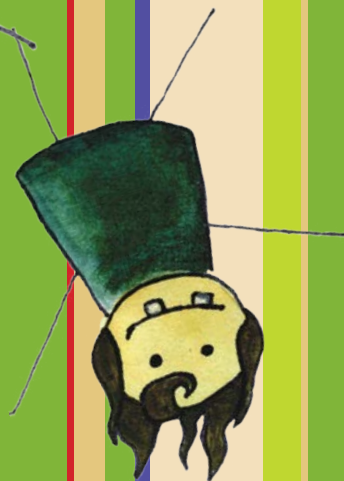


TEACHING  
AND  
LEARNING  
RESOURCE

# COME OUT

CHILDREN'S FESTIVAL

22 ~ 30 MAY 2015



Government of South Australia

Department for Education and  
Child Development

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#### Come Out Children's Festival imagery design:

Alinda Tunc, a student at Glenunga International High School, is our **2015 Come Out Children's Festival Poster Competition Winner!** Students were invited to participate in a poster design competition, where the winning entrant has their work of art professionally incorporated into a range of materials for Come Out Children's Festival 2015. Alinda's image portrays the Come Out Children's Festival theme of *Building bridges* in a metaphorical way, meeting a key criteria of not actually showing a bridge. In Alinda's words, 'this design shows three children and a mythical creature binding together. The unifying of the children signifies the fusing and merging of all children, in one harmonious channel. The mythical creature symbolises the ideas, innocence and imaginations that join all children from around the world. The innocence that all children have in common, is pure and unaffected with the negativity of growing up. That is what separates children apart from other individuals. The liberation of the elements in the design, show a bridge-like flow, implanted in the guiding of the vision spectacle. The bridge is shown within the children.' (sic) Having observed the festival's graphic designer work on her image, Alinda can now enjoy seeing her image transformed in many different ways and in many different venues. Congratulations Alinda!

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**Cover graphic design:** Adrian Cowell, Adelaide Festival Centre

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**Please note:** Every attempt has been made to ensure publications, programs and resources identified in this document are appropriate for use in DECD sites. However, the department is not responsible for the content of externally produced material. Information contained in this booklet was correct at the time of writing.

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# INTRODUCTION

## FROM THE MINISTER FOR EDUCATION AND CHILD DEVELOPMENT ...

### JENNIFER RANKINE

Come Out Children's Festival sits warmly in the hearts of young – and not so young – South Australians.

Since 1974, our much-loved, internationally-admired arts festival especially for children and young people, has captured our attention and inspired our imaginations. It's part of the story of growing up in SA.

Not only has it generated fond memories for thousands of young South Australians for more than 40 years, it's also kick-started lots of great educational experiences.

## FROM THE COME OUT CHILDREN'S FESTIVAL 2015 CREATIVE PRODUCER ...

### SUSANNAH SWEENEY

In 2015 the iconic Come Out Children's Festival will be produced, for the first time, by the Adelaide Festival Centre. Our AFC team is delighted to be presenting the Come Out Children's Festival and securing the future of an event which holds such an important place in the hearts and souls of South Australians of every age.

In an era preoccupied with questions of wellbeing and happiness (for good reason), we know that the foundations for a healthy and well-rounded life are greatly affected by the experiences we have in childhood. We also know that a positive engagement with the arts can have particularly powerful and far-reaching benefits for children.

So, in continuing the Come Out Children's Festival tradition of bringing the best and broadest of arts

Behind Come Out is a remarkable, four decade-long collaboration between our State's education and arts sectors. It's ensured the richest possible education experiences for young South Australians participating in Come Out and so while they are having enormous fun, they're also learning.

The 2015 Come Out Children's Festival will be no exception. It delivers a fantastic artistic program which will engage and delight South Australian children.

A warm welcome to all the artists, local, interstate and beyond, participating in Come Out Children's Festival 2015. Your stories, performances and artworks will inspire wonderful memories to linger in the minds of a whole new audience of young people for years to come.

The DECD Come Out Children's Festival 2015 Teaching and Learning Resource will be a valuable support

and creative industry experiences to the children and educators of South Australia, we offer up an inspiring and delightful array of productions, workshops and curated events to excite, encourage, challenge, stimulate and motivate the children of South Australia.

The 2015 Come Out Children's Festival will expand horizons and unlock opportunities. We know this is what every educator strives for and we want to assist and feed that energy.

For 2015, I have chosen, as the Festival's theme, *Building bridges*, bridges within oneself – between mind, heart, body and soul, or within our immediate lives – between friends, family and communities, and across generations, locations and demographics, as well as the building of bridges to connect a diverse range of curriculum areas.

To quote the amazing Sir Ken Robinson in 2013 (because his thinking in this area is exemplary):

"Creativity is essential to the success and fulfillment of young people, to the vitality of our communities and to the long-term health of the economy ... I define creativity as the process of



for our teachers to make meaningful links between the Festival Program and the Australian Curriculum. Thanks to all those from the Department for Education and Child Development and Come Out who had a hand in putting this useful Resource together.

As the count down to Come Out Children's Festival 2015 begins, I look forward to you and your students joining us next year for lots of inspiring and fun arts experiences.



having original ideas that have value ... There are various myths about creativity. One is that only special people are creative; another is that creativity is just about the arts; a third is that it's all to do with uninhibited 'self-expression'. None of these is true. On the contrary, everyone has creative capacities; creativity is possible in whatever you do, and it can require great discipline and many different skills."<sup>1</sup>

So please join us in 2015 on this Come Out Children's Festival adventure and bring your students with you.

1 – Robinson, K 'To encourage creativity, Mr Gove, you must first understand what it is' theguardian 18 May 2013, <http://www.theguardian.com/commentisfree/2013/may/17/to-encourage-creativity-mr-gove-understand>, accessed 23 July 2014.



## FROM THE DECD ARTS EDUCATION MANAGER ...

### SHARYN SCHELL

What does the metaphor of *Building bridges* mean to you?

The Come Out Children's Festival 2015 presents this theme as an invitation to engage, challenge and support educators and learners to create and build connections with one another, between generations, cultures and diverse groups of people as they make and respond in the new Australian Curriculum: The Arts.

What conditions in the learning environment are needed to encourage critical and creative thinking to flourish and thrive? Come Out Children's Festivals provide a unique and authentic platform for teachers to personalise and connect learning both *in* and *through* the Arts with our students. The opportunities exist for students to connect to quality learning experiences in the Arts and to view how art forms emerge from social, historical and cultural contexts.

A number of participatory and interactive opportunities have been built into this year's festival, from

*building bridges* with strangers as in *Dear Hope Street*; to considering others' viewpoints on a variety of prompts in *Totem Poll*; to playing in the *Virtual Band Jamm*. Regional touring of *Little Big Shots* and a variety of storytelling forms ensure an artistic program that has something to offer everyone across South Australia.

*Building bridges* can provide many opportunities to enjoy the arts with rich arts experiences back at schools. If it is not possible to access the festival program, the ideas in this teachers' resource are designed to support teachers to create engaging and challenging arts experiences for their students in their local community or classroom.

The learning experiences in this resource offer direct links to the new Australian Curriculum: The Arts and can be used to enhance experiences in other learning areas. Teachers and learners are encouraged to further use the ideas to create new experiences and to interweave arts forms.

Come Out Children's Festival 2015 builds on successes of previous festivals, using the considered feedback that children and educators have thoughtfully provided through evaluation processes. Successful design elements from previous festivals have been used again for 2015. All the resources and activities available – this teachers' resource,



professional learning workshops, regional touring programs, state wide projects, and digital technologies to engage with the arts and artists – will all contribute towards learner access to the festival in regional and metropolitan settings.

I would like to especially thank our arts ambassadors in schools. Your role in encouraging participation in the Come Out Children's Festival, sharing information and providing feedback is greatly appreciated. Remember, we love to hear how your class or school community will be celebrating the arts in the 2015 Come Out Children's Festival. Register your event at [comeoutchildrensfestival.com.au/overtoyou](http://comeoutchildrensfestival.com.au/overtoyou) for listing on our website. In addition, if you have a great story to share, please send it as a short email to: [sharyn.schell@sa.gov.au](mailto:sharyn.schell@sa.gov.au)

## THE ARTS IN EDUCATION

Extensive research from around the world confirms the importance of quality arts experiences in education. In support of this research, the arts has been included in the Australian Curriculum.

An arts-rich education contributes positively to improving learning outcomes for children and young people in a variety of settings. For useful research about the benefits

of the arts please see the section on useful websites.

This status of the arts has been firmly established in the *Melbourne declaration on educational goals for young Australians* (2008). The *National Statement on Education and the Arts* (2007) clearly states that 'all children and young people should have a high quality arts education in every phase of learning ... help[ing] children

and young people to imagine, to dream and to achieve their very best'. Learning in and through the arts is facilitated when the cultural sector works in partnership with educators to enrich learning outcomes, as well as to strengthen community identity and local culture.

## ABOUT COME OUT CHILDREN'S FESTIVAL

Originating in 1974 as part of the Adelaide Festival of Arts, the Come Out Children's Festival was so successful it provided the impetus for the South Australian Government to support this youth arts festival biennially as a stand-alone event.

Come Out Children's Festival has become an iconic South Australian children's arts festival and an important part of the South Australian preschool and school calendar. The

partnership between the education and the arts sectors is unique globally. Come Out Children's Festival features all the different arts forms and there are many rich opportunities for active participation.

Both artists and educators benefit from the opportunities afforded by the festival to support learning in all learning areas within the curriculum, not only the arts.

In a state that prides itself on the quality of its arts festivals, Come Out Children's Festival provides capacity for high quality, sustained engagement with the arts that helps create authentic learning opportunities for young people, generating a lifelong interest in the arts.

## THE PURPOSE OF THIS RESOURCE

This resource supports educators to design their preschool and school learning programs *in* and *through* the arts. The festival provides the added impetus of high quality arts experiences enhancing classroom programs.

Whilst this teaching and learning resource focuses on the arts, there are also learning experiences linked to other learning areas. Teachers are encouraged to explore other learning areas through the arts to contribute to deeper and richer learning opportunities.

### EARLY YEARS LEARNERS

If you are an early years educator, *Belonging, Being and Becoming*, the *Early Years Learning Framework (EYLF)* provides a great framework through which to explore the Come Out Festival 2015 theme of *Building bridges*. Many learning experiences in this resource may be adapted as relevant to early childhood settings, and can contribute to the outcomes in *Belonging, Being and Becoming*, where children develop a strong sense of identity; are connected with and contribute to their world; have a strong sense of wellbeing; are confident, involved learners; and develop as effective communicators. The theme, *Building bridges* may be interpreted in many ways through the development of inquiry questions

with the children. This process can support educator planning for rich and creative play-based learning experiences.

This could mean children:

- exploring the many ways people use bridges to connect with others
- sharing their images, ideas, objects, languages, customs, dreams and history with others
- connecting with the different ideas and perspectives of others.

Educators can investigate children's inquiries through contemporary and traditional literature, music, dance, drama, visual arts, media arts and excursions, and by working with local community members.

A useful resource for planning and inquiry is the Early Years Planning Cycle. This may be found on page 11 of the Educators' Guide to the EYLF.

<http://www.earlyyears.sa.edu.au/pages/EYLF/37220/Reception%20-%20Year%2010>

### STUDENTS WITH DISABILITY

Participation in the Come Out Children's Festival provides a myriad of learning opportunities for all students. Under the *Disability Discrimination Act 1992* and the *Disability Standards for Education 2005*, teachers have a legal obligation to ensure that students with disability are able to access and participate

in all educational activities free from discrimination, and on the same basis as those without disability.

When considering these activities for your program, think about planning to ensure it is inclusive of students with disability. For some students it will be necessary to make adjustments in the complexity of the curriculum content, and/or the instructional and assessment strategies, and/or the learning environment.

There are many sources of advice about planning quality teaching and learning programs inclusive of students with disability. You can access a central repository of these websites at:

<http://www.aussieeducator.org.au/education/specifcareas/specialeducation/specialeducation.html>

The Australian Curriculum provides useful advice in meeting the diverse needs of students. This includes a handy flowchart reminding teachers of where and how to start planning their teaching and learning programs.

<http://www.australiancurriculum.edu.sa/StudentDiversity/Meeting-diverse-learning-needs>

For DECD schools the Special Education Resource Unit website is also very useful:

<http://web.seru.sa.edu.au/>

## USING THIS RESOURCE

The theme for the Come Out Children's Festival 2015 is *Building bridges*. Educators, children and young people from Reception to Year 10 are invited to use this resource to explore the different ways this theme may apply (both metaphorically and literally) to the Festival productions and events.

Educators and learners are invited to participate in a wide range of stimulating arts experiences: Access

a live festival arts performance, create your own quality making and responding arts experience, or engage in a festival state-wide project.

Immerse yourself in the Come Out Children's Festival 2015. Embrace the theme, *Building bridges*.

Ask yourself: How can I use the arts curriculum and methodologies as a bridge to:

- enrich and inspire students
- promote critical and creative thinking
- increase student engagement and retention rates
- access the curriculum in other learning areas
- promote aesthetic knowledge and understanding about arts practices for all learners?

continued over page



*'Education is all a matter of building bridges.'*

– Ralph Ellison

# USING THIS RESOURCE

This teaching and learning resource presents opportunities for teachers to expand their knowledge and understanding of the Australian Curriculum: The Arts and links to other learning areas.

A number of references are made to the Australian Curriculum, Assessment and Reporting Authority (ACARA) throughout this resource. In particular, sections of the Achievement Standards have been copied and are used to focus the Inquiry questions and the Learning Activities that engage, challenge and support. Where Viewpoints feature, some examples of the Viewpoint questions have been taken from or based on the Australian Curriculum.

Through dance, drama, media arts, music, and visual arts teachers can focus on the strands of *making* and *responding*, and also 'in' and 'through' the arts as may be relevant to student needs. Many teachers will want to integrate aspects of these five arts subjects when designing programs for their learners.

The Content descriptions in each band for each of the five arts subjects of the Australian Curriculum focus on similar concepts and skills that, across the bands, present a developmental sequence of knowledge, understanding and skills. The focus of each of the four content descriptions in Foundation to Year 6 expands into more specific content descriptions for Years 7 to 10, as presented in the table below.

The four content descriptions in the left hand column, shown in the table below, incorporate concepts and skills that correlate with the Critical and Creative thinking learning continuum, which is organised into four interrelated elements:

- Inquiring – identifying, exploring and organising information and ideas
- Generating ideas, possibilities and actions
- Reflecting on thinking and processes
- Analysing, synthesising and evaluating reasoning and procedures

Consider these similarities when planning and designing learning for students in the Arts.

The South Australian *Teaching for Effective Learning* (TfEL) Framework<sup>2</sup> supports teachers to develop their practice in three domains. By creating a safe environment for rigorous, personalised and connected learning, we are creating a platform for learning experiences that challenges, engages, and contributes to developing students as expert learners.

*Learning design* is a thinking tool to enable the bringing together of these critically important aspects of effective pedagogy and the intended learning of the Australian Curriculum. The *Learning design* process encourages us to think deeply about the intended learning and also about our students and what they bring in terms of their current understandings, knowledge, skills and attitudes. Teachers plan a learning

experience using learning design that stretches learners and make it relevant to their life experiences. To assist us to map the thinking of *Learning design*, a series of questions have been devised to support the process. These questions ensure that we pay attention to what we want learners to learn, the purpose for doing so, and where they are to start the learning.

For further information about *Learning design* see:

**Overview:** [http://www.learningtolearn.sa.edu.au/tfel/files/links/LD\\_overview\\_A4.pdf](http://www.learningtolearn.sa.edu.au/tfel/files/links/LD_overview_A4.pdf)

**Detail:** [http://www.learningtolearn.sa.edu.au/tfel/files/links/LD\\_detail\\_A4.pdf](http://www.learningtolearn.sa.edu.au/tfel/files/links/LD_detail_A4.pdf)

**Worksheet:** [http://www.learningtolearn.sa.edu.au/tfel/files/links/LD\\_worksheet\\_A4.pdf](http://www.learningtolearn.sa.edu.au/tfel/files/links/LD_worksheet_A4.pdf)

2 – For your own copy of the SA TfEL framework and digital Learning design resources phone (08) 8226 4351 or email: [leanne.milazzo2@sa.gov.au](mailto:leanne.milazzo2@sa.gov.au)

Content description	(Reception) to Year 6	Content description	Years 7 to 10
1st	Exploring ideas and improvising with ways to represent ideas	1st	Exploring ideas and improvising with ways to represent ideas
		2nd	Manipulating and applying the elements/concepts with intent
2nd	Developing understanding of practices	3rd	Developing and refining understanding of skills and techniques
		4th	Structuring and organising ideas into form
3rd	Sharing artworks through performance, presentation or display	5th	Sharing artworks through performance, presentation or display
4th	Responding to and interpreting artworks	6th	Analysing and reflecting upon intentions
		7th	Examining and connecting artworks in context

Source: Based on Australian Curriculum, Assessment and Reporting Authority (ACARA) <http://www.australiancurriculum.edu.au/thearts/content-structure>



The teaching and learning experiences in this resource follow a consistent format. Inquiry questions, relevant Australian Curriculum *Achievement standards*, and a range of learning experiences are provided.

