

DREAM BIG

CHILDREN'S FESTIVAL
17-27 MAY 2023



Teaching & Learning Resource COMPANION



Government of South Australia
Arts South Australia
Department for Education

Adelaide
Festival
Centre



DREAM BIG

CHILDREN'S FESTIVAL
17-27 MAY 2023

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schools.dreambigfestival.com.au or scan code

Bookings:

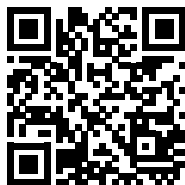
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Follow DreamBIG to keep up-to-date with all the latest news about the 2023 event. Share your Festival experience using hashtag #DreamBIGfest across all social media platforms.

 [@dreambigchildrensfestival](https://www.facebook.com/dreambigchildrensfestival)

 [@adelaidefescent](https://www.instagram.com/adelaidefescent)

KEY WEBSITES

DreamBIG Children's Festival 2023

schools.dreambigfestival.com.au

Keep an eye on the website for further information about:

- professional learning workshops for teachers
- teacher notes for performances, workshops and exhibitions
- forms – consent, registrations, bookings, evaluations.

Department for Education
DreamBIG Teaching & Learning
Resource and Companion
Click here to access these resources:

[www.education.sa.gov.au/
schools-and-educators/
programs-students/
dreambig-childrens-festival-
when-where-activities-and-
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DreamBIG Children's Festival 2023 Poster Competition

Winner

South Australian Reception to Year 12 students were invited to enter the 2023 DreamBIG poster competition to depict the theme **Our World**. The winning design, chosen by a panel of judges has been incorporated into the range of publicity and marketing materials for DreamBIG Children's Festival 2023.

Congratulations to Leia Gaffney, a Year 3 student from Bridgewater Primary School who created the 2023 winning entry 'Candy Land'!

Leia's art teacher, Heather, encouraged students to explore colour, imagination and simple lines, a variety of materials and techniques. All classes in the school produced artworks around the theme. They were then short-listed by Heather and other teachers. The shortlisted pieces, including Leia's, were chosen for their ideas, use of bold colour and simplicity in design. Their vivid written descriptions were also taken into consideration.

Leia created her eye-catching, colourful design through discussion, planning and sketching of ideas. Explaining how her artwork portrays the theme of **Our World**, Leia wrote:

"My dream is peace and freedom in the world. My colours represent peace and freedom. My patterns red and orange represents harmony. Working together in harmony and peace."

Aboriginal and Torres Strait Islander viewers are warned that the T&LR and Companion and resources they identify, include images, voices and the names of deceased persons.

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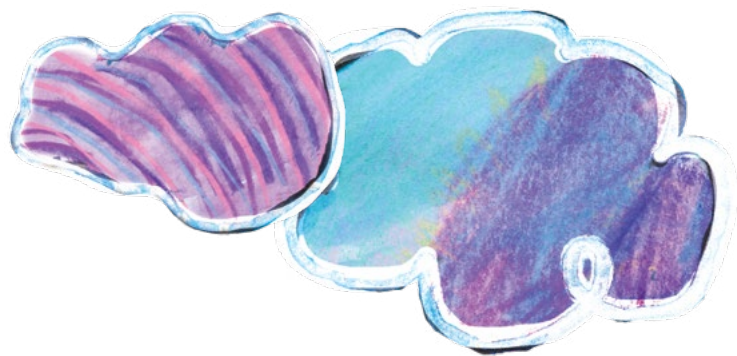
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Note: In this Companion, the Contents page hyperlinks directly to each learning sequence. **Red** hyperlinks within the learning sequences connect directly to the relevant materials within the Companion.



Introduction

The **2023 DreamBIG Teaching and Learning Resource Companion (Companion)** is the accompanying resource to the **2023 DreamBIG Teaching and Learning Resource (T&LR)**. The **Companion supports teachers' planning to enhance students' DreamBIG experience when exploring the Our World theme.**

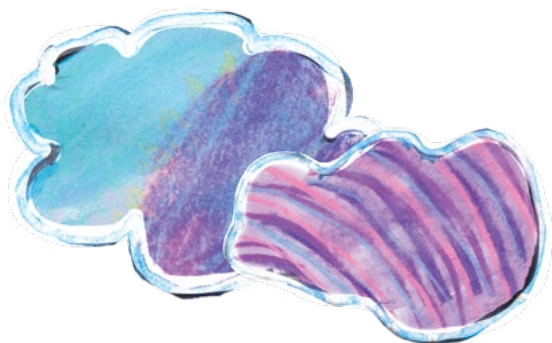
[Download the TL&R and Companion](#) for use in years to come.

