

DREAM BIG

CHILDREN'S FESTIVAL
7-17 MAY 2025

Teaching & Learning Resource

DREAM BIG

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Booking enquiries

Contact DreamBIG's Ticketing Coordinator at
dreambig.ticketing@adelaidefestivalcentre.com.au

or scan the QR code:



Acknowledgement of Country

We acknowledge that the 2025 DreamBIG Children's Festival and associated activities are held on the lands of the Traditional Custodians of Country throughout South Australia and that we respect their spiritual relationship with their country.

We also acknowledge the cultural and heritage beliefs that continue to be important to the living Traditional Custodians of Country throughout South Australia today.

We also pay respects to the cultural authority of Aboriginal people from other areas of Australia participating in DreamBIG activities.

DreamBIG Children's Festival 2025 Poster Competition - Winner



South Australian Reception to year 12 students were invited to enter the DreamBIG poster competition to depict the 50th anniversary theme 'I was, I am, I will be'. The winning design, chosen by a panel of judges has been incorporated into Festival publicity materials.

Congratulations to Fidak Zahra, a year 5 student from Blair Athol North B-6 School, who created the 2025 winning entry 'Funky Emotions'! Fidak's artwork has a sense of fun and colour which links beautifully to the celebratory aspect of the festival turning 50 in 2025. Using a combination of paint and markers, Fidak imagined bubbles and rainbow colours for the design. She dedicated extra time during her lunch breaks to perfect the finer details of her artwork. 'I made funky bubbles, to remind people to be funny and funky and not to be sad. I made this painting because I wanted to represent the theme.'

Fidak and her family moved from Pakistan to Adelaide in 2021. Chantelle, one of Fidak's first teachers in Australia, ignited Fidak's passion for arts and crafts. Fidak could not believe her name was called out as the winner of the 2025 poster competition. Her advice for anyone interested in entering a competition is 'to try your best every time and try not to worry about what might happen. It's always good to step out of your comfort zone. It's not about winning; it's about having fun.'

Fidak's teacher, Michelle, commented that the poster competition enabled students in years 2 to 6 to showcase their visual arts skills and creativity. They enjoyed seeing each other's ideas develop in response to the theme and sharing feedback with their peers. Teachers and students were involved in the selection process. It was very special to present Fidak with her winner's certificate and celebrate her achievement with the school community.



Key websites

View the [Adelaide Festival Centre DreamBIG website](#) for:

- performance, workshop and exhibition information
- the Access Guide and Visual Stories
- registration, booking, evaluation information and forms.

The Department for Education [DreamBIG webpage](#) provides basic information about DreamBIG including:

- professional learning workshops for educators
- the poster competition
- current and previous festival resources
- becoming an Arts Ambassador.

Permissions

A small number of DreamBIG events require participants to submit a DreamBIG consent form to DreamBIG. This includes the poster competition, the opening parade and any event where students submit their own work to be displayed at the festival, such as the virtual parade. Once educators register for the relevant events, DreamBIG will provide the 2025 DreamBIG consent form and instructions about gathering and submitting the consent forms.

Department for Education policy and guidelines about the use of student or child images or work are available on the Department's intranet. Included is information about taking photographs of students or children, identifying them online, publishing photos and geotagging. Follow [this link](#) for information and consent forms (including versions in various languages). Note: Department staff access to the intranet is required to access the link.

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* Provided in the Companion

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From the Minister for Education, Training and Skills Blair Boyer

South Australia is proudly the Festival State – and it's not difficult to understand why. Festivals bring us together to celebrate not just who we are, but also who we've been and who we will be.

The theme for DreamBIG in 2025: 'I was, I am, I will be' says it all in this very special festival's 50th year. So many South Australians have been part of DreamBIG (formerly 'Come Out'). This year, a new generation will join the celebration and share their ideas about who they are, who they've been and how they imagine themselves in a future world. They'll be sharing ideas about the world they want and ideas about how they can make that world happen and contribute to it.

Our public education strategy aspires to unlock every young person's potential in every community across this state. Every child and young person – no matter where they live and no matter their background – is welcome, supported and celebrated in public preschools and schools.

The DreamBIG Festival has a key role to play in this work. It brings together children and young people from across the state, in-person and online. DreamBIG celebrates creativity, respect and collaboration and the imaginative worlds envisioned by the artists and performers. In particular, the whole community can come together at the Birthday Parades held throughout South Australia.



My thanks and appreciation go to the dedicated teams at the Adelaide Festival Centre and the Department for Education who have developed the Festival program and resources. A special congratulations goes to Fidak Zahra, a year 5 student at Blair Athol North B-6 School, the winner of the statewide poster competition. Fidak's artwork 'Funky Emotions' has been incorporated into the look of the Festival and features on the cover of this resource.

I encourage preschools and schools to get on board and discover what DreamBIG has to offer in the lead up to and during the Festival. I invite educators to use this resource to explore the Festival theme in your own context through the quality arts learning experiences provided.

From DreamBIG Children's Festival Creative Producer Georgi Paech

In 2025, DreamBIG is celebrating its 50th anniversary. Milestones like anniversaries and birthdays provide us with the opportunity to think back on the past and consider our hopes and dreams for the future.

This year's theme, 'I was, I am, I will be' aims for us to collectively reflect on the festival's legacy, while contemplating how it might evolve in the future. With this theme, I invite our young audience to think on the question: How do they become the person they dream of being?

My answer is through self-discovery, transformation and imagination. We believe that the arts nurture the values and skills that young people need to thrive and contribute to their community – now and in the future. It is through this lens that we've put together the 2025 program.



From the Department for Education, Manager Arts Projects, including DreamBIG Children's Festival

Cherie Broad

Celebrating 50 Years of DreamBIG and Come Out

Reflecting on 50 years of DreamBIG and Come Out offers a moment to appreciate the festival's legacy and its unique partnership with the Department for Education. I fondly remember participating in a combined schools Come Out parade as a child in the Adelaide Hills. This memory makes me wonder how many young people and educators have taken part in the festival over its proud 50-year history.

I invite you to visit the '50 Years of Dreaming Big' exhibition and even contribute to it! We are hosting a special educators' event at the exhibition to celebrate past and present educators who have supported the festival and brought it to life for children and young people across the state. See page 69 for more information.

The festival parades return in 2025! Why not start a conversation with your staff about how your site and local community can celebrate this special milestone. See page 66 for parade information, including drumming and dancing resources to bring a party vibe to your parade.

This year's theme, 'I was, I am, I will be', offers numerous entry points for arts-based learning. Whether through attending festival events, participating in statewide projects, or engaging in classroom activities, the festival offers your learners opportunities to imagine, create and celebrate.

The Department for Education is supporting quality arts teaching and learning through the provision of this resource and statewide and in-festival professional learning events. Page 69 outlines the professional learning offerings, with the full program details available in week 1, term 1, 2025. New for 2025, we are inviting you to nominate your preschool or school to host professional learning workshops, enabling us to reach new areas of South Australia. Please nominate your interest to host by 15 November 2024. At this time, you can also register as a DreamBIG school. By registering, you'll be letting us know your DreamBIG plans so we can connect and support your DreamBIG 2025 experience.



You can use this resource to explore the theme in term 1, leading into your festival experience or for follow-up learning after the festival. This resource is a vehicle to engage, explore and create with students as they learn in, through and about the arts. It will support you to include the arts in your teaching practice for years to come.

However you engage in terms 1 and 2, we want to hear about it. Did you follow one of the 5 learning sequences to create a dancing journey, sliding moment dramas, stop-motion animations, a museum of sounds exhibition or postcard designs for the future? Perhaps you hosted your own parade or attended the festival. Share your experiences by submitting a DreamBIG Participation Story. Entry forms will be available mid-term 2, 2025. Other ways to provide feedback and inform our future planning include using the QR codes at the end of each learning sequence or emailing general feedback to Education.DreamBIG@sa.gov.au.

It has been a privilege to work with Helen Champion, Resource Developer, and the many people who have contributed to this resource, including those from the Department, the DreamBIG team at the Adelaide Festival Centre, teachers and teaching artists. Finally, thank you to all the Arts Ambassadors who promote, participate and organise engagement with DreamBIG and the arts.



Be an Arts Ambassador

Arts Ambassadors advocate, share information and encourage participation in DreamBIG and other arts and professional learning events in South Australia.

To keep up with what is happening in arts education, get ideas for developing arts learning at your school or find out about the latest arts advocacy research, subscribe to the Arts Ambassadors eNews.

To subscribe, email Education.DreamBIG@sa.gov.au providing your name, school, learning area and the year levels you work with.





DreamBIG Children's Festival

DreamBIG (or 'the Come Out Children's Festival' as it was known until 2017) is the longest-running children's festival in the world, and arguably the largest festival of its kind in the southern hemisphere. Since 1974, the Festival has programmed the best local, national and international artists making work for young people to ignite wonder and creativity in the children of South Australia.

DreamBIG is made possible through a partnership between the education and arts sectors, supported by the South Australian Government.



Every two years, the Festival brings children and young people from across South Australia together with artists and educators. Engaging with the Festival enhances learning outcomes and provides opportunities to be curious and creative together by sharing what is important now and into the future.

You can read more about the Festival's history or revisit memories of previous Festivals at [History – DreamBIG Children's Festival](#).

Join the DreamBIG community in 2025 for the 50th birthday celebrations of the Festival and be part of creating experiences that will become life-long learnings and memories.

I was, I am, I will be

Who am I? Who was I and who might I become?

These questions underpin the 2025 DreamBIG Festival theme. They are fundamental and universal questions we ask ourselves and questions that others ask of us.

These questions have no 'right' answer, they invite personal or public responses. They can be revisited over time and answered through any combination of movement, sound, words, music, still and moving images, created by us alone or by using technologies. They are questions that give us agency; they inspire our curiosity, imagination and creativity. The process of responding to the theme is as important as the answers we arrive at.

This 50th anniversary Festival theme invites us to reflect, personally and professionally, as educators. As you reflect, consider the following:

- How are the arts part of your past, present and future? What has influenced this?
- What arts memories are part of your story?
- Which dispositions have you utilised at different times in your life?

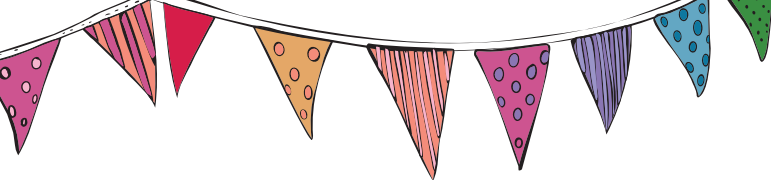
With colleagues, consider the following:

- What DreamBIG or Come Out events and experiences are part of your story or your site's story?
- Could you produce a DreamBIG timeline from your site's archives?
- Share stories about the impact of Arts experiences:

- that helped you to walk in someone else's shoes or see things in new ways
- that shared and celebrated your cultures
- that have shaped you as educators.

With students:

- Use questions to prompt thinking about the theme and DreamBIG's 50-year celebrations. Allow time for playing, being curious, imagining possibilities and sharing stories. Use age-appropriate props, costumes or digital tools to encourage creative, multimodal responses. For example:
 - Imagine yourself 50 years from now. What will be important to you? What will you remember about who you are now?
 - Remember who you were a year ago or 5 years ago. Think about what was important to you. What has changed? What has stayed the same? Do you know why?
 - When you were younger, what did you imagine about your future self?
 - What memories do people you know, such as family and educators, have of Come Out from their younger years?



Arts learning and DreamBIG 2025

For people everywhere, stories, songs, dances and images are in our past and with us now. Created and shared in ever-changing ways, they will be in our futures. The Arts give us a multitude of ways to tell our stories. Stories and the Arts speak across languages and borders. They are the ways we express ourselves and connect to our environments, cultures and communities. The Arts are part of our identity and cultural expression which is recognised as a human right.

In South Australia, the DreamBIG story is in its 50th year. In 2025 the Festival is a time for children, young people and their communities to celebrate, participate and learn. DreamBIG will take everyone involved on sensory journeys along familiar and new pathways, inspiring imagination, curiosity and creativity.

How will you and the learners at your site be part of the story? Will you take part in a Parade, or even host one? Will your learners attend live performances and participate in workshops? Which learning sequence will suit your learners' DreamBIG journey? How might they share their learning in a local celebration?

As you are planning how your DreamBIG 2025 story will unfold, consider how:

- Arts learning is a pathway to cultural and creative industries. These industries contribute more than \$115 billion to the Australian economy and are growing annually. They are a significant employer in the sector itself and through cultural and creative activity in other sectors. [The Arts enrich our lives](#) (Australia Council for the Arts 2014) is an infographic that explains how the Arts enrich Australians' lives.

- The Arts:
 - benefit our brains and our wellbeing. See [Arts and health](#) (who.int) for more information.
 - connect learning across the curriculum. See [Managing time – Integrating the arts across learning areas](#) (artspop.org.au) for more information.
 - celebrate diversity and foster social relationships. See [There are many ways to embrace cultural diversity in schools, but we need to look beyond 'visible' diversity](#) (abc.net.au) for more information.
 - offer ways for all learners to experience success. See [GIVE: Inclusive teaching artistry](#) (apata.com.au) for more information.

Find out more about:

- all that DreamBIG is offering in 2025 by viewing the print or online Schools Program.
- our right to participate in cultural life. See [Cultural rights and the protection of cultural heritage](#) (ohchr.org) for more information.
- our right to artistic freedom. See [Artistic freedom](#) (unesco.org) for more information.



The Strategy for Public Education and The Arts

In South Australia we are committed to develop all young people with a sense of agency and self-worth, who have the capacity to learn and thrive throughout their lives, manage their wellbeing and gain satisfaction through their contribution to society.

The arts spark imagination, curiosity and wonder, enriching our lives with unique opportunities for self-expression and growth. The arts excite, confront and make us feel something; they reflect our humanity.

Through the arts, we explore perspectives of self and others, nurturing a sense of identity and belonging.

The arts evoke powerful physical, emotional and intellectual responses, inspiring us to think, act and communicate creatively, as we challenge and celebrate our world.



Connecting to the Early Years Learning Framework (EYLF) V2.0

The EYLF for Australia's vision for children's learning is that: 'All children engage in learning that promotes confident and creative individuals and successful lifelong learners. All children are active and informed members of their communities with knowledge of Aboriginal and Torres Strait Islander perspectives.'

The EYLF recognises how children express themselves, ideas and make meaning through the Arts and how educators can promote arts learning through the 5 learning outcomes.

These examples from the EYLF illustrate some of the ways that educators can promote children's learning in and through the Arts:

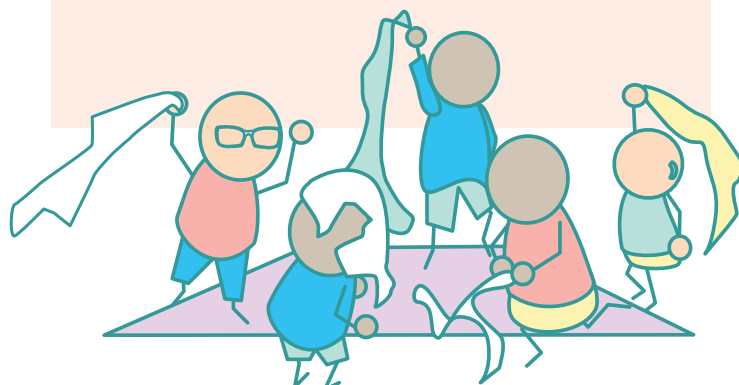
- use the dramatic arts and role-play for supporting children's exploration of feelings and opinions.
- provide ongoing opportunities for children to express their ideas, feelings and emotions through the creative arts.
- use a range of media to express their ideas through the Arts.
- build on children's family and community experiences with creative and expressive arts.
- teach art as language and how artists can use the elements and principles to construct visual/musical/dance/media texts.
- provide a range of resources that enable all children to express meaning through the Arts (Australian Government Department of Education 2022).

The Department for Education has a range of preschool resources to support the enactment of the EYLF. These resources and supporting materials are available on [Plink](http://plink.sa.edu.au) (plink.sa.edu.au).

The Department's Music education strategy supports early years educators to deliver high-quality music education. For further information go to [Music education strategy](http://music.education.sa.edu.au) (music.education.sa.edu.au).

In this resource, early years educators can:

- make connections between the Festival theme 'I was, I am, I will be' and the EYLF using pages 5 and 8.
- use the 'Dancing Journey' learning sequence, see page 12, which is designed for preschool learners and incorporates experiences that build awareness of Aboriginal perspectives. See page 69 for professional learning information, which will include 'Dancing Journey' learning sequence workshops.
- get involved with age-appropriate statewide projects, detailed on pages 66 to 68.





Learning in and through The Arts

The Department for Education is co-designing curriculum to enable learning, teaching and assessment that fosters the holistic growth and development of every individual. Together we're working as a learning system, taking collective responsibility to shape the SA Curriculum for public education.

Based on the Australian Curriculum V9.0, the SA Curriculum framework makes explicit the integration of dispositions, capabilities and knowledge that enables deep understanding and the ability to transfer and apply learning in a range of contexts.

The learning sequences in this resource provide connections to the SA Curriculum: The Arts prototype as of term 3, 2024.

The SA Curriculum integrates dispositions, capabilities and knowledge:

Dispositions

Dispositions are the enduring attitudes, beliefs, values or patterns of thinking that influences behaviour and decisions throughout life. The Arts foster dispositions such as creativity, respect and confidence, developing learners' sense of self and their relationship with their world.

Capabilities

A capability is the ability to do something, to take action. As critical and creative thinkers, students of The Arts build capabilities for lifelong learning. Learners develop interpersonal skills as they discuss, reflect and work together toward artistic goals, and experience the arts from a range of times, places and cultures.

Knowledge

Conceptual understandings represent the central ideas of the learning area; the essence of what students need to know and understand. In The Arts, conceptual understandings are common to all 5 subjects, allowing opportunities for transfer of learning and integration within the learning area and across the curriculum. Subject-specific content descriptions support the development of these conceptual understandings. Australian Curriculum content descriptions are identified in each learning sequence.

Visit sacurriculum.sa.edu.au to see the latest updates and get involved by exploring and testing the curriculum prototypes. Your feedback is welcome to assist in shaping and refining the curriculum.

Designing learning

When we notice and deeply consider the wide variety of knowledge, experiences and skills that learners bring to their engagement with The Arts, we can design learning that is meaningful, builds curiosity and enriches their understanding of themselves and others.

The Festival theme 'I was, I am, I will be' lends itself particularly well to the pedagogical practice of contextualising learning, that is, designing learning that is intentional and responsive to what students already know, what matters to them, and makes connections between existing and new knowledge and skills.

The following Department for Education resources support learning design with a focus on context:

- [Learning design in the South Australian context](https://sacurriculum.sa.edu.au) (sacurriculum.sa.edu.au)
- [South Australian Teaching for Effective Learning framework guide](https://education.sa.gov.au) (education.sa.gov.au) and the 'thinking map' aligned to it
- [Bringing together formative assessment and learning design](https://edi.sa.edu.au) (edi.sa.edu.au)



The following questions are provided as prompts for planning meaningful engagement with DreamBIG that creates impact. Use the provocations with other information in this resource, the online Companion and the DreamBIG Schools Program to connect with the DreamBIG 2025 theme, 'I was, I am, I will be'.

I was

- How have your learners engaged with DreamBIG or Come Out in the past?
- In general, what arts events or experiences have your learners participated in previously?
- What knowledge, skills and interests in the arts do your learners bring?

I am

- How do your learners see themselves as artists, and what are their unique strengths?
- What artforms or artists are your learners inspired by?
- What types of art do your learners engage with, create and consume?

I will be

- What will your learners discover and learn by participating in DreamBIG?
- What will your learners create through participating in DreamBIG?
- How will DreamBIG support your learners to make sense of their world?

Planning for inclusion

The Department for Education's Statewide Inclusive Education Services (SIES) promotes inclusive practices for preschools and schools across South Australia.

SIES provides a range of services and advice to educators, caregivers and families:

- to build inclusive and supportive learning environments where all children and young people can participate in learning with their peers, celebrate progress and feel a sense of belonging within a connected community
- including assistive equipment, learning resources, specialist intervention programs and a range of capability building packages to support inclusion and enhance learning outcomes for all.



