

HARDBALL

TEACHING TOOLKIT





CONTENTS

ABOUT THE SERIES	5.
USING THIS RESOURCE	5.
EPISODE SYNOPSES	6.
LEARNING TASKS	10.
ACKNOWLEDGMENTS	40.





ABOUT THE SERIES

Hardball Series 2 follows up the award-winning first series of *Hardball*, a fresh fish-out-of-water children's comedy. In Series 2, Mikey and the gang go on a huge adventure to win against the best players in the state in the prestigious handball tournament – Staties!

Mikey and Tiffany have become an awesome doubles team and are training hard with Prisha and Salwa but things get complicated with the arrival of new classmates. Together, the kids from Block Street face twin villains: the end of primary school that is fast approaching, and a scholarship opportunity for Mikey that could split up the gang for good. With lots of heart and humour, Mikey and Team Mahaki realise that change doesn't have to be a bad thing, and that no matter where they are or what they're doing, they'll be friends forever.

USING THIS RESOURCE

The *Hardball Series 2* Teaching Toolkit will support Year 3–6 teachers and students to engage with learning tasks for each Content Descriptor in the Australian Curriculum: Media Arts. In addition, General Capabilities in the Australian Curriculum are also addressed and specified under the respective content descriptor. The content descriptors are grouped in the 3-4 and 5-6 Bands; however, these learning tasks can be used to support differentiation in the classroom and meet the specific learning needs of students across a range of abilities.

While not an exhaustive list, these learning tasks illustrate ways this engaging series can be used to teach the Australian Curriculum: Media Arts in the primary classroom. The activities are designed to support teachers to address the 5 Key Concepts of Media Arts: Technologies, Representations, Audiences, Institutions and Languages.



EPISODE ONE

LIFE'S SWEET AS EH!

Life's great for Team Mahaki. The gang farewell Jerry, who is on an exciting student exchange in Western Australia and Prisha's now a full-time handball coach with Salwa. But shockwaves are sent through the school when sporting superstar twins, the Volkovs, arrive at Block Street.



EPISODE TWO

BOOK WEEK!

It's Book Week! Salwa and Tiffany have come dressed the same! But Team Mahaki has bigger problems – Tiffany's teamed up with Team Volkov allowing them to compete at 'Zones', and Mikey is feeling guilty that he hasn't told his friends about the scholarship and the possibility that they may not be together next year for high school.



EPISODE THREE

GOO GOO GAA GAA

Team Mahaki battle to get to the handball Zone tournament on time, then face Team Volkov in the final round and lose! To make matters worse for the gang, Mikey decides to follow his rugby dream and registers for the scholarship.



EPISODE FOUR

GREATEST HEIST EVER

Salwa's convinced the reason Team Volkov are so great at handball is because they cheat. She goes on a quest to prove it! Salwa and Jerry uncovers a secret from Volkov's past that could give Team Mahaki an edge.

EPISODE FIVE

DID SOMEONE SAY
CULTURE DAY...?

It's Culture Day and Salwa is feeling the pressure about failing her Culture Day presentation. The Volkovs challenge Team Mahaki to a step challenge and things escalate quickly.



EPISODE SIX

TRIAL TOWN!

Mikey is forced to lie to his friends to attend a rugby scholarship trial while Salwa and Prisha run into the Volkovs. Salwa and Ivanka face off in a challenge at the games arcade and Tiffany finds herself stuck in the middle as the tension starts to rise.



EPISODE SEVEN

YOU'RE A STAR!

Mikey tries to juggle playing at the Regional Handball Tournament and attending his scholarship interview across town without his friends knowing. Will he be able to win Regionals and impress the Butterfield Principal to get the scholarship?



EPISODE EIGHT

MATARIKI

Team Mahaki needs to raise money to play at Staties, an important competition where the best handball players in the whole state compete against each other. But will the Volkovs ruin Team Mahaki's plans and hopes of raising the money needed to get them to Staties in time?





EPISODE NINE

WE CAN REBUILD THEM!

Team Mahaki are no more. Mikey's determined to get the team back together in time for Staties tomorrow but it's not going to be easy if Salwa and Prisha are determined not to play or even speak to Mikey! Is this the end of the best friends forever team?



EPISODE TEN

STATIES TIME!

Team Mahaki reunite in time for Staties, ready to compete in the ultimate handball showdown against the Volkovs. Will they prove the Volkovs are behind the sabotage that sent them on a huge road trip to the wrong venue, and more importantly, will they be able to play well enough to win?





LEARNING TASKS

YEARS 3 AND 4

AUSTRALIAN CURRICULUM LINKS - TASKS 1, 2, 3

MEDIA ARTS: INVESTIGATE AND DEVISE REPRESENTATIONS OF PEOPLE IN THEIR COMMUNITY, INCLUDING THEMSELVES, THROUGH SETTINGS, IDEAS AND STORY STRUCTURE IN IMAGES, SOUNDS AND TEXT (ACAMAM058)

GENERAL CAPABILITIES: LITERACY, ICT CAPABILITY, INTERCULTURAL UNDERSTANDING, CRITICAL AND CREATIVE THINKING, PERSONAL AND SOCIAL CAPABILITY

TASK 1: LANGUAGES – Slang words across generations and cultures

Clip: Episode 1, 00:33–02:04

Define the terms 'slang' and 'colloquial' and ask students to identify examples that are considered appropriate for use in a school setting, such as 'OMG', 'lit', 'salty', 'tucker', 'cooee', for example.

Watch the above clip with the class and consider the language the characters use when speaking to each other.

Ask students to identify the informal/colloquial language used by the characters (e.g., 'skux', 'soz', 'lit', 'forevs', 'bros', 'means heaps as', 'butt kick') and list these in the left column of a T-chart. Discuss when is it appropriate to use slang words such as these. Discuss the possible meanings of these words and include these definitions in the right-hand column of the T-chart.