The T&LR provides:

- Information about the 2023 DreamBIG theme of **Our World**, Statewide Projects, professional learning, Arts education, Arts curriculum and Department for Education programs and resources
- Ideas for developing learning *in, through* and *about* the Arts
- Learning sequences:
 - **Dance – Years 5 to 10: Dance & Chance**
 - **Drama – R to Year 6: Mapping your World**
 - **Media Arts – Years 3 to 8: Capturing Critters**
 - **Music – R to Year 6: Sounds of Sustainability (SOS)**
 - **Visual Arts – R to Year 6: Paper Play**

The Companion includes:

- Additional materials for the 5 learning sequences in the T&LR
- Learning sequences:
 - **Dance – R to Year 6: Everyday Dancing**
 - **Media Arts – Years 5 to 10: My Future**
 - **Music – Years 3 to 8: Making Music for My Island Home**
 - **Visual Arts – Years 3 to 8: Is Paper Always Flat?**
 - **Visual Arts – Reception to Year 10: On My 50th Birthday**
- Playlist – examples of music matched to learning sequences and activities
- List of thinking strategies matched to learning sequences and activities
- Resources identified in the learning sequences
- Detailed equipment lists for all 10 learning sequences.




In **Everyday Dancing** students use everyday objects to explore movement possibilities and create dance sequences based on everyday (fundamental) movements, such as rolling, walking or sliding. They work in pairs and small groups, focusing on the dance element 'space' as they experiment with ways of combining stationary and locomotor movements and their 'objects' using different levels and formations.



Festival program link: *Found Objects* by Shaun Parker and Company

[DreamBIG Teaching and Learning Resource](#) (T&LR)

[Department for Education Curriculum Units](#), The Arts: Dance - Year 5 - Unit 1: General Resources (Department, The Arts)

LEARNING INTENTIONS		SUCCESS CRITERIA	
<p><i>Everyday Dancing</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • re-imagine objects from their everyday world as props for a dance • use fundamental dance movements to create (choreograph) dance sequences • work collaboratively to create a dance • perform their dance. 		<p>To what extent can students:</p> <ul style="list-style-type: none"> • collaborate in pairs and groups to create and perform a dance? • use fundamental dance movements and objects to create dance sequences? • demonstrate an understanding of the dance element 'space' by: <ul style="list-style-type: none"> - incorporating levels (high, medium, low)? - incorporating stationary and locomotor movements? • follow a set format for structuring a dance? • present their dance in time with the beat of the music? 	
INQUIRY QUESTIONS	<p>Exploring the element of dance 'relationships' using everyday object/s: What meaning does this object have for you? How does this object make you feel? In what ways can you and this object be connected/not connected?</p> <p>Exploring the movement possibilities of everyday object/s: How does this object move by itself (rolling, floating, dropping)? Can you move in the same way? How can you move when you're holding the object? Which body parts can you use to hold and manipulate the object? Which body parts can you use to move the object from you to a partner?</p>		
LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/			
The Arts: Dance – Achievement Standards (excerpts)		General capabilities: elements	
<p>By the end of Year 2, students:</p> <ul style="list-style-type: none"> • identify where they experience dance • use the elements of dance to structure dance sequences • demonstrate fundamental movement skills and safe dance practice • perform their dance in informal settings. 		<p>Critical and Creative Thinking</p> <ul style="list-style-type: none"> • Inquiring • Generating • Analysing • Reflecting <p>Literacy</p> <ul style="list-style-type: none"> • Speaking and listening: Interacting 	

RESOURCES	<p>Spaces:</p> <ul style="list-style-type: none"> Indoor open space or a (preferably soft-surfaced) outdoor space 	<p>Equipment:</p> <ul style="list-style-type: none"> Device and screen for showing videos and accessing websites Device with a camera Device and speakers for playing music Soft and flexible everyday objects such as long fabric/clothing, scarves, toys, cloth books, soft/squishy balls, short boomwhackers, small foam shapes, soft hoops, hackysacks/hand bean bags A whiteboard and whiteboard markers (or a smartboard)
	<p>Approximate teaching time: 5 x 30-minute sessions</p>	
	<p>Warm-ups:</p> <p>Action words Alternating 8's</p>	
	<p>Templates and teacher notes:</p> <p>Action word cards Drawing my dance Feedback sheet</p>	
PRIOR STUDENT EXPERIENCE	No prior experience is required for these play-based learning activities.	
TEACHER PREPARATION	<p>Familiarise yourself with safe dance principles. (Department, The Arts: Dance GR09: Activities to build understanding in dance: see <i>safe dance practice and warm up/cool down section</i>)</p> <p>Familiarise yourself with the warm-up activities provided at the beginning of each session. Extend or vary the warm-ups as required; for example, adapt instructions for students who are dancing from a chair.</p> <p>Sessions 1 to 3: prepare instructions for the movement sequence.</p> <p>Session 2: set up the circuit for warm-up.</p>	
EVIDENCE OF UNDERSTANDING	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> All sessions: contributions to discussions and use of safe dance practice in warm-ups and when creating, rehearsing and performing Sessions 1 and 2: contributions to word bank Session 1: moving objects dance sequence Sessions 2 to 4: contributions to choreography and rehearsal processes, providing constructive feedback, documentation and reflection. 	 <p>Look for this icon throughout this sequence</p>