This artwork by Sam Gollan was commissioned by SIES in 2022. It embodies inclusion and belonging through its depiction of figures and symbols. The central figures represent the young people supported by SIES, surrounded by U shapes symbolising the staff, and teal and purple circles for parents seeking advice. The artwork's evolving elements, such as the dissipating cloudiness, illustrate the ongoing support and growth experienced by families, carers, children and young people.

Sam Gollan is a descendant of the Ngarrindjeri nation and Kaurna mob who has learnt techniques and styles from her elders to create diverse artworks that have been exhibited in Australia and overseas. Sam's greatest accomplishment is teaching young people culture through art.

Planning for inclusion is strengthened by providing the adjustments learners require to access the curriculum, support engagement, promote understanding and celebrate success for all children and young people. Educators can use the following resources to embed an inclusive approach into their practice:

- Department for Education Practice Guides: [Practice guidance for learners with additional needs](https://www.education.sa.gov.au/practice-guidance-for-learners-with-additional-needs) (education.sa.gov.au)
- SIES Resource Centre: refer to the catalogue of inclusive resources and the [Borrower registration form](https://www.sies.sa.edu.au/borrower-registration-form) available from the [Resource centre](https://www.sies.sa.edu.au/resource-centre) (sies.sa.edu.au)
- Embed culturally responsive pedagogy: [Education, action and change](https://www.reconciliationsa.org.au/education-action-and-change) (reconciliationsa.org.au)
- Information to parents, carers and educators of school-aged autistic children: [Positive partnerships](https://www.positivepartnerships.com.au/positive-partnerships) (positivepartnerships.com.au)
- Build stronger support systems for all learners: [Strengthening parent engagement to improve student outcomes](https://www.aitsl.edu.au/strengthening-parent-engagement-to-improve-student-outcomes) (aitsl.edu.au)

Educators can use the following tools when preparing to teach to foster a supportive and dynamic learning environment that values diversity and individuality:

- Consult a process of [Personalised learning](https://education.sa.gov.au) (education.sa.gov.au)
- Promote cultural inclusivity by including diverse cultural perspectives and materials from [Narragunnawali: Reconciliation in education professional learning](https://narragunnawali.org.au) (narragunnawali.org.au)
- Incorporate multisensory teaching techniques from [About deaf and hard of hearing learners](https://education.sa.gov.au) (education.sa.gov.au)
- Use technology to support individual participation and group collaboration: [Assistive technology](https://sies.sa.edu.au) (sies.sa.edu.au)
- Consider differentiated individual and group tasks, for example, by assigning role cards in group work based on individual strengths: [The diversity wheel and planning tool](https://positivepartnerships.com.au) (positivepartnerships.com.au)
- Allow for adaptive pacing, for example, providing flexible timing for tasks: [Online timer](https://online-timer.org) (online-timer.org)
- Provide simplified and timed instructions, for example, breaking down tasks into manageable steps: [Magic ToDo](https://goblin.tools) (goblin.tools)
- Incorporate regular sensory breaks for regulation: [Ready to learn interoception kit](https://education.sa.gov.au) (education.sa.gov.au)
- Display daily routines and activities such as visual timetables: [AI tools for inclusive schools](https://theuniversalsandpit.org) (theuniversalsandpit.org)
- Consider involving families and community members to support children and young people to express their ideas: [Strengthening parent engagement to improve student outcomes](https://aitsl.edu.au) (aitsl.edu.au)

DreamBIG is for everyone

Every child and young person has the right to participate in the arts. The following information outlines how you and your learners are supported to engage in DreamBIG.



In this resource, the learning sequences feature the 'Teaching for belonging' (T4B) icon that identifies when individual learning needs and differentiation should be applied to ensure learning is personalised.



A range of Visual Stories are available on the DreamBIG Access webpage and relevant event webpages to support educators and families in the lead up to attending a DreamBIG event.



Almost any performance or event at DreamBIG can be Auslan interpreted, audio described or made into a relaxed performance – please request these services at the time of booking.



Scan the QR code on each show page in the Schools Program to be taken to that show's webpage, which includes detailed access information.



An access guide, plain English guide and Easy English guide are available on the Access webpage.

DreamBIG is endeavouring to make it as easy as possible to select which shows and events are right for your learners. New access information for 2025 includes information such as:



JW Just watch – the audience watches the show unfolding in front of them (with little or no audience participation).



GI Get involved – this activity is hands on, that is, participants are encouraged to get involved through dancing, making or sharing their thoughts and ideas.



N Noisy – this activity involves loud noises or music. It may be stressful or overstimulating for people who are sensitive to sound and noise.

If you have questions about selecting the right event for your learners, please reach out to the DreamBIG team at dreambig@adelaidefestivalcentre.com.au and visit the DreamBIG Access page.





Using the Teaching and Learning Resources

The 2025 DreamBIG Teaching and Learning Resource print edition (T&LR) is distributed to all South Australian preschools and schools, and is published online. The T&LR provides ideas for exploring the Festival theme 'I was, I am, I will be' and 4 of the 5 learning sequences. It also includes information about statewide projects, professional learning and other Festival events.

The Teaching and Learning Resource Companion (Companion) is only published online and features the Music learning sequence and additional materials for the T&LR learning sequences, such as:



- teacher preparation information
- classroom materials
- student worksheets
- a playlist.

The Companion also includes:

- a resource to support organising your own local DreamBIG parade
- a complete list of references used in the Teaching and Learning Resource and Companion.

The T&LR and Companion encourage learning in, through and about the arts. They support educators to design and deliver arts-focused learning. These resources are written for all educators including those who are new to arts teaching. They include learning sequences that can be used in early years settings, primary school and through to year 10.

[Click here](#) to download copies of the T&LR and Companion.

Educators can use these resources to plan learning that complements the learning that students will experience through attending Festival events. It can also be used independently of the Festival to plan learning around the Festival theme 'I was, I am, I will be'.

While these resources focus on arts learning, they also identify options for designing learning experiences that draw on content from other learning areas.

For all learners, the resource includes activities that encourage:

- learning about the continuing cultures of Aboriginal and Torres Strait Islander Peoples and their deep connections to Country
- agency and co-design through exploration, collaboration, problem-solving, trying new ideas and taking risks
- curious and creative learners who make connections and express themselves cognitively, physically and emotionally
- connecting with cultures, communities and environments.

Links to the Department for Education and DreamBIG Festival webpages are provided throughout the resources. Educators are encouraged to use these links to download both the T&LR and Companion for the full suite of resources and supporting materials.

Learning sequences

The learning sequences in this resource are designed for educators. They provide arts-based learning that is focused on the Festival theme and connects to Festival shows and events. Each sequence includes material for 4 to 7 sessions and:

- is written for a specific band. Each sequence also provides information about how the learning can be adapted for use with younger and older learners.
- outlines student activities and teaching prompts (how to prepare, what is going to happen, key instructions and considerations, and sample discussion questions).
- provides connections to the SA Curriculum: The Arts prototype as of term 3, 2024.

The following learning sequences provide opportunities to contribute student work to the Festival through statewide projects, see page 66:

- Media Arts extension – create a 'Pixilation Parade' for the statewide virtual parade*
- Visual Arts extension – create future postcards for the Collaborative Bunting Project

You can provide feedback on your experience using the learning sequences via the QR code at the end of each sequence. Please provide your feedback by Monday 28 July 2025 (week 2, term 3).

				
Dance	Drama	Media Arts	Music	Visual Arts

Learning sequence icons



The Companion icon signals when to refer to the Companion for additional learning sequence information and materials.



The Teaching for belonging icon signals when consideration of individual learning needs may be needed. Page 8 provides information about inclusive learning in the Arts.



The Evidence of learning icon signals opportunities to collect evidence of learning.

Learning sequence summary

	Preschool	Reception	Years 1 to 2	Years 3 to 4	Years 5 to 6	Years 7 to 8	Years 9 to 10
Dance	Dancing Journey (Preschool to year 4)						
Drama				Sliding Moments (Years 3 to 10)			
Media Arts *All ages can contribute to the virtual parade				Future Me (Years 3 to 8*)			
Music Provided in the Companion			Museum of Sounds (Years 1 to 6)				
Visual Arts					Transforming the Everyday (Years 5 to 10)		



In **Dancing Journey**, learners journey through the pages of books that take them on adventures to many places. They explore pathways, shapes and levels to develop an understanding of the dance element of 'space'. Learners use all their senses to move like animals, create different environments and build group sculptures. This learning sequence uses Dance to introduce ideas from the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority. Springboard opportunities are provided for learners to reflect on and extend their learning through Visual Arts and English.

Festival theme link – learners are encouraged to imagine places and to think about what is important now, in the past and especially in the future.

Festival links: Each event offers different ways to connect with this learning sequence. Choose the best fit for the age and interests of your learners.

- *Imagine LIVE* – based on the book by Alison Lester and adapted by Jolyon James – combines live action, animation and music in a multi-screen performance powered by cutting-edge body mapping digital puppetry.
- *Saltbush* by Insite Arts and Compagnia TPO – an immersive journey through the culture and language of Aboriginal Australia using dance, projection and play.
- *Mini Spin* by Anna Seymour and Associates – a Deaf-led interactive dance rave for Deaf, CODA (Children of Deaf Adults), hard of hearing and hearing children.
- *Glow & Tell* by Patch Theatre – stories and imagined worlds come alive as glowing drawings appear on the walls and floor in this magical mix of light and storytelling.

The [Preschool curriculum resources](https://www.education.gov.au/preschool-curriculum-resources) (edi.sa.edu.au) provide evidence-based curriculum guidance for educators of 3 to 5-year-old children. They are designed to strengthen curriculum decision-making.

To access the **Department for Education curriculum resources** below, you need to be logged into Plink:

- The Arts – Dance – Reception Unit 1: I like to move it
 - [GR02 – Elements of dance posters R to 10](#) (Department for Education 2022)
 - [GR03 – Elements of dance slides R to 10](#) (Department for Education 2022)
 - [GR04 – Dance glossary R to 10](#) (Department for Education 2022)
- The Arts – Dance – Year 5 Unit 1: We are the robots
 - [GR09 – Dance warm-ups and activities](#) (Department for Education 2021)

A full reference list is provided in the Companion.



DreamBIG Teaching and Learning

Resource Companion: This icon identifies when to refer to Companion content.

Learning intentions

Dancing Journey gives students opportunities to:

- explore the dance element of 'space' (pathways, shapes and levels)
- explore movement possibilities
- share their work and observe the work of others.

Success criteria

To what extent can students:

- demonstrate an understanding of the dance element of 'space' by:
 - making pathways that reflect their creative intention?
 - incorporating levels (high, medium, low)?
 - incorporating stationary and locomotor movements?
- identify their and others' use of the body to create straight, curved and angular body shapes and locomotor pathways?



Inquiry questions

As learners explore the dance element of 'space' and focus on spatial pathways, ask:

- What is a pathway? What do pathways look like? Think about an invisible pathway that you follow.
- Do we move differently when in different spaces and places? Why?
- What impact does our surroundings and environment have on how we move in and through spaces and places?

- Do all birds fly the same way? Do all people walk the same way? Do the same types of animals all move in the same way?
- How does the way that we are feeling impact the way we move?
- What happens to our movements when something is in our way? How do we create new pathways to get around obstacles?

Early Years Learning Framework

This learning sequence connects to a range of EYLF principles and practices such as:

- Respect for diversity (Principle)
- Aboriginal and Torres Strait Islander perspectives (Principle)
- Cultural responsiveness (Practice)
- Play-based learning and intentionality (Practice)
- Holistic, integrated and interconnected approaches (Practice)

Arts learning developed through this learning sequence addresses each of the 5 learning outcomes, particularly Outcome 5: Children are effective communicators.

- Children interact verbally and non-verbally with others for a range of purposes.
- Children engage with a range of texts and gain meaning from these texts.

Some examples of connections to EYLF outcomes through specific activities in this learning sequence:

- Outcome 4: Children are confident and involved learners – session 1, 'bring the pages to life'
- Outcome 2: Children are connected with and contribute to their world – session 2, 'stationary statues'

In early years settings, educators may explore this learning alongside children throughout the day within play experiences.

SA Curriculum
for public education

SA Curriculum: The Arts - Essential learning (prototype as of term 3 2024, learn more at sacurriculum.sa.edu.au)

Dispositions	Capabilities	Knowledge
Creative: use ideas from imagination and texts to create dance Respectful: work collaboratively to create dance Confident: use a range of personal movement capabilities	Critical and creative thinking: use imagination to respond to ideas in texts Intercultural understanding: explore movements in response to texts and images that communicate stories from a range of cultures Personal and social: collaborate and perform with others Skills and practices: demonstrate safe dance principles and explore a range of levels and pathways	Creativity and communication: Dancers use purposeful play to create dances that communicate and express ideas in new and imaginative ways. Context and culture: Dance connects people and communities. Performance and presentation: Performing and presenting dances develops new skills. Dancers share with and learn from each other. Supporting content descriptions: AC9ADAFD01, AC9ADAFD01, AC9ADAFD01

Cross-curriculum priorities:	Aboriginal and Torres Strait Islander Histories and Cultures Country/Place: A_TSICP1, Culture: A_TSIC3, People: A_TSIP3 Sustainability Systems: SS1, SS2
Links to other learning areas:	- Use prompts based on the HASS F-6 questions from Foundation to Year 2 to make connections between the texts for each session and learners' lived experiences. - The activities in this learning sequence are an opportunity to focus on content in the Health and Physical Education curriculum including learning through exploration and play, investigating movement concepts, developing identity, practising and developing fundamental locomotor and non-locomotor movement skills. - Other connections can be made by connecting engagement with the texts in these learning activities with content from the English curriculum. These connections are outlined in the level descriptions for Fh. The activities also connect with the Speaking and listening element of the Literacy general capability.

Resources

Spaces:

- Indoor or outdoor open space

Classroom materials:

- A complete list of classroom materials for this learning sequence is available in the Companion.



**View
Companion**

Approximate teaching time:

- 4 to 6 x 30-minute sessions.
- Session 2 can become 2 shorter, separate sessions.
- Session 3 can be repeated with another book.
- Session 4 is more complex, it can be adapted or omitted to suit your learners. It requires the book to have been read prior to the session.

Prior student experience

No prior experience is required for these learning experiences. However, it would be helpful if learners are familiar with the following:

- Shapes such as squares, circles and rectangles.
- Lines such as straight lines, diagonal lines, wavy lines, zigzags and spirals.

It would be useful to talk about pathways with children before they begin this sequence.

Teachers can introduce and name shapes and types of lines when reading stories or looking at images with children.

Teacher preparation

- The Teaching for belonging (T4B) icon signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts.
- Refer to the list of Department for Education curriculum resources provided at the start of this sequence to support teaching and learning.
- Refer to the Companion for additional information regarding this learning sequence and the Playlist. This Dance sequence provides recommendations for when to, and not to play music.
- Exclusive to this learning sequence are the following features:



Transitions are provided to assist moving efficiently from one learning experience to the next. For younger learners, spend time establishing the 'follow the leader' routine before introducing variations.

Springboard opportunities are provided to connect the learning across Dance, Visual Arts, English and literacy.

- Familiarise yourself with:
 - the suggested texts for each session; they have been selected to support the main concept for each session. Select alternatives as appropriate for your learners.
 - the warm-ups and transitions for each session.
 - pages 2 to 4 of [GR09 – Dance warm-ups and activities](#) which outline safe dance principles.
- Before session 2, prepare large images or projections from the book to use in the 'Stationary statues' activity. Images of geometric and organic shapes such as rainbows can also be used.

Special offer: Register as a DreamBIG school by 15 November 2024 for your chance to receive copies of the books featured in this learning sequence. For registration information go to page 72.

Evidence of learning

In this learning sequence, the icon alongside signals when learning experiences offer opportunities to collect evidence of learning:

- Contributions to discussions and reflections.
- Suggestions of ideas and imagery.
- Independent and group exploration of movement ideas such as 'follow the leader' and forming sculptures.
- Moving in ways that reflect ideas or imagery.
- Showing appropriate use of levels and pathways to reflect ideas and imagery in activities like 'moving like animals' and 'moving through the landscape'.
- Spatial awareness when working individually, among others and in small groups, in activities such as 'follow the leader', 'dancing pathways' and 'group sculptures'.
- Drawings or reflections such as oral responses to learning experiences in dance.



Co-design, student voice and agency

The following learning experiences offer opportunities for co-design, student voice and agency:

- Co-design of spatial pathways for class exploration. For example, once learners are familiar with the 'follow the leader' transition, invite a learner or a pair to lead the next transition.
- Older learners might create a dance sequence based on shapes they have created and using codes such as prompt words or gestures to trigger improvised movement exploration.
- After session 3, learners might create a follow-up dance or drama based on their daily habits or classroom routines.

Session 1 – Imagine

Resources

- Device and screen for showing video
- Device and speakers for playing music
- Print or video version of *Imagine* by Alison Lester (1993)

Companion:

- Playlist



If you attended the DreamBIG performance of *Imagine LIVE*, **recap** the show. Focus on getting learners to recall how the characters used the performance space. Use prompts such as:

- How did the characters move around the space and each other?
- How did the characters create pathways as they moved around the space, for example, did they cross the stage in diagonal lines or circle the space?
- Which characters did you see moving down low in the space? Which characters moved up high? How did characters move from one level to another, for example, from high to low?

Alternatively, **introduce or revisit** the book *Imagine* (Lester 1993). A live reading of this book is available on YouTube: [Imagine by Alison Lester, read by Ms Tillott](#) (Stage One BBPS 2021). The book journeys through a tropical jungle, the ocean, Antarctica, the countryside, the land of the dinosaurs, an African safari, Australian bushland and returns home. Some (or all) of these settings will be explored through movement and dance in this session. As you read the story or watch the video, pause occasionally and talk about how the children in the story are using their imaginations to create different worlds. Focus on **ways of moving and levels**. For example, talk about the girl on the horse being up higher than the boy feeding the chooks, the cows running down the hill and the sheep jumping up as they go through the gateway.

Transition: initiate a ‘follow the leader’ walk. Lead the group on a **non-strenuous** animal walk. Move like one of the animals from the book, travelling in straight, curved and zigzag lines (pathways) through the space. Finish so that the class is standing in a long line along one side of the room with space to travel to the other side. Note: this ‘follow the leader’ concept will be used throughout the sessions.

Warm-up: Moving like animals

Learners stand in a line. **Create** 2 groups within the line by assigning each learner the letter A or B, alternating down the line. Only half of the group will move at a time. Check that they know their grouping with a quick game that uses instructions such as ‘bob down As, hands on heads Bs’ then ‘stand up As, bob down Bs’.

Explain and demonstrate that they will move (travel) from one side of the room to the other using travelling (locomotor) movements inspired by the animals in the book.

➔ **Teacher note:** the following example goes from gentle to more strenuous, demonstrating safe dance principles.

Prompt learners to move across the space like the animals featured in the pages of *Imagine*. Draw attention to **levels** going from low to high, for example, in the tropical jungle; slow moving tortoises, slithering snakes, prowling jaguars, swinging monkeys, flying butterflies and birds.

The As travel across first. When they reach the other side they stop and wait, facing the Bs. This is the cue for the Bs to move across. Repeat the sequence, returning both groups to the first side.

Optional: Background music (Companion: Playlist)



Transition: initiate a ‘follow the leader’ walk taking the long line around the room, ending in a large, seated circle. Optional: use a different walk to the one you chose for the previous transition.

Bring the pages to life

Introduce the idea of bringing the different environments in the book to life. Note that the strategies used in this activity are drama strategies – tableau and tapping in.

Model the concept, asking a few learners to enter the circle and build the scene, for example, the ocean. Invite some coral and seagrasses to find a spot to wave in the water, invite some starfish and crabs to enter the scene, then invite a school of fish to dart around as a group, and so on. As the scene (tableau) builds, prompt for spatial awareness to avoid collisions whilst staying inside the circle.