Have students research the use of appropriate slang words by people in their communities and create their own T-Chart, with one column listing the slang words or phrases and the other column providing the definitions.

- What slang words are used by people in their communities?
- What slang words did their parents or grandparents use when they were young?
- What slang words are used by different cultures in their community?



TASK 2: REPRESENTATIONS – Trading cards

Trading cards are a fun way to facilitate students' creativity. Students can examine trading cards related to sports, gaming, manga, and use these as models for their own creations of trading cards.

Instruct students to read the character profiles for each of the characters in *Hardball* Series 2 and devise a set of trading cards for them.

They can personalise their cards with their own photographs of students dressed up as the characters, or they can print and cut out images from the internet. They can add their own details such as age, interests, commonly used terms, values, aspirations, likes and dislikes, for example.

Students can use Microsoft Word or PowerPoint, or photo imaging software, such as Adobe Spark or Photoshop, and make choices about colours, fonts and layout.



TASK 3: REPRESENTATIONS – Constructing representations of self

Clip: Episode 5, 02:16 – 03:16

Tiffany tells her dads she is struggling with her Culture Day presentation because she doesn't know anything about her Chinese heritage. She says that she feels people have certain expectations of her because she looks Chinese. Her dads tell her to stop thinking about how she looks and to think about who she is.

Representation refers to the way media texts communicate ideas about gender, age, ethnicity, national and regional identity, social issues and events to an audience. Media texts have the power to shape an audience's knowledge and understanding about these important topics.

Define with students the term, 'representation' and explain that representations of people in the media are constructed by the filmmakers who make choices about the characters' costumes, dialogue, physical appearance, behaviours, attitudes, values, likes, dislikes, and actions. These characteristics are called symbolic codes.



View the clip above and co-create a Venn diagram that lists the similarities and differences between Tiffany and one other character (such as Mikey or Viktor), with regards to how they dress, their physical appearance, behaviours, attitudes, values, likes, dislikes, and actions.

Ask students to select and list symbolic codes that can be used to construct a representation of themselves, or someone they know well. Students can construct this representation by drawing or dressing up and taking a photograph. Symbolic codes to consider using when constructing their representations:

- The type of activity they are doing in the drawing or photograph, such as playing sport, cooking, dancing, playing a musical instrument, working, relaxing, or having a meal
- The type of clothing they are wearing
- How they wear their hair
- Their body positions
- Their facial expression
- Objects they can be using.

Instruct students to glue their drawing or photograph on a large piece of paper and annotate the image with speech bubbles indicating the words or phrases their subject commonly says. Display these posters in the classroom.



AUSTRALIAN CURRICULUM LINKS - TASKS 4, 5, 6

MEDIA ARTS: USE MEDIA TECHNOLOGIES TO CREATE TIME AND SPACE THROUGH THE MANIPULATION OF IMAGES, SOUNDS AND TEXT TO TELL STORIES (ACAMAM059)

GENERAL CAPABILITIES: NUMERACY, LITERACY, ICT CAPABILITY, ETHICAL CAPABILITY

TASK 4: LANGUAGES – Using sound to add interest and meaning

Clip: Episode 5, 05:05–06:21

Explain that simple classroom instruments can be used to musically express a thought or image or the sound of actions or ideas.

Working in small groups, give students a box of instruments and other objects they can use to make sounds (such as triangle, xylophone, cymbals, drums, tambourine, maracas, gongs, chimes, coconut shells, rice shakers, for example) and some photos of actions such as a horse walking, rain falling into a puddle of water, someone looking angry, someone looking sad, a celebration. Instruct students to collaboratively create the sound of the actions on their cards.

Explain to students that filmmakers can add meaning to a scene by adding sound effects and demonstrate this by viewing this clip from Episode 5, of *Hardball* Series 2.

Discuss the meaning communicated by the different explosion sounds when the Mikey and Tiffany discuss what will happen to Team Mahaki.

Rewatch the scene and ask students to listen to the sounds again and construct a T-chart, with the column on the left listing all the sounds they hear in the scene, and in the right hand column they are describe what happens on screen when that sound is heard.

Discuss the possible meanings and interest that the inclusion of these instruments add to the scene. For example, the bass guitar is used to create some tension between the Tiffany and Mikey as they argue, and the cash register sound is used when Tiffany points to the imaginary 'winning ace up her sleeve.'

TASK 5: LANGUAGES and TECHNOLOGIES – Storytelling

Clip: Episode 8, 02:27 – 04:08

The *Little Lunch* app for iPads allows students to create a story set during the mid-morning break at school and present it as an episode of the TV program, *Little Lunch*. Intended for mid to upper primary students, the app has two stages. The first is a planning stage where students develop their story establishing setting, timeframe, characters, and a five-step narrative structure. In the second stage, students film their story in five scenes, editing and adding a soundtrack, if desired,



before the app brings it all together. The *Little Lunch* app should be used in accordance with each school's Cyber Safety policy.

Further reading about the *Little Lunch* Resource can be found on the ACTF Website: https://actf.com.au/teaching_resources/id/10324/little-lunch-app-a-teachers-guide

View the above clip that shows Mikey and his friends at break time.

Notice and note the way the story is structured:

- **Setting established:** The scene starts with an establishing shot to communicate to audiences where the scene is set, then a sequence of shots showing people in the setting playing basketball, reading and playing handball.
- **Character introduced:** Mikey is then introduced as the main character in the scene with a medium shot
- **Conflict introduced:** Mikey's dialogue introduces the conflict when he says he is moving to Butterfield next year!
- **The Rising Action:** Mikey fantasises about his friends being supportive and then the audience learn that it was all in his imagination
- **The climax:** Mikey struggles to tell the truth but is just about to when the bell rings
- **The resolution:** Mikey walks away without telling his friends the truth.