The learning experiences are suggested as entry points for engaging, challenging and supporting

student learning, as per the fifth step of the *Learning design* thinking tool shown on the accompanying page.

Using these suggestions, teachers can work through the learning design way of planning learning that is relevant to the teaching and learning context. References to other Learning areas, the General capabilities and

Cross-curriculum priorities are made (see table below).

Resources and links to the Come Out Children's Festival 2015 artistic program complete the picture.

## AUSTRALIAN CURRICULUM GENERAL CAPABILITIES AND CROSS-CURRICULUM PRIORITIES

The standard Australian Curriculum abbreviations for the General capabilities and Cross-curriculum priorities are used in this resource. They are presented below for quick reference:

### GENERAL CAPABILITIES:



LITERACY



NUMERACY



INFORMATION AND COMMUNICATION CAPABILITY



CRITICAL AND CREATIVE THINKING



PERSONAL AND SOCIAL CAPABILITY



ETHICAL UNDERSTANDING



INTERCULTURAL UNDERSTANDING

### CROSS-CURRICULUM PRIORITIES:



ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES



ASIA AND AUSTRALIA'S ENGAGEMENT WITH ASIA

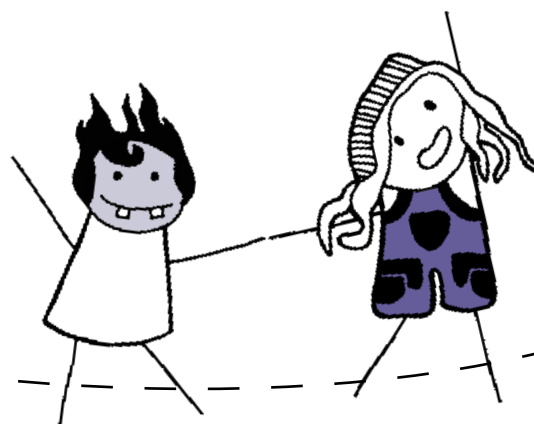


SUSTAINABILITY

*'Hopefully, we can build bridges, but we also have to draw lines.'*

– Fred Thompson

Source: [Australian Curriculum, Assessment and Reporting Authority \(ACARA\)](#)



# Aligning what and how of teaching and learning in the Australian Curriculum

## What is the intended learning and why is it important?

### Why is this learning important?

- How would our lives be different without this skill, knowledge, understanding? What could we not do?
- Where do we see this learning demonstrated in our everyday lives?

### Read the relevant Australian Curriculum references.

- Share initial meanings.
- What this means to me is ...
- The big ideas, essential questions and understandings in this for me are ...

## What do we want them to learn?

### What do they bring?

#### What are the common patterns we've seen that learners bring?

- Misconceptions/alternative conceptions
- Perspectives/biases
- Points of interest

#### Existing understandings

- What are different ways that enable students to demonstrate their existing understandings, skills, knowledge ?

#### What else do they bring?

- What about the students' learner identity and learning to learn skills?
- What dispositions, experiences, do they bring?

#### Strategies

- What strategies can I use that capture and enable this to be shown?

## What could the intended learning look like at this level?

### Shared understanding of 'quality learning'

- What examples have we seen of quality learning at this level?
- What could high quality learning look like at this level?
- What does the achievement standard really mean? What knowledge, skills and understandings does it require?

### How will students know what comprises high quality learning?

- What opportunities are there for students to understand the criteria for quality learning?

### What does 'at this level' mean?

- What distinguishes this learning from the achievement standards which come before and after this level?

### What intended learning is not evident in the achievement standard?

- What could this look like at this level?

## How will we know if they got it?

## What evidence will enable us to assess the intended learning?

### Demonstrating the learning

- What are the multiple ways learners can demonstrate their learning – their understanding, their knowledge, their skills?
- What assessment strategy/ies will best reflect this?
- How does feedback cause thinking and learning dialogue?

### Self assessment

- What opportunities are there for self-assessment?

### Peer assessment

- What opportunities are there for peer assessment – activating students as teaching resources for one another?

## How will we engage, challenge and support their learning?

### Engage

- How can we hook them in – by building on current interests or generating interest? Have we engaged hearts and minds?

### Challenge

- How can I stretch all learners?

### Support

- What will be needed to ensure all learners achieve the intended learning? For example:
  - scaffolds, models, prompts
  - explicit teaching
  - time
  - ways to demonstrate mastery
  - differentiated approaches

## So what will we do to get there?

## Design the teaching and learning plan

### Bringing it all

## together through the learning experiences.

Planning, sequencing, resource organisation and ...

# Aligning *what* and *how* of teaching and learning in the Australian Curriculum

**What is the intended learning and why is it important?**

**What do we want them to learn?**

**What do they bring?**

**What could the intended learning look like at this level?**

**How will we know if they got it?**

**What evidence will enable us to assess the intended learning?**

**How will we engage, challenge and support their learning?**

**So what will we do to get there?**

**Design the teaching and learning plan**

# USING THIS RESOURCE

## BUILDING BRIDGES TO THE ARTS THROUGH SELECTED GENERAL CAPABILITIES OF THE AUSTRALIAN CURRICULUM

### LITERACY

In the Arts, students use literacy along with the kinetic, symbolic, verbal and visual languages of the five Arts subjects. This enables students to develop, apply and communicate their knowledge and skills as artists and as audiences. Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others' artworks.

#### Opportunities to use literacy might occur when students:

- Share and explain ideas, discuss concepts, work collaboratively, participate in class discussions, write/talk about their work or other people's work, and present or introduce work.
- Use words and images/objects as stimulus.
- Research the context of an artwork.
- Ask questions about an artwork.

**Credits, descriptions, instructions, multimedia images (i.e. infographics), journals, oral or written reports, procedures, reviews, role-plays or improvisations, scripts, storyboards, and 2D, 3D and 4D artefacts and videos are some of the kinds of text students might use to demonstrate their learning in the Arts.<sup>3</sup>**

3 – Address Literacy in the Arts – A Middle Years Resource. By Mike Dumbleton and Ken Lountain, Curriculum Corporation, 2002. Page 28.

### NUMERACY

In the Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. Across the Arts subjects, students can recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D and 3D shapes; scale and proportion to show and describe positions, pathways and

movements; and measurement to explore length, area, volume, capacity, time, mass and angles.

Through making and responding across the Arts, students use numeracy skills to choreograph and perform dance; build, rehearse, sequence and time plays; plan, direct and edit media texts; compose, produce and record music; and design, construct and display art.

Students work with a range of numerical concepts to organise, analyse and create representations of data relevant to their own or others' artworks, such as diagrams, charts, tables, graphs and motion capture.

#### Opportunities to use numeracy might occur when students:

- Combine dance movements to create sequences or sequences to create sections.
- Decide where to place actors in a performance space.
- Analyse audience responses to a media artwork.
- Compose a film score or music to accompany dance or drama.
- Explore concepts such as space, proportion and repetition in visual arts.

Adapting as appropriate for your year level, some further opportunities to use numeracy may occur when students:

- Use mathematical concepts of number, proportion and multiplication in interpreting music.
- Use a sense of pattern, repetition, rhythm and **sequence** in dance, media texts.
- Create visual **patterns** using motifs and symbols.
- Make aurally and visually, patterns used in music (i.e. motifs, themes, riffs).
- Aurally and visually recognise and notate musical patterns in pitch, rhythm patterns, texture, **form (symmetry)**.
- Visualise and make 3D & 4D artworks from 2D designs and vice versa; use **proportion, size, depth, scale**.
- Visualise and create story boards
- **Manipulate space** when creating visual texts, e.g. use of camera angle, variable frame size.

- Use **spatial concepts** such as position, perspective, proximity and depth of field when creating sets in drama.
- Use spatial concepts such as position, proximity of fingering and strumming skills and techniques on a guitar.
- Use **positive** and **negative space** in visual artworks.
- Demonstrate an understanding of symmetry and **tessellations** in visual artworks.
- Demonstrate an understanding of space, symmetry and **asymmetry** in body movement in dance (kinaesthetic awareness).
- Describe visual artworks using **spatial language** e.g. symmetrical, aerial view, linear perspective.
- Make jigsaws.
- Define space in floor patterns and performance space in dance.
- Define space in drama to accurately represent the physical scale of props, scenery and where the action is occurring on stage.
- Make maps and diagrams with accurate scale and layout to reflect on drama and dance experiences.
- Count, measure, calculate dimensions, **plot positions on grids** in visual art or read **guitar tab** in music.
- Use measurement when creating or viewing visual texts.
- Use **time** and **numbers** to create scenes in drama and dance pieces.
- Use **safe practices** in the arts, i.e. monitoring the load on power outlets from lighting, sound equipment or safe decibel levels for listening to music.
- Use numeracy knowledge to create 'lifelike' situations in drama e.g. realistic loads on a bridge.
- Use **measuring tools** such as metronome, light meter, sound mixer or sound level meters to explore the parameters of sound or musical notes.
- Use **data** to conduct market research and develop a **budget** for media artwork, dance, drama or music production.
- **Make and test conjectures** (about colour, shade, viscosity) when mixing paint colours.

## CRITICAL AND CREATIVE THINKING

In the Arts, critical and creative thinking is integral to making and responding to artworks. In creating artworks, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies.

They generate, design and analyse art forms, consider possibilities and processes, and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. In responding to the Arts, students learn to analyse traditional and contemporary artworks and identify possible meanings and connections with self and community.

They consider and analyse artists' motivations and intentions and possible influencing factors and biases. They reflect critically and creatively, both individually and collectively, on the thinking and design processes that underpin arts making.

They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences.

### Opportunities to use their critical and creative thinking might occur when students:

- Express their understanding of an idea or concept through dance.
- Ask 'what if' questions to create a scene in drama.
- Synthesise ideas to communicate a message in a media artwork.
- Explore the effect of different choices about tempo, dynamics or articulations.
- Analyse the meaning of an image or object and brainstorm collective responses as an audience.

Source: [Australian Curriculum, Assessment and Reporting Authority \(ACARA\)](#)



For further suggestions about **literacy** and **numeracy** in the Arts Australian Curriculum: <http://www.curriculumsupport.education.nsw.gov.au/litnum/numinarts.html>

Some further ideas for developing **critical and creative thinking** can be found here:

<http://ozpk.tripod.com/000create>

<http://www.ascd.org/publications/educational-leadership/summer08/vol65/num09/Preparing-Creative-and-Critical-Thinkers.aspx>

<http://www.virtualsalt.com.crebook1.htm>

## KEY WEBSITES

There are important websites that provide more information and teaching ideas:

**Come Out Children's Festival 2015**  
[comeoutchildrensfestival.com.au](http://comeoutchildrensfestival.com.au)

Watch this website for further information relating to:

- professional learning workshops for teachers
- learning experiences
- teacher notes for Come Out Children's Festival performances, workshops and exhibitions
- consent forms
- booking forms
- evaluation forms.

## DECD teacher resources

For more teacher resources, go to the Teaching and Learning Facebook page: [www.facebook.com/teachingandlearning](http://www.facebook.com/teachingandlearning)

At the top of the page is a Come Out Children's Festival 2015 image/photo. Click on the image to access links to Come Out materials, including websites, resources and photos. Please note that this is a public page; you do not have to be a teacher to view it.

Schools posting to the Come Out Children's Festival 2015 website, Instagram, Twitter, Pinterest, Facebook or Google+ are reminded to use **#Comeout2015** the # (hashtag) to help others discover your content.

## Permission/consent forms

For permission to use someone's image, see the talent release consent form – DECD uses a Creative Commons licence with the CC-BY-NC licence. For more information about the Creative Commons licence, and what the letters CC-BY-NC mean visit:

[www.creativecommons.org/](http://www.creativecommons.org/)

A direct link to the DECD consent forms is below:

**Student/child:** [www.decd.sa.gov.au/docs/documents/1/ConsentFormChild.pdf](http://www.decd.sa.gov.au/docs/documents/1/ConsentFormChild.pdf)

**Adult:** [www.decd.sa.gov.au/docs/documents/1/ConsentFormAdult.pdf](http://www.decd.sa.gov.au/docs/documents/1/ConsentFormAdult.pdf)





# 2015 FESTIVAL THEME BUILDING BRIDGES



# 2015 FESTIVAL THEME – BUILDING BRIDGES

For the Come Out Children's Festival 2015 the theme is *Building bridges*.

## PURPOSE OF THE THEME

Teachers are invited to use the theme of *Building bridges* to explore the *literal* knowledge and understanding about how bridges are actually built; or as a *metaphor* to explore the responsibility of individuals and communities to make connections with others, other cultures, other learning areas, across generations and so on.

Either way, delve deep enough and a common link (the bridge) between the *literal* and the *metaphorical* is about trust – will the bridge (physical) or relationship (metaphorical) be strong enough to support the tensions of a

physical load or the lively, dynamic nature of relationships?

Explore all angles of the theme both *in* and *through* the Arts.

## INQUIRY QUESTIONS

How can this resource support teachers to develop an arts curriculum around the theme of *Building bridges*, both literally and metaphorically, that highlights the connection (bridge) of trust between the two and which will enrich and deepen their understanding of the metaphor?

## FOR THE TEACHER

How can I support students to gain an understanding of what is meant by the term *Building bridges* and the ways in which it is relevant in the arts? How do

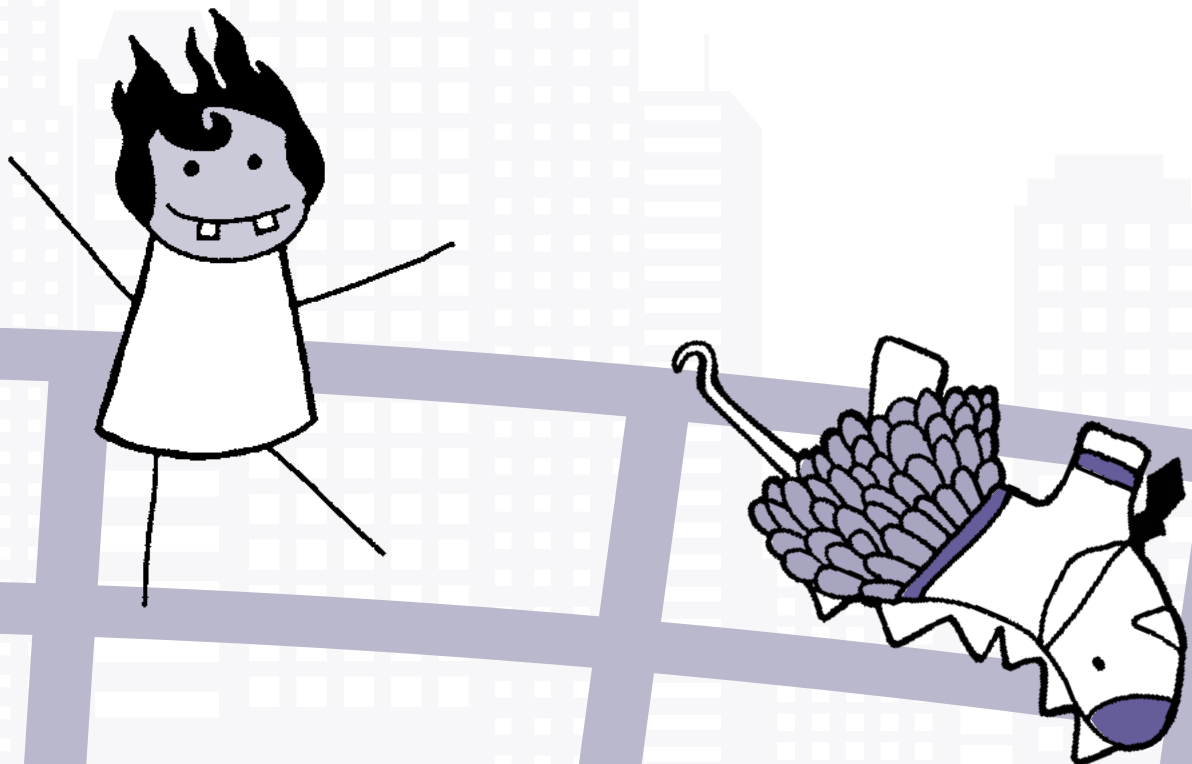
my students consider what it means? How can I support my students to understand why the term *Building bridges* has more than one meaning?

## LITERAL AND METAPHORICAL BRIDGES

Three main ways of investigating this theme include:

- literal
- metaphorical
- common to both – the making of strong supportive connections – using either interpersonal skills, trust and common experiences or physical supports such as trusses, supports and pylons.

The terms in bold font are possible lines of inquiry, with inquiry questions following. See over page.



## LITERAL

### WHERE are bridges built?

Where are most bridges built? Are there bridges in your body? If yes, where are they? Are there bridges in music? If yes, where are they? Where are bridges in some musical instruments? Where else can bridges be found?

### MAKING (CONSTRUCTION) METHODS

How are bridges built/constructed? What are the steps involved in *Building bridges*? What comes first? How are decisions made about the materials and type of bridge that has to be built? What kinds of things could go wrong during design and/or construction phases? What measures can be taken to avoid problems occurring? Are bridges complicated to build? If yes, why?