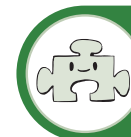
Tapping into the scene:

- Discuss what they might see, hear, smell, taste and feel in each place.
- Discuss how they would move in this place. Discuss movement qualities such as fast darting fish, a slow gliding stingray, a sprawling octopus, and so on.
- Some learners stay seated in the circle to observe the scene. Once the scene is finished, they can comment on what they saw.
- Ensure that all learners have the chance to participate and observe over the course of the experience.

Extension: form groups of 5 to 7 and ask the learners to recreate the same scene, another scene from the book, or a new environment not featured in the book. As learners create their scenes, encourage them using language relevant to the dance element of 'space' – pathways, lines, shapes and levels.

Take some 'in action' footage and still images of the scenes created.

Optional: Music to suit each environment from the book (Companion: Playlist)



Conclusion: Relaxation imagination (optional, depending on time)

Ask the learners to lie down (preferably on their backs with their arms by their sides) with their eyes closed. To ensure that there is enough space for each child to lie down without being in contact with anyone else, some may need to lie down in the middle of the circle.

Ask learners to lie down in silence, imagining that they are in any place in the world, or out of this world.

Prompt them to think about what they might see, hear, smell, taste and feel in their place; what colours and sounds are around them? What temperature is it?

After a few minutes, ask all learners to sit up. Invite some learners to share what they imagined.

Optional: Relaxation music (Companion: Playlist)



Springboard opportunities:

- Visual Arts:
 - Draw a response to an image taken from one of the recreated scenes or the scene they imagined when they were relaxing.
- English, Literacy:
 - Record an oral or written response to a scene.

Session 2 – Contrasting shapes and lines

Resources

- Device and screen for showing video
- Device and speakers for playing music
- Print or video version of *Coming Home to Country* by Bronwyn Bancroft
- Print or video version of *Shapes of Australia* by Bronwyn Bancroft
- Large images or projections of lines, shapes and objects

Companion:

- Playlist



Note: this session can be divided into 2 separate sessions, part 1 – locomotor (travelling) movements and part 2 – non-locomotor (stationary) movements or sculptures.

Before reading the books and starting the movement activities, begin this session with an Acknowledgement of Country. In the acknowledgement, use age-appropriate language and encourage learners to consider the Country that they are on. Recognise the traditional custodians of the area where the preschool or school is located, there may be more than one Aboriginal Nation/language group and if appropriate, describe the features of the area (hills, creeks, plains, sandy beaches, and so on). See [Caring for Country \(early learning\)](https://narragunnawali.org.au) (narragunnawali.org.au) for examples. Refer to the Attorney-General's Department website [Statement of Acknowledgement and Welcome to Country](https://www.agd.gov.au) (agd.gov.au) which provides links to preferred wording for Statements of Acknowledgement from traditional owners on their Country across South Australia.

Read *Coming Home to Country* (Bancroft 2020) as a class. A live reading of this book is available on YouTube: [Coming Home to Country by Bronwyn Bancroft](https://www.youtube.com/watch?v=...) (The Story Chair 2024). As you read the story, talk about the words and the illustrations. **Highlight** the many curved lines and shapes featured on the pages such as rolling hills, the spiral behind the bird orchestra, the flow of the creek, the intricate clouds and the rolling storm. Allow time for the learners to see and talk about the details in the illustrations.

Explain that these ideas will be explored through movement in the warm-up.

End the story reading by emphasising the finishing phrase, 'I sleep across dreams of generations past, woven with journeys for the future'. Use age-appropriate language to connect the text to the cross-curriculum priority organising ideas or the DreamBIG theme 'I was, I am, I will be'.

Transition: initiate a 'follow the leader' dancing walk. Lead the group on a swirly, wavy walk throughout the space to finish in a long line along one side of the room with space to travel to the other side.

Part 1: Warm-up: Moving through the landscape

Learners stand in a line. **Create** 2 groups within the line by assigning each learner the letter A or B, alternating down the line.

➔ **Teacher note:** the following example goes from gentle to more strenuous, demonstrating safe dance principles.

Explain and demonstrate that they will travel across the space using locomotor movements inspired by the book, like in session 1.

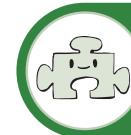
Prompt learners to move across the space in a way that reflects the:

- rolling hills – **explore levels**, such as rolling on the floor, scooping low and reaching up on tippy toes
- flowing creek – explore levels, encourage swirls and spins and **introduce slow, medium and fast movements**
- floating, swirling clouds – explore large, buoyant movements
- rolling rainy thunderous storm – in contrast to the previous points, **explore dynamic actions** such as run, jump, dart, spin and stomp.

Allow for at least 2 crossings per idea, gradually introducing the prompts and allowing for learner creativity, dramatic expression and interpretation.

Take pictures or video footage of responses during the experiences.

Optional: Background music (Companion: Playlist)



Transition: conclude with a 'follow the leader' spiral walk referencing the spiral behind the 'orchestra of birds' in the book. Finish in the place you will read the next book or wish to conclude the session if splitting the session into 2 parts. If finishing here, refer to the reflection prompts at the end of this session.

Part 2 (or next session): Sculptures

Read *Shapes of Australia* (Bancroft 2018) as a class. A live reading of this book is available on YouTube: [Shapes of Australia- Playgroup](#) (Deadly Kindies 2020).

Point out to learners that the book is written and illustrated by the same person as *Coming Home to Country*.

Ask learners what differences they notice between the books.

Highlight the contrasting angular shapes to the curvy and flowing lines from *Coming Home to Country*.

Explain that these ideas will be explored by moving on the spot to make the skyscraper rectangles, mountain triangles, grassland squares, honeycomb hexagons and flock of birds diamonds.

Transition: form a line repeating the 'follow the leader' walk, this time making angular direction changes and zigzags. Stop in a standing circle and have the As take a big step forward into the middle to create 2 circles. Ask the group, 'What shape have we made?' A donut!

Stationary statues

Explain to learners that they will be making shapes on the spot (stationary). Their challenge is to freeze until the next shape is called out. This will require some balancing skills (T4B). Point out the contrast of the shapes being made to *Coming Home to Country* – now we are adding straight lines, corners and angles as well as some curved lines.

Prompt learners to make skyscraper rectangles, mountain triangles, grassland squares, honeycomb hexagons and flock of birds diamonds. Include prompts about levels – a tall skyscraper, imagining that they are in the sky with the birds, swirling shapes in the sea. Optional: make other angular shapes that learners are familiar with or can be seen in the space.

As shapes are called out and visually displayed, **encourage**:

- individual and creative responses
- 2D and 3D responses, for example, some may be flat on the ground (2D) or some upright (3D).

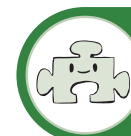
Prompt learners to look around the room and **notice** the ideas that others come up with.

Optional: form pairs or small groups and have them make the shapes together.

Extension: challenge learners' spatial awareness. Invite all the learners to work together to make one shape in response to the prompts rather than individual shapes. Begin with shapes that everyone made as individuals and then try a new shape together. Finish with a shape that suits the conclusion of the lesson such as a circle or zigzag.

Take pictures or video footage of responses during the experiences.

Optional: Background music (Companion: Playlist)



Session 2 – Contrasting shapes and lines (continued)

Conclusion

As time permits, lead a group **reflection** on the following:

- The 2 books read during this session:
 - The shapes in each book.
 - The patterns and colours.
- The movement exploration:
 - How they created curved lines and shapes while travelling through space (locomotor movements).
 - How they explored angular shapes on the spot (stationary movements).
- The creative and individual responses that learners remember from this session or earlier sessions.
- Introduce the concepts in this organising idea from the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority [A_TSICP1](#): First Nations communities of Australia maintain a deep connection to, and responsibility for, Country/Place and have holistic values and belief systems that are connected to the land, sea, sky and waterways. For more information about how Aboriginal and Torres Strait Islander peoples care for living things as part of Caring for Country/Place responsibilities, refer to:
 - pages 25 to 28 of [Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority](#) (ACARA 2019)
 - the 3 articles listed under [Caring for Country](#) (Australian Museum 2024) on the Australian Museum website.
- Talk about the importance of Country for Aboriginal people. The class might also revisit words used in the Acknowledgement of Country and talk about how we can all show respect and care for Country. Consider places of significance for local Aboriginal people. Use the article [Climate change: how can I care for Country?](#) (Judge 2024) for inspiration of simple actions that may be relevant to your local context to support learners to think about ways to care for Country.

Springboard opportunities: Visual Arts

Set up workstations with trays of sand or paper and pencils or crayons. Use prompts from the [Visual Arts examples of knowledge and skills](#) (ACARA 2022) to encourage learners to respond to the different lines and shapes in their learning space. For example, use the questions on page 8 of the examples of knowledge and skills document to develop prompts. Ask learners to create images of themselves using only the lines, pathways and shapes they have explored in the session.

Session 3 – Cycles of a day, a year

Resources

- Device and screen for showing video
- Device and speakers for playing music
- Print or video version of *Little Bird's Day* by Sally Morgan
- Print or video version of *Circle* by Jeannie Baker
- Floor markers, enough for each person, such as masking tape or removable dots

Companion:

- Playlist



Teacher preparation

This session outlines learning experiences based on book option 1 – *Little Bird's Day* (Morgan 2019) illustrated by Johnny Warrkatja Malibirr. This session can be repeated using book option 2 – *Circle* (Baker 2016). Both books follow the narrative arc of a journey. The same learning experiences can be used in both sessions.

Book 1 – *Little Bird's Day* by Sally Morgan:

- focuses on the cycle of a day
- invites us to imagine and explore actions and characters such as sunrise, chirping, wind and blossoms, cloud, playing, spinning and chasing friends, rain, bathing, dusk, roosting, moon and sleeping
- prompts discussion about cycles – repeating sets of activities or habits such as daily routines
- provides opportunities to introduce and explore ideas from the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority including [A_TSIC2](#):
 - First Nations Australians' ways of life reflect unique ways of being, knowing, thinking and doing.
- explores how and why the arts are important for Aboriginal and Torres Straits Islander People and communities
- explores how Aboriginal artists are continuing to learn from Elders and family and how they are finding ways to tell cultural stories.

A live reading of this book is available on YouTube: [Little Bird's Day by Sally Morgan and Johnny Warrkatja Malibirr](#) (Hello Art Lab 2024).

Book 2 – *Circle* by Jeannie Baker:

- tells a story about the ancient, invisible pathways of the migration cycle that godwit birds follow each year
- invites us to imagine and explore actions and characters such as beach, city, resting place, destination, nesting, 4 eggs, mountains and return journey following the leader
- provides opportunities to introduce and explore ideas from the Sustainability cross-curriculum priority including [SS2](#):
 - Sustainable patterns of living require the responsible use of resources, maintenance of clean air, water and soils, and preservation or restoration of healthy environments.
- prompts discussion about yearly and seasonal cycles and how we can care for local places in different weather and seasons
- provides opportunities to explore organising ideas from the Systems component of the Sustainability cross-curriculum priority such as how we know that environments are changing (what do we observe) or how life forms are connected ([SS1](#)), or how environmental disruption causes the flock to become disorientated around the city ([SS2](#)).

A live reading of this book is available on Facebook: [It's story time online- Circle book by Jeannie Baker](#) (Storyteller Fox 2020).

Discuss the illustrations Johnny Warrkatja Malibirr has created for the book. On an AIATSIS map of Indigenous Australia, identify Arnhem Land. Share this information about Johnny Warrkatja Malibirr with the learners.

'Johnny Warrkatja Malibirr is a Yolŋu man from the Ganalbingu clan and is known for his paintings of Ganalbingu song lines as well as his mother's Wägilak clan stories. Along with other members of his clan, Johnny keeps culture strong through painting, song, dance and ceremony.' (Magabala Books n.d). Watch the video [Johnny Malibirr and his Little Bird's Day book](#) (Gapuwiyak Arts 2020) to find out more about the process of making art for this book and the continuing practice of sharing art practices within his family.

Prompt learners to consider how Johnny has incorporated his Yolŋu culture into his illustrations. What do they notice about the line work and use of colours?

Whilst reading, **highlight** the story features that will be explored through movement in the 'Dancing day' activity below.

Explain that a day is a cycle of 24 hours. What other cycles can the learners think of? **Discuss** the connection between the concept of a cycle and the shape of a circle. Why are cycles often thought of and represented as a circle? **Outline** that the warm-up will focus on making circles with our bodies.

Transition: explain the new 'follow the leader' format, where there will be multiple leaders. When cued, the first leader will move off to join the end of the line and a new leader (the next person in the line) will initiate a new movement idea. **Model** this by leading a 'changing follow the leader' journey throughout the space, showing how to change leaders. **Practise** a few times before finishing in a large circle for the warm-up.

Session 3 – Cycles of a day, a year (continued)

Warm-up: Body circles (reinforcing the concept of cycles being like a circle)

Each circle action takes 4 beats to complete and is repeated 4 times.

For parts 1 to 3, bend the knees on beat 1 and straighten over beats 2, 3 and 4.

Stand tall with feet parallel, hip width apart:

1. Circle both **shoulders** backwards 4 times, then 4 times forwards.
2. Circle both **elbows** backwards 4 times, then 4 times forwards.
3. Circle both **arms** backwards 4 times, then 4 times forwards.
4. With slightly bent knees, horizontally swing both arms around the **torso** to the right, looking right. Repeat to the left, right and left again.
5. With legs slightly wider and with soft knees, circle the **hips** 4 times right, then 4 times left.

Return feet to the starting position and extend the right foot in front. Make 4 **ankle** circles outwards, then 4 inwards, then repeat this on the left ankle. This requires balance. The simplest option is for toes to touch the floor after each circle. Alternatively, hold a wall or chair for balance.

Warm-up music (Companion: Playlist)



‘Dancing day’ (*Little Bird’s Day*) or ‘Dancing migration’ (*Circle*)

Establish a ‘starting place’ for each learner. This is the place that they will return ‘home’ to. The starting place can be marked, for example, using a masking tape dot.

Prompt learners to avoid collisions whilst moving through the space by being spatially aware.

Guide the learners, as the narrator, through movement responses to the main features of the story.

Little Bird’s Day:

- Wake up at sunrise, preen and chirp.
- Dance through the space, circle like the wind in the blossoms.
- Feed on the blossoms.
- Fly and spin up among the clouds.
- Play and chase other birds (can include ‘follow the leader’).
- Dart and duck from the rain.
- Wash feathers in the rain.
- Become tired at the end of the day and fly ‘home’ at dusk.
- Fall asleep under the moonlight and dream of flying among the stars.

Circle:

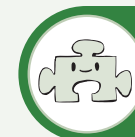
- Fly high above the clouds, chattering and staying close to the flock.
- Take turns to lead the way, following an ancient, invisible pathway north.
- Float down beneath the clouds, looking for food and somewhere safe to rest.
- Realise that the places they remember are gone and begin searching in wider and wider circles.
- Find a safe stretch of mud that teems with food at low tide.
- Eat for days and weeks until your body is swollen with fat.
- Move on with another flock to a remembered place.
- Scrape a nest, guarding the eggs and the newly hatched chicks.
- Feed until it is time to move on again.
- Follow the ancient pathway south, taking turns to be the leader.
- Drop down below the clouds, looking for somewhere safe.
- Rest in the place where sand and mud become sea.

Options:

- For *Little Bird's Day*, half of the learners can enact the story and the other half can watch and share observations. Change roles and repeat.
- For *Circle*, half of the group can create the flying north section of the dance and the other half can create the flying south section. Both groups can create the feeding and nesting scenes.
- Repeat the sequence a few times so that learners become familiar with the rhythms of the cycle.

Take pictures or video footage of responses during the experience.

Optional: Background music (Companion: Playlist)



Conclusion

If time permits, lead a group **reflection**:

- Discuss learners' experiences participating in and observing others' dance enactments.
- Bookend the learning by revisiting ideas from the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority including:
 - First Nations Australians' ways of life reflect unique ways of being, knowing, thinking and doing.
- Explore how and why the arts are important for Aboriginal and Torres Straits Islander People and communities.
- Explore how Aboriginal artists are continuing to learn from Elders and family and how they are finding ways to tell cultural stories.
- Consider possibilities for how the learners can play a part in sustaining Earth's systems by responsibly using resources and being aware of ways that human behaviour impacts birds and animals. See [Sustainability](https://v9.australiancurriculum.edu.au/Sustainability) (v9.australiancurriculum.edu.au).

Springboard opportunities: Visual Arts

- Respond to photo or video footage of their enactment.
- Look further at the art practice of Johnny Warrkatja Malibirr, including how he learnt painting techniques from family and community Elders. Also consider how he uses his art practice (rarrk painting) to celebrate his culture and keep it strong. Use the prompts on [this AGSA guide](#) and [The essential introduction to Aboriginal art \(25 facts\)](#) (Andrews et al n.d.) as starting points to explore examples of Malibirr's work. More ideas for engaging with works of art are available via [AGSA's curiosity cards](#). [Aboriginal and Torres Strait Islander art in the classroom volumes 1 and 2](#) describe respectful ways of engaging with the diversity of First Nations artists and their work and stories.
- Observe birds in the preschool or school grounds and community. Observe them on the ground, in trees and when they are flying. Use your body to recreate the shapes that the birds make. Create drawings and collages using found organic materials or use recycled and repurposed materials to make sculptures that show the shapes and movements of the birds.

Session 4 – Sculptural journey

Resources

- Device and screen for showing video
- Device and speakers for playing music
- Print or video version of *Are we there yet?* by Alison Lester
- Large or projected images for sculpture making
- 3 floor markers, such as masking tape or removable dots

Companion:

- Playlist



This session can be adapted (by shortening or using an alternative text) or omitted to suit your learners. Learners should read *Are we there yet?* (Lester 2004) or participate in a group reading before they begin this session. A live reading of this book is available on YouTube: [Are we there yet? By Alison Lester](#) (GeekyAusTeacher 2017).

Recap the story *Are we there yet?* by Alison Lester.

Highlight features of the book based on a 3-month caravan trip around Australia. South Australian landmarks include the Barossa Valley, Coorong, Flinders Ranges, Streaky Bay, Murphy's Haystacks, wheat silos, windmills, the Nullarbor Plain, the Great Australian Bight and Head of the Bight.

Transition: use a 'follow the leader' routine around the room to form a large standing circle.

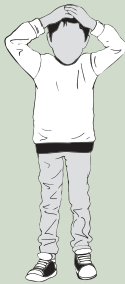
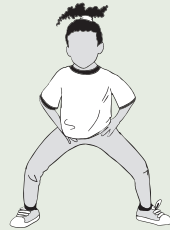
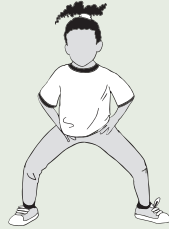
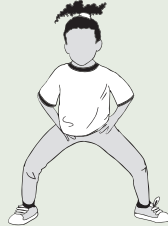
Transition extension: choose 3 leaders to create 3 follow the leader lines. As they walk past a stationary person, they join their line until everyone is included into 1 of the 3 lines. The 3 lines must end in a large circle.

Warm-up: Active ABC's

- Learners stand in a circle. **Allocate** A, B or C to each learner as you walk around the circle. Prompt each A to sit down (low), each B to rest their hands on their knees (middle), and each C to place their hands on their heads (high). It will be visually clear, through pattern recognition, which group they belong to.
- Play a game to warm up and reinforce their understanding of which group they belong to. Signal for a change in body position following the chart below; now As put their hands on their heads, Bs sit down and Cs put their hands on their knees, and so on. Start each round slowly, ensuring that everyone is in the correct position and holding for a few seconds. Optional: repeat rounds 1 to 3 a few times, then move onto rounds 4 to 6, rather than doing all 6 positions at a time.
- Gradually speed up the changes, calling just the underlined cue word in the chart. Continue until they all understand if they are an A, B or C. These groups apply for the remainder of the session.