Work through the resources for the *Little Lunch* tablet app with students and have them use it to create their very own episode of Little Lunch that tells a story set during the mid-morning break at school.



TASK 6: LANGUAGES – Music video conventions

Clip: Episode 5, 22:09 – 24:10

Clip: Episode 9, 09:02 – 10:09

In Episode 5 of *Hardball Series 2*, Team Mahaki finish their Culture Day with a musical performance. The director of *Hardball Series 2* has filmed and edited the performance to appear as a music video. In Episode 9, Lance uses song to communicate what he struggles to say in words, and the director has also used music video techniques in this scene.

View the above clips and examine the techniques that have been used, including camera work, split screen, costumes, live performance with musical instruments, lip syncing, camera movement, breaking the fourth wall and dancing.

Ask students to apply these conventions to a video recording of their own music video for a short original song or copyright free song. They can record the moving images and then edit these to the recorded song. Encourage them to include music video conventions.





YEARS 3 AND 4 |

AUSTRALIAN CURRICULUM LINKS - TASKS 7, 8, 9

MEDIA ARTS: PLAN, CREATE AND PRESENT MEDIA ARTWORKS FOR SPECIFIC PURPOSES WITH AWARENESS OF RESPONSIBLE MEDIA PRACTICE (ACAMAM060)

GENERAL CAPABILITIES: ETHICAL UNDERSTANDING, ICT CAPABILITY, CRITICAL AND CREATIVE THINKING

TASK 7: INSTITUTIONS – Considering viewpoints in the media

Clip: Episode 4, 00:45–04:14

Salwa believes the Volkovs have been cheating and is determined to uncover the truth. The gang work together to spy on the Volkovs and learn that they have keys to briefcases that contain special handballs. Lance uses his rapping skills to distract Ivanka and Viktor, while Salwa and Mikey steal the keys. The gang steal the Volkovs handballs and cut them open but, as Mikey says, it leads to a dead end.

Draw a line on the board with the word 'justified in stealing' on one end, 'unsure' in the middle and 'not justified in stealing' on the other end.

Watch the above clip with the class and then ask students to stand somewhere along a continuum line to indicate whether they think the gang was justified in stealing the keys and opening the briefcase or not. Ask students to explain their decisions about where they chose to stand.

Divide the class into small groups, with a mix of opinions from the previous activity, and have them discuss the following questions:

- Can cheating ever be considered as acceptable? Why or why not?
- Can stealing ever be considered as acceptable? Why or why not?

After the discussions, ask students to again stand along the continuum and explain their decision, particularly if they changed their position on the line from the first time.

TASK 8: LANGUAGES and AUDIENCES – Making a commercial or advertisement to promote a school rule

Clip: Episode 4, 04:49–05:38

Ms. Crapper outlines the rules for their upcoming camp to the students. She lists the items they are not allowed to take to the camp and threatens them with, "a week's worth of detention, licking stamps."

Discuss with the class how they feel when someone makes threats rather than explains the reasons for or benefits of a decision.

Tell the students that they can do a better job than Ms. Crapper and they are to design and produce a commercial or print advertisement aimed at the student body that promotes the benefits of a school



rule (such as lining up at the cafeteria, using your manners, bathroom hygiene, inclusive language, being kind, keeping hands and feet to ourselves, looking after the environment, taking turns, wearing the uniform with pride, for example).

Guide students to locate the school rules and discuss the purpose of rules in a school setting.

Working in small groups, assign each a rule and have them use a mind map to record their ideas as they brainstorm the way the community and students benefit by their chosen rule. Ask them to share their ideas with the class.

Ask each group to select one of the rules and associated benefits presented. They are to design and produce a 30-second commercial or one-page advertisement that promotes the rule to the school community. They are to consider the target market when deciding on the use of language, colours, narrative, font, costumes, setting, props and acting and the commercial or advertisement should be made in accordance with the school's Cyber Safety policy.



TASK 9: LANGUAGES – Cooking Show

Clip: Episode 2, 11:10–12:50

Salwa's Culture Day dish is destroyed by Ms Clapper because it is not nut-free, and she must make another one. With students, explore the nut-free policy at the school and research recipes for morning tea treats, that adhere to this policy.

View the clip above, then:

1. Notice and note the use of shot sizes, camera positions and dialogue that make it difficult for the audience to learn how to make the dish, such as:

- Medium close up that shows Salwa but not her hands at 11:51
- Medium shot of Mikey helping by stirring but he is shown from side on at 11:51
- The camera is placed behind Salwa at 12:16
- Salwa doesn't list the ingredients or explain the process

2. Notice and note the use of shot sizes, camera positions and dialogue that are effective at communicating to the audience to learn how to make the dish, such as:

- Salwa saying what she is making at 12:10
- A close-up of the ingredients, such as the chilli at 12:20

Compare this scene to a segment from a cooking shot and notice and note the use of shot sizes, camera positions and dialogue that are effective at communicating to the audience to learn how to make a dish, such as:

- Breaking the fourth wall and speaking directly to the audience
- Listing the ingredients
- Explaining the process step-by-step
- Keeping the camera still
- Using a bird's eye view shot over the bowl to show the ingredients going in or being mixed

Working in groups, have students storyboard or construct a shot list for a short cooking segment for a morning tea treat that is safe to eat at school. Students can film and edit their scenes, using smart devices or iPads. Each segment can be edited together with text and an intro to create a whole-class cooking show.