### PURPOSE OF BRIDGES

Where are they placed? What do they help? What are the benefits? What are the negatives? What purposes do bridges serve? Are they only for a functional reason, or are there other reasons as well? Why are bridges so important?

### WHAT ARE THE REASONS BEHIND BUILDING BRIDGES?

How are bridges connected to food, people, and transport? Investigate the relationship between bridges, economy of time, the economy and politics. What are some positive and negative consequences of *Building bridges* on:

- the local community
- the environment – flora, fauna, use of land, use of water, air quality.

Who benefits from bridges being built? Who are disadvantaged?

### WHAT MAKES A GOOD BRIDGE?

What kinds of things should you look for in a quality bridge? What does the bridge have to withstand?

### FAMOUS BRIDGES

What are some famous bridges? What made/makes them famous? How does a bridge become famous?

### MATERIALS

What kinds of materials are used to build bridges? What sorts of properties do the materials need to have? How do the different materials used to build bridges affect the shape, weight-bearing ability, stability and strength of a bridge? How have building materials changed over time? Which materials make structures strongest or last the longest?

### PERSONNEL

Who are the people (professions) involved in *Building bridges*? Who is affected by bridge building?



## VOCABULARY OF BUILDING BRIDGES

What kinds of terms or phrases are common to *Building bridges*? Examples include span, materials, form or type (beam, arch and truss), length, weight it will support, abutment, compression and engineer.

## HISTORY OF BUILDING BRIDGES

Find out about various ancient empires/cultures who built the first bridges, e.g., for the Silk Route. In what ways were the cultures changed by others who may have conquered them, and those they may have conquered? How have bridges between different nations affected our history, the use of language, and the development of societies throughout history?

## MODEL BRIDGE

Learn how to build and make a model of a bridge, using a variety of learning areas to do so.

## TYPES OF BRIDGES

In what ways can bridges be sorted or classified? What kinds of patterns can be found in bridges? Why are triangles used to build bridges? How is geometry used in *Building bridges*? Identify some **construction challenges** encountered and the effects, both positive and negative, they had on the surrounding population e.g., Sky Gate Bridge in Japan.

## LIFESPAN OF A BRIDGE

How long does a bridge have to last? What kinds of things can affect the lifespan of a bridge? What happens when bridges break or fall? Can they ever really be repaired...will people ever have true confidence in that bridge again?

## SAMPLE IDEAS ABOUT BUILDING BRIDGES (LITERALLY)

### THE ARTS

**Dance/Drama** Choreograph a dance, or develop a tableau about building a 'literal' bridge.

**Media Arts/Visual Arts** Use any medium, e.g. clay, paper, recycled objects, to sculpt a bridge. Produce a media art work about how to build that model bridge. How would the design and construction of a bridge differ for different types of people/purposes, e.g., an accountant; to build a new mine; for transporting food; for a visual artist; for a musician? How might the design and construction differ between these?

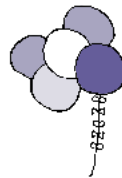
**Music** Investigate bridges (or Middle 8) in music and bridges on musical instruments? What purpose do they serve?

**Responding in The Arts** How are *Building bridges* concepts used in dance, drama, media arts, music and visual arts? Would you say they are popular? Explain why/why not.

**Civics and Citizenship** How can I support students to make connections with the local community? How many bridges are in your local community? Where are they? Why were they built?

Research the history of a local bridge. What materials was it made of? Have these changed over the years? Why? Who was involved in designing and building the bridge?

Is the bridge still used for its original purpose today, for example, to carry people from one side of the river to the other? Why not?



## METAPHORICAL

### WHERE are *metaphorical bridges* built?

What are some reasons for *Building bridges* (as a metaphor)? When do they need to be built? How do we know when they need to be built? What kinds of things indicate such a need? Do we have to build bridges in these circumstances? Why? Why not?

What are some positive consequences of *Building bridges* when it is required? What are some negative consequences? Who is affected? Who benefits from bridges being built? Who are disadvantaged?

### MAKING A METAPHORICAL BRIDGE

(i.e., explore, improvise, compose ... using one, some or all of the skills suggested above). How can we go about *Building bridges* with others? What are the steps involved? Can things go wrong when *Building bridges* with others? If yes, what sorts of things? What kinds of preventive methods can be used?

What measures can be taken to avoid problems occurring? Are bridges to others hard to build? If yes, what makes it so hard? Is there a difference between *Building bridges to* others, compared to *Building bridges with* others? If yes, what is the difference? What are the similarities? When *Building bridges* with others in a metaphorical sense, are they (the bridges) ever completed? If yes, how can we know they are completed?

### WHAT IS THE PURPOSE OF METAPHORS?

What is the purpose of the metaphor *Building bridges*? Why do people use metaphors, and in particular, why this one about *Building bridges*? As a metaphor, what kinds of things can you build bridges between? These could include: different types of land, peoples, cultures, sexes or languages. How might this be done?

In which other languages is this metaphor used, or is it only used in English speaking countries? What are some similar metaphors to *Building bridges* that might be used in a range of languages?

What is the opposite of *Building bridges*? What does 'don't burn your bridges' mean? When is the metaphor of *Building bridges* used? What does the metaphor of *Building bridges* imply a lack of? There could be a lack of trust? What else?

### FAMOUS BRIDGE BUILDERS

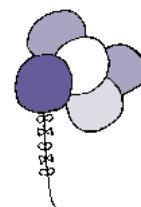
Identify some famous people who have built bridges between people or groups of people. Include examples of famous people from a range of cultures.

### MATERIALS

What kinds of 'materials' are used to build bridges? Think about things like our bodies, interpersonal skills, communication skills, body language, verbal language, music, visual images, such as in dance, drama, media arts, music, or visual arts.

### WHAT MAKES A GOOD BRIDGE?

What kinds of things should you look for in a quality bridge building process to/with others? What does the bridge have to sustain? What does it need to do so? How do you know when you can trust someone – trust that the bridge will 'hold' and not collapse? What part does trust play in your relationships with others? What would it be like to begin a friendship with someone you don't trust? Is it possible?





# BUILDING METAPHORICAL BRIDGES

## VOCABULARY OF BUILDING BRIDGES

What kinds of terms or phrases are common to the metaphor of building bridges? Can any of the vocabulary for the literal meaning of *Building bridges* also be used in a metaphorical sense? If so, which ones and why?

## TYPES OF BRIDGES

As a metaphor, can *Building bridges* be sorted or categorised into different kinds? If yes, what are they? What kinds of patterns can be found in bridges? What are some possible challenges that may be encountered when **making (constructing) metaphorical bridges**?

## SAMPLE IDEAS ABOUT BUILDING BRIDGES (METAPHORICALLY)

### THE ARTS

**Dance/Drama** Choreograph a dance, develop a series of tableaux about building a 'metaphorical' bridge between two groups of people, or develop a short drama of a story that might make a bridge become famous!

**Media Arts/Visual Arts** Produce a media art work about how to build bridges in a metaphorical sense, e.g. perhaps between two cultures, between generations, from history to the present or from science to visual art.

**Music** Compose a song or instrumental piece to aurally portray *Building bridges*, e.g. perhaps between two styles of music, or between groups of people.

Identify a song that has helped build bridges between people. What is it and how did it do so? What elements of music were used in this particular song that contributed to the building of bridges?

**Responding in The Arts** How is the metaphor of *Building bridges* used in Dance, Drama, Music, Media Arts and Visual Arts?

## HISTORY OF BUILDING BRIDGES

Who were some historical figures who tried to build the first metaphorical bridge? How did they do this and what changed in their culture as a result? How did this impact on different nations and the use of language?

## LIFESPAN OF A BRIDGE

How long does it take to build a bridge with others? How long does it have to last? What kinds of things can affect the lifespan of a bridge (a connection with others)? What happens when these bridges (connections, relationships) break or fail? Can they be repaired... will people ever have true confidence in that bridge (relationship) again?

## MAKE A MODEL BRIDGE ...

Using a variety of learning areas explore ways of portraying the metaphor of *Building bridges*.



# LEARNING EXPERIENCES TO ENGAGE AND CHALLENGE



## DANCE R-6 > BRIDGEBODIES

### INQUIRY QUESTIONS

How can I help children to:

- devise and combine movements that build bridges using their bodies, individually, in pairs and in groups, and improvise making a bridge with their bodies, in as many different ways as possible? How can I promote critical and creative thinking?
- use their bodies to represent structures of bridges?

### FOCUS ELEMENTS:

1. Body awareness and space (e.g. shapes, personal and sharing space)
2. Choreographic devices (e.g. selecting and combining movements)
3. Safe dance practices

### AUSTRALIAN CURRICULUM: THE ARTS, DANCE – ACHIEVEMENT STANDARDS

**Years R-2:** ... use the elements of dance to make and perform dance sequences that demonstrate fundamental movement skills to represent ideas...

**Years 3-4:** ... structure movements into dance sequences and use the elements of dance and choreographic devices to represent a story or mood

**Years 5-6:** ... structure movements in dance sequences and use the elements of dance and choreographic devices to make dances that communicate meaning.<sup>4</sup>

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



4 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)

## IDEAS FOR ASSESSMENT

**Years R-2:** Children create one or two movement skills that represent bridges to share with the group. The dance shows attention to shape, space and awareness of others.

**Years 3-6:** Children create four to five movement skills that represent a bridge (Years 3-4) or the meaning of bridges to a child (Years 5-6). Children combine movements in a sequence they can repeat and perform to the group. The dance shows attention to shape, pattern, varied dynamics and spatial relationships.<sup>5</sup>

## EXAMPLES OF SKILLS AND KNOWLEDGE

### ELEMENTS OF DANCE:

**Years R-2:** Focus on awareness of: **body position; body bases** (what supports the body – feet, hands or knees); and **space** (shapes the body makes and spatial relationships – where the bodies are in relation to each other). Also focus on **safe dance practices** including awareness of other students dancing in the dance space.

**Years 3-6:** Focus on: **shape, pattern, transitions** between movement (how to change from one movement to the next) and group work skills. Experiment with **tempo** (move slowly or quickly between movements, change from movement to freezing in position); **body bases** (what supports the body – feet, hands or knees); **levels** (low, medium, high); **dynamics** (controlling and combining different movement qualities, spatial relations).

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

- **Display** some images of bridges.
- **Discuss** the meaning and purpose of bridges: Why do we need bridges?
- **Brainstorm** words that describe bridges to prompt movement ideas. What are the parts and features of bridges? Use a think-pair-share strategy (give children time to think, then share with the person next to them, then share with the whole group).

- **Draw and write** children's ideas on a whiteboard. Older children can work through this process themselves.
- **Examples of relevant words include:** strong, long, support, foundation (how the bridge is anchored to the ground), span (stretching from one point to another), and horizontal, vertical, curved, arched, narrow, wide and footbridge.

## SESSION 1: BRIDGE BODIES

### ASK STUDENTS TO:

- Find their own space in the room (individual).
- Create the **shape** of a bridge with their body.
- Balance on their hands and feet to create a shape that resembles a bridge.
- Balance on their hands and knees.
- Balance on one hand and two feet.
- Create a backward arch, standing on two feet and bending at the waist.
- Work with a partner and learn each other's moves.
- Share their movements with the group.
- **Make** a class circle.
- Ask students who would like to **demonstrate** their moves to the whole class.
- **Perform** in pairs in the centre of the circle. Note: This is a voluntary component. Observations can easily be made while children are devising and improvising their moves at the beginning of the lesson.

## SESSION 2: BRIDGE PARTNERS

In this session students will **devise movements to create a bridge** with a partner.

**Review some of the images, words and movements explored in the last session.**

Ask students to think about the following:

- What parts of the body can link together? (hands, feet, legs, arms)
- Can you use the idea of **symmetry**?
  - This might mean that each person is making the **mirror image** of each other, to form both sides of the bridge.

– Show this by drawing a line of symmetry on an image of a bridge, cutting it in half.

- Discuss the idea of counter-balance.
- To **counter-balance** in dance means that two bodies are physically joined in some way (e.g. by holding hands) and that each person is supporting each other's weight. For example, the two bodies lean away from each other.
- Improvise, explore and create movements together to show representations of bridges.
- Find a partner and find a space to work in. (Allow about 10 minutes for this process).
- Explore ways to transition from one bridge to another. For example, ask students to find a way to change from one position to the next smoothly. Allow 10 minutes.
- Report back and share their bridge dances with the class.
- **Perform** to music.
- **Experiment** with a variety of styles – a driving bass beat to emphasise the strong, structural nature of bridges (e.g. *I like to Move It by Reel to Read; Walk it Out* by Nasty (from *Happy Feet*); *Brighter Than Gold* by Cat Empire), or lyrical music (e.g. *Lean on Me* by Glee, *Sail* by Awolnation) to reflect the elegance of architectural lines and shapes of bridges.

<sup>5</sup> – Source: Based on Australian Curriculum, Assessment and Reporting Authority (ACARA)

## SESSIONS 3 AND 4: GROUP BRIDGES

- **Look** at images of bridges again.
- **Focus** on the shapes, forms and patterns that are shown. **Discuss** the elements that repeat and link with each other.
- **Explain** that each child within the group will **use their body to form a structural part of the bridge**.
- Have children find as many different ways they can think of to **physically link up** to the next person.
- Ask children to **create** a whole bridge with their bodies using this idea?
- **Form** small groups of 4 to 6 to create a 'linked up' bridge.
- Allow 10–15 minutes for children to explore and practise different patterns and structures of bridges.
- **Reconvene. Explain** that a dance is **choreographed** when different bridges are formed (the dancers coming together in their positions). A dance is **dissolved** (the dancers moving apart), then **formed** again to make the '**bridge dance**'. The number of bridges will depend on the age and experience of the children.
- Allow children 10–15 minutes again in their groups, for the more complicated task of creating their bridge dance.
- Group together to facilitate **sharing** of bridge dances.
- Ideally this learning experience is held over two sessions to allow children to revisit and refine their ideas.
- Children **perform** these dances to music.
- **Experiment** with a variety of styles – a driving bass beat to emphasise the strong, structural nature of bridges (e.g. *All About That Bass* by Meghan Trainor, *We Are Done* by The Madden Brothers) or lyrical, classical music to reflect the elegance of architectural lines and shapes of bridges.

## TfEL TIPS:

- *Domain 2.2, 3.4 'Model and reinforce processes for giving and receiving constructive, encouraging feedback'*. Model respectful appreciation of children's movements through verbalising what you see. Observe and make constructive comments that reflect the children's movement ideas in words. This extends their awareness of what they are doing and challenges children's creative problem solving. Connect words to movements.

For example:

- 'I can see how you are making **strong foundations** with your legs.'
- 'I can see how you are stretching your **body to span** across your bridge.'
- 'Your arms are creating the long **curve** of your bridge.'
- 'I like the way you are **supporting each other's weight** by linking legs.'
- 'I can see how you are matching each other's **shapes** to form both sides of your bridge.'
- 'I noticed how you used ground level to create strong foundations for your bridge.'
- I noticed the way you used slow and fast movements to add **dynamics** to your dance.'
- 'I really appreciate how **precise** the different shapes of your bridge are. I can easily see the pattern in your bridge.'

Over time children become comfortable sharing their movements when the teacher creates a positive social emotional climate that supports risk-taking. (TfEL Domain 2)

By doing so, teachers:

- Create a positive social emotional climate that supports risk taking. (TfEL Domain 2)
- Support children to refine rehearse and present their learning through dance. (TfEL Domain 4.4)
- Support children to reflect on their own and others' learning in a way that builds confidence and values all learners regardless of ability. (TfEL Domain 2.2, 3.4)

\* Try adapting the above suggestions and comments as appropriate to other Arts subjects you may be delivering.

## RESOURCES:

The dancing bridge – a 20 second clip of well, a dancing bridge ...

<http://www.youtube.com/watch?v=2j7iN3cdMBA>

Some distinctive and different bridges:

<http://edition.cnn.com/2013/05/24/world/gallery/bridges-around-world/>

To access images of different types and shapes of bridges:

<https://www.bing.com/images> then type in 'bridges'

<http://www.wsdot.wa.gov/tbnhistory/lessons/terms.htm>

Music suggestions for dance: <http://yourdailydance.com/category/music/lyrical-songs-music/>

<http://www.classicsforkids.com/shows/past.asp>

<http://wonderopolis.org/wonder/what-is-a-choreographer/>

## BUILDING BRIDGES TO COME OUT CHILDREN'S FESTIVAL PROGRAM:

*Carnival of the Animals* – Circa

*Chalk About* – Curious Seed

*Come Dance With Me* – Restless Dance Theatre

*Rumour Has It* – Take The Floor



## DRAMA R-4 > DRAMATROLL

### INQUIRY QUESTIONS

How can I support my students to:

- Gain an understanding about the elements of drama?

### AUSTRALIAN CURRICULUM: THE ARTS, DANCE – ACHIEVEMENT STANDARDS

**Years R-2:** ... students make and present drama using the elements of role, situation and focus in dramatic play ...

**Years 3-4:** ... students describe and discuss similarities and differences between drama they make, perform and view...