Optional: Background music (Companion: Playlist)



	1st round	2nd round	3rd round	4th round	5th round	6th round
A	 Sit down			 Tippy toes <u>reach</u> up		
B	 Hands on <u>knees</u>			 Wide leg <u>bends</u>		
C	 Hands on <u>heads</u>			 <u>Downward</u> dog		

Session 4 – Sculptural journey (continued)

Group sculptures

- **Explain** that each group will be making sculptures in the centre of the circle for everyone to view. As appropriate for your learners, explain that their sculpture can include safe body connections and basic balancing if participants are willing and able. (T4B)
- The sculptures might be landmarks that learners are familiar with from your site, local area or from the book. Choose shapes that can easily be formed with a third of the class at a time, for example, a vineyard with posts and winding vines.
- **Model** how to create a windmill with the A group:
 - The As walk into the centre of the circle with no collisions.
 - Discuss the features of a windmill and identify the parts that need to be in the sculpture.
 - The As experiment for about 20 seconds to work out what they will do to be a windmill and form their ‘sculpture’, holding it for about 20 seconds.
 - The As walk back to their place in the circle.
 - Repeat so each group has a turn being a windmill, before breaking off separately.



Transition: place 3 floor markers spread out in the room where the 3 groups will work separately to develop their sculpture inspired by a landmark in the book or their environment. Before you give the instruction to move, ask each learner to take a photo in their mind of where they are sitting and who their neighbours are – they need to remember for later. Prompt As to move to marker A, then Bs to marker B, and so on.

Allow time for the groups to **create and practise** their sculpture.

Optional: groups decide on a sculpture, rather than being allocated one. The sculptures are a guessing activity for observers.

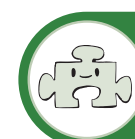
Transition: once the groups have practised their ideas, re-form the original circle by prompting As to go back to the spot in the circle that they remember, Bs to move to their neighbour, and so on.

- Each group has a turn presenting their sculpture. As each group is frozen in their sculpture, **discuss** with the observers what can be seen; curved shapes, balancing positions, can they guess what it is? Support may be required to develop **observation and discussion skills**, for example, ‘Learner name... made a shape that was very low to the ground, Learner name... showed angles with their whole body, the A, B or C learner group... looked like a windmill because they were reaching so high with straight parts sticking out the top’.
- ABCs each have another turn **presenting** their sculptures. This time the observers walk slowly around clockwise, one full lap, viewing the sculpture from different angles. Once the lap is completed, ask the observers what they noticed seeing the whole way around the sculpture.

Extension: create and present another set of sculptures.

Take photos of each group’s sculpture for learner reflection and visual arts responses (extension).

Optional: Background music (Companion: Playlist)



Congratulate the groups on their collaboration, creativity and persistence when creating their sculptures. Explain that they need to remember the shapes that they made and where they were positioned in the group so that they can make the sculpture again later in the session. For young learners, prompt these memories while they are in position (in the sculpture). It is now time to create a dance journey to and from their sculptures.

Dancing journey

While still in the circle, **explain and demonstrate** the dancing journey:

- Learners **start** in their current place in the circle.
- When it is their group's turn, each learner moves to meet their group and shows their first '**follow the leader**' dancing journey (such as up and over rolling hills). They can move about the space and weave in and out of the circle.
- Learners then meet in the centre to form their **sculpture**, holding it for about 10 seconds.
- Lastly, they show their **dancing journey** returning to their original place in the circle, 'home'.
- After the demonstration, show an example of drawing the journey on the Pathway template (Companion).

Extension: after they show their sculpture, learners show a second (different) 'follow the leader' dancing journey to return home (such as birds leaping, skipping and soaring through the Coorong).



Transition: send As, Bs and Cs to the same marker positions to work in groups to develop their ideas. They will need to be careful not to collide with other working groups.

Move between groups to **check their progress** as they plan and practise the following:

- What place or places are they imagining journeying through? This could be based on the book or on completely new, even imaginary environments to pass through.
- How will they use their bodies to show this? This concept was explored in session 2. Use prompts to support learners to recall how they moved their bodies to create particular shapes.
- Where will they go in the space? What are their 'pathways'? For example, they might meet inside the circle, travel around it and return to the centre.
- Learners may choose to have set leaders for before and after the sculpture, or they can form their travelling line spontaneously as they break out of their sculpture.

Optional: the following activity can be completed now or later as a reflection activity. Provide an A3 sheet with a circle already outlined on it (see the Pathway template in the Companion) for each group (As, Bs and Cs). Learners collaborate to draw a representation of their planned pathway showing how they moved.

After the drawing is complete, (if this was done), **allow time** for groups to practise their sequence. They start in a circle, show the dancing journey, form the sculpture and show a dancing journey back to the start (taking care not to collide with other practicing groups). Each sequence should take less than a minute to complete.



Transition: re-form the original circle by prompting As to go back to the spot they remember, Bs to move to their neighbour, and so on.

Each group **shows** their dancing journey and sculptures.

Facilitate a **discussion** after each group has presented, with prompts such as the following:

- How did the group make creative use of the space?
- What pathways and levels were observed?
- How did the audience (viewers) know what type of places they were moving through?
- What was their sculpture?

Take pictures or video footage of the dancing journey and sculpture that each group presents.

Optional: Background music (Companion: Playlist)



Session 4 – Sculptural journey (continued)

Conclusion

Reflect upon this session's achievements and make connections to the previous dance sessions which included:

- moving like animals and creating scenes from *Imagine*
- making curvy pathways and angular shapes inspired by Bronwyn Bancroft's books
- exploring cycles through *Little Bird's Day* (and *Circles*).

Revisit the conversation about the importance of Country for Aboriginal and Torres Strait Islander Peoples. Use information developed or approved by Aboriginal People and organisations to plan and lead the conversation. Where possible, refer to materials published or endorsed by local custodians and knowledge holders. Consider:

- the importance of learning through observation
- the role of story and art (cultural expressions) for learning about culture and keeping culture alive
- the importance of respecting cultural practices and use of cultural symbols. Discuss what being respectful might mean.
- the cultural stories and symbols that are important to local custodians. These might be symbols used on signs that learners are familiar with in their community.



Springboard opportunities:

Visual Arts:

- Groups or individuals draw a representation of their dancing journey pathway on an A3 sheet with a circle already outlined on it (see the Pathway template in the Companion).
- Draw images of themselves or their group performing their dancing journey and sculpture.
- Respond to video or photo documentation of their participation in dance.
- Use AGSA resources to explore the artwork of Bronwyn Bancroft and Johnny Warrkatja Malibirr.

English, Dance and Literacy:

- Respond to video or photo documentation of their participation in dance. For example, in pairs, learners take turns to view documentation of their dance and describe what they see. Encourage use of language such as names of shapes and descriptions of lines.



Ideas for adapting this learning sequence

This learning sequence is written for Reception. It can be adapted for preschool and years 1 through to 4.

For ideas on exploring pathways and sculptures linked to the local context (preschool or school grounds) refer to the Mapping your World learning sequence from the [2023 DreamBIG Teaching and Learning Resource and Companion](#), particularly sessions 2 to 4 and 5 (Dancing the Map).

For younger students:

- Provide increased teacher guidance and demonstration.
- The teacher can demonstrate and lead locomotor activities such as pathways and ‘follow the leader’.
- Provide projections, large images and examples of images when creating pathways and body shapes.
- Use descriptive and familiar language with imagery, followed by terminology, for example, ‘Let’s make the shape of a rainbow. Look, we’ve made a semi-circle!’
- Provide music for atmosphere and inspiration but do not focus on timing, unison or moving to the beat.
- Session 4 can be adapted (by shortening or using an alternative text) or omitted to suit your learners.

For older students:

- Allow for more individual and group-based decision making and idea generation.
- Offer the option of 2 dancing journeys (to and from) for session 4.
- Offer opportunities to record and notate movement ideas through speaking, drawing, using symbols or writing.
- Introduce musicality and timing, for example, working with set music and moving in time with the beat.
- Invite learners to be the leader of the ‘follow the leader’ transitions.
- Use texts suited to older learners, for example, *Journey* and *Quest* by Aaron Becker.
- Use ideas included in the sessions as a starting point for creating a group or class dance that communicates a journey or pathway.

Inclusive approaches:

In this learning sequence, the Teaching for belonging icon (T4B) signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts.



Scan the QR code
to provide feedback
by 28 July 2025





In **Sliding Moments**, students consider moments that have been significant in their life. A birthday, holiday, starting school, adopting a rescue dog, or a weather event. Students think about why the moment is important and the impact it has had on them. Did it create new possibilities, cause them to behave differently or shape the person they are today?

In small groups, students devise skits based on significant moments. Students build and shape dramatic action to show what led up to the significant moment, the moment itself, and what happened next. Groups then use the drama strategy of 'sliding doors' to explore the impact of manipulating the situation. Students reimagine their drama to demonstrate how one change, in a moment, can change everything!

Festival theme link – self-discovery, transformation, imagination. How do I become the person I dream of being?

Schools program links:

Each event offers different ways to connect with this learning sequence. For example, after viewing a performance, students can discuss the plot and reflect on how the characters responded to the significant moments in the show and think about how they will use drama skills to create 'sliding moments' in their drama.

- *The Bookbinder* by Trick of Light Theatre tells the life story of a bookbinding apprentice.
- *The Museum of the Everyday* by Amber Cronin asks young people to think about the passage of time and celebrate small milestones from their lives.
- *The Princess, the Pea (and the Brave Escapee)* by the Australian Chamber Orchestra. In this version of an old tale, Princess Isabella escapes from the palace and sets out to uncover the magic the world holds.
- *Whalebone* by Jens Altheimer explores the impact of AI on human storytelling through the fantastical world of 'The Depository' – a strange bureau that extracts stories from discarded objects.

To access the **Department for Education curriculum resources** below, you need to be logged into Plink:

- The Arts – Drama – Year 5 Unit 2: Introduction to drama
 - [GR02 – Elements of drama posters](#) (Department for Education 2021)
 - [GR07 – Grouping strategies](#) (Department for Education 2021)
- The Arts – Drama – Year 8 Unit 2: Modern comedy
 - [GR04 – Drama glossary R to 10](#) (Department for Education 2023)
 - [Resource 1 – Teacher resource: Activity Instructions](#) (Department for Education 2021)
 - [GR05 – Audience and performance etiquette](#) (Department for Education 2021)

A full reference list is provided in the Companion.



DreamBIG Teaching and Learning Resource Companion: This icon identifies when to refer to Companion content.

Learning intentions

Sliding Moments gives students opportunities to:

- recognise that we are all a product of our experiences
- manipulate the elements of drama to communicate meaning and shape dramatic action
- collaborate, devise, develop, rehearse and perform a dramatic performance
- develop and refine physical and vocal characterisation and expressive dramatic skills
- demonstrate performance skills to a peer audience
- reflect on their own and others' dramatic practice.

Success criteria

To what extent can students:

- respond authentically to an identified 'significant moment' through dramatic action?
- work effectively and productively within a small group?
- demonstrate awareness of those around them when creating, rehearsing and performing drama?
- demonstrate sustained physical and vocal characterisation, in changing circumstances?
- perform to a peer audience with confidence?



Inquiry questions

- How might someone's background and experiences as a child impact the direction and choices they make as an adult?
- Why might just one decision change the course of the future?
- Explain what is meant by 'a chain reaction'.
- How can ideas and feelings be communicated through body language? Discuss the power of body language.

SA Curriculum
for public education

SA Curriculum: The Arts - Essential learning (prototype as of term 3 2024, learn more at sacurriculum.sa.edu.au)

Dispositions	Capabilities	Knowledge
Creative: manipulate elements of drama to develop a scene Respectful: respond to performances in appropriate ways as actors and audiences Confident: perform with others using their voice with clarity and staying in character	Critical and creative thinking: use imagination to respond to how characters might react emotionally in different situations Intercultural understanding: describe how a dramatic artwork's message has been communicated Personal and social: collaborate and perform with others Skills and practices: combine gestures, movement and voice to communicate to an audience the relationship between 2 characters	Creativity and communication: Artists develop a range of skills and use elements to create drama that communicates ideas, perspectives and meanings. Artists consider alternatives, respond to known and new ideas in creative ways and use feedback to inform their drama practice Context and culture: Drama uses and combines various elements to communicate meaning across contexts. Drama reflects people, places and global connections Performance and presentation: Performing and presenting drama develops confidence and presentation skills. Artists share their drama work, respond to feedback and adapt their practice accordingly. Supporting content descriptions: AC9ADR6C01, AC9ADR6D01, AC9ADR6E01, AC9ADR6P01

Cross-curriculum priorities:	Sustainability World views: SW2, Futures: SF2
Links to other learning areas:	Inquiry questions relating to the Year 5 HASS focus Australian communities – their past, present and possible futures can be used as prompts when students are thinking about how to slide their significant moments.

Resources

Spaces:

- Open space with room for group work, minimal furniture

Classroom materials:

- A complete list of classroom materials for this learning sequence is available in the Companion.



Approximate teaching time:

- 5 x 50-minute sessions

Prior student experience

Before beginning this learning sequence, students need to:

- have created drama using elements such as role, situation and character
- have experimented with ways to structure their drama (have practised manipulating the flow of a drama).

Teacher preparation

The Teaching for belonging (T4B) icon signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts. This learning sequence requires significant group work and collaborative skills. Teachers may need to consider that some cohorts will need to have the groups chosen for them to allow for equal opportunity for all. Refer to [GR07 – Grouping strategies](#) (Department for Education 2021) and page 8 (T4B) for inclusive approaches.

This learning sequence invites students to re-enact their own stories to make sense of their place in the world. Through dramatic play, students begin with self, then suspend belief, as they alter an aspect of their own situation, to 'be' someone else. As students decide on the stories they will tell through their drama, be aware and sensitive to students who may feel uncomfortable about sharing personal moments in their lives. There may be students for whom this sort of discussion will trigger feelings or memories, or those who may disclose information that is not appropriate for school. Use your knowledge of the students and be prepared to provide guidance if required. Inform students that they do not need to share if they do not wish to. In some cases, it may be better to use fictional moments and characters, for example, Cinderella when she loses her glass slipper, Harry Potter when he receives the invitation to attend Hogwarts, or when Anh Do boards the boat to Australia in *The Happiest Refugee*.

To support students' knowledge and understanding of the elements of drama and drama terminology, use the following:

- [GR02 – Elements of drama posters](#) (Department for Education 2021)
- [GR04 – Drama glossary R to 10](#) (Department for Education 2023)

The Companion includes the following to support this learning sequence:

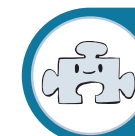
- Teacher tips for student devised group work.
- Explanations of exposition, rising action, climax, resolution and the 'windows, mirrors and sliding doors' strategy.



Evidence of learning

In this learning sequence, the icon alongside signals when the following activities and tasks offer opportunities to collect evidence of learning:

- Devising – as students work to develop each version of the 'significant moment' skit, observe participation, collaboration, contribution of ideas, cooperation and response to feedback.
- Performance – as students present each version of the 'significant moment' skit, observe presentation skills, including authentic representation of the narrative, setting and characters, and effective use of vocal and physical expressive skills to communicate to an audience in a way that is convincing.
- Reflection – students can reflect on their own work or on the work of other groups in the class, orally or in writing.



Co-design, student voice and agency

The following learning experiences offer opportunities for co-design, student voice and agency:

- Using their creativity to explore ideas.
- Contributing and developing ideas individually and collaboratively.
- Letting their imaginations be their guide (use simple instructions and allow broad parameters to give students the freedom to experiment with setting and character and to develop their skits authentically).
- Experiencing how creativity can foster agency.

Session 1 – Tuning into the space

Warm-up: Space chase

Ask students to walk around the room, changing their pace as they walk. **Encourage** them to:

- explore all areas of the space without bumping into anyone or anything
- look for the empty spaces and head toward them (be aware that the spaces will change constantly as everyone moves)
- pick up the pace as they become more confident.

At random times throughout the movement activity, call out for students to freeze in particular ways, such as:

- Freeze – showing different body levels, shapes, sizes.
- Freeze – responding to the emotions called out by the teacher.



Teacher note: when creating these frozen moments, students are creating ‘tableaux’. A tableau can be a human sculpture, a freeze frame or a still picture created by one or more people, depicting a moment, idea, situation or emotion. Students or groups can create a tableau together or combine individual tableau (singular) to create a series – tableaux (plural) that represents a sequence of action or a narrative.

Discussion

Prompt students to talk about the body shape (angular or curved, expanded or contracted, large or small), tension (the areas that are tense or relaxed) and facial expressions they used to communicate the emotions.

Ask students to start walking again. Call out ‘freeze’ and ask students to use their faces and body shape to communicate the emotion you call out. When students are in their freeze position, prompt them to remember a moment when they experienced that emotion. Can they recall the event that made them feel that way? Ask for volunteers to share their memories.

Emotion tableau – part 1

- **Organise** students into groups of 3 or 4.
- Within the group, students share a memory that was evoked for them during the last activity. They name the emotion they experienced and discuss the circumstances that led to this moment:
 - What happened?
 - Why did it happen?
 - How did the moment end or get resolved?
 - What happened afterwards?
- After the group has listened to each person, they think about how that emotion could be expressed using body shapes, body language and facial expressions instead of words and sounds. Next, each group selects one moment to develop into a group tableau. **Question** students as they develop their tableau to clarify the ‘what’, ‘why’ and ‘how’ of the moment.
- **Remind** students to consider the shapes, levels, spacing and expression in their tableaux.
- Allow time for each group to **develop, then share** their tableau with the class. After each showing, ask the class to guess the emotion the group has presented.

Session 1 – Tuning into the space (continued)

Emotion tableau – part 2

- Groups **expand** their tableau into a 30 second skit by **adding** the before and after moments. They may also include words and sounds if required. Remind them that the physical characterisation is the most important aspect of the task.
- Groups share their skit.
- After each presentation, **prompt** the audience to reflect:
 - What emotion did you see?
 - What physical or other expressive skills did the actors use to communicate the emotion?



Session 2 – Pick your moment

Resources

Department, The Arts:

- Drama Year 8 Unit 2: [Resource 1 – Teacher resource: Activity Instructions](#)
- Drama Year 5 Unit 2: [GR07 – Grouping strategies](#)

Companion:

- ‘Devising drama’ worksheet
- Explanations



Warm-up: You

Follow sequence 1 (pages 2 to 4) from [Resource 1 – Teacher resource: Activity Instructions](#) (Department for Education 2021).

Random meetings



Teacher note: Consider how to manage the noise level during this activity. (T4B)

Split the class into 2 parallel lines on either side of the room, with each line facing the other. Tell students that the person opposite them is their partner for this activity. Establish that the first opposing pair are A, the next opposing pair are B, and repeat this pattern. Explain that As will observe their neighbouring Bs and Bs will observe their neighbouring As.

- Each line of students is to choose a contrasting attitude and character, for example, one line are tired toddlers and the other line are energetic fitness instructors.
- Opposing students move to the centre to greet their partner with movement and vocalisations to suit their attitude and character. Students are to initiate or react to the greeting, according to their character’s attitude.
- To complete a ‘round’, firstly have the whole class meet each other at the same time, then repeat with only As demonstrating and Bs observing, then switch so Bs can observe As.
- Next, invite pairs to come up with their own contrasting characters and complete a round, that is, everyone, then As and Bs separately.
- Can the observers guess the new characters?

For each round, pairs need to change one or both of their characters and take turns to initiate and react to greetings.

Extension: confident pairs can offer to demonstrate to the class.

As a class or with their partner, ask students to **describe or demonstrate** how they varied their actions to play each character, such as:

- How did they *initiate* a greeting?
- How did they *respond* to the greeting?



Join neighbouring As and Bs and have the groups **discuss** what they noticed about how the other pair:

- used their bodies and voices for each variation
- decided who would initiate a greeting with their partner
- interpreted the approach of their partner.

Discuss with the class:

- What expressive skills did they observe being used by other pairs to communicate the characters and attitudes?
- What might be the reason or reasons for the character's attitude? Ask questions such as:
 - What is their back story?
 - Why do they behave the way they do?
 - What has made them the person they are?

Moments in your life

Ask students to **think** about a significant moment in their life. For example, a moment that impacted them and has shaped the person they are today, the way they behave and react to situations or their attitudes.

Remind students that the 'significant moment' needs to be something they are happy to share and that they do not need to share anything they feel is too personal and might make them or someone else in the class feel uncomfortable.

Model the activity by providing appropriate examples such as when they first met a close friend, got a pet, saw a program on TV that inspired them, or when they moved to a new home, town or country.

