has been broken. This happens a further three times until all the 'eggs' are broken and the four hands are on top of each other.



- *Lir Ilir* features Javanese clapping in two sections. Teach the students this style of clapping by alternately tapping the left palm with the fingers of the right hand and then tapping the right palm with the fingers of the left hand. Developing a fast technique is always challenging and fun for students.



- To complete this activity have students perform the body percussion, song, chant, hand game and Javanese clapping with the recording of *Lir Ilir* Excerpt 1.

Notation, illustrations and recording for *Lir Ilir* and *Kong Kong Bolong* reproduced here with the kind permission of Makukuhan and Musica Viva In Schools.

## Extension activities

*The Really Big Food Project* provides opportunities to explore the use of rice across a number of countries in Asia and Australia. It is accompanied by online teaching and learning activities: [www.asiaeducation.edu.au/bigfoodbook/activities.htm](http://www.asiaeducation.edu.au/bigfoodbook/activities.htm)

## Assessment

Assessment should be ongoing throughout the unit of work. Teachers should monitor student engagement with each task and the level of cooperation and collaboration during group activities. Sample assessment questions for each stage of the unit are provided below. They should be adapted in line with specific State and Territory curriculum goals. The sample questions can also be used:

- for teacher observation
- as the basis of an assessment rubric.

## Sample Questions

### Introductory Activity: The Harvest Cycle

- To what extent did the student display their understanding of the harvest cycle?

### Drama activity

- What ideas did the student contribute to creating, developing and refining the action?
- To what extent was the student able to sustain their character and role throughout the performance?

### Dance activity

- What ideas did the student contribute to creating, developing and refining the dance?
- To what extent was the student able to remember the sequence of movements and perform them with conviction?

### Visual Arts activity

- To what extent was the student able to describe the image they had portrayed and the choices they made when selecting and representing the image?

### Music and dance activity

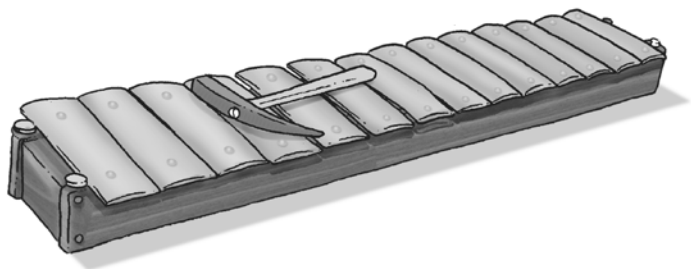
- How effectively did the student sing *Lir Ilir* and perform the movements in performance?

# Resource sheet 1

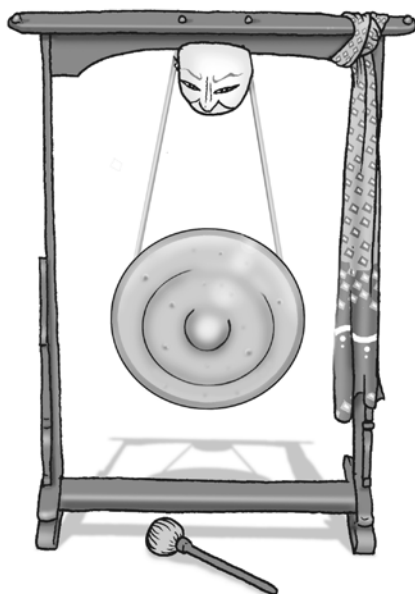


Chinese artwork in the naive style: Rice Paddy Fields

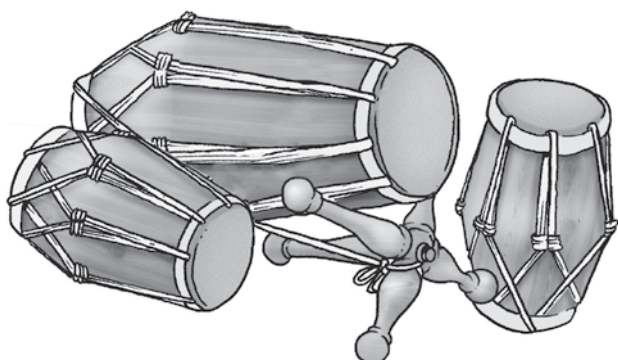
## Resource sheet 2



Saron



Gong



Kendang

Note that the pictures of the instruments and their sounds can be found on the Music Viva In Schools website – The Viva Zone: [www.musicaviva.com.au/vivazone](http://www.musicaviva.com.au/vivazone).

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### Author

Anna Yerbury

### Project Manager

Jill Wilson

### Desktop Publishing

Roger Neal

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