AUSTRALIAN CURRICULUM LINKS - TASKS 10, 11, 12

MEDIA ARTS: IDENTIFY INTENDED PURPOSES AND MEANINGS OF MEDIA ARTWORKS (ACAMAR061)

GENERAL CAPABILITIES: LITERACY, ICT CAPABILITY, ETHICAL UNDERSTANDING, CRITICAL AND CREATIVE THINKING

TASK 10: LANGUAGES – Identifying and describing story elements that communicate meaning

Clip: 'Mikey and the gang are back' | *Hardball Series 2* promotional video - <https://youtu.be/j22BHGlrri>

Focusing on what students see and hear provides a concrete, tangible way of teaching the skill of noticing and noting implicit and explicit text evidence.

Give each student three sticky notes and then play the promotional video for *Hardball Series 2*.

Ask students to write down one prediction they have about what will happen in this series of *Hardball 2* and invite them to share their predictions on one sticky note.

Tell students that you will play the promotional video a second time, but this time they are to notice and note, onto another sticky note, the implicit clues (only what they see) that led to their prediction. This could include something the actors did or the certain way they behaved.

When the video stops, give students a few minutes to finish writing their clues down.

Define for students the meaning of the term 'implied/implicit evidence' and explain that what they saw was implied/implicit evidence because it caused them to infer or draw a particular conclusion about what will happen.

Tell students that you will play the promotional video a third time, but this time they are to notice and note onto another sticky note the explicit clues (what they hear) that led them to their initial prediction. This could be something the actors directly state that caused them to believe their prediction would come true.

Again, when the video stops, give students a few minutes to finish writing their clues down.

Define for students the meaning of the term 'explicit evidence'. Explain to students that what they heard was explicit, or direct, text evidence. While they may still have had to draw a conclusion, it was an obvious conclusion, and no other conclusion could have been drawn.

Instruct students to share their predictions again, as well as the things they saw or heard that supported it.

TASK 11: INSTITUTIONS and AUDIENCES – What is the message and why is it being sent?

Clip: Trailer for *Hardball Series 2* – <https://youtu.be/O1n9XS99SJ0>

View the trailer for *Hardball Series 2: Brand new Hardball | Series 2 | Promo Trailer* <https://youtu.be/O1n9XS99SJ0> and encourage students to think critically about the message being communicated by the media.

Ask students to consider:

- What is the purpose of a promotional video?
- Who created this promotional video?
- What creative techniques are used to attract their attention?
Consider:
 - Sound effects
 - Music
 - Dialogue
 - Text
 - Duration of the shots
 - Lighting
 - Camera movement
 - Editing
- How might different people understand this message differently from the way they have interpreted it?
- What lifestyles, values and points of view are represented in, or omitted from, this promotional video?
- Who do they think is the target audience and what has led them to that conclusion?
- Who benefits from audiences watching this promotional video?
How do they benefit?

TASK 12: TECHNOLOGIES – Responsible and ethical use of media technologies

Clip: Episode 5, 16:31 – 17:26

Tiffany's two dads are seen with a variety of video recording technology during her Culture Day presentation. View this clip with the class and examine this constructed representation of parents with a class discussion:

- What pieces of technology are the dads seen using?
- What might be the intended meaning of this constructed representation of parents?
- How accurate is this representation?
- How do students feel when their parents/carers film them performing, playing sport, or delivering a presentation?
- Why might parents/carers want to record their children's presentations?
- How might parents/carers benefit from having a video recording of their child's presentation?
- How might the child benefit?
- What are the disadvantages of parents filming their children's performances?
- What might be the implications of posting photos and videos of their children online?

Pose a question to the class and use the 'Take a Stand' activity to gauge their opinion.

Ask students to indicate how acceptable they consider it to be for parents to post videos online of their child's performance at school and instruct them to line up so that those answering 'completely acceptable' are on one end and those answering 'completely unacceptable' are on the other end. Students who are unsure can stand in the middle, or they may choose to move closer to one end or the other if they lean in a particular direction. As they line up, encourage students to briefly discuss their choices with each other. Ask students to share with the class their reasoning for their choice of position.

Photographs, videos and other recordings of individuals are considered personal information, and as such are protected by privacy law in the same way as other personal information.

Assist students to locate the school's media consent policy about taking photos and videos of students.

Using digital imaging software, students can make a poster to display at school events that informs the community of responsible and ethical use of photography and video recording technologies and practices.

YEARS 5 AND 6

AUSTRALIAN CURRICULUM LINKS – TASKS 13, 14, 15

MEDIA ARTS: EXPLORE REPRESENTATIONS, CHARACTERISATIONS AND POINTS OF VIEW OF PEOPLE IN THEIR COMMUNITY, INCLUDING THEMSELVES, USING SETTINGS, IDEAS, STORY PRINCIPLES AND GENRE CONVENTIONS IN IMAGES, SOUNDS AND TEXT (ACAMAM062)

GENERAL CAPABILITIES: LITERACY, ICT CAPABILITY, CRITICAL AND CREATIVE THINKING, INTERCULTURAL CAPABILITY

TASK 13: REPRESENTATIONS – Constructing and challenging representations of stereotypes

Clip: Episode 1, 06:30–07:33

Clip: Episode 2, 17:51–19:17

Clip: Episode 3: 01:46–03:03

Kevin is in his early 20s and is Jerry’s older brother. He is the reason gamer stereotypes exist and has an attitude that rubs people the wrong way. His late teens were spent as an e-sport champion, but now, too old to compete, he’s working for “the man” in Block Street Primary’s IT department.

Discuss with students the term, ‘stereotype’ and ask them to consider what the writers mean by the term, ‘gamer stereotype.’ Ask them to think of a teacher, a farmer or a footballer, and describe a visual image that comes into their mind.

Watch the clips above with the class. Have students notice and note ways the director communicates meaning about Kevin’s stereotypical character through their decisions around setting, props, costume, body language, dialogue and vocal expression.