... use relationships, tension, time and place and narrative structure when improvising and performing devised...drama.<sup>6</sup>

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



### LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

- **Read, watch, and listen** to *The Three Billy Goats Gruff* via text, Big Books, DVDs, animation, YouTube or songs.
- View a variety of adaptations.
- What questions do students have about the story? What does it make you think about? Elicit and record any questions about the story.
- Explore ideas from the storyline. Ask the children:
  - Which character do you prefer? Why?
  - Why do you think the troll is grumpy and upset?
  - If you were a billy goat what other solutions might you have for getting across the water?
  - **Is the Troll a bully?** What do you think? Why?
  - How can we 'build bridges' with bullies?
  - Do you think the biggest billy goat made a good choice? Why? Why not?
  - How could we retell this story? Brainstorm ideas for retelling the story. Include ideas to change the story line. Discuss any changes that children have made to the story line.
  - To re-tell the story from the **troll's viewpoint**.
  - Can you **find another solution** for travelling across the water?
  - Can you find a way of building a bridge between the protagonists?
- Review the text/animation/song/ YouTube version of the story.
- Reflect on ways that the characters are represented.
- **Scaffold the process** by helping students to 'sort' their knowledge and information.
- Examine physical characteristics, voice, facial expressions and emotions, body language and musical elements, including sound effects.

- Ask the children: How can you represent the characters? How can you convey to the audience how they are feeling? What does the audience need to know?
- Brainstorm and record a short list of words/headers that describe attributes of each character, e.g. small, medium, large, scared, confident, clever, noisy, high/medium/low voice, gruff, hairy, with little beards, with horns, smelly.
- Have children explore and practise demonstrating a range of emotions of the characters using:
  - facial expressions only
  - body language
  - space between themselves and other characters, without movement
  - moves and movements suitable for each emotion

Then put all the above together as a mime!

In whole class/groups:

- Re-tell the original story with children taking on the various roles of each character.
- Re-tell an improvised/changed version of the story e.g., by experimenting with robotic style movements for the troll, turning the big troll into a small hare (will the personal characteristics change?), or perhaps having the troll fall in love or show some other emotion...?
- Use a combination of the following **elements to dramatise** the story:
  - **choral speech** (speaking the text together)
  - **emotions** (what kinds of emotions are being portrayed?)
  - **mime** (body language)
  - **still image** (freeze frames)
  - **body as prop** (creating objects using the body, e.g. the shape of a house by positioning arms overhead as a roof)
  - **body levels** (low, medium, high)
  - voice projection (speaking loudly and clearly)
  - **movement**.

6 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)



## RESPONDING AND VIEWPOINTS:

With the class, discuss and reflect on:

- *Forms and elements*, i.e. How did the performers use their voices? What sort of movements did the performers use? What voice and movement have you noticed in others' performances that you might consider in making your own drama and why? (Years R-2)
- How did the drama begin? Develop? Conclude? How did the performers vary their voices, movement and gestures to create and share believable characters? How are elements of drama such as role, situation, time and place part of the action? How is the dramatic tension developed in the drama? (Years 3-4)<sup>7</sup>

## FURTHER IDEAS:

- Choose any combination of Drama, Media arts, Music or Visual arts to retell the story. Select another fairy story (without a bridge in it) and have students work a bridge into the story!
- A short play for primary students titled *The River is Dying* that may be used to support the Cross-curriculum priorities of Aboriginal and Torres Strait Islanders and Sustainability can be accessed here: [www.facebook.com/teachingandlearning](http://www.facebook.com/teachingandlearning)
- Retell a selected fairy story using animation, digital avatars, or puppets made from recycled objects.
- Design further teaching and learning activities with a focus on recognising, preventing, and managing bullying behaviors.
- Ask students to create a photo story or story board of a fairytale or rhyme that is based on the theme *Building bridges*, for example, *The Three Billy Goats Gruff* or *London Bridge is Falling Down*.

## BUILD A BRIDGE TO OTHER LEARNING AREAS:

- Explore Aboriginal and Torres Strait Islander histories and cultures, finding examples where people have been bullied.
- Investigate the relationships between people, culture and country/place and how they are conveyed through different art forms.
- Study storytelling and examine the rich cultural diversity of the Asia region.
- Discuss the role that animals play in storytelling and in stories with a moral message.

## MATHEMATICS:

- Explore measurement and geometry. Investigate angles, parallel lines and shape.
- Investigate what role these mathematical concepts play in the structure of a bridge that would support trolls and billy goats!

## HEALTH AND PHYSICAL EDUCATION:

- Investigate themes around feelings, bullying and emotional responses to others.
- Consider how many different ways can you move over a bridge?

## RESOURCES:

[http://www.pioneerdrama.com/Fractured\\_Fairy\\_Tales.asp](http://www.pioneerdrama.com/Fractured_Fairy_Tales.asp)

<http://www.dramaresource.com/resources/features/fairy-tales>

<http://freedrama.net/teach.html>

<http://www.bbbpress.com/teaching-drama-to-kids-lesson-plans/>

Where do Ogres live?

<http://wonderopolis.org/wonder/where-do-ogres-live/>

## BUILDING BRIDGES TO COME OUT CHILDREN'S FESTIVAL PROGRAM:

*A Bridge Across Time: Opening Parade with the Mighty Choir of Small Voices and Sing for Joy Choirs of Adelaide, School Choirs and Cirkidz*

*A Kid Like Me* – True North Ensemble in association with City of Port Adelaide Enfield, The Parks Theatres and Adelaide Festival Centre (AFC)

*Argus* – Dead Puppet Society

*Carnival of the Animals* – Circa

*Chalk About* – Curious Seed

*Digital Exhibitions* – Kids Camera Action and Adelaide Kids Film Festival (AKFF); Film Fusion; Sharing Stories

*History of Autism* – by Company @

*Little Big Shots* – International Film Festival for Kids

*Look* – Imaginary Theatre

*Masquerade* – State Theatre Company of South Australia (STCSA), Griffin Theatre, AFC and Windmill Theatre (based on the book by Kit Williams)

*Robot Road Trip* – Cake Industries

*The Adnyamathanha story of Yulu, the Kingfisher Man* – Sharing Stories Foundation

*Lynley Dodd: A Retrospective* – State Library SA

*The 26-Storey Treehouse* – CDP Productions



<sup>7</sup> – Source: Based on Australian Curriculum, Assessment and Reporting Authority (ACARA)

## MEDIA ARTS 5–8 > KALEIDOSCOPE

### INQUIRY QUESTION

How can I support my students to develop a greater appreciation of form, composition and structural engineering concepts from around the world, through photography and a range of digital technologies?

### AUSTRALIAN CURRICULUM: THE ARTS, DANCE – ACHIEVEMENT STANDARDS

**Years 5-6:** ... Students work collaboratively using technologies to make media artworks for specific audiences and purposes using story principles to shape points of view and genre conventions, movement and lighting.

**Years 7-8:** Students produce representations of social values and points of view in media artworks for particular audiences and contexts... They collaborate with others in design and production processes, and control equipment and technologies to achieve their intentions.<sup>8</sup>

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



### LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

**DESIGN BRIEF FOR STUDENTS** (adjust as appropriate for your year level):

#### ASK STUDENTS TO:

- Use digital and virtual technologies as a platform to launch their media artworks.
- Create an image using two photos that they have taken.
- Choose one image for the background, and another image of a bridge for the foreground. The final image can be interpreted in a literal or metaphorical sense.
- Collaborate with two other students to **create an image** that promotes the theme *Building bridges*.
- Use a range of digital technologies e.g., interactive media platforms, communication and editing software, and virtual tools and environments (see resource list over page) to achieve this.
- Display the final product in a class/school/Come Out exhibition.
- Collaborate with two other students to **create a series of images**.
- Use a range of technologies that promote the theme *Building bridges*.
- **Consider viewpoints** – *societies and cultures*: What story is this media artwork telling? Where is this media artwork from? What tells us this?
- Organise a showcase/demonstration of media artworks. This could take the form of visual projections, gallery exhibitions, wall displays or online blogs. It could be presented as a **visual projection display** for the Come Out Children's Festival 2015.

#### TEACHERS:

- Explicitly teach basic layering techniques and concepts.
- Demonstrate basic photography skills e.g., composition within frame, camera angles, zooming in and out and deleting unwanted images.
- Have students research local bridges in the area or the original bridge over the River Torrens in Adelaide.

- Organise an excursion for students in order to obtain images of bridges.
- Demonstrate how to upload images.
- Demonstrate basic skills with a photo editing program. Examples could include; cropping, cloning and combining two images on one page.

#### RESPOND/CRITICALLY ANALYSE/ REFLECT ON MEDIA ARTWORKS:

- Ask students to write a description of their learning journey.
- Have students reflect on the meaning behind the final image in their work.
- Analyse and include the purpose, target audience and reasons behind choices with regard to cultural background, subject matter, composition and ideas behind photos. That is, use the examples of Viewpoint questions further below. Display written work in conjunction with final media artworks/images.
- Use peer assessment as a tool for feedback to other groups.

#### Viewpoints:

- *Forms and elements*: e.g., How can I change the meaning of a story by adding or changing a soundtrack to my images? (Years 5-6) What elements define a genre? How can I create mood and setting through images/sound/framing? (Years 7-8)
- *Societies and cultures*: e.g., How are values demonstrated in this media representation? Can we judge a culture from media images?
- *Evaluations*: How are media artworks changed when viewed outside a cultural context? How effective is my image construction in terms of making meaning to me and to others?<sup>9</sup>

continued over page

8 & 9 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)

# MEDIA ARTS 5–8 > KALEIDOSCOPE

## FURTHER IDEAS:

- Make/view a documentary of local bridges.
- Make a bridge (using pre-determined materials) e.g. by using the Time-lapse App (App Store). Create/add music, and use to create a final video.
- Create a clay/Lego animation titled, 'Building a bridge'.
- Create a music video that incorporates a song featuring the word 'bridge'.
- Compose a song based on the *Building bridges* theme.

## RESOURCES:

<https://www.bing.com/images>, then type in bridges or bridge building.

The Bridge in Cinema: [http://historicbridgefoundation.com/?page\\_id=10](http://historicbridgefoundation.com/?page_id=10)  
<http://wonderopolis.org/wonder/how-long-is-the-longest-bridge/>

## iMovie for Mac

### Time-lapse App (App Store)

- Download Time Lapse-Free on the App store on iTunes. Visit <https://itunes.apple.com/us/app/timelapse-free/id312286984>

To find out how to take and edit time-lapse video and photos:

- Type: 'curious.com/time-lapse photography' into your search engine
- Click on Time Lapse Photography for a free lesson.

## BUILDING BRIDGES TO COME OUT CHILDREN'S FESTIVAL PROGRAM:

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*Argus* – Dead Puppet Society

*Digital Exhibitions* – Kids Camera Action and Adelaide Kids Film Festival (AKFF); Film Fusion; Sharing Stories

*Little Big Shots* – International Film Festival for Kids

*Robot Road Trip* – Cake Industries

*The Adnyamathanha story of Yulu, the Kingfisher Man* – Sharing Stories Foundation

*The 26-Storey Treehouse* – CDP Productions

*Totem Poll* – Freerange Future

# MUSIC 3–8 > SHAPES OF BRIDGES – SOUNDS LIKE ...

## INQUIRY QUESTION:

How can I support my students' understanding of the concept that a visual image or shape can represent sound?

## AUSTRALIAN CURRICULUM: THE ARTS, MUSIC – ACHIEVEMENT STANDARDS

**Years 3-4:** Students collaborate to improvise compose and arrange sound, silence, tempo and volume in music that communicates ideas.

**Years 5-6:** ... Students use rhythm, pitch and form symbols and terminology to compose and perform music...

**Years 7-8:** ... Students manipulate the elements of music and stylistic conventions to compose music.<sup>10</sup>

10 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)

## GENERAL CAPABILITIES



## CROSS-CURRICULUM PRIORITIES



## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

### Years 3-8:

#### ASK STUDENTS TO:

- Investigate bridge shapes, local bridges, iconic bridges, bridge disasters.

- Conduct an internet search for the top ten bridge images for display on a smart board. Draw students' attention to the shapes created by arches, suspension, beam bridges.
- Make up laminated cards of bridge images for Years 3–4 students.
- Make up sound cards/instrument cards as visual prompts.
- Explore sound stories e.g., *Carnival of the Animals* or *Danse Macabre* by St Saëns, and have students draw/paint a bridge, as inspired by the music.
- Make up their own sound story.
- Search/identify as many different bridge shapes as they can.
- Discuss/illustrate/represent with body shape, the lines created by a bridge. Explore the shape using:
  - a tuned instrument
  - an un-tuned percussion instrument
  - their voice.

# MUSIC 3–8 > SHAPES OF BRIDGES – SOUNDS LIKE ...

- Research/investigate what a melodic line means in music.
- Demonstrate how they can transfer what they see into sound.
- Create a melodic line and/or song using the literal shape of a bridge (i.e., use a tuned instrument or digital software, such as Audacity, Garage band)

Have students **describe these processes using oral, written and pictorial** form. Ask them to:

- Break into small groups (three to four students).
- Create an individual melodic line to present to the class.
- Examine its form/structure.
- Combine shapes to extend the melodic line.
- Record individual melodies.
- Loop them to create a unique sound track.
- Report back/share with the class. For discussion, use **Viewpoint** questions:
  - *Evaluation*: How did the music make you feel and why?
  - *Forms and elements*: How have the elements of music and instruments been used in this piece? What composition devices were used in your piece? <sup>11</sup>

11 – Source: Based on Australian Curriculum, Assessment and Reporting Authority (ACARA)

## RESOURCES:

Tuned instruments, un-tuned percussion instruments.

<https://www.bing.com/images>

Type 'bridges' or 'bridge building' into a search engine.

Garage Band, Audacity (free music software).

## Singing bridges:

'Singing bridges is a sonic sculpture', made by recording and amplifying the sounds that bridge cables make that can't be heard by humans.

[Jodi Rose](#) is creating a sonic sculpture using recordings of the sounds of bridge cables around the world.

<http://www.singingbridges.net/about/index.html>

An Australian sound design project was conceived during the construction of the *Glebe Island Bridge* in Sydney, Australia in 1995. As a first step in the *International Bridge Symphony*, the cables on the unfinished bridge were recorded with the assistance of ABC Radio's *The Listening Room* crew. An excerpt of this recording was heard on ABC Radio *National Arts Today* program 'The Art of the Bridge'.

<http://www.sounddesign.unimelb.edu.au/web/biogs/P000435b.htm>

## Suggestions for Twitter links:

[#Music](#) [#Musicians](#) [#Educators](#)  
[#Teachers](#) [#Students](#) [#Audio](#)  
[#Education](#) [#Teaching](#) [#Learning](#)  
[#DECD](#)

## BUILDING BRIDGES TO COME OUT CHILDREN'S FESTIVAL PROGRAM:

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*Carnival of the Animals* – Circa

*Discover The Orchestra* – Adelaide Youth Sinfonia

*Film Fusion* – Julian Ferraretto

*Like It or Loop It* – Adam Page

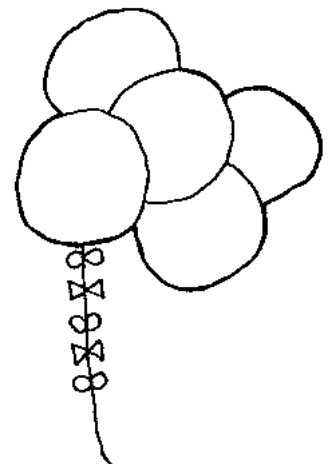
*Making Music* – SA Museum and Adelaide Festival Centre

*Number Please* – Obie Obrien

*Song Recording SLAM!* – Northern Sound System

*The 26-Storey Treehouse* – CDP Productions

*Virtual Band Jamm* – DECD Instrumental Music



Where (and who) built the first bridge over the River Torrens in Adelaide?

To find out, go to this link: <http://indaily.com.au/news/2014/02/07/footbridge-name-honour-first-bridge-builder/>

## MUSIC R-6 > SYMPHONY OF FOUND SOUNDS

### INQUIRY QUESTION

How can I support my students to:

- understand the physical attributes of instruments using repurposed materials and found objects?
- build a cross-age, multi-level sense of community, using music as 'the bridge'?

### AUSTRALIAN CURRICULUM: THE ARTS, MUSIC – ACHIEVEMENT STANDARDS

**Years R-2:** *Students communicate about the music they listen to, make and perform and where and why people make music.*

*Students improvise, compose, arrange and perform music... keeping in time when they sing and play.*

**Years 3-4:** *Students describe and discuss similarities and differences between music they listen to, compose and perform ... Students collaborate to improvise compose and arrange sound, silence, tempo and volume in music that communicates ideas...*

**Years 5-6:** *Students explain how the elements of music are used to communicate meaning in the music they listen to, compose and perform. Students use rhythm, pitch and form symbols and terminology to compose and perform music.<sup>12</sup>*

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



12 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)

### LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

A bridge is a structure with purpose.

If we interpret this in a metaphorical sense (one thing conceived as representing another; a symbol), it can be imaginatively and creatively applied to this activity.

In this learning experience, the purpose of the playground will be to support the created instruments.

#### ACTIVITY ONE:

Ask children:

- To **explore the sounds** your playground makes.
- To **group the sounds** in any way? Brainstorm, record, report back to class. For example:
  - What materials is the playground made from?
  - How many different materials can they find?
  - Pick out one particular area/piece of equipment.
  - What shape is it? Is it solid or not? Can they play it in more than one way? Did they use their voice?
  - Why did they group it like that?