		Teacher prompts	Student activities
SESSION 1	<p>Exploring movement possibilities</p> <p>Resources:</p> <ul style="list-style-type: none"> • Trolley (highlights) • Sufficient soft objects for every student • Whiteboard and markers • Device and speakers for playing music and showing Trolley • Action words warm up • Playlist <p>Australian Curriculum v9: The Arts – Dance, Examples of knowledge and skills (EoS)</p>	<p>Hook students' attention:</p> <ul style="list-style-type: none"> • If students have seen <i>Found Objects</i> by Shaun Parker and Company and/or their sneak peek in the Opening Event, lead a discussion about the performance and the creative ways the performers interacted with the objects and each other. • Additionally, or if students have not seen Found Objects, view this video about Trolley, another work by Shaun Parker and lead a discussion about the creative ways the performers interacted with the trolleys and each other. • Explain that the following sessions will be exploring dance with everyday objects. <p>Action word warm-up:</p> <ul style="list-style-type: none"> • Call action words/name the fundamental movements and/or show flashcards. (Action words warm-up) • Demonstrate the actions. Following safe dance principles, progress from gentle to more strenuous movements; for example, sway, spin, slide, bend, reach, roll, crawl, balance, tip-toe, march, twist, kick, run on the spot, jump on the spot. Depending on students' age/gross motor skills and space available, include more complex movements like grapevine, gallop, skip, hop. • Encourage students to respond to each word, initially following the demonstration and then individually (creatively). <p>Optional: use instrumental background music. (Playlist)</p> <p>After the warm-up, use Triple treat and Connecting with objects activities to get students thinking creatively about how they can hold, move or interact with objects as they move expressively.</p> <p>Optional: use background music. (Playlist)</p>	
		<p>Triple treat:</p> <ul style="list-style-type: none"> • Organise the class into pairs. • Guide students through the process of choosing an action word and devising movements. (EoS) 	<p>Each pair chooses an action word from the warm-up and creates three different ways the action word can be shown using movement. For example:</p> <p>Action word: spin</p> <ul style="list-style-type: none"> • spin on one foot • spin holding hands with a partner • spin seated on the floor. <p>Pairs show another pair their triple treat.</p> 
		<p>Connecting with objects:</p> <ul style="list-style-type: none"> • Give each student an object. • Allow a few minutes for them to individually (or in pairs) explore movement possibilities guided by the inquiry questions provided above. • Gather the class and identify words that describe: <ul style="list-style-type: none"> - how the objects could move - how the students moved with the objects. <p>Make a list of the words students identify and create a word bank, for example: bounce, dodge, stretch or roll.</p> <p>Retain the word bank for future sessions.</p> 	

	Teacher prompts	Student activities
	<p>Now, students begin to create a dance sequence using ideas they improvised in the Triple treat and Connecting with objects activities:</p> <ul style="list-style-type: none"> • Organise students into pairs (keep same pairs if they were formed in prior activity). Pairs choose 1 or 2 (matching) objects to use in their dance. • Demonstrate/model a process for creating a movement sequence using the objects used in the previous activity, for example: <ul style="list-style-type: none"> - Transfer the object – 8 counts (hand to hand = 2 counts each, or bounce/catch = 2 counts each, or roll object to partner and partner rolls it back = 4 counts each). Note: the number of repetitions will vary depending on the movement. - Circle the object – 8 counts (around the torso or walk around the object or move the object in the shape of a circle). - Reach the object away from your body – 8 counts (in all different directions as far away from the body as possible). - Travel with the object away from the start position – 8 counts. Prompt with action words from the warm-up, such as sway, slide or march. <p>Note: throughout the process, count aloud the number of beats for each movement and support students to count too. Optional: rehearse the sequence with background music that has a slow tempo and prominent beat. (Playlist)</p>	<p>Note: younger/less confident pairs could continue with the above sequence demonstrated by the teacher rather than go on to the next progression detailed below.</p> <p>Students create their own dance sequence:</p> <p>Students work with a partner and, using 1 or 2 (matching) objects between them, create a new movement sequence. They:</p> <ul style="list-style-type: none"> • choose a starting pose (standing, sitting, lying) holding objects • experiment and decide on movements for each action word (for example, transfer, circle, reach, travel) • join the movements, counting aloud, for example: <ul style="list-style-type: none"> - transfer movements (8 counts) - circle movements (8 counts) - reach movements (8 counts) - travel movements (8 counts) • rehearse/practise the sequence. <p>Optional: play background music that has a slow tempo and prominent beat. (Playlist) Teacher circulates and supports students as they work.</p>