Ask students to share their observations of the way Kevin’s character has been constructed with a partner, in small groups and then with the whole class.

Working as a whole class, ask students to reflect on the media they view and then collaboratively compile a list of other stereotypes that students commonly see (such as races, cultures, boys, girls, mothers, fathers, teachers, heroes, doctors, firefighters, nerds, farmers and accountants, for example).

Working in groups, assign each a stereotype from the list. Have the groups construct a list of settings, props, costumes and dialogue commonly used by media makers (such as makers of television shows, music videos, commercials, films, news stories, for example) to construct this stereotype.

Ask students to make a poster that includes a drawing or printed image of their stereotype. They can then to annotate the image to indicate which elements in their image contribute to the construction of their stereotypical representation, considering costume, location, objects in the setting, colours, physical appearance, speech bubbles of words their stereotype might say.

Display the posters and ask students to reflect on and discuss these stereotypical representations of people:

- Are these constructions of people realistic?
- Which media products use these types of stereotypes?
- Why do they think these media companies rely on stereotypes?
- Do they ever make assumptions about an individual based on a stereotype (such as all old people are weak and need help, for example)?
- What is the potential impact on people who are stereotyped?
- Is it acceptable if they tease somebody because they do not conform to a stereotype (e.g., a boy that hates football or likes to dance)?

Have students select from the list of stereotypes, someone they actually know who doesn't fit the stereotype outlined on the posters (such as a teacher, doctor, computer gamer, fit old man, female mechanic, for example).

Ask them to interview this person and write a script for a 30-60 second news story or micro documentary about that person, which includes details that challenge the stereotypes.

They can create a multi-modal presentation, such as a PowerPoint or short video, about their chosen person that includes images, sounds and text.

TASK 14: LANGUAGES – Genre music and sound effects

Clip: Episode 3, 05:44-06:20

Clip: Episode 4, 00:33-02:09

In the first clip, Auntie stops off on the way to Zones to buy a car part from someone she doesn't know. The director adds sound effects and music to make the scene feel like it belongs in a Western film.

In the second clip, Salwa believes the Volkovs have been cheating and is determined to uncover the truth.

Watch the first clip with the class and make a list of the use of music and sound effects that belong to the Western film genre (such as whip cracking, whistling, music, grunts, for example).

Watch the second clip with the class and make a list of the use of music and sound effects from the action film genre (such as explosions, car screeches, loud bangs, screams, sirens, tense music, for example).

Browse online sound libraries, such as those listed below, to source the types of music and sound effects that are used in other genres, such as cartoons, comedies (such as canned laughter, for example), slapstick comedies (such as horns, sirens, whistles, beeps, for example), detective movies, romance films, scary movies. Play these sounds to the students and have students guess which genres the sounds belong to.

Ask students to plan and film a scene with someone doing a mundane activity, borrowing out a book from the library, buying something from the cafeteria, waiting for outside the Principal's office. Have them experiment with adding sounds effects and music from one of the genres explored.

Screen their short scenes with the class and discuss the impact the sounds had on the audiences.

Online sound resources:

<https://soundbible.com/>

<https://www.storyblocks.com/audio/search/comedy+slapstick>

<https://www.freesfx.co.uk/>



TASK 15: LANGUAGES – Applying conventions of the action film genre**Clip: Episode 4, 00:45–02:06**

In this clip, Salwa believes the Volkovs have been cheating and is determined to uncover the truth. The directors have applied the conventions of the action film genre to this scene to create drama and intensity as well as humour.

Watch the clip with the class and collaboratively compile a list, using a graphic organiser, of the use of the acting, props, music, sound effects and camera work, to make this scene seem similar to one from an action film (such as suspenseful music, computers and communications with headsets, rolling and tumbling so as not to be seen, ticking clock, close ups of feet, running and hiding, alert facial expressions, cross-cutting between the people following and those being followed, keys and briefcases, spying, for example).

Ask students to design, film and edit an ordinary event as a scene from an action movie, applying the conventions of the genre to their decisions around acting, props, music, sound effects and camera work. Instruct them to use safe and responsible practices when acting and filming, in line with the school's Workplace Health and Safety Rules.



AUSTRALIAN CURRICULUM LINKS – TASKS 16, 17, 18, 19

MEDIA ARTS: DEVELOP SKILLS WITH MEDIA TECHNOLOGIES TO SHAPE SPACE, TIME, MOVEMENT AND LIGHTING WITHIN IMAGES, SOUNDS AND TEXT (ACAMAM063)

GENERAL CAPABILITIES: NUMERACY, LITERACY, ICT CAPABILITY

TASK 16: LANGUAGES – Manipulating shot sizes and angles to communicate meaning

Clip: Episode 3, 04:30–05:22

Share the table below with students.

TECHNIQUE	DEFINITION	PURPOSE/EFFECT
Low Angle	The camera is positioned below the subject	To make the subject appear powerful.
High Angle	The camera is position above the subject	To make the subject appear weak and vulnerable.
Eye Level Angle	Camera is positioned at eye level	To make the characters seem trustworthy and realistic.
Canted Angle	Camera is positioned at approximately a 45 degree angle	To make the audience feel uneasy about what is happening in the scene
Birds Eye Angle	The camera is positioned directly above the scene	To provide the audience with a full view of the scene
Medium Shot	A character is show from waist up to the top of their head	To show what the characters are doing in the setting they are in.
Full Shot	The camera shows the character's full body.	To show the action and body language of the characters. Useful for dancing shots.
Long Shot	Camera shows a place from a distance. A character is small in comparison to the setting.	To establish the setting the scene is taking place in. To make a character appear small or lonely.
Close up	Camera is focused on character's face.	To show the expression and emotion of the character. To show that a character is important.
Extreme Close Up	Camera focuses very closely on one particular object or part of a character's face.	To draw attention to an object or show the particular details of an object, or to show expression in part of a character' face.
Point of view shot	Camera is positioned from one of the character's points of view	To make the audience feel as if they are looking through the eyes of a specific character

Watch the above clip with the class when Mikey looks for Salwa so he can pick her up for Zone Trials. Salwa is caught hiding from him but denies it. She tells Mikey she can't come to Zones and begins to get angry with him.