#### ACTIVITY TWO:

Ask children:

- To explore traditional un-tuned percussion instruments.
- **How many different ways** can they play the:
  - cymbals
  - drums
  - maracas?
- What other percussion instruments can they find and play?
  - Can they put them into groups of instruments that they play the same way? For example:
    - shake
    - hit
    - scrape
    - bang.

- To record: draw, label, and write about their findings.
- To report back to the class.

#### ACTIVITY THREE:

Use YouTube or Pinterest to find examples of recycled outdoor musical instruments.

Ask children:

- To brainstorm ideas for creating their own outdoor musical installation made from recycled materials.
- To **design and construct their own recycled outdoor musical instrument** that can be attached to existing structures e.g. play equipment or trees?
- To make their own version of an existing instrumental design? For example, how could they make some wind chimes out of re-cycled materials?
- To consider using an existing instrumental design or developing their own.
- To develop a plan that takes into account the space and available materials.
- To invite in any community member who may be able to help with construction e.g., parents/caregivers, aunties, uncles, grandparents.

*'I know that youngsters want to find something in common with each other and feel closer to each other ideologically through bridges such as the internet.'*

– Shakira



# MUSIC R-6 > SYMPHONY OF FOUND SOUNDS

## ACTIVITY FOUR:

**Aerophones, idiophones, membranophones** and **chordophones** are all categories of instruments.

- Ask children, in small groups, to research and make some of these instruments. For example: Can they make an idiophone out of natural or found materials?

A good example of an aerophone is a **tin can telephone** – made out of two tins cans – with a string line between.

The sound of your voice vibrates the can which in turn causes the string to vibrate. Our ears collect the sound vibration, send them to our brain and then we hear the signal.

You can make a tin can telephone. [www.csiro.au/helix/science/activities/TinPhone.html](http://www.csiro.au/helix/science/activities/TinPhone.html)

Ask children:

- Which category of instrument did your group create? How do you know?
- Can you put your instruments into groups? For example, put all the instruments together that you pluck, hit, bang or shake.
- Can you describe the timbre (pitch or sound) of your instrument?

## ACTIVITY FIVE (YEARS 5-6):

Ask children to:

- Compose an original rhythm to perform in the musical 'playground' (modify to suit the appropriate year level).
- Use a backing track provided by the teacher.
- Improvise to suit the style of the backing track.
- Arrange a promenade performance for the community.
- Include a 'call and response', where you invite your audience to join in.
- Reflect on the instruments created.
- Identify any changes they may consider.
- Say how they could improve their instrument?
- Say what worked well? Why? What didn't?
- Record. Report back to the class.

### Viewpoints:

Discuss some of the following with your students:

- *forms and elements* e.g., How did the music change? How many different sections are there in the music?
- *meanings and interpretations* e.g., What did this music make you think about and why?<sup>13</sup>

13 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)

## RESOURCES:

Tinkertunes site: [www.tinkertunes.com](http://www.tinkertunes.com)

Using your favourite search engine, type in: sound garden, junkyard music box.

Collect durable recycled materials such as old car parts, tyres, tools, timber, kitchen utensils, tins, lids, cylinders, PVC, bamboo, bolts, washers, rope and sheets of plastic.

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*Carnival of the Animals – Circa*

*Discover The Orchestra – Adelaide Youth Sinfonia*

*Film Fusion – Julian Ferraretto*

*Like It or Loop It – Adam Page*

*Making Music – SA Museum and Adelaide Festival Centre*

*Number Please – Obie Obrien*

*Song Recording SLAM! – Northern Sound System*

*The 26-Storey Treehouse – CDP Productions*

*Virtual Band Jamm – DECD Instrumental Music*

## OPPORTUNITIES FOR TEACHERS:

### NEW MEDIA AWARDS WEBSITE

<http://www.decd.sa.gov.au/teachingandlearning/pages/pandp/nmap/>

### JOIN A PROFESSIONAL ARTS EDUCATION ASSOCIATION

Visit the website of the Council of Education Associations of South Australia (CEASA) and look for the dance, drama, media, music and visual arts associations. <http://www.ceasa.asn.au/associations/member-associations/>

## MUSIC R-4 > BRIDGE GOAT GRUNGE

### INQUIRY QUESTION

How can I help students to understand the physical attributes of instruments through the use of repurposed materials and found objects?

### AUSTRALIAN CURRICULUM: THE ARTS, MUSIC – ACHIEVEMENT STANDARDS

**Years R-2:** *Students improvise, compose, arrange and perform music ...*

**Years 3-4:** *They discuss how they and others use the elements of music in performance and composition...*

*Students collaborate to improvise compose and arrange sound, silence, tempo and volume in music that communicates ideas ...<sup>14</sup>*

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



### LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

- Explore sound effects that portray the characters and their movements.
  - Include: the three goats, the troll, walking on the bridge, munching the grass and/or the fight.
  - Consider pitch (high medium and low), dynamics (loud and quiet/soft), and tempo (a number of sounds played from fast to slow).
  - Work with students to find an appropriate sound for each of the goats, the troll, chomping on grass, fighting, (i.e., character/movement)

- Explore voice, instruments, your body (body percussion) or found sounds from around the room. (Tip: you might want to exclude 'bottom' sounds!)
- Consider different ways of playing instrumental/body percussion e.g., hitting, tapping, scraping, blowing, plucking.
- Ask children to build a sound story refining ideas over each session.
- Include opportunity for metacognition. For example: How are we going? What can we improve? Do we need any other equipment/information? Ask for peer feedback.
- Have children rehearse, record and perform for an audience.

### FURTHER IDEAS:

- View the music clip of *The Wonky Donkey* (unofficial version). After discussion and analysis of the animated clip, older students recreate their own version of the *Three Billy Goats*. (Let us know if you do!)
- Explore musical stories e.g., *Peter and the Wolf* by Stravinsky; *Carnival of the Animals* or *Danse Macabre* by composer Camille Saint Sæens, *In the Hall of the Mountain King* (Peer Gynt) by Edvard Grieg, *William Tell Overture* by Rossini.
- Make photo stories, simple animations, storyboards about any of the musical stories above.

### RESOURCES:

*The Three Billy Goats Fluff* by Rachael Mortimer & Liz Picton (Hachette 2010).

Traditional version of the story: *The Three Billy Goats Gruff Big Book* by David Hornsby (Kingscourt 2002)

*The Three Silly Billies* by Margie Pallatini (Simon and Schuster 2005)

*In the Hall of the Mountain King* (Peer Gynt) by Edvard Grieg

<https://www.youtube.com/watch?v=dRpzxKsSEZg>

*The Wonky Donkey* (unofficial music video) <https://www.youtube.com/watch?v=SDeQT9zCvi4>

YouTube – select the story, and the version of the story most suitable for the year level.

Create your own short animation or 'gami' through: <https://telligami.com/>

[http://mathinscience.info/public/counting\\_on\\_bridges/counting%20on%20bridges%20lesson.htm](http://mathinscience.info/public/counting_on_bridges/counting%20on%20bridges%20lesson.htm)

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14 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)

## VISUAL ARTS 3-4 > SENSATIONAL SCENES AND STILLS

### INQUIRY QUESTION

How can I help my students recognise artists and artworks from the past to the present day, through a variety of subject matter?

### AUSTRALIAN CURRICULUM: THE ARTS, VISUAL ARTS – ACHIEVEMENT STANDARDS

**Years 3-4:** ... students describe and discuss similarities and differences between artworks they make, present and view. They discuss how they and others use visual conventions in artworks... They use visual conventions, techniques and processes to communicate their ideas.<sup>15</sup>

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



### LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

Build a bridge between artworks of past and present times, and the artists who created them.

Use the theme *Building bridges* as a creative springboard to connect cultures and generations.

- Research the differences and similarities between two or three of the following artistic movements that interest you: Impressionism, Japanese Art, Pointillism or divisionism, abstract painting, cubism, Aboriginal and Torres Strait

Islander artworks, artists, histories and cultures.

- Explore and re-create artworks by an artist significant in your chosen artistic movement.

**Ask children to undertake the following activities, considering the questions given.**

#### ACTIVITY ONE:

**Investigate and research 3 or 4 artworks of different subject matter by your chosen artist.**

- Use the following visual art conventions to guide your investigation:
  - **subject matter** e.g., past history, heritage
  - **form** e.g., drawing, painting, design
  - **technique** e.g., pottery, weaving
  - **style** e.g., realism, impressionism.
- What similarities/differences can you find between them?
- How many different artworks of the same subject can you find by this artist?
- Why did the artist paint (so many or so few) in this way?
- What do you notice about the different colours/backgrounds in each painting?
- What do you notice about the subject matter in the artwork i.e., if flowers, are they alive or dead?
- What sort of colours have been used, i.e. warm and cool colours?
- How are the colours applied i.e.,
  - bright, bold, yellow and orange colours, for living flowers?
  - black and brown for dying flowers?
- Where can you see these colours e.g., in the foreground/background?
- What materials were used to create this picture (oil paints, pastels)?

#### ACTIVITY TWO:

**Re-create a version of your own in the style of the artwork by the artist investigated in Activity One.**

Using lead pencil on A3 paper, consider how you might apply:

- **the art elements**
  - **line:** thick, thin, rigid, curvy
  - **shape:** flat, full, round
  - **colour:** bright, dull, similar colours and tones (complementary) or strikingly different (contrasting)
  - **texture:** fuzzy, smooth, rough.
- **the art concepts**
  - **Balance:**
    - » How do the objects look in relation to their landscape?
    - » Can you evenly distribute the objects in their landscape, or does your artwork appear lopsided?
  - **Contrast:**
    - » How have you applied light and shade (tone) to your artwork?
    - » Have you used contrasting tones (dark and light) or does the composition appear washed out and pale?
    - » Have you achieved an interesting contrast of tones, or does your work appear too pale or dark?
  - **Space:**
    - » Can you maximise the use of space on the paper? Use A3 paper to encourage this!
    - » Can you draw the still life as large as possible?
    - » Can you accurately gauge the correct proportions of the subject matter?
  - **Pattern:**
    - » Press hard with the lead pencil, and then softly to create different effects.
    - » Have you been creative and innovative with the kinds of patterns that you have created?
    - » Have you experimented with different patterns or repeated the same kinds of patterns over and over again?

<sup>15</sup> – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)



## ACTIVITY THREE:

**Re-create another version of the same artwork, in a similar style but this time use oil pastels on A3 paper.**

Again, consider all the art elements and art concepts listed above:

In addition:

- Can you use warm colours in foreground/cool colours in background?
- What mood does this create?
- What message does this give to the audience/viewer about the subject matter (e.g., flowers) and the mood of the artworks in general?

## ACTIVITY FOUR:

**Re-create your own version of another artwork of very different subject matter (e.g., perhaps your previous artwork included a scene with a bridge (!). Now, perhaps try a portrait by the same artist in lead pencil on A3 paper.**

- **Study the painting, investigating and analysing as before.** What do you notice about this work?
- How does it make you feel? Why?
- What techniques have been used?
- How do these help convey their message to the audience?
- Are they successful? How do you know?

### Viewpoints:

Discuss and pose these questions for your students:

- What is this painting telling us about the past? How does the artwork use visual conventions to convey meaning? How did the artist work within a space, and at this time?
- What clues in the artwork tell you where it was made, who made it, and why? What artworks are you familiar with? Which style of artworks represents your community?
- What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials?<sup>16</sup>

### Display:

- Ask children to exhibit the artworks to celebrate the students' learning for a Come Out Children's Festival Art Exhibition in your school, and
- Attach a brief written description about how they created their artwork.

## RESOURCES:

### Books

- Van Gogh 6 Posters* by Beatrix Schomberg, translated by Karen Williams (Taschen Books, 1992)
- Art: The Big Picture – A Comprehensive Primary Art Program* by Tessa Gray (Educational Supplies, 2003)
- Art for the Very Young* by Elizabeth Kelly & Joanne McConville (Instructional Fair, 1999)
- What Is A Self-Portrait? (Art's Alive)* by Ruth Thompson (Sea to Sea Publications, 2005)

*Exploring Primary Art 4* by Bernadette Cvitkovic (Oz Educational, 199)

*How to Be An Artist* by Laura Clark (Hawker Brownlow Education, 2002)

*Classroom Art: Drawing. Painting. Printmaking (Ages 8–10)* by Amelia Ruscoe (RIC Publications, 2008)

### National Portrait Gallery

<http://www.portrait.gov.au/site/index.php>

### Bridges in art

Examples include: Hiroshige's *Fireworks over a Bridge* and *Man on Horseback Crossing a Bridge* or Whistler's *Nocturne in Black and Gold*. The link below gives lists of artists who have used bridges in their art works, in paintings, engravings, sculptures, stamps, poems, films and music.

<http://www.brantacan.co.uk/bridgeupdates.htm>

## BUILDING BRIDGES TO COME OUT CHILDREN'S FESTIVAL PROGRAM:

*A Bridge Across Time: Opening Parade with the Mighty Choir of Small Voices and Sing for Joy Choirs of Adelaide, School Choirs and Cirkidz*

*Basil Sellers Art Prize – Samstag Museum of Art*

*40 Years of Come Out Children's Festival (COCF) – Adelaide Festival Centre*

*Come Out Children's Festival 2015 Poster Competition – Adelaide Festival Centre*

*I Think I Can – Terrapin Puppet Theatre*

*Now I Can Draw the White Gazebo! – Carclew*

*Strait Protean: The Art of Brian Robinson Exhibition – Flinders University City Art Gallery*

*Lynley Dodd: A Retrospective – State Library of SA*

*The 26-Storey Treehouse – CDP Productions*

<sup>16</sup> – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)



## VISUAL ARTS 7–8 > DISTORTED REALITY

### INQUIRY QUESTION

How can I support my students to:

- identify and analyse visual conventions used to portray meaning?
- plan and understand the processes used in art making?
- Explore and use techniques to communicate meaning?

### AUSTRALIAN CURRICULUM: THE ARTS, VISUAL ARTS – ACHIEVEMENT STANDARDS

**Years 5-6:** ... Students use visual conventions and visual arts practices to express a personal view in their artworks. They demonstrate different techniques and processes in planning and making artworks.

**Years 7-8:** Students plan their art-making in response to exploration of techniques and processes used in their own and others' artworks. They demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks.<sup>17</sup>

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



### LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

Have students use different media and apply drawing techniques to depict Edvard Munch's *The Scream*.

Ask them to:

- Use the bridge as an object in creating their artwork.
- Use the bridge as a metaphor.
- Use the bridge concept as a *span* or *link* in the meaning of their artwork.
- Explore the work of the Expressionists.
- Use Edvard Munch's *The Scream* as an entry point.
- Explore artistic conventions and the uses of **artistic devices** in creating imaginative work e.g., the use of distorted objects and figures in perspective.

#### View, discuss, create:

- View and discuss the style, colours, line, movement and images in the artwork *The Scream*.
- Ask students to use a variety of media e.g., craypas, paint, pastels, to create their own interpretation (copy) of the composition.

Have students **experiment with design elements and composition principles** used in the picture, for example:

- **colour combinations** e.g., warm and cool colours to create contrast
- **complementary** or analogous colour (to limit the colour scheme)
- **dynamic line** e.g., swirls and curved lines interrupted by black areas (creates and highlights movement). Apply this technique to create a swirling, chaotic background.

As a whole class consider and discuss these artistic devices.

**Discuss and analyse** the use of design elements and composition principles in the artwork. For example, draw students' attention to the following in Edvard Munch's picture *The Scream*:

- The silhouetted figures on the bridge create a stark contrast to the brightly coloured background.
- This dramatic focus leads the eye forward to the main figure – the person screaming.
- This in turn draws the eye to the focal point, the scream.
- The bridge acts as a feature in the artwork.
- It links the composition through its shape and position.
- The bridge also links the objects on it (two people in the background and the man screaming) through its curved shape.

How has Munch used visual devices?

Encourage students to offer their own opinion of the artwork.

Have students create their own artwork showing people on a bridge. Ask the students to brainstorm and record their ideas about what might link the people together before they illustrate their 'story', using the bridge as a metaphor in their artwork. Encourage them to use the techniques experimented with above.

- Create a class exhibition of the works, attaching their artist's statement. Invite another class or parents to view them and seek their responses to the artworks for discussion later on.

**Viewpoints** – for class discussion or individual written response:

*Meaning and interpretations*, e.g.:

- How does Edvard Munch's artwork make you feel? Why?
- How does Edvard Munch convey emotion through his work?
- What colours or techniques does he use?
- Is he successful in creating mood through his work (e.g. happiness or sadness)?
- Why is he successful? How does he achieve this?
- Can you apply similar techniques (such as swirling colours, silhouetted forms, the bridge as a link, and a scream as the focal point) to your own interpretation of his work?

17 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)



# VISUAL ARTS 7–8 > DISTORTED REALITY

- Have students write an artist's statement about their artwork. Can you identify implied meaning from the symbols and codes within the artwork?
- How does the artwork reflect the artist's perspective about the environment?
- How did the audience react to the artwork when it was first displayed?