Creating an Everyday Objects dance

Resources:

- Sufficient soft objects for every student, set up for the start of the session at 'stations' for a circuit warm-up
- Whiteboard
- Whiteboard markers
- Device and speakers for playing music
- Playlist
- **Drawing my dance** worksheet for documenting – drawing, writing dance ideas ('notes')

Dance workshop: Part 1

- **Recap and assist** students to add words to the Session 1 moving with objects word bank.
 - **Organise** the words into lists that can be categorised as:
 - stationary (non-locomotor) and/or locomotor (travelling)
 - low (near/on the floor), middle and/or high (up/elevated).
 - **Highlight** that these terms are used to describe ways dancers move in 'space' (element of dance).
- Keep** the word bank on display during the session.

Circuit warm-up:

- **Allow** students to circulate to each station engaging with different objects during the circuit warm-up.
- **Prompt** students to move on after about 1 minute of experimentation at each station.
- **Encourage** students to use the word bank and to explore new ways to interact/engage with the objects.
- **Prompt** students to experiment with and explore the element space through:
 - stationary and locomotor movements
 - low, middle and high movements.

Optional: use instrumental background music. (Playlist)

Explain to the students that they will be working in pairs/groups to create an 'Everyday Objects' dance. In their dance they will focus on the dance element 'space' by using:

- everyday objects from the warm-up circuit
- stationary and locomotor movements
- high, low and medium level movements.

Note: the final stage – **Combining the sets of movements** – can be completed in the following session.

Guide students through each stage as they create their dance. **Focus** on supporting students to work through each stage.

Note: some students may combine stages or return to earlier stages to change movements. This is all part of the iterative and flexible nature of a creative process.

Allocate time for each stage. At the end of each time slot, use check-in strategies students are familiar with to allow them to review their progress. If necessary, extend or shorten planned time allocations.

Getting organised

- Form pairs (older and/or more confident students may work in groups of 3 to 4).
- Choose objects from the warm-up circuit. (Encourage older and/or more confident students to select objects with a variety of movement possibilities; for example, one or two that roll easily and one or two that are floaty.)

Creating an 8-count set of movements

- Work individually to create an 8-count set of movements that includes:
 - using their object (transfer, bounce, roll etc)
 - stationary and/or locomotor movements
 - different levels.
- Work collaboratively and teach your 8 counts of movement to each other. If using different objects, simulate the original action as best possible.

Note: if working in pairs, repeat this stage, so a total of 4 x 8-count sections are created.

Combining the sets of movements

- **Decide** the order that you will perform each set of 8 counts.
- **Create** a starting pose/formation and a different finishing pose/formation (hold for 8 counts each).
- **Decide** on formations you will use throughout the sequence; for example, standing beside, in front of, or behind each other, or using geometric shapes.
- **Practise/rehearse** the completed sequence, counting aloud.

As students work to create their dance, **circulate and check** that each pair is including all the components of the task. **Encourage** pairs to count aloud as they practise. **Video** each pair as they practise their dance. The video will be used in the next session to remind/prompt students to remember the movements in their dance.

Note: do not use music while students are creating their dance because they will not keep to the beat while they are exploring, experimenting, trialling or learning movements. Once the students have decided on the order for the movements in their dance, they can step through their sequence to music with a slow/moderate tempo and prominent beat. (Playlist)

Allow 5 to 7 minutes at the end of the session for students to **document** their dance, for example:

- **Provide** each pair/group with an A3 template/grid with 6 spaces for them to record what happens in each set of 8 counts, including the start and end poses. Students can use words, stick figures and symbols such as lines, arrows, circles, squares or triangles in a drawing that shows what happens in the dance. ([Drawing my dance](#) worksheet)

**Continuing to create a dance****Resources:**

- Objects being used for dance sequence
- Film from Session 2
- Device and screen for playing video
- Device and speakers to play music
- [Feedback worksheet](#) (one per pair/group)
- Action words list from warm up or use the class word bank
- [Alternating 8's warm-up](#)
- Students' drawing my dance worksheets from Session 2
- Playlist

Department, The Arts:

Dance GR05: Audience and performance etiquette

Intro

- Distribute the drawing my dance worksheets from the previous session to pairs/groups and support students to identify their focus for this session.
- Introduce or recap the '2 stars and a wish' feedback approach. ([Feedback worksheet](#))
- As a class or in pairs/groups, view the video from Session 2. As needed discuss audience etiquette (Dance GR05)
- As a class or in pairs/groups, allow time for students to discuss positives (stars) they observed and decide on their wish.