Ask them to consider:

- How has the 'significant moment' impacted the person they are today? For example, the way they live, the way they interpret things, the way they interact with others, the way they behave, or the way they see themselves.
- How might the 'significant moment' impact their future?

Allow students 1 minute of **silent thought**. Then ask for 2 or 3 volunteers to **share** their 'significant moments'. **Thank** the volunteers for sharing.

A significant moment

Organise students into groups of 3 or 4. They do not need to be the same groups as last session. Refer to [GR07 – Grouping strategies](#) (Department for Education 2021) and page 8 (T4B) for support in organising groups.

As a group, students are to **devise** a short skit, a maximum of 1 minute, based on a 'significant moment' as decided and discussed by the group.

Have students **share** their significant moments with their group, allowing each student at least 1 minute to speak. Remind students to explain the impact of their 'significant moment' in detail. Remind the class that it is not compulsory to share your moment.

After the sharing time, allow a further 5 minutes for groups to **discuss and select one** of the 'significant moments' to enact. Alternatively, students may choose to create an imaginary 'significant moment'. This may be a preferred option for students who were not confident to share personal stories.

Have students consider:

- the lead up to the moment (the exposition and rising action)
- the 'significant moment' (the climax)
- what happened after the moment (the resolution).



Teacher note: if students are not familiar with terms such as exposition, rising action, climax and resolution, take time to talk about them and check in that each group has a sense of where they might occur in their drama. See Companion: Explanations for more detail.



Session 2 – Pick your moment (continued)

Devising drama

Begin this activity if there is time. If not, include it in the following session.

Allow about 25 minutes for students to **devise** their skit. As they work, encourage students to write, draw or make an audio recording to document their plan for the drama. They can use the ‘Devising drama’ worksheet provided in the Companion as a guide. (T4B)

Students will do the following:

- **Identify** the characters in the situation, adding more if required – every student should be part of the action.
- **Clarify** each character’s role, including age, relationships to other characters, involvement in the ‘significant moment’, attitudes, personality, how they speak and move, and so on.
- **Cast** each character – decide which student will play which character or characters.
- **Clarify** the setting – the place where the ‘significant moment’ occurs, for example, at school, in a living room or in a park.
- **Clarify** the time of day when the ‘significant moment’ occurs, for example, morning, in the middle of the night, or over several different times in a day or even a week.
- **Devise** movement and speech for the characters and to enact the story of the ‘significant moment’.
- Ensure that the **intention** is always clearly making the ‘significant moment’ the central focus of the action.
- Make the **impact** of the ‘significant moment’ clear to the audience.

Explain that they will present their skits to the class in the next session.



Session 3 – Share your moment

Resources

Department, The Arts:

- Drama Year 8 Unit 2: [GR05 – Audience and performance etiquette](#)

Companion:

- ‘Devising drama’ worksheet



Warm-up: Character space chase

Walking at different paces around the room, explore all areas of the space without collisions. Look for the empty spaces and head toward them – be aware that the spaces will change constantly as everyone moves. Pick up the pace as students become more confident.

- Call out ‘freeze’, then prompt students to **walk** around as the character in their devised skit.
- Call out ‘freeze’, then prompt students to **speak** and **walk** around as the character in their devised skit.
- Call out ‘freeze’, then prompt the students to **speak** and **walk** around as their character in the devised skit, every now and then ‘**meeting**’ someone else, saying ‘hello’, ‘hi’ or ‘how are you going?’, initiating the greeting and reacting as your character.

Complete 2 to 3 rounds of this activity.

Discuss with the class the different interactions they experienced when meeting and greeting the ‘characters’ in the room. Have them consider how these reactions made them feel, as their character and personally.

Rehearsal

Students return to their groups from the last session. Allow 5 to 10 minutes for the groups to **rehearse** their 1-minute skit. Encourage them to **embody** their character and role, using vocal, physical and expressive skills as clearly as possible.

Use **prompt** questions throughout the rehearsal. The following questions can be directed to the whole class, or individual groups while offering encouragement and feedback:

- Are you listening and reacting as your character would?
- How are you making the characters, settings and time of day clear to the audience?
- What is your group doing to make sure that the 'significant moment' is always the central focus of the action?
- How are you using expressive skills to make the impact of the 'significant moment' clear to the audience?

Sharing the drama

Before groups share their drama, **discuss** audience and performer expectations, such as:

- the role of the audience, for example, watching attentively and responding appropriately
- how the actors will finish their scene. For example, freeze for 3 seconds and then stand in the centre of the performance space to acknowledge the audience's response or take a bow. Refer to [GR05 – Audience and performance etiquette](#) (Department for Education 2021).

Each group **presents** their drama to the rest of the class.

After each skit, prompt the audience to **reflect** and respond through class discussion by asking them:

- What was the 'significant moment'?
- What impact did the moment have on one or more of the characters?
- How did the actors use expressive skills to build the drama, create or resolve tension or the climax?

Explain in the next session that they will be using their 'Devising drama' worksheet (drawings or audio recording) and their memories as prompts to remember their drama as it is now, before they create a 'sliding door' moment.



Session 4 – Switch the setting

Resources

Companion

- 'Devising drama' worksheet



Warm-up: A different space chase

This warm-up is based on the 'Space chase' warm-up in session 3. Do the following before you begin:

- Set up invisible walls to divide the room into 4 quadrants or equal sized 'zones'.
- Allocate an equal number of students to each zone.
- Make each zone a different environment. For example, zone 1 is stormy, zone 2 is on the moon, zone 3 is full of flying insects and zone 4 is filled with honey.
- Explain that when prompted, students will move into the next zone, working clockwise around the room.

Allow around 20 seconds for students to **move** through their first zone, filling the empty spaces without bumping into anyone or anything.

Signal the change into the next zone. Encourage them to change their movement dynamic to suit the new zone they move into. Continue rotating until all students have experienced each of the zones.

Conclude with a brief **discussion** as to how the way they moved changed dramatically as they moved into and through a different environment.

What differences did they experience? What changes did they need to make? What speed, strength, tension, parts of the body, and so on did they use in each space?

Session 4 – Switch the setting (continued)

Sliding doors – part 1: Switch the setting

Students return to their groups from the last session and use their 'Devising drama' worksheet notes and their memories to **recall** their 'significant moment' skit.

Challenge groups to **consider** what would happen if they slid or switched the setting of their drama from one place to another. What would be different about the drama if their significant moment occurred in a completely different setting such as a different place, time of day or time period? Would the outcome be the same or different? Encourage extreme contrasts between the new and original settings. For example, if the original was set in a suburban living room in the middle of the night, switch it to a wild snowy mountain top at sunset, or a sandstorm in the middle of the desert at noon.

Allow about 5 minutes for the groups to discuss and **decide** how they will switch the setting of their 'significant moment' skit.

Groups will need to consider:

- what will change in the drama
- the lead up to the moment (the exposition and rising action)
- the 'significant moment' (the climax)
- what happened after the moment (the resolution)
- how they will make the change
- other changes that will also be needed. Prompt the groups to think about the impact on:
 - the action of the drama
 - the way the characters behave or react to each other
 - the 'significant moment'.

Allow groups about 20 minutes to reimagine and create their new 'switched setting' version of their skit. As they work, prompt them to:

- make their change of setting and time obvious
- develop an **authentic response** to the new setting
- ensure that the 'significant moment' is the **central focus** of the action
- make the **impact** of the 'significant moment' clear to the audience.

Allow 5 minutes at the end of the class for students to update their 'Devising drama' worksheets so they will have a reminder of the changes they have decided on for the next session.

Session 5 – Switching characters

Resources

Companion

- 'Devising drama' worksheet



Warm-up: Character imitation space chase

This variation of 'Space chase' builds physical characterisation skills and requires observation of detail.

Begin in the same way as the warm-ups for sessions 1 to 4 with students filling empty spaces at different paces, avoiding collisions.

After a minute, ask students to walk around the space in their character from their original 'significant moment' skit, focusing on their **physical characterisation**, for example:

- speed, pace
- posture, eyeline
- how much muscle tension they are using
- how much swing is in their arms
- whether their weight is pitched forward, back or is centred.

Once their physical characters are established, prompt by name, a third of the class to **adopt the physical characterisation** of someone that did not have their name called out.

After 20 seconds, select a new group to switch. Repeat until everyone has switched characters 2 to 3 times.

Conduct a brief **discussion** about the different ways characters moved, and what it felt like to switch into different characters.

Have them **consider** what physical traits may be related to character traits. For example, if a character was hunched over, looking down and walking slowly, they may be a very old person or feeling sad. Did any of the students notice others adopting their characterisation?

Presenting switched setting skits

Groups use their 'Devising drama' worksheet, drawings or audio recording from the previous session as a guide to rehearse their new skits. Allow about 5 minutes for rehearsal.

Before sharing, revisit audience and performer expectations from session 3. After each skit, have the audience **reflect** and respond to the drama by asking them the following questions:

- Do you recall the original 'significant moment' including the setting, place and time?
- What impact did the new setting, place and time have on the action and the 'significant moment'?
- How did the group use expressive skills to make the revised drama effective?

Once all groups have performed, congratulate them, reminding them how much changing a setting can affect the dramatic action and impact on a 'significant moment' in drama and in our lives.



Sliding doors – part 2: Character switch

Ask groups to **consider** the possibility of one of the characters in their skit changing completely. How would their drama be different?

Allow each group 5 minutes to discuss and **decide** upon a completely different character for one of their cast in their 'significant moment', new setting skit.

Have them make the new character as **contrasting** as possible. For example, if the original character was a 12-year-old girl, excited and looking forward to her 13th birthday, change them to a grumpy old man who wants to be alone.

Prompt students to consider the new character's **relationship** to the others, their **backstory** and the **impact** the character change will have on the **dramatic action** – what happens in the skit.

Think about what the new character's role will be:

- in the lead up to the moment (the exposition and rising action)
- at the 'significant moment' (the climax)
- in what happens after the moment (the resolution).

Groups also need to decide how the unchanged characters will interact with the new character and each other.

Encourage students to try out their ideas as they are discussing possibilities. Remind them to make notes on their 'Devising drama' worksheet so they remember their decisions for the next session when they will develop their ideas further.

Session 6 – Final sharing

Resources

Companion

- 'Devising drama' worksheet



Warm-up: Space chase

A quick run through of 'Space chase' from previous sessions.

Sliding doors – part 2: Character switch (continued)

Groups from the last session recall their 'Character switch' skit ideas. Allow groups 20 minutes to continue **devising and rehearsing** this version of their skit.

As they work, prompt them to do the following:

- Make the change of character obvious.
- Ensure that each of the other characters makes an **authentic response** to the new character.
- Ensure that the 'significant moment' continues to be the **central focus** of the action.
- Make the **impact** of the new character to the 'significant moment' clear to the audience. One of the options is that the new character will make a difference to how the 'significant moment' actually happens without changing the impact of the moment.

Sharing and presenting

Once adequately rehearsed, ask groups to present their drama to the rest of the class.

After each skit, have the audience **reflect** on and respond to the drama they have seen by asking them:

- to identify the new character
- to describe the impact the new character had on the dramatic action and the 'significant moment'
- whether the 'significant moment' actually changed
- how the actors kept this reworked performance fresh and interesting.



Conclusion

Have students **discuss** the differences they saw in each other's 'significant moment' skits, from the original to the version with the setting changed and finally the version with the character changed. Ask them to decide which moments changed the most, perhaps even ending with different dramatic action entirely.

Ask them to share what they enjoyed about experimenting with difference throughout this activity. Explain that even a small change or shift in our lives can change everything, including the person we are, how we behave and how we interact with the world.

If attending DreamBIG, depending on when you teach this learning sequence, encourage students to talk about:

- how their drama connects to the 2025 DreamBIG Festival theme 'I was, I am, I will be'
- how shows they saw at the Festival incorporated the idea of change and transformation change.

End by sharing this mantra; everything counts, we all have a backstory and that backstory informs who we are. Thank them for sharing their significant moments and congratulate them on their development of the characters and skits

Ideas for adapting this learning sequence

This learning sequence is written for years 5 to 6. It can be adapted for years 3 to 4 or years 7 to 10 using the ideas detailed below.

For younger students:

- Work with stereotypes and characters that students are familiar with like older people in their community, health care workers, a TV host, or a person who works outdoors. Use modelled examples where possible. For example, ask more confident volunteers to model how to devise the skit, in response to regular prompting from the teacher.
- Suggest a general moment for all groups to use and ask students to add the specifics. For example, meeting someone new (their age, younger or older), going to a new place or experiencing a weather event.

For older students:

- Support students to develop nuances of characterisation including use of pitch and pause in the vocal delivery, tension in physical characterisation and the suggestion of subtext in the way characters interact.
- Discuss when it is appropriate to use stereotypes and when it is not.
- Use fictional characters from a book, for example, moments from children's rhymes and songs that are known to everyone in the class, or a moment from a television program the class has watched together such as an episode of 'Behind the News'.
- Teach the learning sequence activities in parallel with a book or film study, for example:
 - *The Happiest Refugee* by Anh Do – Anh Do boards a boat to come to Australia and his life is forever changed.
 - *The Boy Who Harnessed the Wind* by William Kamkwamba – William builds a windmill that changes the life of his whole African village.
- Incorporate improvisation games such as hot seating or freeze frames for character development, or balloon pop to explore tension.
- Have students write a script based on their devised drama.
- Have the character that changes, switch into a new group.

Inclusive approaches:

In this learning sequence the Teaching for belonging icon signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts.



Scan the QR code
to provide feedback
by 28 July 2025





In **Future Me**, students use animation techniques and drama strategies to explore present and future versions of themselves. They make flipbooks and create a pixilation animation that portrays their ideas about who they are now and their hopes for their future identity. Working in small groups, students design and create their animation from concept to completion. They imagine and create characters, develop and storyboard a narrative, and use paper and repurposed or recycled materials to create characters, costumes and settings. As an extension activity, students can create a 'Pixilation Parade' using skills developed in this learning sequence, for the statewide virtual parade to be displayed during DreamBIG.

Festival theme link – students use animation to consider the Festival theme – 'I was, I am, I will be'.

Schools program links:

- *Imagine LIVE* – based on the book by Alison Lester, adapted by Jolyon James – combining live action, animation and music, this multi-screen performance is powered by cutting-edge body mapping digital puppetry.
- *Make your own comics* by George Rex – students learn how to make their own comic book in a one-hour workshop.
- *The Bookbinder* by Trick of the Light Theatre – an old bookbinder sits down to read the story of a bookbinding apprentice. As he speaks, the story spills from the pages and into the binding of the book.
- *Pixilation Parade* – your students create a 'Pixilation Parade' for the statewide virtual parade to be displayed during DreamBIG.

To access the **Department for Education curriculum resources** below, you need to be logged into Plink:

- The Arts – Media Arts – Year 4 Unit 3: Unique you
 - [Slides 02 – Stop Motion Studio instructions](#) (Department for Education 2022)

A full reference list is provided in the Companion.



DreamBIG Teaching and Learning Resource Companion: This icon identifies when to refer to Companion content.

Learning intentions

Future Me gives students opportunities to:

- design and create an animated sequence
- use drama and visual arts strategies to imagine work they will make using digital media
- work with repurposed or recyclable materials
- capture and use images for a purpose
- design and storyboard a plan for an animation sequence.

Success criteria

To what extent can students:

- capture digital images?
- plan and create a short pixilation animation?
- make costumes, props and sets that communicate meaning visually?
- use movement to communicate meaning?
- film and edit an animation sequence?



Inquiry questions

- What dispositions might be needed to thrive in the future?
- What are some positive dispositions that we would want to be part of our future identity?
- How can we use costuming and our bodies to communicate these dispositions?

SA Curriculum: The Arts - Essential learning (prototype as of term 3 2024, learn more at sacurriculum.sa.edu.au)

Dispositions	Capabilities	Knowledge
Creative: imagine and create characters and a narrative Respectful: give and receive feedback Confident: use drama strategies effectively to embody character dispositions	Critical and creative thinking: use imagination and problem-solving skills to create an animation that communicates ideas about a future identity Personal and social: collaborate with others to complete creative tasks Skills and practices: use drama strategies to create characters; use animation software effectively	Creativity and communication: Media artists develop a range of skills and use elements to create media that communicate ideas, perspectives and meanings. Media artists consider alternatives, respond to known and new ideas in creative ways and use feedback to inform their arts practice. Context and culture: Media artworks use and combine various elements to communicate meaning across contexts. Media arts reflect people, places and global connections. Performance and presentation: Presenting media artworks develops confidence and presentation skills. Artists share their media artworks, respond to feedback and adapt their practice accordingly. Supporting content descriptions: AC9AMA6E01, AC9AMA6D01, AC9AMA6C01, ACAMA6P01

Cross-curriculum priorities:	Sustainability World views: SW1, SW2, Futures: SF1, SF2
Links to other learning areas:	The band description for years 5 and 6 Health and Physical Education describes habits and experiences that year 5 and 6 students are typically developing and experiencing. These ideas and topics can be used to prompt students to think about their future selves. For example, developing optimistic habits such as persistence, resilience, confidence and commitment to completing tasks, understanding physical, emotional and social changes, managing transitions, awareness and choices relating to health and wellbeing, and participating in physical activity as a way of contributing to a healthier, inclusive community. Inquiry questions relating to the year 5 HASS focus Australian communities – their past, present and possible futures can be used as prompts when students are thinking about their future identity.

Resources

Spaces:

- Classroom
- For sessions 1 and 2 a large space is needed so that the whole class can do the warm-ups

Classroom materials:

- A complete list of equipment for this learning sequence is available in the Companion.



Approximate teaching time:

- 6 x 50-minute sessions (if possible, allow 100 minutes to combine sessions 2 and 3 and for sessions 4 and 5)

Prior student experience

It would be helpful if students are familiar with:

- using a storyboard template to imagine and plan a narrative structure
- basic animation and photography skills
- knowledge of geometric nets and how to use them to make 3D shapes using paper and masking tape.

Teacher preparation

- The Teaching for belonging (T4B) icon signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts.
- Refer to the Companion for additional information regarding this learning sequence.
- Go to the DreamBIG Pixilation Parade webpage for important participation information. Additional resources will be available week 1, term 1 2025. Animations are due by 10 April 2025.
- Check availability of a class set of tablets and stands. If no tablet stands are available, prepare an alternative stand that the tablets can lean against such as large acrylic paint containers.
- Ensure that the animation app that students will use, for example, Stop Motion Studio, is loaded onto the tablets.



Before session 1:

- Familiarise yourself with the basics of how to use the animation app. [Slides 02 – Stop Motion Studio instructions](#) (Department for Education 2022) will help you to understand the basics of using a range of apps.
- Practise making your own animation if you have not made one before, or review a tutorial such as ACMI's [Make a stop-motion animation](#) (acmi.net.au).
- Practise making a flipbook or find an example of one to show students. The video [How to make a flip book animation](#) (Mr. Otter Art Studio 2014) shows one process.

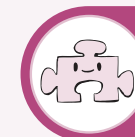
Before session 2, gather:

- a collection of large, shallow boxes such as A3 photocopy paper boxes that can stand upright (landscape). Students will create their animation 'set' in the box. One box is needed for each group of 3 students.
- copies of geometric net templates that students can use to create 3D shapes for their set.
- paper, masking tape, split pins and strong cardboard cylinders that can be used to stabilise paper characters.

Evidence of learning

In this learning sequence, the icon alongside signals when the following activities and tasks offer opportunities to collect evidence of learning:

- Composing and photographing or filming images, pre-editing, post-editing and composition skills.
- Giving and receiving feedback when reviewing disposition poses and stop motion films.
- Storyboarding and narrative structure.
- Problem solving when creating the animation.



Co-design, student voice and agency

The following learning experiences offer opportunities for co-design, student voice and agency:

- Working collaboratively to photograph flipbook poses.
- Storyboarding the concept and script for their animation.
- Creating the character and set for the animation.

Session 1 – I am

Resources

- A cleared open space for the first half of the session
- Masking tape
- Sticky notes
- Thick black markers

Begin with two warm-ups that introduce students to the creative forms and concepts they will be working with.