*Societies and cultures, e.g.:*

- What clues in the artwork tell us where it was made ... and why?

*Psychology, e.g.:*

- What elements are used to show excitement in the painting? Make a scary monster.

*Critical theories, e.g.:*

- Can you identify explicit and implicit meanings in artworks? What metaphor could you use to enhance the meaning of your artwork?

*Philosophies and ideologies, e.g.:*

- Do the artist's past experiences influence the work?<sup>18</sup>

Ask the students to explain their intended meaning/personal opinion. Questions to ask themselves include:

- What did you want to portray?
- Do you think you achieved this? Why? Why not?
- What impact/influences did other artists/artworks have on you?
- How did looking at Edvard Munch's artwork *The Scream* influence:
  - the way you chose to compose your work
  - the colours you used
  - how you positioned images in your picture
  - the idea you started with
  - how you decided to show the screaming figure
  - what it was that scared the figure in your picture?

## FURTHER IDEAS:

- Use the **Viewpoint** example questions above to pose appropriate questions to your students. For example: Do your past experiences influence your work? Do you prefer this method of making an artwork over, for example, creating a painting?
- Have students write a creative story about what they imagine might have happened in Munch's *The Scream*.
- Ask them to finish their story with a sentence that ends with 'and then I screamed!'
- Have students research the real meaning behind the picture.

Ask students to:

- Produce an artwork based on a similar theme to that of *The Scream*, e.g. 'Bridges and Frights' using digital graphic design software, including:
  - Photoshop, Paint, Photo Pad, Draw Plus
  - [GimpShopdotnet](http://www.gimpshopdotnet.com) – designed to work and feel more like Adobe Photoshop
  - [Project Dog waffle](http://www.projectdog.com) – a painting and drawing program developed for the PC.
  - [Paint.net](http://www.paint.net) – a free image and photo editing software for Windows based PCs.
- Import a self-portrait/photo onto the page to use as the foreground figure, which can be distorted as in Munch's *The Scream*, and explore the various digital tools available to apply some composition techniques, e.g. the 'liquefy' filter, transform, scale, colour, contrast, and other effects.
- Consider what scares you? Find and place an image of this scary thing in the background.
- Establish the background further, and add a foreground figure. The scary object should be behind the foreground figure.
- Explore and adjust the size of the objects to scale them correctly in relation to each other.
- Print their work, again attaching a brief artist's statement, and exhibit alongside the earlier artwork of people on a bridge.

Assist students to reflect on the

processes of constructing the artwork by discussing the following:

- What did you do to make your artwork?
- What software program did you use?
- How did you put the figure in?
- How did you apply colour?
- Where did you find the picture of what scared you?
- Why did you make it the size it is in your picture?
- Did your picture turn out like you intended it to? Do you like it?
- What would you change if you could?

## BUILDING BRIDGES TO OTHER LEARNING AREAS:

### Maths

Have students:

- Explore **fractals**. (A fractal is a geometric shape.) A good example lies in snowflakes or crystals, where the patterns repeat throughout on progressively smaller scales. Look up: <http://www.coolmath.com/fractals/gallery.htm>. There are plenty of images you can obtain from an internet search, that can be imported to a software program such as those mentioned above.
- Experiment with these images by changing the colours e.g., distorting, repeating or overlapping them, to use as background colour and pattern.
- Alternatively, explore Islamic Art and use the colourful, swirling geometric patterns for the background.



18 – Source: Australian Curriculum, Assessment and Reporting Authority (ACARA)

**RESOURCES:**

*A Work of Art – Creative Activities Inspired by Famous Artists* by J Chambers, M Hood, M Peake (Belair Publishing England, Revised edition 2005)

*Artwise Visual Arts 7-10 for the Australian Curriculum* by Glenis Israel (John Wiley & Sons, 2013)

*About Art* by Lisa Malcolm and Sally Dewar (Science Press New South Wales, 1993)

*From Caves to Canvas* by Donald Williams and Barbara Vance Wilson (McGraw-Hill Book Co, 1992)

<http://creativestarlearning.co.uk/maths-outdoors/outdoor-maths-fractals-in-nature/>

<http://fractalfoundation.org/category/kids/>

**BUILDING BRIDGES TO COME OUT CHILDREN’S FESTIVAL PROGRAM:**

*A Bridge Across Time: Opening Parade with the Mighty Choir of Small Voices and Sing for Joy* Choirs of Adelaide, School Choirs and Cirkidz

*Argus – Dead Puppet Society*

*Basil Sellers Art Prize – Samstag Museum of Art*

*Come Out Children’s Festival 2015 Poster Competition – Adelaide Festival Centre*

*40 Years of Come Out Children’s Festival (COCF) – Adelaide Festival Centre*

*History of Autism – By Company @ Masquerade – State Theatre Company, Griffin Theatre, Adelaide Festival Centre and Windmill Theatre.*

*Strait Protean: The Art of Brian Robinson Exhibition – Flinders University City Art Gallery*

*Lynley Dodd: A Retrospective – State Library of SA*

*The 26-Storey Treehouse – CDP Productions*

**ARTS AMBASSADORS:**

Thank you to all the 2015 arts ambassadors – South Australian educators dedicated to promoting and advocating for the arts.

It’s never too late to register as an arts ambassador. Regular e-newsletters will provide up to date information about Come Out happenings, other arts events, and the Arts Australian Curriculum as appropriate. To register or update your email addresses please send an email with relevant information to [sharyn.schell@sa.gov.au](mailto:sharyn.schell@sa.gov.au)

Horizontal lines for writing names of arts ambassadors.

# SOME FURTHER EXAMPLES OF LEARNING ACTIVITIES



Take one or some of the following suggestions or use your own ideas to 'elaborate' on *Building bridges!*

Select the relevant parts of the Achievement Standard in an Arts subject as appropriate for your students, apply the learning design process and create a learning program using the Australian Curriculum to suit your students and local context.

## THE 26-STORY TREEHOUSE – CDP PRODUCTIONS

### AUSTRALIAN CURRICULUM: THE ARTS

See the performance *The 26-Storey Treehouse* by CDP Productions and read the story *The 26-Storey Treehouse* by Andy Griffiths. Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and apply the learning design process to these suggested activities:

Which of the following ideas might be the best place to begin with your students?

- **Music** – Choose a section of the story that could be enhanced with music and/or sound effects. Using available instruments, or digital software (e.g. Garage Band, Audacity), create a 1 minute soundtrack to suit that section.
- **Visual Arts** – Using a style of visual arts you have been studying (e.g. impressionism, hatching/cross-hatching, an Asian style), students develop their own set of six drawings or paintings as a type of storyboard to show what has been happening in their chosen section of the story.
- **Media Arts** – Turn the set of drawings from the previous suggestion into clay figures, puppets, or digital avatars, to create a short PowerPoint, photo story or animation. If making puppets, they could be in a particular style e.g., **Wayang** shadow or **Bunraku**. Continue the Asian theme, developing one or two scenes to use as backdrops and compose music as appropriate to the story and the selected style.
- **Drama** – in groups, re-enact an agreed section of the story and perform it as a short mime, frieze frame, or tableau. The audience members (who have either seen the play or read the book) are to

work out which part of the story is being enacted, e.g. it could be a section where Andy and his friends are being bullied by Captain Woodenhead (see the next dot point). Apply peer assessment according to selected dramatic skills, such as facial expressions, body language or tone of voice.

- **Drama and Health and Physical Education (H&PE)** – Which characters in this story demonstrate respectful **relationships** between each other? What are the kinds of behaviours that show the characters are being respectful? Are there any 'silly things' that Terry does that could be seen as bullying? Is there evidence of **bullying** in the story? Who is the bully, who is being bullied, and how is it managed? (Australian Curriculum: H&PE – Yrs 3-8, ACPPS037, ACPPS055, ACPPS074).
- **Dance** – How do pirates dance? How might a pirate dance up the treehouse? What kind of music would best portray a pirate dancing? The class could negotiate and agree on one music track, and in small groups, develop movements to communicate a section of *The 26-Storey Treehouse* where the pirate is featured. Ensure students

# SOME FURTHER EXAMPLES OF LEARNING ACTIVITIES

- demonstrate some dance elements, such as use of space, repetition, high and low movements.
- **Music** – what kinds of music do pirates like – is it the same as what pirates might choose to dance to? What songs might they sing? Try singing some sea shanties such as *Heave Away* by The Fables (from the album *Tear the House Down*), or *South Australia* by The Pogues (from the album *If I Should Fall from Grace*). Listen to *The Pirates or Shippuunoken – Lightning Sword* by the Tokyo Ska Paradise Orchestra. Older students may enjoy comparing the commonalities between the ‘sound’ (and explore the use of satire) used in traditional sea shanties with *The Season’s Upon Us* by the Dropkick Murphys. Plan a selection of 3 or 4 sections of songs that pirates might like to sing, and using digital music software, create your own pirate mix of 1 minute in length.
  - **Visual Arts, Media Arts, Music** – explore mazes, and study the works of M.C. Escher (see the learning activities suggested in *Tessellations* that follows). Have students design, plan and create their own ‘maze of doom’ by using matchsticks, perhaps 3 to 6 matchsticks in height, to an area of A4 cardboard or other material strong enough to support the matchsticks! (*Maths* – students measure and calculate how many matchsticks they would need to create their design. You could add a requirement that no cutting or breaking of matchsticks be allowed!) Will there be a bridge in this maze? Students could **write a set of instructions for the process** they used to plan, design and make their ‘maze of doom’ model.
  - **Visual Arts** – Explore body art used in various cultures and investigate any differences or similarities with tattoos. Use the *Building bridges* theme (or other ‘big idea’), to focus the design and make small stencils of images to be used as simple tattoos. What design considerations need to be addressed? Only use safe non-toxic, body or face paints to apply these non-permanent ‘tattoos’ to the backs of hands or cheeks. This learning experience could be developed in preparation for a **class or school fundraising** activity.
  - **Visual Arts** – Explore visual art works that feature sailing ships or stormy seas, e.g. *The Shipwreck* by Vernet or *The Slave Ship* by J.M.W. Turner. Extend this to paintings of the ships of pirates, such as *Attack on HMS Aurora by Pirates, 1812*, by Butterworth. Find out if there were, or are, any female pirates.
  - **English** – **Read the book before seeing the performance** of *The 26-Storey Treehouse*, then **write an account of how it could possibly be staged as a play...** Write a review after you’ve seen the performance and compare it with your predictions! Extend this further by reading parts of the book and ask students to create and perform a tableau of what they think might happen next in the story (Australian Curriculum: English – Yr 5, ACELA1797).
  - **Science** – What is an anti-gravity chamber? What is gravity? Explore what is meant by the term **centre of gravity** (Australian Curriculum: Science – Yr 7, ACSSU118, and Health and Physical Education – Yrs 3-4, ACPMP045).
  - **History** – Captain Woodenhead plans to use Andy and his friends as slaves. Is being a slave the same as being a prisoner? Is slavery the same as unpaid work? In what ways were the Australian convicts used in unpaid work? Why were prisoners and other groups of people sent to Australia? Which countries did these convicts come from and what kinds of arts (e.g. music or dances) did they bring with them? Explore some sea shanties, Irish jigs and so on. (Australian Curriculum: HASS, History – Yr 4, ACHHK079 Yr 5, ACHHK094).

## RESOURCES:

[http://en.wikipedia.org/wiki/Pirates\\_in\\_popular\\_culture](http://en.wikipedia.org/wiki/Pirates_in_popular_culture)

<http://www.rmg.co.uk/explore/sea-and-ships/facts/ships-and-seafarers/pirates>

## iTunes

*Once Upon a Slime: 45 fun ways to get writing ... FAST!* by Andy Griffiths and Terry Denton (Pan Macmillan Australia, 2013)

## TESSELLATIONS

### AUSTRALIAN CURRICULUM: THE ARTS, VISUAL ARTS: MATHEMATICS

- Many teachers will associate tessellations with **transformations**. Even though the Australian Curriculum: Mathematics does not refer to tessellations, they are relevant to this element of mathematics.
- The artist M.C. Escher is famous for his use of transformations in creating tessellations. A group from the National University of Singapore produced a paper about Escher’s work. The paper is a very easy read and contains information and animations that would be appropriate to the primary school context. This link takes you to a page that explains **translation, reflection and rotation** and then (following the ‘next page’ arrows) leads to further examples of these translations being used in Escher’s work.

<http://www.math.nus.edu.sg/aslaksen/gem-projects/maa/0203-2-03-Escher/main2html#Principals>

- Discussing and analysing Escher’s artwork and producing tessellations in this manner can provide a great opportunity to assess, consolidate and extend students understanding and vocabulary relating to transformations.
- Select the relevant parts of the appropriate Achievement Standard as appropriate for your students and develop a learning design from the ideas expressed in the link above.
- View and pose **viewpoint questions** about Escher’s artwork.
- Draw or design a bridge using these transformations/tessellations.
- The richness of this learning opportunity relies on the teacher being intentional about the language and understanding that they want to develop with their students and interacting with their students as they work on this activity. Without intentionality, the production of tessellated images can easily become a low (cognitive) level task involving the repetitive tracing of pre-made shapes and lots of colouring in!

## RESOURCES:

<http://www.mcescher.com>

# SOME FURTHER EXAMPLES OF LEARNING ACTIVITIES

## NEWS REPORT/ DOCUMENTARY

### AUSTRALIAN CURRICULUM: THE ARTS, MEDIA ARTS, DRAMA

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and develop a learning design from these suggested activities:

- Students look at some current social issues that are linked to our environment and world resources, through a range of art forms, for example: water supply, deforestation, the oil war, weapons of mass destruction or global warming.
- Choose one or two specific issues to focus on (depending on the age of the students).
- Students create a news report or a documentary and report on this issue.
- Imagine it is the year 2033. What has happened to this issue? Have we found solutions?
- Teacher shows examples of the genre you are focussing on, for example, if it is a news report, show a variety of news reports.
- Provide examples of relevant vocabulary lists, film angles, facial expressions and body language.
- Students create the script and a story-board to outline their filming plan.
- Use the terminology you have learnt, for example: wide shot, close up, INT (interior shot), EXT (exterior shot), POV (point of view).
- After filming, edit the shots using a digital movie editing program, such as Windows Movie Maker or iMovie.
- Present these short films at an assembly or display in the foyer of the school.

#### RESOURCES:

New media awards website  
<http://www.decd.sa.gov.au/teachingandlearning/pages/pandp/nmap/>

## POSSIBLE FUTURES FILM

### AUSTRALIAN CURRICULUM: THE ARTS, MEDIA ARTS, DRAMA

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and develop a learning design from these suggested activities:

- Pose the question of how *Building bridges* could relate to possible futures/careers
- Encourage students to familiarise themselves with needs of a variety of societies around the world.
- Investigate the website <http://vimeo.com/apossiblefuture>
- Watch different films and respond to them with a list of set 'thinking questions' around the objective, the intended audience, the themes and the styles of films.
- Students design their own film, using storyboard or comic strip style.
- Create a mini film festival or class contest.
- Create awards criteria, looking closely at the ones listed on the website for inspiration, and have a vote for the best films.

#### RESOURCES:

New media awards website:  
<http://www.decd.sa.gov.au/teachingandlearning/pages/pandp/nmap/>

## CULTURAL EXPRESSION

### AUSTRALIAN CURRICULUM: THE ARTS

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and develop a learning design from these suggested activities:

- Consider how we can express our culture through an art form.
- Investigate the ways in which human tolerance, compassion, understanding and friendship builds bridges between the diverse and rich tapestry of cultures, which make up Australia, as we know it today.
- Explore how Australia's cultural future is continually evolving as a result of *Building bridges* with new arrivals and immigrants.
- Discuss why it is important for all people to have an understanding of, and appreciation and respect for our diverse cultures.
- Explain how students can bring and build bridges with their own cultural knowledge.
- Explore how this is expressed through a variety of art forms.
- Encourage students to reflect on and research some cultural practices they are personally involved in.
- Show/share DVDs or books that focus on cultural expression, including visual arts, dance, storytelling, body and sand painting, weaving.

"I believe in communication; books communicate ideas and make bridges between people."

– Jeanette Winterson





# SOME FURTHER EXAMPLES OF LEARNING ACTIVITIES

- Discuss the purpose of cultural expression.
- Explore a range of cultures. For example, use your favourite search engine to find artworks from Native Americans, Africans, Maoris, and the inhabitants of Easter Island.
- Find films in your local library of dance from a range of cultures.
- Create and make a play, song, sculpture or dance-piece that communicates the essence of a cultural practice chosen by the student(s).
- Students explain the artworks in oral or written form.
- Showcase student work and invite other classes or the community to view and respond to the works.

## RESOURCES:

Arts from a range of cultures e.g., Native America, Africa, Maori, Easter Island Aboriginal cultural studies (Scootle) <https://www.scootle.edu.au/ec/p/home>

## BRIDGES TO IMAGINE

### AUSTRALIAN CURRICULUM: THE ARTS, MEDIA ARTS, DRAMA ENGLISH

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and develop a learning design from these suggested activities:

Entry points for discussion, debate, research, investigation:

- What words are used for 'building bridges' in other languages?
- Is there a language that does not have a term for 'bridge'?
- Pose the following questions to your students:
  - What does *Building bridges* mean to you?
  - How many different ways can you find to build a bridge?
- What sorts of places (realistically and metaphorically) are suitable for *Building bridges* in, on, over, under, through?