Warm-up



- Prompt students to practise counting in 8's as the teacher demonstrates and names a range of moving and stationary movements during the alternating 8's warm-up. ([Alternating 8's warm-up](#))

Optional: use instrumental background music. ([Playlist](#))

Creating the dance sequences

- **Outline** any stages students still need to complete to finish their 'Everyday Objects' dance. For example, students may be ready to start [Combining the sets of movements](#). Note: pairs may be at different stages.
- **Prompt** students to practise counting the beat during this session.
- **Circulate, encouraging and supporting** students to move expressively.
- Allow time for students to document their revised movement sequence using the worksheet from Session 2.



		Teacher prompts	Student activities
SESSION 4	<p>Rehearsing, presenting and giving/receiving feedback</p> <p>Resources:</p> <ul style="list-style-type: none"> Videos from Session 3 Dance documentation from Session 3 Objects for dance sequence Device and screen for playing video Device and speakers to play music Playlist <p>Department, The Arts: Dance GR05: Audience and performance etiquette</p>	<p>Intro</p> <ul style="list-style-type: none"> Distribute the drawing my dance and feedback worksheets from the previous session and allow time for students to review the sequence of movements in their dance and update their '2 stars and a wish'. <p>Warm-up</p> <ul style="list-style-type: none"> Facilitate alternating 8's warm-up. (Alternating 8's warm-up) <p>Rehearse</p> <ul style="list-style-type: none"> Discuss how students might spend their final rehearsal time so that they are well prepared for sharing to the whole class. Support and encourage students as they review rehearsal videos from Session 3. Prompt students to focus on moving in time with the music as they move through their dance from beginning to end. <p>Prepare for the presentation (Note: the term presentation rather than performance is used to emphasise that this is an informal event.)</p> <ul style="list-style-type: none"> Introduce or recap performer and audience etiquette. (Dance GR05) Explain how the presentation will happen; for example, each pair will show their dance to the class. <p>Facilitate the presentation:</p> <ul style="list-style-type: none"> Each pair presents their dance sequence to the class. Video the presentations for inclusion in students' learning portfolios. 	
		<p>Facilitate discussion and reflection through:</p> <ul style="list-style-type: none"> '2 stars and a wish' Responding to the questions below. <p>Allow time for students to reflect/self-assess their dance sequence and performance; for example, students might:</p> <ul style="list-style-type: none"> Draw a picture, make an audio recording or write in response to these questions: <ul style="list-style-type: none"> How did you feel when you were dancing with your object? Did your dance look how you imagined it would when you viewed it on film? Would you change anything? Why? What was challenging about working in pairs or a group? How did you feel after you presented your dance to the class? 	
	<p>IDEAS FOR ADAPTING THIS LEARNING SEQUENCE</p>	<p>Reception:</p> <ul style="list-style-type: none"> Teacher leads most activities, allowing time for students to explore and experiment after each demonstration. Use action words appropriate for students' motor skill development. Students use teacher demonstrations as starting point. Students create in pairs. Pairs use the same equipment when creating dances. <p>Years 3 to 4:</p> <ul style="list-style-type: none"> Increase complexity of warm-ups. Students work in larger groups (increasing duration and complexity of the choreography). Incorporate more elements of dance such as 'time'. 	