Warm-up 1: Embodied flipbooks

Ask students if they know what a flipbook is. **Discuss and provide examples** of flipbooks, such as [How to make a flip book animation](#) (Mr. Otter Art Studio 2014). Explain that the class is going to become a living (embodied) flipbook. Talk about the meaning of ‘embodied’ – to give a physical form or expression to something.

- Students stand in a circle.
- **Explain** that they will create, one by one, a moving flip book of walking micro-movements.
- The teacher begins by making the first micro-movement, for example, lifting a foot and starting to swing the opposite arm. The next student clockwise adds to the teacher’s action with another flow-on micro-movement. It may take about 3 or 4 student contributions to complete 1 step. Continue around the circle until everyone has contributed and the class has become a moving flipbook. **Encourage** students to include simple variations, so that each offer something new, for example, stop and wave, pick something up. Begin slowly, then gradually increase the pace.
- Repeat the process with a new familiar action, that involves multiple body parts, going anticlockwise this time.

Warm-up 2: Embodied animations

Explain and demonstrate the role of the ‘animation dial’. When the dial’s arms are horizontal, students respond in a neutral way. As the dial moves, students change their facial and body expression from one emotion to the other. When the arms reach high, the body responds the opposite to when the arms reach down.

- **Model** the first round by stating what the contrasting emotions or scenarios are (for example, ecstatic and distraught) and how the emotions are expressed on the dial (for example, arms low means distraught and arms high means ecstatic).
- Once the class has the idea, form groups of 3. Students take turns being the dial; 1 person is the dial and the others respond.
- Provide or ask students to come up with their own opposing emotions or body actions such as hot and cold, confident and nervous, calm and angry, energetic and sleepy, and the corresponding arm positions.

Disposition flipbooks

Introduce the concept of dispositions. The SA Curriculum describes a disposition as an enduring attitude, belief, value or pattern of thinking that influences behaviour and decisions throughout life. Dispositions are the ‘be’ element in the SA Curriculum learning standards – who students are becoming (Department for Education 2024).

Some of the dispositions identified in the SA Curriculum are described below:

- The Arts fosters dispositions such as creativity, respect and confidence, developing learners’ sense of self and their relationship with their world (Department for Education 2024).
- In English, learners develop the dispositions of being respectful, resourceful, appreciative and reflective to cultivate deep understanding of our interactions and relationships (Department for Education 2024).

Session 1 – I am (continued)

In Mathematics, dispositions such as resilience, reflection and resourcefulness enable learners to embrace struggle, see mistakes as a natural part of learning, investigate things they are curious about, be resourceful, and develop a reflective approach (Department for Education 2024).

Explain that in this activity they will be:

- creating poses that represent dispositions they feel represent them now
- creating drawings that show the poses
- animating their poses by creating a flipbook.

Sketching poses

Begin by **modelling** the activity. The teacher or a volunteer strikes a pose that communicates a disposition. The model should think carefully about how they can angle their body parts (torso, legs, arms, head) and use facial expressions to communicate the disposition. The rest of the class quickly sketch a line drawing of the pose. Allow about 1 minute for the sketch.

Organise pairs that will be comfortable and confident working together (T4B).

Independently, students:

- decide on 2 to 3 dispositions or attributes they have or have had
- consider and try out poses, focusing on how to position body parts and use facial expressions to communicate each disposition.

In pairs, students take turns drawing each other's poses:

- One strikes a pose to represent a disposition.
- The other takes 1 to 2 minutes to sketch their partner's poses using rough shapes and loose lines or by drawing stick figures. A full body (head to toe) sketch is needed.
- Students switch roles to create as many pose drawings as they can in the time available.
- Students discuss their drawings and reflect on how effective the poses were at conveying the dispositions.



Teacher prompts

Move students into a suitable space for making the flipbooks. **Demonstrate** the process for making flipbooks using sticky notes split into sections of 20 pages each. Wrap the sticky end in masking tape. You now have a flipbook!

Student activities

Students make a flipbook to animate one of the drawings. They can choose to base their flipbook on:

- the drawing their partner made of them
- the drawing they made of their partner.

Starting with the back page of their sticky note stack, students:

- draw that pose as a stick figure
- on the other pages, think about how that pose could move and keep drawing, remembering to keep the change from one page to the next page very small.

Extension: through the flipbook, students can move from one disposition pose into another disposition pose.

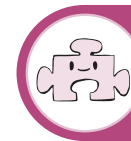


Teacher note: if students draw with a black marker that bleeds through the paper, they will be able to see an outline of the page below, making it easier to redraw the pose accurately and incorporate small changes. This is called 'onion skinning'.

Conclusion

Organise the class into 2 standing circles, one inside the other like a donut, with equal numbers of students in each circle:

- The outer circle walks in a clockwise direction. When cued, opposing pairs (an inside and outside person) show their flip books to each other.
- The outer circle moves around one place clockwise to meet a new partner.
- Repeat as often as time allows.



Session 2 and 3 – Storyboard to scene

Resources

- Tablets and tablet stands
- Animation app
- Paper, cardboard and scissors
- Cardboard cylinders
- Pencils and erasers
- Sticky tack or split pins and sticky tape
- Storyboard templates – enough for 2 per student
- Printable geometric nets (available free online)
- A3 shallow boxes, 1 per group

Storyboarding and creating the character and setting will likely take up 2 sessions.

Introduce storyboards, or review if this is not a new concept.

Show examples and provide templates. The online resource [Storyboards](http://acmi.net.au) (acmi.net.au) from ACMI provides information about each stage in the process.

Discuss 'narrative' and explain that developing a 3-part (scene) narrative will be the focus of the next activity.

Warm-up: Scenario storyboards

Explain and model the activity. Ask the class to:

- choose a setting, for example, the park
- decide on a 3-part scenario, for example, a group of friends are flying a kite which gets tangled in some bushes and everyone helps to set it free
- set the characters and simple script (dialogue and actions) for each scene
- complete the storyboard by filling 3 boxes.

Organise students into groups of 3.

Provide the storyboard template to each student so that everyone can sketch ideas. Only one needs to be completed per group.

Allow a few minutes for groups to **work collaboratively** to decide on the characters, the featured dispositions, the 3 scenes and scripts for each scene. Next, they fill out their storyboard with the 3 scenes they have chosen. Allow a few minutes for groups to finalise their storyboard.

Each group **shares** their storyboard with another group. They interpret each other's scenarios, trying to guess what is happening in each scene and describe the dispositions the characters are communicating. They exchange feedback on how effectively the 3-part narrative was conveyed in the storyboard.

Session 2 and 3 – Storyboard to scene (continued)

Animation storyboards – developing the concept

Explain to the class that they will now develop a miniature character (or characters) made from paper and other repurposed or recycled materials to display a future disposition or dispositions representative for what the group envisions of their future selves.

Students work collaboratively in small groups (new or the same) using the storyboard template to plan a short animation, based on the phrase ‘I will be’ (T4B). They **create a narrative** with one character that demonstrates a chosen future disposition. As they develop the concept, they need to include the following elements in their storyboard:

- The narrative – a story of what might happen to the character in the future or what the character might do.
- The setting – where and when is the story happening? What does the environment look like?
- The character – who is the character? What do they look like? What is their special disposition? What do they do? Where do they live?
- The action – what is going to happen, scene by scene?
- Dialogue and sounds – what (if anything) will the character say? What other sounds will be heard?

Note: the narrative may include additional characters to enable the story to be told but the focus must be on one central character.

As the groups are working, **use prompts** to get students to keep thinking about their story and the character:

- What will the character look like?
- What disposition will they be communicating?
- What will the character be doing?
- What is the setting?
- How will it communicate the disposition?



Making the setting and character for the animation

Outline the task and explain that the aim is to finish making the character and setting in session 3.

Provide each group with a box that will contain the background setting and the materials for making their character, the scenery and other objects or props from their storyboard.

In groups and using their storyboard as a guide, students **make their character and setting** for their animation from paper and repurposed or recycled materials.

Students determine how they will allocate roles and work collaboratively in the group. Use a time-keeping system that is familiar to the students, so they are aware of how much time is available to complete each stage of the process.

Allow some time for brainstorming and planning. Prompt students to consider the following:

- How could they represent other objects in the setting such as buildings or plants?
- Which shapes will be 2D and which shapes will be 3D? If the shapes are 3D, students can use printable geometric nets to assist their construction process, such as cones and pyramids.
- How will they construct the character's body? For example, separate arms, body, legs and head could be joined by split pins to enable movement.
- What is the optimum size for their character and each item in the setting? They might create a scale drawing to work out the proportions by drawing the first scene on a piece of paper that is the same width and height as the box they will use to house the setting.

The animations can be created with the scene either:

- lying flat (horizontal) – flat materials such as paper cut-outs can be filmed on a flat surface, such as coloured card with the tablet on a stand or tripod looking down on them.
- upright (vertical) – if necessary, attach a support so that the character or props remain stable as the parts are manipulated during the filming. For example, attach a paper or cardboard cut-out character to a cardboard cylinder such as a paper towel roll.

Provide encouragement and use direct questioning to support students as they construct their set using their storyboard as a guide. Prompt groups to test, and as required, modify their character so that it can make all the moves required in the narrative.

Allow time at the end of the sessions for students to:

- store their work
- annotate their storyboard with any updates or questions they want to return to in the next session.

Optional: students may wish to continue building their character and setting in their own time, particularly if they have not finished at the end of session 3.

Session 4 and 5 – Lights, camera, action!

Resources

- Tablets and tablet stands
- Animation app
- Paper, cardboard and scissors
- Cardboard cylinders
- Constructed items from previous session
- Pencils and erasers
- Sticky tack or split pins and sticky tape
- Completed storyboards
- Printable geometric nets (available free online)
- A3 shallow boxes, 1 per group

Department, The Arts:

- Media Arts Year 4 Unit 3:
[Slides 02 – Stop Motion Studio instructions](#)

It will take about 100 minutes for students to complete their animation. Across sessions 4 and 5 each group needs to begin and complete their pixilation filming. The completed animations may be about 10 to 15 seconds in duration.

Outline the sessions and set up some guidelines and time management strategies for the time students have to finish their preparations and complete their pixilation animation.

Pixilation animation basics

Demonstrate the basics of how to use the animation app. [Slides 02 – Stop Motion Studio instructions](#) (Department for Education 2022) may be useful.

Introduce pixilation animation:

- Pixilation is a frame-by-frame filmmaking process that can be used for filming people and objects.
- The person with the camera directs those being filmed how to move for each photo.

Use these **examples** to demonstrate possibilities:

- [Pixilation animation exercise](#) (Grant Stephens 2015)
- [The Electric Hotel 1908 silent film Segundo de Chomón](#) (Silentfilmhouse 2011), particularly the shaving scene (6:00 to 6:30)

Introduce the idea of inanimate objects having characters (dispositions, personality). For example, watch how different animators have interpreted the character and disposition of a lamp in [Pixar lamp animations from 2011-2019](#) (Zach Bitner 2021).

Session 4 and 5 – Lights, camera, action! (continued)

Explain to students that:

- each frame in their animation will be composed and created separately
- the process is time-consuming
- small movements and lots of frames will give a smoother, more realistic sense of the action
- their final product may only be 10 to 15 seconds long.

Allow time for groups to:

- **experiment** with the animation app, using its menu functions
- use some of the hints and tips in ACMI's tutorial [Make a stop-motion animation](https://acmi.net.au/tutorials/make-a-stop-motion-animation/) (acmi.net.au)
- practise composing frames.

Filming the animation

Students **set up** their setting, character (or characters) and tablet using a stand. If filming over 2 sessions, have the groups make notes of positioning and measurements of their set up, so it can be replicated next session. They may need to consider the lighting, for example, having windows behind them for natural light or positioning lighting on either side of the camera (tablet).

When students are **practising and filming** their animations using the animation app, encourage them to:

- use their storyboard as a guide
- think about composition (what is in the frame)
- experiment with shots from different angles
- check that the background (set) fills the frame by taking some test shots and that the shot is in focus
- if aiming for a smooth effect, to use small degrees of movement between each frame (shot)
- playback as they work to check their progress.

After groups have completed filming, they can add hand drawn titles and credits, dialogue and sound effects. These are filmed in the same way – shot by shot. [Slides 02 – Stop Motion Studio instructions](#) (Department for Education 2022) covers adding credits and exporting.

At the end of each session, **assist groups to save their work-in-progress** securely. When the animations are complete, students can use the export function in the software to share their video.

If necessary, run another session so that students are not rushing to complete this important part of their work. If so, the 'Preparing for the showcase' tasks from session 6 could be incorporated into the additional session.



Session 6 – The showcase

Resources

- Film festival host costume and props (optional)
- Equipment to display the films

Preparing for the showcase

Allow time for each group to **prepare an introduction and group response** for their animation, including who might present or respond to the following prompts:

- What is the title?
- What challenges did they face and what solutions did they find when making the costumes and setting or when filming?
- What is the basic plot?
- What is the main disposition that the character in the film portrays?
- How does their story relate to the future?

Students can **prepare notes** to refer to when speaking in front of the class. (T4B)



The showcase

The teacher **facilitates** pre and post discussions between the audience and presenters.

Optional: the teacher can adopt the role of the 'film festival host' (with costume or props such as a fake microphone).

Before each film is shown, the elected group members **introduce their item** without giving too much away. They should introduce:

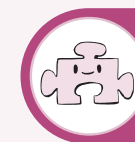
- their group members
- what roles they took on
- the title of their animation.

After each film is shown, the teacher (host) invites **questions and comments** from the audience such as the following:

- What disposition do you think was depicted?
- What was the most interesting, scary, hilarious or thought-provoking moment in the film?
- How did the film communicate the disposition?

After each film is shown, the elected group members **respond to the audience** on topics such as:

- the plot
- what the character does
- the disposition the character portrays
- how their story relates to the future
- challenges they faced and solutions they found when making the costumes, setting or filming.



Session 6 – The showcase (continued)

Conclusion

Wrap up the learning sequence with a **reflection** on the development of skills and increased self-awareness through the focus on dispositions. Use prompts such as the following:

- What animation skills did you develop during this learning sequence?
- How would you go about creating a different story next time you need to write a narrative?
- How can you show emotions in your story through writing and animation?
- What dispositions did you enjoy acting out or conveying with your peers?
- What dispositions did you utilise throughout this learning sequence?
- What did you learn about others during this learning sequence?
- What did you learn from other groups during this learning sequence?



Ideas for adapting this learning sequence

This learning sequence is written for years 5 to 6. It can be adapted for years 3 to 4 or years 7 to 8 using the ideas detailed below.

This learning sequence can be extended by creating a 'Pixilation Parade' for the statewide virtual parade to be displayed during DreamBIG.

For younger students:

- Students can use a simplified storyboarding process and have less of a narrative focus on their animation.
- Provide some premade components, such as body parts, to assist with drawing and cutting to fast-track filming.
- For the virtual parade project, the teacher will lead the process and likely do the filming of the Pixilation Parade.

For older students:

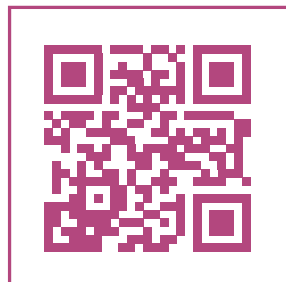
- Students can plan out a longer narrative sequence.
- Instead of using their own bodies, students could create illustrations of their disposition poses in session 1.
- Extend the time available for students to make their animation across another session and introduce them to the [12 principles of animation](#) (Entertainment 2015) to help improve their animation skills.
- Prompt students to consider how different lighting can change their animation, using torches or shadows.
- For the virtual parade project, involve the students in the planning and filming process of the Pixilation Parade.

Inclusive approaches:

In this learning sequence, the Teaching for belonging icon (T4B) signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts.



Scan the QR code
to provide feedback
by 28 July 2025





In **Transforming the Everyday**, students reimagine everyday objects, thinking backward and forward through time. In sessions 1 to 3 they use their imagination and drawing skills to develop their design for a reimagined and repurposed everyday object. In sessions 4 to 6, vintage postcards provide students with a lens into the past. They use their observation skills to analyse visual elements on the postcards to design and write a postcard to themselves in the future. The postcards can be exhibited at school and as part of the Collaborative Bunting Project where student-created bunting from all around South Australia will be displayed at DreamBIG to celebrate its 50th birthday.

Festival theme link – exploring the past, present and future by transforming designs to conceptualise and communicate ideas about the future.

Schools program links:

Each event offers different ways to connect with this learning sequence. Choose the best fit for the age and interest of your learners.

- *The Museum of the Everyday* by Amber Cronin asks young people to think about the passage of time and celebrate small milestones from their lives.
- *50 years of Dreaming BIG* exhibition by the Adelaide Festival Centre explores the 50-year history of South Australia's beloved children's festival. Listen to the exhibition's audio guide and contribute ideas to future festivals.
- *Listen to Me* by Bianca Kennedy and The South Australian Commissioner for Children and Young People. This is an interactive exhibition that uses responses from the Commissioner's 'Tell Helen' Postcard Project to explore what matters most to the young people of South Australia.
- *Our Changing City* workshop by The History Trust of South Australia at the Migration Museum explores how the city of Adelaide has changed over time and invites students to imagine what it might become, contributing to a collaborative artwork to create a shared vision of the city's future.

To access the **Department for Education curriculum resources** below, you need to be logged into Plink:

- The Arts – Visual Arts – Year 7 Unit 4: Functional objects
 - [GR01 – Teaching the visual arts](#) (Department for Education 2022)
 - [GR02 – Elements of visual arts posters 7 to 10](#) (Department for Education 2021)
 - [GR04 – Visual arts glossary R to 10](#) (Department for Education 2022)
 - [GR05 – Audience and viewing etiquette](#) (Department for Education 2022)
 - [GR06 – Pedagogy strategies](#) (Department for Education 2022)

A full reference list is provided in the Companion.



DreamBIG Teaching and Learning Resource Companion:

This icon identifies when to refer to Companion content.

Learning intentions

Transforming the Everyday gives students opportunities to:

- explore ideas about the past, present and future
- develop critical and creative thinking skills
- explore and develop visual language
- collaborate and reflect
- create imaginative artworks
- use visual elements to convey their unique concepts.

Success criteria

To what extent can students:

- interpret and manipulate visual elements to effectively convey clear concepts through their artwork?
- apply their understanding of visual language to reimagine the function and purpose of objects?
- use problem solving and creative thinking skills to develop ideas and artworks?
- engage in collaborative discussions by providing, receiving and utilising feedback, demonstrating active listening and respectful communication?



Inquiry questions

- How many ways can we see an object? How does inventing new uses for existing objects benefit our future?
- How can art and design be used to tell stories and convey narratives? Has this changed from the past until today?
- Will postcards still exist in the future? Why or why not?

- What messages, stories or lessons does my future self need to hear from my present self?
- How might the use of postcard design properties (postcard essentials) enhance my concept when creating my artwork?

SA Curriculum: The Arts - Essential learning (prototype as of term 3 2024, learn more at sacurriculum.sa.edu.au)

Dispositions	Capabilities	Knowledge
Creative: imagine and explore possibilities for their artworks Respectful: listen and make positive contributions during brainstorming, designing and gallery walk activities Confident: believe in their ideas and be willing to take creative risks Self-aware: take independent responsibility for designing and realising their artworks, give and receive constructive feedback	Critical and creative thinking: imagine and develop ideas for transforming objects and designing a postcard for the future Intercultural understanding: examine the evolution of specific features, materials and techniques used in visual arts over time and in a range of contexts Personal and social: consider the personal qualities they hope will be part of their future identity Skills and practices: use design and drawing skills to realise ideas	Creativity and communication: Visual artists manipulate elements using a broad range of general and discipline-specific skills, techniques, conventions and processes to create meaning through art. Visual artists respond to complex or unfamiliar situations and ideas and propose alternative creative options. Artists' choices are informed by feedback and reflection on their own and others' arts practice. Context and culture: Visual arts across a variety of contexts are created to communicate meaning and build respect and understanding. A range of evidence is analysed and connected to explain and evaluate decisions and to account for diverse outcomes. Cultural sensitivities and protocols guide respectful interactions with the diversity of visual artists and artworks. Performance and presentation: Presenting visual art for an audience develops confidence, skills and an appreciation of process. Visual artists develop self-discipline and expand their perspectives, as they seek and respond to feedback and reflect on their own and others' art. Supporting content descriptions: AC9AVA8E01, AC9AVA8D01, AC9AVA8D02, AC9AVA8C01, AC9AVA8C02, AC9AVA8P01

Cross-curriculum priorities:	Sustainability World views: SW2, Design: SD2, Futures: SF2
Links to other learning areas:	Ideas explored in this learning sequence connect with aspects of the Year 7 and 8 Health and Physical Education curriculum. For example, as they design their postcards and messages to their future self, students might reflect on their perceptions of their current self and think about factors that will influence their future choices.