- View and discuss both literal and figurative bridges.
- Explore realistic and figurative (fantasy?) fiction and/or dramas (perhaps from television) e.g., *Home and Away* and *Dr Who*.
- Find other quotes or sayings that connect to the theme *Building bridges*? Are they real or fantasy?
- Examine the possibility of friendships between realistic and figurative settings e.g., *Harry Potter*.
- Explore artworks, television commercials, stories, rhymes, songs and poems that are about bridges.
- Read fantasy texts that depict animal experiences e.g., fables, fairy tales.
- **Build a bridge with an unlikely friend.** For an example of an unlikely friend, read a book like *Charlotte's Web*.
  - What makes an unlikely friend?
  - Write a letter to a character e.g., in *Charlotte's Web*, and illustrate it.
  - Research and prepare a media art work as an informational text on both literal and figurative bridges.
  - What is the opposite of *Building bridges*?
  - How do you know if you're *Building bridges* or destroying bridges? For example, discuss friendship, building friendships, issues with friendships.
  - What do people mean when they say, 'don't burn your bridges'?
  - What if you don't want to build bridges? Why? What does this mean for others? What is the impact on, for example, yourself, your family, and your friends?
  - Is it important to build bridges? Give reasons why or why not?
  - Are there any people (known or unknown) you would like to build bridges with? Who are they? How can you achieve this? How might it change your life or the lives of others? In groups, **devise a tableau** to convey one or more of your group's answers.

## A FRIENDSHIP BRIDGE

### AUSTRALIAN CURRICULUM: THE ARTS

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate and develop a learning design from these suggested activities:

- Identify and discuss the meanings of bridge building terms.
- How do they relate to bridges between people?
- Engage students in a variety of team building activities based on bridge building. These activities are designed to encourage students to develop trust in team members. Ensure students are appropriately debriefed after such activities.
- What might a friendship bridge look like? Sound like? Write up a design brief to make a friendship bridge. What kinds of features might a friendship bridge have?

## BRIDGE DESIGN

### AUSTRALIAN CURRICULUM: THE ARTS, VISUAL ARTS

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and develop a learning design from these suggested activities:

- What would the world be like without bridges?
- How many different types of bridges are there? Examples: arch, suspension, cantilever, drawbridge
- How many famous bridges can you name? Examples: the Sydney Harbour Bridge, the Golden Gate Bridge, London Bridge
- How many different kinds of shapes or patterns can you find in a bridge or bridges?
- How many different types of lines can you see or are used in *Building bridges*? Examples: parallel, perpendicular, intersecting
- What kinds of angles can be seen/ are used in *Building bridges*?

# SOME FURTHER EXAMPLES OF LEARNING ACTIVITIES

- Select a favourite bridge and trace the shapes, patterns, lines or angles that appeal to you the most. Draw or paint your own version of a bridge, using a visual art technique you haven't used before. Alternatively, choose visual elements from your tracings to pencil sketch one of the following from 'have you ever?'

## Have you ever:

- been on a suspension bridge
  - been delayed by a bridge
  - seen a bridge being built
  - walked over a bridge
  - been on a bridge with more than two lanes
  - been on a toll bridge
  - seen a pedestrian bridge
  - seen a moveable bridge
  - crossed a bridge to go home
  - seen or been on a bridge with shops on it?
- Identify common words between *Building bridges* (literally) and those used in the arts (metaphorically)? Research a bridge of your choice. Why did you choose this bridge?

## RESOURCES:

### Super Bridge – build a bridge interactive site

This site includes a teacher's guide, links to other resources, and teacher notes to test engineering skills. It is founded on the public broadcasting television show *Nova*.

View the *Nova* film 'Super Bridge' which chronicles the building of the Clark Bridge over the Mississippi River.

<http://www.pbs.org/wgbh/nova/bridge/>

[How to draw a bridge in two point perspective](http://www.youtube.com/watch?v=1Edeyil01RU)

<https://www.youtube.com/watch?v=1Edeyil01RU>

## BRIDGES FOR INSPIRATION THROUGH THE AGES

### AUSTRALIAN CURRICULUM: THE ARTS, VISUAL ARTS

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and develop a learning design from these suggested resources and activities:

Bridges have long inspired artists to sing their praises. For example, Wordsworth composed *Upon Westminster Bridge*.

- Bridges such as Waterloo had become favourite subjects for artists and musicians of the 19th century. For example, there have been a number of paintings of Waterloo Bridge in London by famous artists:
  - [John Constable \(1829\)](#)
  - [Thomas Hosmer Shepherd \(1829\)](#)
  - Claude Monet – at least two 'portraits' of Waterloo Bridge in [1902](#) and [1903](#)
  - Corot (1902). A note from the [Emil G. Bührle Museum](#) explains the interest bridges held for Impressionist artists, photographers and filmmakers.

<http://historicbridgefoundation.com/bridges-in-film>

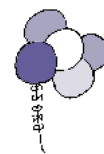
- The British National Film Theatre and the Museum of the Moving Image are located at the southern end of Waterloo Bridge.
- Explore the following web link: <http://www.songlistsdb.com/bridges-top-10-songs-with-bridge-in/>
- Share songs about bridges and analyse their meaning/s. What kinds of things makes a bridge special or unique?

## BRIDGES TO CULTURES

### AUSTRALIAN CURRICULUM: THE ARTS, LANGUAGES: TECHNOLOGIES

Select the relevant parts of the appropriate Achievement Standard in an Arts subject as appropriate for your students and develop a learning design from these suggested activities:

- Use historical or modern architecture as a model for artistic interpretation. Research different time periods.
- Incorporate different artistic tools to illustrate writing i.e., calligraphy.
- Understand how art allows students to make connections to different people and cultures.
- Explore how a culture's beliefs and customs affect the art.
- Explore how art influences architectural structure.
- What is the importance of symbols, colour, and design when creating personal art?
- Describe and explain how the characteristics of a society or culture influence works of art.
- Analyse an artwork by comparing it to another artwork from a different artist/composer at the same time, another time or another culture.
- Create, present and/or perform an artwork from a different time or culture.
- Discuss the relationship of bridges to the arts – culturally, architecturally, historically, and geographically.



# STATEWIDE PROJECTS



## A BRIDGE ACROSS TIME: OPENING PARADE WITH THE MIGHTY CHOIR OF SMALL VOICES AND SING FOR JOY CHOIRS OF ADELAIDE, SCHOOL CHOIRS AND CIRKIDZ

### BRIDGING THE GENERATION GAP

Help us celebrate the opening of the Come Out Children's Festival 2015 by participating in the opening event and the massed choir of 2000 young people, now known as *The Mighty Choir of Small Voices*.

With the continued support and leadership of our partners from the SA Public Primary Schools Music Festival, young people are invited to learn the song well known to an older generation – *Eagle Rock* by Daddy Cool. *Building bridges* between and across generations, young people performing a song enjoyed by another generation creates a shared experience, a connection, a link, between generations. In response, a little surprise awaits our young people – an older generation responding with a contemporary song. What song could this be? Perhaps your students might like to guess? This

event will beautifully evoke a moment in time when three generations – past, present and future – engage in a shared experience.

### BRIDGING A GEOGRAPHICAL GAP AROUND THE STATE

For those unable to attend the main opening event in Adelaide, you are invited to duplicate the opening by singing *Eagle Rock* in your local community. Is there a bridge in your community where it would be safe for your school to access, and celebrate generational connections?

### HOW TO PARTICIPATE:

1. Purchase an opening event package and have participating students all learn the *Eagle Rock* song during Term 1, 2015, in preparation to sing it as part of the massed choir at the opening event!
2. Perform the song in your local community. If accessible and safe to do so, perhaps there is a bridge where your school could celebrate the Come Out Children's Festival! Perhaps your students have made their own bridges and they could be displayed whilst singing *Eagle Rock* at an assembly? However your school chooses to celebrate the arts, we'd love to hear about it (preferably in advance!). Register your event on our website at the *Over To You* page.

### WHERE CAN I OBTAIN A COPY OF THE SONG?

Schools already participating in the Primary Schools Music Festival 2015 will find it in their songbook and accompanying CDs. For assistance in obtaining a copy please email: [sharyn.schell@sa.gov.au](mailto:sharyn.schell@sa.gov.au)



Come Out Children's Festival are especially grateful to the SA Public Primary Schools Music Festival for their continued assistance with the *Mighty Choir of Small Voices*. Since the choir's inception in 2011, their advice and direct assistance has been and is, invaluable. Their work has included finding songwriters, choosing songs, editing, arranging, performing, recording, printing and sharing the song through their Songbook, CDs and annual statewide Choir Trainers Conference. This and their further help with sourcing choir trainers for workshops and the professional conductors for the Opening Event, the *Mighty Choir of Small Voices* would not be what it is today. We thank you!

# STATEWIDE PROJECTS

## VIRTUAL BAND JAMM

South Australian school students who have been learning a woodwind instrument (e.g. flute, recorder, saxophone, clarinet), brass (e.g. trumpet, trombone, tuba, French horn) strings (e.g. violin, viola, cello, double bass) or tuned and untuned percussion, for at least one year or more and can 'play in time' with others are invited to participate in the *Virtual Band Jamm* produced by DECD Instrumental Music Services.

To participate, download the sheet music, the 'click' track/backing track, conducting video and the necessary Teacher Notes (i.e., file types, consent forms) from the Come Out website and learn to play the music!

Make a video recording of each student playing the music, save it as per instructions included in the Teacher Notes and send in by the due date – all available on the website below.

Each individual video performance will be further digitally engineered to form a virtual state-wide orchestra that will be simultaneously screened and performed live by further musicians!

For Teacher Notes and the music go to: [comeoutchildrensfestival.com.au](http://comeoutchildrensfestival.com.au)

To view the Virtual Band Jamm in concert **with live performers**, see the Schools' Program for booking details.

**To view your students in the Virtual Band Jamm online go to the Come Out website for further information.**

Professional learning for teachers about preparing their students to participate in this project will be available in late 2014 and early 2015.

Details are available on the key festival websites at the front of this resource.

Further enquiries:

[sharyn.schell@sa.gov.au](mailto:sharyn.schell@sa.gov.au)

## CARDBOARD CHALLENGE

What can you create with a cardboard box? Ask a child; the possibilities are endless.

Inspired by a nine year old boy's cardboard arcade, the Imagination Foundation's annual **Cardboard Challenge** encourages children across the globe to release their imagination through cardboard.

**Come Out Children's Festival 2015 has registered to participate and host this annual challenge**

and invites schools to engage their budding artistic entrepreneurs in building a cardboard creation of their own. We would love to see them and share with others! Details about how you can send us photographs or a short video of your schools cardboard creation to be placed on our website can be found here:

[comeoutchildrensfestival.com.au/cardboardchallenge](http://comeoutchildrensfestival.com.au/cardboardchallenge)

We will further collate your photos and share with the international Cardboard Challenge Community.

### WEBSITES

Imagination Foundation:  
<http://imagination.is/>

Cardboard Challenge – Caine's Arcade: <http://cardboardchallenge.com/about/>

If you're bringing a class to view a performance during the Come Out Children's Festival, you may also like to book a free cardboard challenge workshop with a local artist at the Adelaide Festival Centre. Go to the Schools' Program for more information.

<http://imagination.is/our-projects/cardboard-challenge/#create-event>

## ARTIST-IN-RESIDENCE

As a part of this Cardboard Challenge we have been lucky to secure funding through the Creative Education Partnership: Artists in Residence (CEP:AIR) program<sup>19</sup> to provide four South Australian government schools with an Artist in Residence each for approximately 15 days spread over the three month period prior to the festival.

An artist will work with students and their teacher to create a significant artwork made from cardboard and recycled material that will become part of the Cardboard Challenge Exhibition at the Festival Hub.

**To apply for this offer:** download and complete the application form available at: [comeoutchildrensfestival.com.au/cardboardchallenge](http://comeoutchildrensfestival.com.au/cardboardchallenge)

**Due date** for completed application forms: **Monday 1 December 2014.** Successful schools will be notified prior to the commencement of term 1, 2015.

One of these professional artists in residence will be assigned to the four successful schools: **Amy Watson, Gus Clutterbuck, James Parker and Laura Wills.**



Government of South Australia

Arts SA  
Department for Education and Child Development

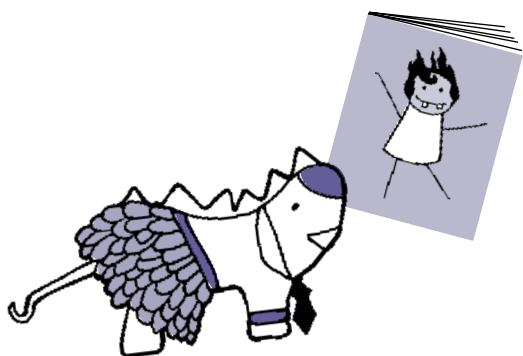
<sup>19</sup> – The Creative Education Partnerships: Artist in Residence program is funded through the Australia Council for the Arts and is managed in collaboration with DECD and ArtsSA.



## NATIONAL SIMULTANEOUS STORY TIME

On Wednesday 27 May 2015, take part in the *National Simultaneous Story Time*. This annual event aims to encourage more young Australians to read and enjoy books. A picture book, written and illustrated by an Australian author and illustrator is chosen each year that is read simultaneously in all kinds of places around Australia. To discover the book to read for 2015, please visit the website below.

<https://www.alia.org.au/nss>



## TOTEM POLL BY FREERANGE FUTURE

*Totem Poll* creates a digitally unique experience inspired by Tiwi islander Pukumani, Egyptian, Assyrian and Roman obelisks, and Native American totem poles; bridging the traditional idea of personal and cultural totems with the digital age of social media and creative self-expression of today's 'like' and hashtag culture.

Students from across South Australia can take an interactive journey through the online *Totem Poll* to answer unusual questions like:

- What colour do you see when you smooch your hands over your eyes?
- Can you make a sound that describes your mood right now?
- If legs weren't invented, by what means would you move around?

Every answer becomes embedded in their own personalised segment of a digital totem pole that comes together to represent a school class or community group. These poles can be viewed online, becoming a digital bridge for students from across the state to see and share the variety of answers, comparing totems and responses to see how we are all connected in surprising ways.

### HOW TO PARTICIPATE

Visit the *Totem Poll* online at [www.totempoll.com.au](http://www.totempoll.com.au)

The *Totem Poll* interactive website launches 19 January 2015 and runs until the end of Come Out Children's Festival (30 May 2015).

20 – Tyebowgale (Dju bah galli) was actually the name of the site where the Opera House sits prior to white settlement. It was once an island connected to the mainland at low tide by two large shell middens. As the city was built up, rubble and land fill from the building was then dumped across the channel and over time the island of Tyebowgale was connected to the mainland.

## GUWANYI WALAMA: TO TELL AND RETURN

### AN EXPLORATION OF THE INDIGENOUS HISTORY OF BENNELONG POINT, NSW

Available pre-festival: 11-15 May, 2015

Using online technology, take your class on a tour of Bennelong Point, NSW, without leaving the classroom! This unique digital excursion, presented by an Indigenous narrator, takes students on a journey of discovery about the area now known as Bennelong Point, NSW.

Students will hear an oral history of Bennelong Point from the Aboriginal perspective – from creation time and the ancestral spirits who formed the landscape, to pre-settlement and the story of Bennelong of the Wangal clan, to today's site with the iconic Sydney Opera House and its connection to Warran or Sydney Harbour.

Using detailed historical accounts, recorded references, and virtual simulations of Sydney Cove pre-settlement, students will be given the sense of stepping back in time – walking among the Gadigal people and interacting with the landscape. Students will learn of the fishing rights to the oyster beds on a little island known as **Tyebowgale**<sup>20</sup>, and the daily life of the Gadigal who inhabited Sydney Cove. They will also hear of the changes that came with the arrival of Governor Phillip and stories of the convicts who worked from this ancient midden and gathering site.

To book this digital education program call: (02) 9250 7770.

### Resources for Guwanyi Wlama and Significant Australian Places

[http://www.sydneyoperahouse.com/visit/education/teachers\\_resources.aspx](http://www.sydneyoperahouse.com/visit/education/teachers_resources.aspx)



## SIGNIFICANT AUSTRALIAN PLACES: SYDNEY OPERA HOUSE

### A BEHIND-THE-SCENES TOUR

Available pre-festival: 11-15 May 2015

Bring your students face-to-face with the iconic Sydney Opera House in this live, interactive digital excursion without leaving your school! Our roaming tour of 'The House' will bring to life the history and architecture of this significant Australian place and explore how it has become synonymous with Australia's cultural identity.

Presented by one of our expert tour guides, students will discover fascinating historical and scientific facts, learn about the Indigenous

history of Bennelong Point, and gain exclusive behind-the-scenes access to this incredible performing arts venue. Students will be provided with opportunities for interactive learning during this excursion, with plenty of time for questions and discussion with the presenter.

To book this digital education program call: (02) 9250 7770.

## OVER TO YOU!

Come Out Children's Festival is all about building children and young people's confidence in their own creativity. What better way to do this than to celebrate their work through a series of school and community events?