Action words warm-up	Alternating 8's warm-up
<p>The 'action' words used in this activity are all 'fundamental movement skills' (FMS) or gross motor skills. FMS are key to any physical activity and part of the curriculum for Health and Physical Education and The Arts: Dance.</p> <p>FMS involving 'travel' or moving from one place to another are known as locomotor skills. FMS that happen on the spot are known as 'non-locomotor' skills.</p> <p>Use the Action words cards provided as prompts.</p> <p>To vary the activity, alternate between:</p> <ul style="list-style-type: none"> • calling out the words • showing the cards and/or • dividing the class into groups and giving each group 3 or 4 cards to work with for the session. 	<p>This warm-up supports students to count in 8's and understand locomotor/stationary. Provided are examples of 'movement pairs': 8 counts locomotor and 8 counts stationary. Repeat each movement pair at least twice for familiarity; options for progression are shown in bold.</p> <p>Suggested movement pairs:</p> <ul style="list-style-type: none"> • Locomotor option/progression – stationary option/progression • Walk (for 8 counts) – roll shoulders/circle arms (for 8 counts). • Ice skate – wide leg bends. • Tip toe walking – reach up (counts 1 to 2), touch the floor (3 to 4), up (5 to 6), down (7 to 8). • Crawl/bear walk – seated spin on the floor/hold a pose with combinations of feet/hands/bottom/elbows/knees on the floor. • Side steps/grapevine – run fast on the spot. • Gallop/skip – sway side to side. <p>Group organisation options:</p> <ul style="list-style-type: none"> • Form a circle and alternate moving clockwise/anti-clockwise for locomotor sections. • Students spread out evenly in the space. They move and return to their 'spot' as instructed. For example, all move forwards, sideways or backwards. • Travel randomly about the space (spatial awareness required).
Drawing my dance	Feedback sheet: 2 stars and a wish
<p>Students can use the 6 numbered boxes to draw what happens in each section of their dance. They might use stick figures and arrows to show:</p> <ul style="list-style-type: none"> • their starting pose (body shape, group arrangements/formation, which way they are facing etc) • the directions they move in • formations they create (circles, lines etc) • their end pose. 	<p>Adapt your preferred '2 stars and a wish' worksheet to create a feedback sheet for this task. For example, add instructions such as:</p> <ul style="list-style-type: none"> • Use the 2 stars to share what you like about your dance. • Use the wish to share one thing that you could do differently in your dance.

crawl	jump on the spot	skip	hop
turn	roll	balance	drop
spin	slide	gallop	walk
reach	jerk	grow	stretch
march	twist	wobble	shrink
leap	kick	push	squat
lunge	pull	bend	bounce

DreamBIG T&LR: EVERYDAY DANCING DRAWING MY DANCE

Student name: _____

<p>1 Start Pose</p>	<p>2</p>	<p>3</p>
<p>4</p>	<p>5</p>	<p>6 End Pose</p>

Inspired by the performance of *Guthrak* and the game *Dungeons and Dragons*, **Dance & Chance** takes students on a journey of self-discovery. Students devise movement through a set of character abilities and apply Merce Cunningham's 'chance' method of choreography to create a group choreography layered with the dance element of space. This learning sequence scaffolds improvisation, culminating in a 'game' task that requires pairs to improvise together following a set of rules.

Festival program link: *Guthrak* by Natalie Hockley & Alysha Herrmann

Contents	<ul style="list-style-type: none"> • T&LR learning sequence • Character abilities list • 1 to 10 warm-up • Word warm-up • Chance Method Recording Table (CMRT) • Space cards • Improvisation score 		
Equipment	Session 1: <ul style="list-style-type: none"> • Whiteboard and markers • Device and speakers for playing music • Device and screen for viewing videos and websites • Playlist • Writing materials • 1 to 10 warm-up • Character abilities list, 1 copy per student 	Session 2: <ul style="list-style-type: none"> • Device and screen for viewing videos and websites • 10- to 12-sided dice or dice simulator • Writing materials • Device and speakers for playing music • Student's Character abilities lists from previous session • Word warm-up • Chance Method Recording Table (CMRT), 1 per student 	Session 3: <ul style="list-style-type: none"> • Dice-simulator • Writing materials • Device and speakers for playing music • Device with camera • Device and screen for viewing videos • Chance Method Recording Table (CMRT) • Playlist • 1 to 10 warm-up • Videos: <ul style="list-style-type: none"> - Six Sides of Merce Cunningham by Walker Arts Centre - The Chance Taker, Merce Cunningham Trust
	Session 4: <ul style="list-style-type: none"> • Device with camera • Device and screen for viewing video • Device and speakers for playing music • Chance Method Recording Tables (CMRT) • Space cards, one set per group, placed into a container • Container for each set of 'space' cards • Playlist 	Session 5: <ul style="list-style-type: none"> • Device and speakers for playing music • Device with camera • Device and screen for viewing video • Chance Method Recording Table (CMRT) • Playlist • 1 to 10 warm-up <p>Department, The Arts:</p> <ul style="list-style-type: none"> • Dance GR05: Audience and performance etiquette <p>Australian Curriculum: The Arts – Dance, Examples of knowledge and skills (EoKS)</p>	Session 6: <ul style="list-style-type: none"> • Device and speakers for playing music • Device and screen for filming and playing back video • Improvisation score • Playlist <p>Department, The Arts: Dance GR05: Audience and performance etiquette</p>