Transforming the Everyday

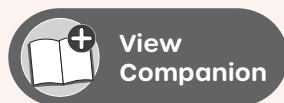
Resources

Spaces:

- A space or spaces that enable group work, gallery walks and group discussions.

Classroom materials:

- A complete list of classroom materials for this learning sequence is available in the Companion.



Approximate teaching time:

- 6 x 50-minute sessions

This sequence can also be taught in two parts as follows:

- Sessions 1 to 3 – redesign the purpose of an everyday object.
- Sessions 4 to 6 – analyse old postcards and create one for their future selves. These can be submitted to the Collaborative Bunting Project for display at DreamBIG.

Prior student experience

Before beginning this learning sequence, it would be helpful if students are familiar with the following:

- Visual conventions (art and design elements and principles).
- Drawing skills such as sketching and blocking in a design using a variety of mediums and surfaces and inking in final drawings using pen.
- Responding to visual artworks and ideas by writing, speaking, moving or using visual forms.
- Working collaboratively and employing creative thinking in a visual arts context.
- Using an iterative design process, that is, making change and refinement in their artworks and concepts via reflecting on and responding to feedback.

Teacher preparation

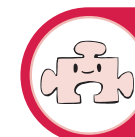
- The Teaching for belonging (T4B) icon signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts.
- Refer to the list of Department for Education curriculum resources provided at the start of this sequence to support teaching and learning.
- Refer to the Companion for important information on preparing the learning space, session materials and participating in the Collaborative Bunting Project.



Evidence of learning

In this learning sequence, the icon alongside signals when the following activities and tasks offer opportunities to collect evidence of learning:

- Development of concepts, designs and artworks.
- Critical analysis, interpretation and justification of visual artefacts (postcards) and use of visual arts language.
- Self-reflection, giving, receiving and learning from feedback.



Co-design, student voice and agency

The following learning experiences offer opportunities for co-design, student voice and agency:

- Development and presentation of a reimagined object.
- Designing and creating artworks.
- Reflections and contributions to class discussions.

Session 1 – Reimagine this

Resources

- Triangular piece of black card approximately 20 cm wide
- A4 and A3 paper
- Lead pencils
- Erasers
- Pencil sharpeners
- Fine point pens (0.4 and 0.6)
- Sticky notes
- An assortment of everyday objects

Warm-up: This is not a triangle

This warm-up is based on the Drama-based pedagogy strategy ‘This is not a...’ developed by Katie Dawson from the University of Texas (dbp.theatredance.utexas.edu).

Organise students into a circle:

- **Model** an example of the activity such as taking a cardboard triangle and stating, ‘This is not a triangle, it is a hairbrush’ whilst acting out brushing hair.
- Pass the object around the circle. Ensure that all students have at least 2 turns to create new identities for the triangle.
- Prompt students to share increasingly creative and specific responses.

Extension: encourage students to use drama skills such as movement, facial expression, voice or body shape to communicate ideas about the transformed object.

To conclude, **discuss** the transformations of the object that the students imagined and showed. Encourage use of visual arts terminology. For example:

- What object transformations do you most remember from our exploration? Why? How would you describe the transformation using words?
- How did the properties and characteristics of the object (black cardboard triangle) inform your transformation choices?
- What skills did you use to be successful in this activity?

Reimagining objects

Facilitate a discussion on the concepts of:

- reimagining, reinventing, repurposing and recycling objects
- what ‘visual language’ is and why it is so important. Include examples of artworks that show how artists use visual conventions to convey messages about ideas and issues that are important to them such as messages about cultures or the environment. Model an analysis of a sample artwork, highlighting how the artist has used visual conventions to convey a clear concept (new purpose).

Model a process for analysing and reimagining an object. For example, talk about how you would identify and analyse features of an object. Discuss how you might go about applying your ideas in a drawing that illustrates the transformation. Use paper and conventional drawing materials or an interactive whiteboard and digital tools to document your process. For example, hold up or show an image of a clear, takeaway iced coffee cup.

- Describe the visual elements that can be observed:
 - The main shape is a clear cylinder.
 - The straw is a dark, cylindrical tube.
- Describe its new purpose. For example, pitch the object as an external stomach, invented by scientists for a time when humans no longer need a stomach inside their bodies. The cylinder (straw) acts as an intestine which connects to our stomach via our belly button, helping to break down food and transport liquids. The smooth, clear outside of the external stomach allows us to watch food being broken down.
- Sketch the reimagined object (external stomach) as you talk through the pitch.

Session 1 – Reimagine this (continued)

Redesigning an object (sessions 1 and 2)

Allocate students into groups of 3 and assign each group an everyday object. This will be the focus of their group work and individual work moving forward.

In their groups, ask students to disconnect from the object's current function, for example, a clear iced coffee cup which holds and transports coffee, to observe and analyse their object's visual elements. Use one of the following methods:

- High tech – photograph their object and annotate the visual elements they observe.
- Low tech – draw their object as a quick sketch, annotating the visual elements they observe.
- No tech – note or verbally discuss the visual elements they observe.

If time permits, this could be discussed further with the whole class, enabling others to contribute their observations.

Working individually, continue with the same object. Display all objects at the front of the class so students can see them for this task. They will use their object and the visual elements they observed in their groups to develop their own unique concept and invent a new purpose for the object.

Students write down 2 to 5 potential ideas, one sentence per idea, based on the visual elements they observed. Use prompts such as the following to scaffold the activity:

- Encourage students to use the imaginative and creative skills they applied in the 'This is not a...' activity.
- Ask students to select one visual element as a starting point and describe where it already exists in the world. For example, if their object has a shiny texture, encourage them to think about where similar textures exist, such as in their kitchen (fridge, sink, tap), sparking ideas around temperature regulation, water access and storage.

For students who are not able to identify a concept, provide a more complex object that has multiple parts and a variation of visual elements, encouraging them to imagine how the different parts or visual elements could be repurposed. Other approaches could include adding a conceptual constraint such as:

- the design concept must address a current world issue that will continue into the future
- the concept must incorporate a certain emotion or theme such as nostalgia.

After students have written down 2 to 5 potential ideas, ask them to select 2 ideas they feel have the most potential and discuss them with the person next to them. This discussion will help them decide which idea to use for their final design.

By the end of this session, students need to have decided on a concept.

Session 2 – Designing a transformation

Resources

- A4 and A3 paper
- Lead pencils
- Erasers
- Pencil sharpeners
- Fine point pens (0.4 and 0.6)
- Sticky notes
- An assortment of everyday objects

Companion:

- One-minute 'quick draw' activities



Warm-up (optional)

Complete 3 one-minute 'quick draw' activities. See the Companion for links to 'quick draw' prompts.

Redesigning an object (continued from session 1)

To reestablish this task and scaffold students' thinking, use prompts from session 1 to focus students' thinking on the creative possibilities they are exploring through their designs.

Using the concept they decided on in session 1, students create 2 possible designs to clearly express the object's new function. Each design should reflect the same idea, but experiment with different compositions to achieve this goal. Ask students to:

- fold an A4 sheet of paper in half to make 2 A5 halves
- on each side quickly sketch each possible design in lead pencil, without detail.

Use a prompt like the following to scaffold their design drafting process:

- Imagine your audience does not know what this object is. How can your drawing show them what its new purpose is and how it achieves that new function? What might you include to best illustrate what this object does?

Feedback groups

- Organise the class into groups of 4 to 5 to generate feedback.
- Allow 2 to 4 minutes for each student to display their 2 designs without explanation. During this time, the group will hypothesise meaning based on the maker's use of visual conventions for each design. Viewers write their feedback on sticky notes being 'hard on content, soft on the person' and place them alongside the designs for the maker to take and think about before deciding on the design they will follow through with.
- Allow a few minutes for makers to read the feedback sticky notes.
- Finally, give each maker 1 minute to briefly respond to their group's feedback, explaining each design and how they might move forward based on the feedback.

A3 designs

Students now choose the design they will continue with, making changes based on feedback, and begin their A3 artwork. They will follow a process such as:

- drawing lightly with lead pencil
- blocking in large shapes of their design first to show their full composition
- once happy with their composition, adding details to their design
- once complete, inking their design with a fine point marker or pen, erasing the lead pencil lines.

There will be time at the beginning of the next session to complete the A3 artwork.

To conclude, gather the class and invite students to **share reflections** on one aspect they:

- thought worked well in someone else's design
- decided to change within their own design after receiving feedback.



Session 3 – Revealing the transformations

Resources

- A4 and A3 paper
- Erasers
- Fine point pens (0.4 and 0.6)
- Lead pencils
- Pencil sharpeners
- Sticky notes

Warm-up (optional)

Repeat the 'This is not a ...' activity from session 1. Vary the activity by using a different shape such as a 3D object.

Completing the A3 design

- Allow no more than one third of the session time for students to complete their A3 artworks.
- Have students prepare a 1-minute explanation of their transformation artwork using written or spoken words, movement or a diagram. (T4B)
- Organise groups of 5 and display all final artworks, spaced out around the room. Each artwork and its surrounding area become a 'station'.
Artwork concepts are not shared at this stage.
- Explain the format of the group sharing activity.



Small group sharing – Gallery walk

- Groups move through each station, spending 1 minute silently observing and 1 minute discussing the artwork's concepts. One person writes their conclusions on a sticky note, which is placed under each artwork before moving on.
- Groups move through each station until they have responded to each artwork. Each group starts by reading the previous group's sticky note. If they 'agree' with any of the responses they tick them, creating a tally. If they have a new response or anything to add, they add a new sticky note.
- Students then return to their own work and reflect on the new sticky notes and tallies they received. They use a visual journal or sticky notes to identify 3 ways they might change their work based on the feedback if they were to continue working on this, to make their concept (transformation) clearer to the viewer.
- Each student then has 1 minute to explain to the original group their concept, their favourite piece of feedback and how they would utilise this if they were continuing to work on their design.
- Repeat this process so that each person in the group has an opportunity to explain their artwork.



Conclusion

Bring the class together for a discussion about:

- the art-making and critiquing processes used in these activities
- why some ideas were understood and why others were less clear to the audience
- what students have learnt about using their imagination and visual arts skills to see things differently and to communicate their ideas
- some ideas for further development from the gallery walk discussions.

If students have attended or participated in any of the DreamBIG events listed at the start of this learning sequence, discuss how those events demonstrated the concept of transformation in their work.

End with a quick introduction to the next part of this learning sequence – exploring postcards and designing a postcard to send to your future self.

Session 4 – Postcard detectives

Resources

- 5 vintage postcards from the same decade, each cut into 5 pieces (ensure enough pieces for the number of students)
- Speaker and device to play music
- Vintage music selection
- Projector and screen
- Butchers' paper
- Pins or tape
- A4 paper
- Lead pencils
- Marker pens

Companion:

- Postcard detective questions worksheet



Refer to the teacher preparation notes before starting this session.

Have instrumental music from the time of the postcards you have chosen playing in the background as students enter.

Introduce and explain the task. Ask students the following questions:

- What is a postcard?
- Have you seen a postcard?
- Have you sent or received a postcard?
- Where are postcards commonly purchased?
- When might someone send a postcard?

Explain that the class will be organised into groups and each group will form a team of postcard detectives. Their role is to analyse and interpret how visual conventions are used in the postcard they have been allocated and to answer questions about the content and origin of the postcard.

Postcard detectives

- Give each student a piece of an old postcard.
- Students walk silently around the room to find the other people in their group with the corresponding pieces, forming their postcard and their detective group.
- Once students sit down in their groups, turn off the music.
- Groups choose a scribe and together they work through the postcard detective questions worksheet (Companion), one copy per group and displayed on screen. They note their answers on the piece of paper on their table and add comments about how they came to those conclusions.



Postcard detective questions

- Visual elements – analyse what you see on each side of the postcard.
 - What components does it have? (For example, an image on the front, writing on the back on the left-hand side, an address, a stamp, and so on)
- From what you observed, what can you deduce?
 - Who is it from? How do you know?
 - Who is it for? How do you know?
 - Where is it from and where is it going? How do you know?
 - What year is it from?

Each group uses information from their analysis to decide what makes a postcard. They establish which elements must be present for something to be considered a 'postcard'.

Session 4 – Postcard detectives (continued)

What makes a postcard?

Guide discussion as the class makes a list of ‘postcard essentials’ (criteria) to use as a reference (artefact) in the following two sessions. Use a process such as think, pair, share:

- In their groups, students create a checklist of what makes a postcard and the purpose of a postcard.
- As students are creating their checklist (before the class brainstorm), teachers can prompt creative thinking by asking students to imagine that postcards no longer exist in the future – how would they explain the concept of a postcard to a person from the future? What essential elements or components does it need to be considered a postcard? Are there any elements or components it cannot have?

Class brainstorm

- Hang butchers’ paper onto a wall using pins or tape.
- A new scribe is chosen to add the group’s ideas to the class brainstorm onto the butchers’ paper. Each group is given a different coloured marker.
- The teacher writes ‘postcard essentials’ in the centre of the brainstorm paper.
- The scribes add one ‘essential’ to the brainstorm and then view the others’ responses. They then tick the other groups’ contributions that they ‘agree’ with or add to them by adding a branch to the brainstorm. More ideas can be added as necessary until the brainstorm appears to include all the essential elements or components of a postcard.
- After the brainstorm is complete, the class **reflects** on their description of a postcard.
- The teacher summarises the postcard essentials from the brainstorm, emphasising each point verbally and by rewriting on the board or highlighting on the butchers’ paper. This summary becomes a reference that the class can use in the following sessions.

If time is available, ask students to explore their postcard further. For example, they could research its location, era or other historical information. Then ask students if what they have discovered from further research adds to or changes their understanding of the postcard.

Session 5 – Future-self postcards

Resources

- | | |
|--|--|
| <ul style="list-style-type: none"> • Postcard criteria list from previous session • A4 paper • Lead pencils • Erasers • Pencil sharpeners • Rulers | <ul style="list-style-type: none"> • Coloured markers and pencils • Glue sticks • Stapler and staples • Assorted coloured paper • Assorted craft materials (teacher’s choice) |
|--|--|

Companion:

- Collaborative Bunting Project information
- Template for the final artwork



Future-self postcards

Explain that over the next two sessions, students will be designing, illustrating and writing postcards to be read by their future selves, for example, 50 years from now. The completed postcards will be displayed. Possibilities for display include:

- as part of the Collaborative Bunting Project during the DreamBIG Festival
- at school, as decorations for a Museum of Sounds exhibition from the music learning sequence
- outside the art room.

Teacher prompts	Student activities
Organise students into groups of 3. Prompt students to use the brainstorm artefact from the previous session. As they draft: - encourage students to think deeply about their aspirations, fears and hopes for their future and to consider how their chosen visual elements and messages will convey their intentions to their future selves. - scaffold the task by breaking it into manageable steps such as setting a short word count for the message (10 words), providing sentence starters or asking students to include lyrics from music from current artists that they find inspirational to share with their future self - as appropriate, challenge students to engage with more complex making processes. For example, students might include collaged layers in their work using polyethylene foam tape. After drafting is complete, give each student the correct paper to create their final artwork in portrait or landscape format (refer to Companion instructions). Time management is important for this session. Students need to finish their work before session 6 so it is ready to be added to the bunting. 	Reflect individually on who they envision their future selves to be and what messages, memories or advice they would like to send them. - Write, draw or make an audio recording of 3 to 5 dot points of ideas. Select one idea and begin a draft sketch of their design on A4 paper, considering how they will utilise visual elements and principles to convey concepts. - Consider the words they will include on the postcard, being mindful that these will be displayed. - Note: if you are sending the postcard into DreamBIG, ensure that you follow the guidelines regarding student anonymity, for example, no real addresses are included. - Discuss their draft designs with their peers. Give and receive feedback within the group. - Use the correct portrait or landscape paper to create their final bunting postcard: - Utilise the drawing process learnt from the previous task (drawing lightly with lead pencil, blocking in large shapes of their design first to block in their full composition and once happy with their composition, adding details to their design). - Use markers, collage and other materials to decorate. 



Teacher tip: if the students' work is being submitted to the Collaborative Bunting Project, make colour photocopies of the work before the start of session 6.

Session 6 – Postcards on bunting

Resources

- Glue sticks
- Stapler and staples
- Lengths of string, rope or ribbon to hang the bunting

If the school is participating in the DreamBIG Collaborative Bunting Project, make colour photocopies of the students' artworks before this session begins. One set of artworks will be sent to DreamBIG and one will stay at the school. Students take on the role of curating the bunting display at the school.

Creating the bunting

- Lay out all the postcards and allow time for the students to do a gallery walk to view their peers' work. There will be time later to read the postcards.
- Facilitate a discussion about which cards will work well next to one another. For example:
 - consider a rhythm or pattern of colours, tones and shapes (portrait and landscape)
 - alternate one card facing forward with the next facing backward
 - if your class is small, consider adding coloured bunting pieces between each postcard to create additional length to enable easy hanging.

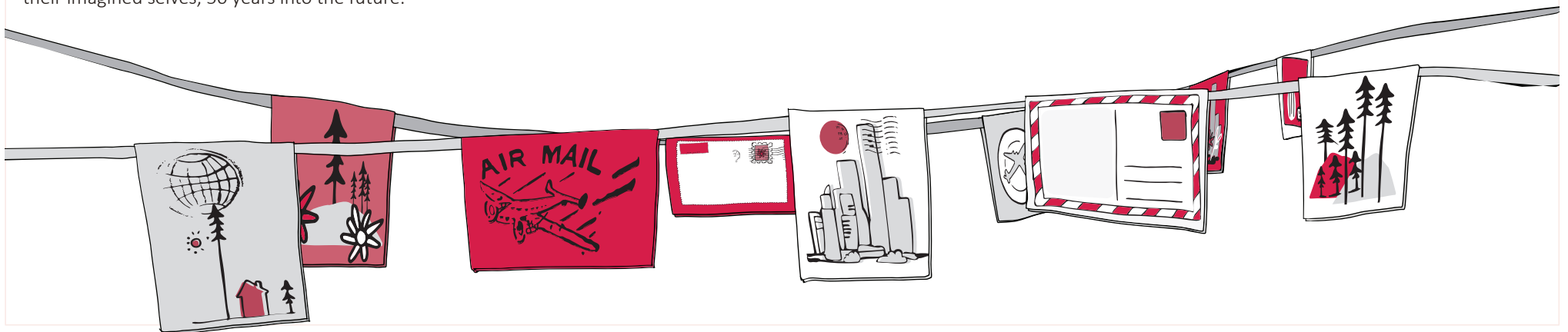
Once decided, start assembling the bunting. Leave a gap of approximately 3cm between each card to create the bunting-like quality. Once assembled, display it in a way that the postcards can be read.

Reflection

Allow time for the class to appreciate the finished product and read the postcards. Prompt students to prepare a reflection to share with the class or a partner and note down ideas and reflections if needed (T4B). Sharing topics could be about their work, another person's postcard, the overall aesthetic of the bunting or any common themes apparent when reading what people wrote to their future selves.

Conclusion

End with a discussion about the concept of transformation, and if appropriate, include a discussion of how creatives at DreamBIG shows, exhibitions or events used transformation in their work. To start the discussion, ask students about how they approached the two transformations embedded in the creative work they completed in this learning sequence – in sessions 1 to 3 an object was X and then it became Y, and in sessions 4 to 6 the concept of a postcard became a way to send a message to their imagined selves, 50 years into the future.



Ideas for adapting this learning sequence

This learning sequence is written for years 7 to 8. It can be adapted for years 5 to 6 or years 9 to 10 using the ideas detailed below. The level of visual arts skills required can be adapted to cater for students' confidence and experience.