Discuss with students the way the scene starts with a long shot of both characters and then uses shots of each character from the other's point of view.

Discuss how camera angles and shot sizes can communicate meaning about characters and their relationships. Explore with students the way Salwa is shown in a high angle, wide shot, to help communicate that she feels guilty, and a high angle, medium shot when she gets angry at Mikey, to show she has lost control of her emotions, and also when she gives up and agrees to go with him. In contrast, Mikey remains calm for the entire scene and is filmed in a low angle close-up for most of the shots, to show he has maintained control and power.

In small groups, provide short scripts, or brainstorm scenarios, where one person is trying to convince another to do something they don't want to do. Ask students to improvise a short scene and consider how they could structure it. Ask them to design and film the scene, manipulating long shots, medium shots, and close ups, as well as high and low angles, to communicate to audiences one character who has the power and another character who doesn't.

- How will they establish the setting?
- Where will the actors stand?
- Where will the camera be positioned?
- How can the shots be edited together to help the audience follow the conversation?

TASK 17: LANGUAGES and TECHNOLOGIES – Creating foley for short digital sequences

Clip: Episode 1, 00:33-02:51

In the clip, Mikey provides the audience with an update of what has happened to the gang since Series 1 and the director keeps this recap dynamic and engaging, through the use of audio.

Watch the clip with the class and ask them to listen carefully to the way sounds have been added to emphasise action (such as water balloons popping, Auntie's electric grinder, poppers popping, the wheelchair turning, pressing buttons, wind blowing, the globe, for example) and to add interest to a long piece of dialogue.

Creating foley can be lots of fun and students can get very creative. Provide students with a range of images of:

- people doing something active (such as running, hopping, skipping with a rope, punching a punching bag, for example)
- places (such as the city, a waterfall, the country, a farm, in the car, the beach, walking in the snow, for example)
- events (such as a storm, birthday party or religious celebration, for example).

Also provide a range of household objects that students can use to experiment with so they can create their own sound effects to add interest to and emphasise the action in their image (such as breaking a bunch of celery, pouring dog food out of a can, flapping washing up gloves, cornflour in a sock or rice in a cardboard tube, for example).

Working in groups, have students plan and film a short digital sequence, for example:

- people carrying out an action
- people in a place
- people at an event

Have students include close ups of the objects or actions that make the sound, such as feet walking on gravel or squeaky sand, or something popping, crunching, spinning, scraping or banging, for example.

When presenting their films, students can layer the sound effects over their footage to emphasise the action in their scene, either with editing software or by performing the sounds live.

TASK 18: LANGUAGES – Movement and meaning

Clip: Episode 5, 24:10 – 24:30

Objects or people in media texts can move in various directions: left to right ('along the X axis'), up or down ('along the Y axis'), or towards or away from the camera ('the Z axis'). All of these have different meanings. Moving closer builds involvement or can make someone or something appear to be a threat; moving left to right is 'natural' for a main character on a journey or moving away from the camera can suggest that the audience is leaving the character or the story.

Episode 5 ends with a sequence of shots that follow a handball as it travels around the school. Notice with students the shot sizes, camera movement and the ball's direction of travel in each of these shots.

Use this sequence as a model for groups of students to film a ball or other object (such as an object attached to some fishing line) moving from one location at your school to another in a series of shots. Edit the sequence together so that the audience is positioned to watch the object travel from one destination to another. For extension, students may choose to add sound effects or music.

TASK 19: LANGUAGES and TECHNOLOGIES – Create space through manipulation of images and sounds

Clip: Episode 1, 00:33–02:04

Discuss with students the 180-degree rule which is a rule in continuity editing that states the position of the camera should never change the right-to-left relationships of characters in a scene. See this website for more information: <https://www.learnaboutfilm.com/film-language/sequence/180-degree-rule/>

Watch the above clip with the class and ask students to:

- Draw a plan of the set for this scene, from a bird's eye view, including the Micky's bed and the table and chairs where Team Mahaki sit to eat breakfast
- Label, on their plan, where each of the characters sit at the table.
- Guide students to identify the number of cameras that may have been used to film the scene and have them label where they would have been placed on their diagrams

Rewatch the clip and discuss with students:

- the choices that have been made by the director in terms of shot size, angle and composition, camera placement and the eyeline of the actors
- how the camera work impacts the audience and makes them feel as if they are sitting at the table.

Working in groups of 3 or 4, ask students to improvise and write a script for a brief 6–8-line conversation between 3–4 people who are sharing a meal together at a table. Have students storyboard or construct a shot list and then film the scene, selecting shot sizes, camera angles, camera positions and framing, with the intention of making the audience feel like they are also at the table during the conversation.

AUSTRALIAN CURRICULUM LINKS – TASKS 20, 21, 22

MEDIA ARTS: PLAN, PRODUCE AND PRESENT MEDIA ARTWORKS FOR SPECIFIC AUDIENCES AND PURPOSES USING RESPONSIBLE MEDIA PRACTICE (ACAMAM064)

GENERAL CAPABILITIES: LITERACY, ETHICAL UNDERSTANDING, INTERCULTURAL UNDERSTANDING, PERSONAL AND SOCIAL CAPABILITY, ICT CAPABILITY

CROSS CURRICULUM PRIORITIES: ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES, ASIA AND AUSTRALIA'S ENGAGEMENT WITH ASIA

TASK 20: INSTITUTIONS – Promoting school events responsibly

Clip: Episode 2, 10:10–11:46

It's Book Week! The kids have come dressed as literary characters. Ms. Crapper is a true disciplinarian and a kid's worst nightmare! She's Principal Elect but still stuck teaching Year Six – Mikey's class

Discuss with students the purpose of school advertising on websites or social media pages.