DreamBIG T&LR: DANCE & CHANCE – Character abilities list* Student name: _____

STRENGTH		DEXTERITY		CONSTITUTION	
Natural	Power	Acrobatics	Finesse	Nature	Endurance
Athleticism	Might	Sleight of hand	Ingenuity	Structure	Toughness
Brightness	Potency	Stealth	Knack	Build	Health
Loudness	Cogency	Skill	Know-how	Character	Resistance
Vividness	Resisting	Prowess	Mastery	Construction	Stamina
Pungency	Intensity	Agility	Nimble	Habit	Concentration
Mental power	Positive attitude	Deftness	Tact	Temper	Health
Force	Encouraging	Expertise	Craft	Temperament	
Vigour	Toughness	Cleverness	Cunning	Vitality	
Courage	Security	Artistry	Effortlessness	Custom	
INTELLIGENCE		WISDOM		CHARISMA	
Investigation	Perception	Insight	Caution	Magnetism	Self-discipline
Learning	Sense	Perception	Poise	Appeal	Resilience
Reasoning	Savvy	Survival	Sophistication	Dazzle	Supportive
Understanding	Skill	Perspective	Understanding	Fascination	Determined
Aptitude	Wit	Open-mindedness	Informative	Star quality	Compassionate
Discernment	Alertness	Curiosity	Clear thinking	Empathetic	Respectful
Acumen	Quickness	Creativity	Practical	Humble	Positive
Brilliance	Subtlety	Wise	Astuteness	Vulnerable	Inquisitive
Judgement	Brightness	Judgmental	Ability	Present	Honest
Agility	Reason	Insightful	Thoughtful	Generous	Gratitude

* This list was developed by dance educator Jessie McKinlay

Word warm-up: verbs and adjectives (Sessions 2 & 4)

Session 2: VERBS/actions

Facilitate a word warm-up focusing on **VERBS/actions** (approx. 5 minutes)

- Part 1: **travel** for 16 counts – walk through the space (each time prompt varied pathways – forwards, sideways, backwards, curved, zig zag, spiral, angular, levels)
- Part 2: **on the spot** for 16 counts – improvise 2 to 4 poses or short movements in response to the **verb** called by the teacher or displayed (for example on a flashcard or digital whiteboard). See alongside for a list of **verbs**.

Repeat, alternating Parts 1 and 2 several times with progressions such as:

- Part 1 building up to more energetic travelling moves, ie sliding, rolling, dodging, moonwalking, turning
- Part 2 encouraging use of different levels, speeds and movement qualities for the stationary section.

Optional: instrumental background music. (Playlist)

VERBS/actions

Skip	Slide
-------------	--------------

Dart	Push
-------------	-------------

Dangle	Roll
---------------	-------------

Slice	Shiver
--------------	---------------

Rotate	Brush
---------------	--------------

Bend	Melt
-------------	-------------

Fling	Bump
--------------	-------------

Fly	Rush
------------	-------------

Fall	Wobble
-------------	---------------

Spin	Shrug
-------------	--------------

Session 4: ADJECTIVES/descriptions

Facilitate a word warm-up focusing on **ADJECTIVES/descriptions** (approx. 5 minutes)

- Part 1: **travel** for 16 counts – walk through the space (each time prompt varied pathways – forwards, sideways, backwards, curved, zig zag, spiral, angular, levels)
- Part 2: **on the spot** for 16 counts – improvise 2 to 4 poses or short movements in response to the **adjectives** called by the teacher or displayed (for example on a flashcard or digital whiteboard). See alongside for a list of **adjectives**.

Repeat, alternating Parts 1 and 2 several times.

- Part 1 building up to more energetic travelling moves, ie sliding, rolling, dodging, moonwalking, turning.
- Part 2 encouraging use of different levels, speeds and movement qualities for the stationary section.

Optional: instrumental background music. (Playlist)

ADJECTIVES/descriptions

Flowing	Pulse
----------------	--------------

Rigid	Lively
--------------	---------------

Jolted	Graceful
---------------	-----------------

Floating	Frenzied
-----------------	-----------------

Falling	Big
----------------	------------

Twisted	Angular
----------------	----------------

Bouncy	Smooth
---------------	---------------

Slow	Droopy
-------------	---------------

Heavy	Strong
--------------	---------------

Round	Liquid
--------------	---------------

DreamBIG T&LR: DANCE & CHANCE – 1 to 10 warm-up (Sessions 1, 3 & 5)

1 to 10 Warm-up (Sessions 1, 3 & 5)

Session 1 - follow instructions 1 through to 10

Session 3 - roll the dice to select the corresponding number for a warm-up movement (random sequence)

- Use music with a moderate tempo and strong beat. (Playlist)
- Each section is 16 counts and the warm-up should take 3 to 5 minutes to complete.
- Most on-the-spot (OTS) movements are in 1st parallel (feet like train tracks, hip width apart). If turning out, feet rotate out to 45° to make a V shape (knees align over toes).