For younger students:

Use guided prompts to scaffold the task. For example, try the following in sessions 1 and 2 when 'redesigning an object':

- Start with a class discussion to identify the visual elements such as shapes and textures that can be observed on the object. Make a list. Add ideas about where else in the world each of the visual elements can be observed.
- Use an object with multiple parts and a variety of visual elements.
- Discuss the function of the object and if the object is often repurposed. For example, takeaway coffee cups can be repurposed as planters for seedlings or, with a lid, to store other items.
- Brainstorm ideas for transforming the object and document them on butchers' paper that can be displayed.

For older students:

Add a conceptual constraint such as:

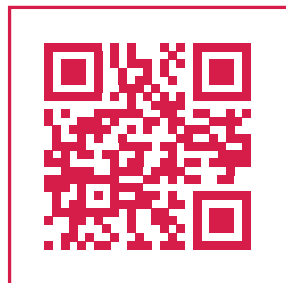
- the design concept must address a world issue we are currently facing that will continue into our future
- the concept must incorporate a certain emotion or theme such as nostalgia or communication.

Inclusive approaches:

In this learning sequence, the Teaching for belonging icon (T4B) signals when consideration of individual learning needs may be needed. See page 8 for information about inclusive learning in the Arts.



Scan the QR code
to provide feedback
by 28 July 2025



Statewide projects

in-school, in-festival and regional events

There's an exciting range of opportunities for students across the state to engage with DreamBIG. Read on and go to the Schools Program and DreamBIG website via the QR code for more information and registration details.

Several of the opportunities listed below require registration by 15 November 2024. Get in quick to avoid disappointment as many DreamBIG events book out quickly.



Birthday Parade

DreamBIG is turning 50 and you are invited to celebrate with us! We want students across South Australia to unite for a grand, statewide birthday celebration!

In honour of this significant milestone, we are reviving one of Come Out Children's Festival's cherished traditions – the Parade. Schools throughout South Australia are encouraged to host their own parade or take part in the on-site event at the Adelaide Festival Centre on 7 May 2025.

Whether you are hosting your own parade or participating in the Festival Centre Parade, there is a range of free, interactive resources available to support your parade preparations:

- Register for an artist to come to your school to host parade workshops, creating fun paraphernalia with your students to bring your parade to life.
- Use the following parade resources:
 - The 'How to run your own parade' resource available in the [Companion](#).
 - Learn the parade dance with Australian Dance Theatre.
 - Learn the parade drumline with Heathfield Renegades.
- Create a Pixilation Parade animation of your students using the resource provided on DreamBIG's 'Pixilation Parade' webpage to be combined into a statewide virtual parade for display in the Festival Theatre Gallery during the Festival.
- Get parade and celebration ready by creating collaborative bunting. Download the materials from the DreamBIG website to decorate your site or send in for display around the Festival.

**Everyone is invited
to DreamBIG's 50th
Birthday Parade
on Wednesday
7 May 2025.**



How to be involved

Host your own parade

Free – All ages

Register to receive a 'how-to' pack, including free access to virtual visual arts, dance and drumming workshops and resources to help you create an amazing parade in your school community.

Host an artist to support your own parade

Free – Reception to year 6

Eligible regional schools can apply for a DreamBIG artist to facilitate workshops to create amazing parade paraphernalia with your students for your parade. These free residences are available to a limited number of Department for Education Category 1 to 4 schools located more than one hour's drive from metropolitan Adelaide. Apply via the 'In the classroom expression of interest form' by 15 November 2024.

Take part in the Pixilation Parade

Free – Preschool to year 10

Can't attend the DreamBIG Birthday Parade in person? We invite your site to create your own 'Pixilation Parade' so your students can join our virtual parade! The animations from all around the state will be combined into a virtual parade and displayed in the Festival Theatre Gallery during the festival. Information on how to get involved and the resource to create your animation will be provided on DreamBIG's 'Pixilation Parade' webpage by week 1, term 1 2025. Animations must be received by 10 April 2025 to be included in the virtual parade.

Take part in the on-site parade

\$10 per student – Reception to year 6

**Festival Plaza, Adelaide Festival Centre 10:15 am
Wednesday 7 May 2025**

The DreamBIG Birthday Parade will officially open the 10-day Festival, travelling around the Festival Plaza. Registered schools will receive a workshop from a DreamBIG artist in the lead up to the parade to help develop materials for the event, as well as other resources to support your involvement. Places are limited – book your class in now via the DreamBIG school booking form.



Come Out Festival Parade, 1989, Children participating in a parade for the 1989 Come Out Festival, image courtesy of State Library of South Australia, SRG 867/19/6

50 Years of Dreaming Big Exhibition Audio guides

with DreamBIG, Adelaide Festival Centre
Years 4 to 6 (ages 9 to 11)

DreamBIG is planning a special exhibition exploring the 50-year history of South Australia's beloved festival. We are looking for one class to work with us to record the audio guide for the exhibition. This class will work with the exhibition curator and audio technician to bring the stories behind the exhibition to life. To register your class, fill in the 'In the classroom expression of interest form' by 15 November 2024. Priority will be given to Department for Education Category 1 to 4 schools.

Carclew in Schools

by Carclew

Reception to year 6 (ages 5 to 11)

This free in-school program (1 day a week for 7 weeks or 7 consecutive days in term 1 2025) invites your school to take a deep dive into creativity with a visual artist or musician. Students will explore creative ideas, experiment with new skills and techniques, and be celebrated as artists in an exhibition of their work at Carclew during the Festival. This opportunity is available to two Greater Adelaide Metropolitan Department for Education Category 1 to 4 schools only. Apply through the DreamBIG 'In the classroom expression of interest form' by 15 November 2024.

French Film Festival

by Alliance Française

Years 3 to 9 (ages 8 to 14)

A series of curated school screenings in Renmark, Mt Gambier and Adelaide designed to engage students with French language and culture through cinema. Comprehensive educational kits designed to enhance language learning, foster cultural understanding and stimulate critical thinking will be provided to teachers. Book via Country Arts South Australia:

countryarts.org.au/whats-on/

Glow & Tell

by Patch Theatre

Reception to year 2 (ages 5 to 7)

Glow & Tell is touring to regional schools around the state! Blending the magic of light and simplicity of storytelling, children are placed at the centre of this engaging, interactive experience. Inside a custom-built tent, stories and imagined worlds come alive as glowing drawings appear on the walls and floor. Free, in-school interactive performances take place from Wednesday 14 to Friday 16 May 2025. Exact details will be confirmed with successful applicants. Open to Department for Education Category 1 to 4 regional schools only. Apply through the DreamBIG 'In the classroom expression of interest form' by 15 November 2024.

Listen to Me – The Things that Matter to SA Kids

with the Commissioner for Children and Young People
Years 3 to 6 (ages 8 to 11)

Since 2019, South Australia's Commissioner for Children and Young People Helen Connolly has been listening to the voices of children aged 8 to 12 years via her Student Voice Postcards initiative (also known as 'Tell Helen'). She has received more than 65,000 postcards since the initiative began. In 2025, we will be celebrating this empowering project with a very special exhibition at the Adelaide Festival Centre's Children's Artspace. Your students are encouraged to contribute their voice to this exhibition by participating in this year's 'Tell Helen' postcard initiative. In term 3 this year, the Commissioner will distribute her annual postcard pack to every school in South Australia, inviting students to tell her what matters most to them. You can find out more about the Commissioner's Student Voice Postcard initiative at commissionerspostcards.com.au.



Come Out Pageant, 1977, photographer unknown, image courtesy of Performing Arts Collection Adelaide Festival Centre

Moss Piglet

by Windmill Theatre Co

Preschool to year 5 (ages 4 to 10)

Small but mighty, they have withstood multiple extinction cycles, surviving boiling temperatures and the freezing temperatures of space. *Moss Piglet* is an explosive portrait of the world's most resilient and curious critters. Playful and thrilling, *Moss Piglet* is an epic new work about how even the tiniest of things can be the strongest. Book via Country Arts South Australia: countryarts.org.au/whats-on/

Playbook

with Gravity & Other Myths

Years 5 to 7 (ages 10 to 12)

Playbook is a piece of promenade, acrobatic physical theatre by Gravity & Other Myths – and your students! DreamBIG will embed eight acrobats into a school for an artist in residence program. Gravity & Other Myths' acrobats will work with up to two classes to devise a 20-minute show to be performed at DreamBIG's Big Family Weekend. This is a unique opportunity for your students to work alongside a world-renowned circus ensemble! To register, fill in the 'In the classroom expression of interest form' by 15 November 2024. Priority will be given to Department for Education Category 1 to 4 schools.

Representation

by Parliament of South Australia

Years 3 to 12 (ages 8 to 17)

The free, 60-minute online *Representation* program highlights how an individual and their community is represented, how electorates are formed, why it is difficult to be a representative, and why it is integral to communicate with our representatives. Book directly with Parliament House via education@parliament.sa.gov.au.

Saltbush – Children's Cheering Carpet

by Insite Arts

Reception to year 2 (ages 5 to 7)

An immersive and interactive journey through the culture and language of Aboriginal Australia. We follow the journey of two friends and their spiritual guide on foot as they cross Australian landscapes – river country, an urban landscape, desert and the sea. Children are invited to explore, play and dance with the performers as the landscape unfolds around them, providing a unique immersive experience. Book via Country Arts South Australia: countryarts.org.au/whats-on/

The Frog Prince

by State Opera South Australia

Preschool to year 6 (ages 4 to 11)

A spoiled princess encounters a sassy frog and an unlikely friendship blossoms. They embark on a fantastical and uplifting journey, learning lessons about friendship, personal identity and the importance of looking after the environment along the way. Book via State Opera South Australia:

stateopera.com.au/schools-program/

Zoo Snooze overnight camp

by Adelaide Zoo

Reception to year 12 (ages 5 to 17)

Discover an unforgettable adventure in the heart of Adelaide City! Spend the afternoon exploring the zoo, enjoy a BBQ dinner and get up close with some of the animals on a night walk. Wake up to the sounds of wildlife and finish with an exclusive tour before the zoo opens to the public. To register, fill in the 'In the classroom expression of interest form' by 15 November 2024.



Top: Children at Takeover 97 Parade, 1997, photograph by Rick Martin, image courtesy of State Library of South Australia, SRG 867/19/23

Bottom: Come Out Parade 95 float, 1995, image courtesy of State Library of South Australia, SRG 867/19/13

Professional learning

DreamBIG Teaching and Learning Resource Workshops Metropolitan and Regional

Professional learning workshops based on the DreamBIG T&LR learning sequences will be offered regionally in terms 1 and 2, and in Adelaide during the April school holidays.

New for 2025, you are invited to nominate your preschool or school to host the workshops, enabling the program to reach new areas of South Australia. As a host site, you can request your preferred learning sequences to be presented across Dance, Drama, Media Arts, Music and Visual Arts to best suit the needs of your staff. Workshops can be delivered in the following formats:

- 2.5 hours after school, for example, in place of a staff meeting.
- A half or whole day, for example, to coincide with a pupil free day, weekend or weekday of the April school holidays.

The workshops are:

- suitable for preschool, classroom and arts specialist educators as the learning sequences span preschool through to year 10
- hands-on and practical in nature
- curriculum aligned
- complementary to, but not reliant on participation in the festival
- designed for ongoing arts learning at your preschool or school.

Workshop details will be released early term 1 2025 via the Arts Ambassadors network and the Department for Education and DreamBIG websites. Professional learning certificates will be provided. To subscribe as an Arts Ambassador and receive professional learning program updates, email Education.DreamBIG@sa.gov.au.



**Register your
interest to
host here by
15 November
2024**

Celebrate 50 years of Dreaming Big – Exhibition

Educators Exhibition event Tuesday 13 May 2025, 5 to 6:30 pm

Educators across the state have played a vital part in the success the festival's 50-year history. Educators past and present are invited to a very special event, where their contribution to the festival will be celebrated at the Celebrate 50 years of Dreaming Big exhibition. Register for the Educators Event [here](#).

Contribute to the exhibition

Do you have a special piece of DreamBIG's history at home or in your classroom? We invite past educators and participants to submit for consideration items and images from past Come Out and DreamBIG Festivals to be incorporated into the exhibition. Register your interest to contribute by 15 December 2024.

Festival Theatre Foyer

7-9, 13-16 May 10 am - 2 pm,
10-11 May 11 am - 5 pm,
17-31 May during performance times



INVIGORATE! 10 to 11 May 2025

Drama Australia National Conference for Drama Educators, hosted by Drama South Australia in association with DreamBIG Children's Festival. Visit dramasa.org for conference information and registration.

DRAMA^{SA}



In-Festival Professional Learning Workshops

DreamBIG and the Department for Education are presenting a suite of professional learning workshops during the festival. These hands-on, practical workshops focus on building skills that can be used in the classroom. Workshops can be purchased individually for \$15 each, or 3 workshops for \$40. Professional learning certificates will be provided.

One: Run, Two: Shoe, Three: Tree How to generate and articulate creative content with Jolyon James

All Art disciplines – workshop suited to primary
and secondary educators

Friday 9 May 4:30 pm

Drama Centre Rehearsal Room,
Dunstan Playhouse, Adelaide Festival Centre

Using Alison Lester's best-selling book *Imagine* as a launching pad, this workshop explores pathways Jolyon uses in his own work and with children, to harness creativity.



Carclew's Classroom Music Maker

Music – workshop suited to primary and
secondary educators

Friday 9 May 4:30 pm

Carclew House

Learn how to create and record contemporary music in your classroom with leading South Australian musicians Margie Jean Lewis and Mat Morrison – no special equipment required.

Create Your Own Museum with Amber Cronin

Drama and Visual Arts – workshop suited to
primary educators

Thursday 15 May 4:30 pm

The Armoury, South Australian Museum

Multidisciplinary artist Amber Cronin will take you through the creation of *The Museum of Everyday*, outlining the process of collecting items that tell the story of our time and reflect on how we tell the story of who we are.

Zooming In Playwriting with Finegan Kruckemeyer

Drama and Creative Writing – workshop
suited to primary and secondary educators

Saturday 10 May 10 am

Drama Centre Rehearsal Room
Dunstan Playhouse, Adelaide Festival Centre

This workshop is a journey through the age-old art form of playwriting. Participants will learn how to encourage their students to explore from the macro to the micro, imagine worlds that hold countries, countries that hold cities and cities that hold citizens – a litany of citizens.

Senses Awakening with Sensorium Theatre

Inclusive approaches in the arts – workshop suited
to all educators

Tuesday 13 May 2 pm and 5:30 pm

Latvian Hall

Sensorium Theatre is Australia's leading theatre company making work for young audiences with disability. This workshop goes through the foundation of multi-sensory methodology, providing deeper insight into children's experiences and needs in this area.

Book Boogie with Curly Fernandez

Drama and Literacy – workshop suited to preschool
and lower primary educators

Thursday 8 May 5 pm

Circulating Library, State Library of South Australia

Curly Fernandez is a conceptual artist with an interest in audience participatory processes. Curly takes participants through his interactive installation, *Book Boogie*, where the words and pictures from books at the library have gone on holiday. Participants learn how to create their own version of *Book Boogie* in their classroom.



The largest community of educators in SA



[Educators SA](#) is an independent peak body representing 61 professional educator associations. Visit the [Educators SA association directory](#) to discover the creative arts, dance, drama, media arts, music and visual arts associations and view the [events](#) listing for opportunities and professional learning.

Minister's Arts Education Awards

The prestigious Minister's Arts Education Awards are in recognition of outstanding achievement and endeavour in Arts education.

These awards acknowledge and celebrate the achievements of teachers in The Arts in South Australian schools.

Each award recipient will receive \$8,000 to support their professional learning in their chosen Arts field.

Online applications open in July and close mid-August each year. The award winners are announced at the World Teacher's Day Award Ceremony in late October. Information and application details are available from Educators SA.

Five awards are presented across three categories:

1. Public school category (two awards)
 - One award for a primary teacher of The Arts.
 - One award for a secondary teacher of The Arts.
2. Non-government school category (two awards)
 - One award for a primary teacher of The Arts
 - One award for a secondary teacher of The Arts.
3. Early career educator category
 - One award for a teacher of The Arts in their first 5 years of teaching.

Arts Inspire 2025

The very successful Arts Inspire Arts education conference is coming back in 2025! Stay tuned for announcements regarding keynote speakers and hands-on workshops across all the artforms for preschool, primary and secondary educators.

Arts professional associations

The following Arts associations are here to support you:

[Ausdance SA](#)

[Australian Band and Orchestra Directors Association \(ABODA SA\)](#)

[Australian Society for Music Education \(SA Chapter\) Inc \(ASME\)](#)

[Australian Teachers of Media SA \(ATOM SA\)](#)

[Creative Arts Association Australia \(SA\) \(CA3\)](#)

[Drama South Australia \(DSA\)](#)

[Kodály SA](#)

[Music Teachers' Association of South Australia Inc \(MTASA\)](#)

[Orff Schulwerk Association of South Australia \(OSASA\)](#)

[South Australian Association for Media Education Inc \(SAAME\)](#)

[Visual Arts Educators of South Australia Inc \(VAESA\)](#)

ausDANCE
SA

ATOM SA

DRAMA^{SA}



Australian
Society for
Music
Education



Booking information – new for 2025

Please read the full booking information online and refer to the Schools Program before submitting your booking form. It is best to reserve tickets early as many events have a limited capacity. DreamBIG's ticketing is managed by Ticketek, but all correspondence about DreamBIG ticketing should first be directed to the DreamBIG team at dreambig.ticketing@adelaidefestivalcentre.com.au.

Register for statewide and 'In the Classroom' activities via the ['In the Classroom expression of interest form'](#). Please note that:

- registering interest does not guarantee your class's participation
- several activities have a registration cut-off date of **15 November 2024**.

**Register by
15 November 2024**

Register as a DreamBIG preschool or school

We know that educators and sites embrace DreamBIG in their own unique ways, which may not involve booking into festival events. How are you intending to engage in the festival and bring the festival to life at your site? Register as a DreamBIG preschool or school and tell us your DreamBIG plans so we can connect and support your DreamBIG 2025 experience.

Department for Education preschools and schools that register by **15 November 2024** will be in the running to select from a range of free Arts teacher professional association memberships or Arts resources to support Arts teaching and learning.

Register via any of the [DreamBIG booking forms](#).



DreamBIG participation stories

Win \$500 for your preschool or school!

Tell us about the impact of your engagement with DreamBIG. By sharing your unique DreamBIG story, we learn more about how preschools and schools engage with the festival, helping us to plan for 2027.

We are interested to hear how you, your learners and your site engaged with DreamBIG:

- How did you use this Teaching and Learning Resource (T&LR) and the online Companion?
- What statewide projects did you participate in?
- What did your students learn through their DreamBIG experiences?
- What professional learning did you and your colleagues engage in?

The DreamBIG Participation Story entry form will be available mid-term 2, 2025. It will be circulated via the Arts Ambassadors eNews and to all schools and teachers who registered for DreamBIG involvement. To submit a DreamBIG Participation Story:

- Complete the entry form and submit by **Monday 28 July 2025** (week 2, term 3).
- Provide examples of your engagement.

All South Australian preschools and schools are invited to submit a DreamBIG Participation Story. Department for Education preschools and schools are eligible for the \$500 prize. The winner will be announced via the Arts Ambassadors eNews during term 4, 2025.

To subscribe to Arts Ambassadors eNews, email your name and contact details to Education.DreamBIG@sa.gov.au.

Acknowledgements

Established in 1973, the Adelaide Festival Centre is Australia's first capital city arts venue and hosts more than one million people annually. As well as presenting theatre, dance, music and exhibitions, Adelaide Festival Centre creates diverse festivals to inspire, challenge, educate and entertain. Its management and staff welcome audiences of all ages, experiences and cultures. To discover more, visit adelaidefestivalcentre.com.au.

Adelaide Festival Centre is at the heart of the arts in South Australia



Adelaide Festival Centre and DreamBIG Festival Staff

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- Educators SA

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DREAM BIG

CHILDREN'S FESTIVAL
7-17 MAY 2025

Teaching & Learning Resource