- Why do schools share images and video on social media?
- Who is the intended audience?
- What is the purpose of these social media posts?
- What might audiences think about the school if videos of Ms. Crapper talking to students was posted on Mikey's school's social media pages?
- What do they think she means when she says, "Let's get this over and done with, shall we?"

Guide students to engage with the resources at your school around the protocols for safe and responsible use of smart devices for recording moving images and sound.

Explore with them the images on the school website and the words that are used to promote the school's image, values and mission.

Using this understanding, have students design and produce a 30 second video that could be posted on the school's social media to celebrate an event at their school, such as, 'the best costumes that students and teachers wore for Book Week' for example, and to communicate to the public a positive representation of the school.

Instruct students to request permission from their subjects before they film them and to let them know that their images may be used by the school on their social media platforms, as long as their parents/carers have signed media release forms.

Brainstorm with students ways they can construct their social media post. For example:

- asking students to break the fourth wall and speak to the camera
- including a narrator
- explaining who they are dressed as and the book that inspired their costume
- filming students in costumes and adding a music soundtrack obtained from a creative commons or royalty free website, from the public domain or a recording of the school song
- including still and/or moving images and text.

TASK 21: REPRESENTATIONS – People and culture

Clip: Episode 5, 17:26 – 18:56 (Food)

Clip: Episode 5, 15:22 – 16:12 (Dance)

Episode 5 is about Culture Day. Discuss with students:

- the concept of culture
- the reasons why schools may choose to celebrate different cultures through special days or events
- the different aspects of culture that often get celebrated and shared across their school communities, such as food and dance.

Food plays a large role in a place's culture and the exchange of food is often seen as the exchange of culture.

Ask students to reflect on the food they have grown up eating and to interview their parents, grandparents or other older family members to find out what food they grew up eating. Are there any foods from their childhoods that their family members associate with warm feelings and good memories or that hold a special or personal value to them?

Dance also plays a significant role in cultural exchange, art, storytelling, and shared experiences.

View the clip above from where Mikey shares his cultural dance with his classmates. Ask students to share what they know of the Haka from New Zealand's Māori people, and its cultural significance.

Encourage students to investigate other cultural dances (such as Corroboree from Australian First Nations people, Flamenco from Spain, Dragon Dance from China, Adumu 'Aigus' from Kenya and Tanzania, or Bharata Natyam from Southern India, for example).

Ask students to research and share with the class:

- What they already know about Australian Aboriginal dance.
- What is the purpose of Aboriginal dance?
- Are there different roles for males and females?

When exploring First Nations dance in the classroom, it is important to abide by the Protocols for using First Nations Cultural and Intellectual Property in the Arts: <https://australiacouncil.gov.au/investment-and-development/protocols-and-resources/protocols-for-using-first-nations-cultural-and-intellectual-property-in-the-arts/>

TASK 22: LANGUAGES – Creating content for a client**Clip: Episode 10: 04:09 – 05:49**

The Volkovs have sabotaged Team Mahaki’s efforts to get to the States with one simple mistake. View the above clip that shows how small error can lead to large problems.

Ask students to research plans for a multi-cultural event or celebration that is occurring in your school or community.

Have students interview the organiser and obtain a ‘client brief’ that will inform the time they have to complete the work, the content (such as people, images or words, for example) that the client wants included and regulatory issues to be considered.

Instruct students to design a flyer that the school can use to advertise the event. Ask them to storyboard for a 15–20 second online promotional video that the school can post to their social media account or a script for a radio broadcast that can be shared across the school’s public announcement system.

Stress the importance of accuracy and the need to check (with their client) the script or storyboard for errors before they film or distribute the final product.

AUSTRALIAN CURRICULUM LINKS – TASKS 23, 24, 25, 26

MEDIA ARTS: EXPLAIN HOW THE ELEMENTS OF MEDIA ARTS AND STORY PRINCIPLES COMMUNICATE MEANING BY COMPARING MEDIA ARTWORKS FROM DIFFERENT SOCIAL, CULTURAL AND HISTORICAL CONTEXTS, INCLUDING ABORIGINAL AND TORRES STRAIT ISLANDER MEDIA ARTWORKS (ACAMAR065)

GENERAL CAPABILITIES: ETHICAL UNDERSTANDING, INTERCULTURAL UNDERSTANDING, LITERACY, ICT CAPABILITY, CRITICAL AND CREATIVE THINKING

CROSS CURRICULUM PRIORITIES: ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

TASK 23: REPRESENTATIONS – Visible and invisible identity characteristics**Clip: Episode 5, 02:16 – 03:16**

Tiffany tells her dads that she is struggling with her Culture Day Presentation because she doesn’t know anything about her Chinese heritage. She says that she feels people have certain expectations of her because she looks Chinese. Her dads tell her to stop thinking about how she looks and to think about who she is.

Work with students to create a learning environment where all kids feel valued, safe, and eager to learn from everyone in the room.

Begin by sharing understandings of the terms 'diversity' and 'identity' and the categories that are used to identify people, including race, ethnicity, gender, religion, disability, class, hair colour, personality traits, for example.

Explore the idea that identity characteristics can be both visible and invisible.

Ask students to make a T-chart of their visible identity characteristics and their invisible identity characteristics.