If your school is planning a performance, parade, Come Out assembly, art show or similar event to celebrate Come Out Children's Festival 2015, then we would love to hear from you.

### REGISTER YOUR EVENT NOW

Visit [comeoutchildrensfestival.com.au/overtoyou](http://comeoutchildrensfestival.com.au/overtoyou) and follow the prompts on that page. We will list your event on that page of the website.

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# OUTREACH EDUCATION

[www.outreacheducation.sa.edu.au](http://www.outreacheducation.sa.edu.au)

Outreach Education is a team of DECD specialist teachers based in major public organisations providing quality, curriculum-aligned learning experiences for students and teachers (R-12). You may wish to visit an Outreach Education site as part of your Come Out Children's Festival 2015 experience.

The following programs have been developed as part of the Come Out Children's Festival 2015. Please refer to the Schools Program for full details.

## ART GALLERY OF SOUTH AUSTRALIA

### ART ALIVE

This program is an interactive performance led by actors using a storytelling and multi-arts approach that enables students to explore, analyse and respond to selected works of art.

Students engage their senses and emotions while applying skills in thinking and evaluation that extend Arts learning beyond the classroom.

*Art Alive* links participants with the Come Out Children's Festival theme of *Building bridges* by:

- responding to works of art that bridge the subconscious and conscious worlds
- exploring how artists reflect their ideas and dreams
- connecting with one's own imagination.

Bookings essential at:

[agsa.education@artgallery.sa.gov.au](mailto:agsa.education@artgallery.sa.gov.au)

## ADELAIDE FESTIVAL CENTRE

### RETURN OF THE ARTFUL DODGERS

Not since 1993 have the *Artful Dodgers* been sighted in and around Adelaide during the Come Out Children's Festival.

Look out for these talented young performers dodging in and out of Adelaide Festival Centre venues on selected days during the 2015 Festival, before and after in-theatre performances.

Where there is an audience there will be an *Artful Dodger*.

Bookings are not required for *Artful Dodgers*.

### DRAWING ON THE HEROES WHO SHAPE US

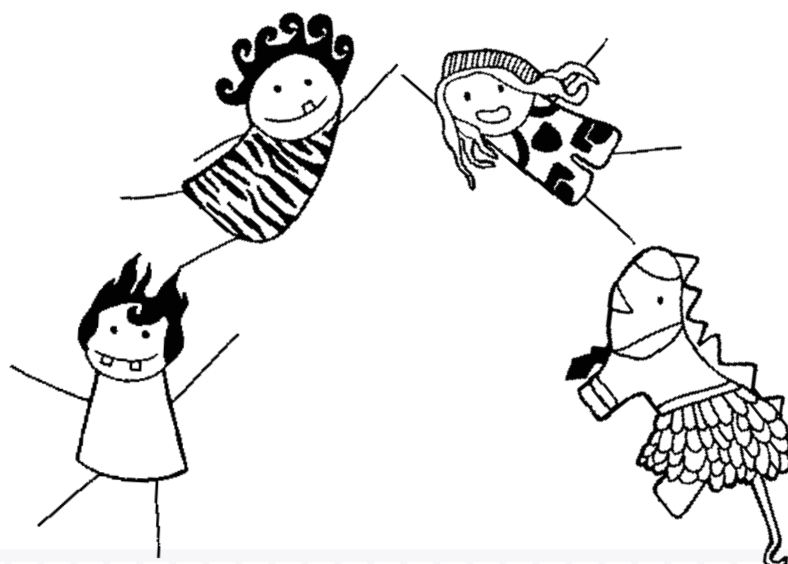
This is a portraiture exhibition of student works from seven diversely different South Australian primary schools.

In 2014 the students worked with professional artists Daniel Connell and Damien Shen, creating portraits of their heroes to form this collection of works.

The focus of the works is not on traditional superheroes but on the heroes of the students' everyday lives from within their families and communities.

Each student also produced a side-story to accompany their drawn portrait about why the subject is their hero.

Bookings are not required for *Drawing on the Heroes Who Shape Us*.



## MOVING ART IN A BOULEVARD OF PEACE

Teachers and students are invited to engage in FREE popup performances as students dart, weave and dance around Adelaide Festival Centre artworks and Come Out peace flags. Plan to stay 10 minutes longer either before or after Come Out performances to engage in these exciting student popup displays.

*The display will be performed as audience members transit to and from Come Out events.*

Bookings are not required for this performance.

## DANCE AND PEACE FLAGS PROJECT

Secondary teachers are invited to register an expression of interest for students to participate in a peace popup dance and flag waving event as part of the Come Out Children's Festival 2015 celebrations.

The performance will be based on the Come Out theme of *Building bridges* and will focus on a peaceful future.

Dance and flag making workshops will be facilitated in each school by a teacher's learning package.

All components will culminate in one exciting performance that comes together and then dissipates in a flash leaving the flags flying throughout the Come Out Children's Festival to be forever remembered on YouTube.

There are limited numbers so be quick to register. Successful schools will be informed via email.

For the registration form and more details please contact:

Robyn Callan on phone: (08) 8216 8861 or email: [robyn.callan@adelaidefestivalcentre.com.au](mailto:robyn.callan@adelaidefestivalcentre.com.au)

## LOOK BACK CLASS OF CABARET 2010-2014

An exhibition of images will be displayed from the five year history of Class of Cabaret performances as a component of the Adelaide Cabaret Festival.

The *Look Back* exhibition is in the Adelaide Festival Centre café.

Bookings are not required for *Look Back*.

*'I am convinced that music, like philanthropy, bridges hope.'*

– Ricky Martin



# USEFUL WEBSITES

## INDEX TO BRIDGES AND TOPICS ABOUT BRIDGES:

<http://www.brantacan.co.uk/bridgeindex.htm>

## SYDNEY HARBOUR BRIDGE:

<http://australia.gov.au/about-australia/australian-story/sydney-harbour-bridge>

## ASIA EDUCATION FOUNDATION:

This website has many useful resources in a range of curriculum areas, including The Arts: <http://www.asiaeducation.edu.au/>

## ABORIGINAL CULTURAL STUDIES (SCOOTLE):

<https://www.scootle.edu.au/ec/p/home>

## SCIENCE, TECHNOLOGY, ENGINEERING, MATHS (STEM) + THE ARTS = STEAM:

There has been an emphasis on revitalising STEM (science, technology, engineering and mathematics) subjects in schools in Australia for about a decade and there are a growing number of people who believe that to spur innovation, the arts are a vital component; hence the new acronym STEAM.

Art and science have long existed and developed collaboratively. This synergy was embodied in great thinkers like Leonardo Da Vinci and the renowned Chinese polymath Su Song. To find out more:

<http://news.yahoo.com/stem-steam-science-art-hand-hand-115600026.html>

## DANCE – IN BUILDING BRIDGES:

A medieval bridge in Avignon, Pont Saint-Benezet, inspired the song *Sur le pont d'Avignon* and is also known as the bridge on which to dance. Research the lyrics to the song and re-learn the dance.

[http://en.wikipedia.org/wiki/Sur\\_le\\_Pont\\_d%27Avignon](http://en.wikipedia.org/wiki/Sur_le_Pont_d%27Avignon)

## BREAKING RECORDS AND BUILDING BRIDGES – YOUNG CHOREOGRAPHER SHOWS THE STEPS TO TAKE:

Bangarra Dance Theatre: the creation of a dance piece from Aboriginal

photographer Michael Riley, and further inspired by the art works of Leonard da Vinci. The production is called *Of Earth and Sky*.

<http://www.abc.net.au/local/stories/2010/08/13/2981347.htm>

## DRAMA RESOURCES (UK BASED, FREE!):

<http://www.dramaresource.com/>

## DRAMA IMPROVISATION RESOURCE:

<http://improvcyclopedia.org/>

## THANK GOD YOU'RE HERE (AUSTRALIAN TELEVISION SERIES):

<http://www.imdb.com/title/tt0809816/>

Further segments can be found on YouTube. *Thank God You're Here* – the boardgame. Conduct an internet search to purchase one.

## MEDIA ARTS:

*Shaded Bandwidth* – video by Anney Bonney, and voice and interactive sound by Liz Phillips, is about the Brooklyn Bridge.

<http://vimeo.com/51714417>

## MOVE PRIMARY – ART IN MOTION (E.G., 4D ART):

<http://kaldorartprojects.org.au/education/move/primary>

## FILMING TECHNIQUES:

<http://www.mediaknowall.com/camangles.html>

## MUSIC – THE ART OF THE MIDDLE 8:

<http://www.learneverythingabout.com/lyrics/song-structure-bridges.html>

## MODEL ART STRAW BRIDGE (10–12 YEAR OLDS):

<http://www.technologystudent.com/struct1/model1.htm>

## ARTFUL THINKING:

A thinking palette: [http://www.pzartfulthinking.org/atp\\_palette.php](http://www.pzartfulthinking.org/atp_palette.php)

A routine for exploring the formal qualities of art: [http://www.pzartfulthinking.org/colors\\_shapes\\_lines.php](http://www.pzartfulthinking.org/colors_shapes_lines.php)

The core routines are a set of seven or so routines that target different types of thinking from across the modules. These routines are easy to get started

with and are commonly found in Visible Thinking teachers' toolkits. Try getting started with one of these routines:

[http://www.visiblethinkingpz.org/VisibleThinking\\_html\\_files/03\\_ThinkingRoutines/03c\\_CoreRoutines.html](http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03c_CoreRoutines.html)

## VISUAL ARTS AND SCIENCE LESSON PLAN IDEAS FROM THE J. PAUL GETTY MUSEUM:

[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/art\\_science2/lesson\\_plan\\_index.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/art_science2/lesson_plan_index.html)

## ERNABELLA ARTS:

<http://www.ernabellaarts.com.au/about-ba/>

## FINDING ARTISTS IN YOUR COMMUNITY:

ArtsSA <http://arts.sa.gov.au/>

Ausdance <http://ausdance.org.au/network/details/ausdance-sa>

Carclew <https://carclew.com.au/>

Community Arts Network of South Australia <http://nican.com.au/service/community-arts-network-south-australia-inc>

Country Arts <http://www.countryarts.org.au/>

Craftsouth <http://nican.com.au/service/craftsouth-centre-contemporary-craft-and-design>

## RESPONDING – WRITING RECOUNTS:

<http://www.decd.sa.gov.au/literacy/pages/Programs/>

<http://www.sparklebox.co.uk/> has free teaching resources. Type in 'recounts' into its search function.

## EARLY YEARS:

Children's songs with lyrics <http://www.kiddles.com/>

## FOR IDEAS/INSPIRATION:

Enter your topic into their search engine.

<http://wonderopolis.org/about/>  
<http://wonderopolis.org/wonder/what-inspires-you/>

Arts – Ideas on integrating the arts into the classroom: <http://pininterest.com/edutopia/arts-integration/>

# SCHOOLS' BOOKING INFORMATION

## PLEASE READ THIS BEFORE COMPLETING THE BOOKING FORM.

- Shows have a limited capacity and may sell out quickly.
- Please list three performance choices/dates/times and three corresponding workshop times if you wish to book a workshop as well. If your first choice of performance or workshop is fully booked, you will automatically be booked into your second choice, and so on.
- Priority for free workshops is given to schools booking for paid shows or the opening parade and choir using the same form.
- Some performances are to be booked direct to the performance organisation and these are clearly marked on that performance/workshop's page. In those instances please book DIRECT with that organisation, not on this form.
- If you also wish to book a free workshop through BASS, please list on your booking form which performance/workshop you have purchased tickets to.

### TRANSACTION FEES APPLY:

Please note that a \$10 transaction fee is payable for each school booking, inclusive of all paid performances/workshops, submitted concurrently.

*If you are just requesting free workshops, the \$10 is not payable.*

A 2.5% credit card processing fee will be applied to the total amount if paying by credit card.

## HOW TO BOOK

1. **Book online at:**  
[comeoutchildrensfestival.com.au/schoolbookings](http://comeoutchildrensfestival.com.au/schoolbookings)

Once you have filled in the online form and clicked 'Send', it will automatically be emailed to BASS to be processed and a copy will be emailed back to you for your records (using the email address you provide on the form).

2. **Fill in the booking form on the facing page.**

Extra forms can be downloaded from [comeoutchildrensfestival.com.au/schoolbookings](http://comeoutchildrensfestival.com.au/schoolbookings) or the form in this program can be photocopied.

Submit the form to BASS via:

- A Email** schools@bass.net.au  
**B Post** BASS School Bookings,  
GPO Box 1269,  
Adelaide SA 5001  
**C Fax** 08 8231 0550

**BASS will send you a temporary tax invoice. This invoice will also be confirmation of your booking and will indicate which of your preferences have been booked. It must be forwarded to your school's finance officer for payment. Payment must be paid by the due date.**

## TERMS AND CONDITIONS

- Full payment must be received by BASS by Friday 20 March. Bookings not paid by this date will be forfeited to other schools on the waiting list.
- All tickets are GST inclusive.
- No refunds can be provided on paid bookings.
- If paying via cheque, we will hold tickets for seven (7) days before mailing, waiting for clearance of cheque.

## OPENING EVENT

**REMEMBER** – your ticket for participation in the opening day parade (with associated choir master support and lunch) also includes a ticket to a performance on Friday 22 May, 2015 at no extra cost.

Please list your first, second and third performance choices on the same form.

*The early bird catches the worm! We encourage you to book early so you don't miss out ...*





# SCHOOL BOOKING FORM

FOR **BASS** SCHOOL BOOKINGS

Contact Teacher \_\_\_\_\_ School name \_\_\_\_\_

Type of school  Independent  Catholic  Government  Home Schooled  
 Please tick relevant boxes  Metro  Non-Metro  Disadvantaged  Other

Phone \_\_\_\_\_ Fax \_\_\_\_\_ Mobile *Essential* \_\_\_\_\_

Email \_\_\_\_\_  Please tick to receive regular  
 Official school e-mail address to ensure confirmation of your booking Come Out Children's Festival  
 marketing updates

Address for invoice / booking confirmation \_\_\_\_\_

Australian Curriculum Learning Areas \_\_\_\_\_ Year Levels \_\_\_\_\_ Schools IoD Category \_\_\_\_\_  
 Equity price tickets available only to Index of Disadvantaged (IoD) schools category 1 – 4 (where applicable)

How do you plan to travel to the event?  train  tram  bus  private bus  
 Please tick relevant boxes  car  bicycle  on foot  other

Order of Preference	DATE	TIME	No. of STUDENT TICKETS	No. of FREE ADULT TICKETS*	No. of PAID ADULT TICKETS	TOTAL COST
Opening event <i>Price includes:</i> Choir trainer, parade participation, lunch and performance (list your performance choices below) Students \$20 Equity schools \$13						
Ticketed performance/ Workshop 1ST CHOICE						
Ticketed performance/ Workshop 2ND CHOICE						
Ticketed performance/ Workshop 3RD CHOICE						
Free Workshop 1ST CHOICE						
Free Workshop 2ND CHOICE						
Free Workshop 3RD CHOICE						
Add \$10 transaction fee per booking (This fee is not added if you are only requesting free workshops) Add payment processing fee of 2.5% to all credit card payments						<b>\$10.00</b>
<b>TOTAL COST</b>						

Please record any special needs and numbers of students with disabilities ie wheelchairs, vision/hearing impaired:

\*Complimentary tickets are issued according to student/teacher ratio: Reception – Yr2 **1:6** Yr3 – Yr7 **1:10** Yr8 – Yr12 **1:15**

Additional teachers/adults above complimentary ratios are charged at the same rate as students

Please provide the following  
 information for DECD  
 evaluation purposes

Number of ATSI students \_\_\_\_\_  
 (Aboriginal and Torres Strait Islander)

Number of NESB students \_\_\_\_\_  
 (Non-English Speaking Background)



Government of South Australia  
 Department for Education and  
 Child Development

**PLEASE RETURN THIS FORM TO: schools@bass.net.au OR**  
**BASS SCHOOL BOOKINGS** GPO Box 1269, Adelaide SA 5001

# ACKNOWLEDGEMENTS

## ADELAIDE FESTIVAL CENTRE STAFF WORKING ON COME OUT CHILDREN'S FESTIVAL 2015

**Susannah Sweeney** – Creative Producer  
**Deanna Howland** – Programming Coordinator  
**Kellie Nicol** – Programming Coordinator  
**Jared Stevens** – Programming Coordinator  
**Sarah Bleby** – Producer  
**Antoinette Tyson** – Marketing Executive  
**Adrian Cowell** – Graphic Designer  
**Nadia Mignone/Jessica Coppe** – Marketing Coordinators  
**Genevieve Meegan/Cheree McEwin** – Publicity Executives  
**Leanne Cotter** – GreenRoom Coordinator  
**Paige Goodwin** – Production Coordinator  
**Kate Hagan** – Patron Services Coordinator  
**Natalie Adam** – BASS Senior Client Services Executive  
**Dale Menz** – BASS CRM & Database Executive

And a huge thank you to all the other Adelaide Festival Centre Staff and Volunteers across many departments who will be involved in bringing the Come Out Children's Festival 2015 to you.

## PLUS ...

**Daisy Brown** – Artistic Consultant  
**Ali Jones** – Venue Designer  
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