Instruct students to take a close up (head and shoulders) photograph of their face and print out on an A3 piece of paper. Fold the photograph in half and cut out one side. Glue this to a new piece of A3 paper and ask students to draw the other half of their face and display the visible and invisible identity characteristics they are proud of and comfortable with sharing.

Create a 'Who We Are?' wall to display the drawings in the classroom.

TASK 24: LANGUAGES – Discover the diversity of languages around Australia

Clip: Episode 6, 08:13–09:10 and 11:58–12:57

First Nations people in Australia have suffered as a consequence of colonisation and 90 per cent of the languages have disappeared. View the clips with students and then invite them to explore the website: <https://50words.online/>, a University of Melbourne project mapping different Indigenous languages throughout Australia

Encourage students to find their location on the interactive map and attempt to learn words from their local communities.

TASK 25: INSTITUTIONS – Local Connections to Country/Place

Libbie Doherty, ABC Head of Children's Production, said "The ABC is proud to be the home of Australian children's content and to support Australian children's producers to excel and inspire and entertain audiences around the world."

Hardball Series 2 was filmed during Covid-19 restrictions but still managed to secure all the familiar locations seen in Series 1. Block Street Primary was shot at La Perouse Primary School in La Perouse, Sweet Yummy's sweet shop in Bankstown and Auntie's Garage in Wentworthville. New additional locations were in situated Yagoona, Balmain, Lidcombe, Concord, Centennial Park.

Before European settlement, Yagoona was originally occupied by the Bediagal people and Balmain was originally Wangal country and was known as 'wanne'.

Define with students the term 'Country/Place' which refers to the land to which Aboriginal peoples and Torres Strait Islander peoples belong; where the spiritual essence of their ancestors remains in the landscape, the sky and the waters.

Explain to students that Aboriginal peoples and Torres Strait Islander peoples believe that ancestral beings created landscapes and geographic features, and that these beings eventually 'died' as bodies, but their spirits remain in the landscape, the sky and the waters. Acknowledge the diversity of the many Aboriginal Nations and Torres Strait Islander communities within Australia, each with their own specific cultural and spiritual beliefs.

Working in groups, assign students one of the filming locations for *Hardball* Series 1 and 2. Instruct them to access the Indigenous Australia Map <https://aiatsis.gov.au/explore/map-indigenous-australia> and prepare a multi-modal presentation that outlines the history of the place.

Always start by talking with your local contacts to understand the specific local connections to Country and Place in your area.

TASK 26: AUDIENCES – Promoting ethical behaviour in the school community

Clip: Episode 6, 00:32 – 1:32 and 03:33 – 04:20 (Mikey)

Clip: Episode 7, 08:30 – 08:58 (Mikey)

Clip: Episode 6, 7:16 – 8:11 (Prisha)

Explore the meaning of the words, 'ethics', 'integrity' and 'honesty', and their relevance and importance to everyday life.

Ethics is a system of moral principles. These principles shape our behaviour and help us understand what is good and bad, and what the right thing to do is. Integrity means always doing the right thing, including when no one is watching or when no one is directly harmed, not for a reward or attention, but because it is the right thing to do. Honesty refers to being truthful and sincere, saying what we mean and meaning what we say, playing by the rules and avoiding any form of deception or cheating.

Invite students to form small groups and then view the first clip from Episode 6.

PMI (plus, minus, interesting) is a brainstorming, decision making and critical thinking tool. It is used to encourage the examination of ideas, concepts and experiences from more than one perspective.

Working in small groups, instruct students to discuss what they think of Mikey's choice to keep a secret from his friends about applying for a scholarship to a new school.

As a class, collaboratively complete a PMI chart to decipher whether it is a good decision:

- Consider the Plus Points:
- Firstly, enumerate all of the positive things that supports Mikey's decision not to tell his friends.
- Consider the Minus Points:
- Secondly, enumerate all of the negative things you can think of about Mikey's choice to keep his scholarship application a secret from his friends.
- Consider the Interesting Points of the Situation:
- In this step, enumerate all the interesting points that you can think of. Rather than positive or negative, list points of interest that you should direct your attention to, such as Mikey doesn't want to hurt his friends' feelings if he doesn't have to.
- Make Your conclusion:

In this step, make your judgement about whether Mikey is making a good decision, after you have considered the positives, the negatives, and the interesting.

As a class, view the second clip and discuss whether Viktor and Prisha were acting with integrity. Ask students to consider whether they would accept the 'Plushie' if they were in the same situation as Prisha.

Working in small groups, brainstorm scenarios where students may need to be required to act with integrity at school. Remind group members to defer judgment, generate as many ideas as possible, look for the wild ideas, help all voices to be heard, and have a transcriber in the group to capture all the ideas. Have students share their ideas with the whole class.

Working in groups, students can then select the most appropriate ideas for the school context and improvise scenes that communicate ethical behaviour at school. They could then film their scenes to serve as community service announcements that promote ethical behaviour in their school community.



ACKNOWLEDGEMENTS

CREATED AND WRITTEN BY:

GUY EDMONDS and MATT ZEREMES

SERIES PRODUCER:

JOE WEATHERSTONE

DIRECTED BY:

DARREN ASHTON, GUY EDMONDS
and MATT ZEREMES

EXECUTIVE PRODUCERS:

CATHERINE NEBAUER,
BERNADETTE O'MAHONY
and JAN STRADLING

STARRING:

SEMISI CHEEKAM as MIKEY, REANNAH
HAMDAN as SALWA, ERIN CHOY as
TIFFANY, LOGAN REBERGER as JERRY
and HOLLY SIMONS as PRISHA

PRODUCED BY NORTHERN PICTURES
WITH FINANCIAL SUPPORT FROM



Curriculum Writer: Karyn Chapman

Hardball Series 2 Teaching Toolkit
developed and distributed by the
Australian Children's Television
Foundation.