Movement Number	On the spot or travelling	Cue words	Description – 16 counts of movement
1	Travelling	Walking	Walk forwards randomly around the room. If repeating due to extra dice rolls, alternate with walking backwards, zig zags, spirals.
2	OTS	Circles	Circle shoulders backwards x 4 (2 counts each circle), circle arms backwards x 4. For each circle, bend the knees in parallel, ensuring knees align over toes. If repeating due to extra dice rolls, alternate with circles forward.
3	Travelling	Grapevine	Continuous side grapevine 8 counts one way, 8 counts switch leading leg.
4	OTS	Curve	Forward curve /spinal roll <ul style="list-style-type: none"> • 8 counts to roll down – head begins, knees soften, head and hands hang directly towards the floor. • 8 counts to roll up – drop tailbone downward, head is the last part to stack upright.
5	Travelling	Twist	Double heel and toe twists – 8 counts travelling one way, 8 counts back the other way.
6	OTS	Point and flex	Slide one foot forward to point on the floor (count 1), flex (toes lift up and balance on one foot), point (touch floor again), flex, point, flex, point, slide to bring feet together again. Repeat on other foot. Can do 1st parallel, and/or 1st turned out (start heels together, feet in V shape, then slide foot out to the side/2nd position).
7	Travelling	Knees	Step forward, swing the other knee up towards chest while the opposite hand touches the lifted knee. Repeat, step new foot forward, swing new knee up, connecting new hand and knee. Complete a total of 8 times.
8	OTS	Rises	Rise up onto balls of the feet (counts 1 to 2), slowly and gently lower down (counts 3 to 4). Repeat a total of 4 times (up/down, up/down, up/down, up/down). Can do 1st parallel, and/or 1st turned out.
9	Travelling	Toe touches	Step side (wide and knees slightly bent), the other foot swishes up behind the leading leg so the toes can be touched by the opposite hand reaching down and behind. Repeat to the other side (new leading leg steps wide, other foot sweeps behind for toe touch). Complete a total of 8 times.
10	OTS	Swinging bends	Legs wide (2nd position), slight turn out, ensuring knees align over toes. Bend knees and swing arms wide to the side (2nd position), straighten legs as arms land wide (counts 1 to 2). As legs bend again, swing arms in across the chest, straighten legs as arms land at chest (counts 3 to 4). Complete a total of 4 times (out/in, out/in, out/in, out/in).

CHANCE METHOD RECORDING TABLE

Session 2: Fill in the **ability word** column from group discussion and add a brief description/diagram for the movements created in the **movement** column.

Session 3: Roll a 10- or 12-sided dice and place the number in the **order** column, disregard any repeated numbers and roll again. Re-write the description/diagram for the movements in the new order in the **structure** column.

Session 4: Randomly pick a 'Space card', write the instruction from the card in 2 consecutive rows down the **space** column.

Complete in Session 2			Complete in Session 3		Complete in Session 4
	ABILITY WORD	MOVEMENT DESCRIPTION/STICK DIAGRAMS	ORDER	STRUCTURE (re-write the movements)	SPACE
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					

ELEMENT OF 'SPACE' CARDS

1. Print to fit an A3 or A4 page

2. Laminate and cut to Re-use

3. Place in container and shuffle

4. Students pick randomly and record on CMRT

HIGH LEVEL	IN THE AIR
MEDIUM LEVEL	ON THE FLOOR
LOW LEVEL	STRAIGHT PATHWAY
FORWARD	CURVED PATHWAY
BACKWARD	ZIG ZAG PATHWAY
OPPOSING LEVELS	GROUP SYMMETRY
LINEAR FORMATION	CLOSE PROXIMITY
CURVED FORMATION	LARGE MOVEMENTS
FAR APART	SMALL MOVEMENTS

DreamBIG T&LR: DANCE & CHANCE – Improvisation score

Improvisation score (Session 6)

<p>Intro</p>	<p>This warm-up activity enables students to practise the 'Improvisation score' set through the introductory class discussion. Sample rules and questions for after the warm-up and 'game' tasks are provided below. Throughout the warm-up ensure students are experiencing both roles: leader and follower.</p> <p>In this warm-up the teacher facilitates Parts 1 and 2, guiding the Part 1 travelling movements from gentle to more strenuous; and for Part 2 calling the rule for each duet section. Note: in the 'game' task later in the session, the initiator (leader) and follower will choose the rules at random and establish (through observation only) that they are following the same rule.</p> <p>Note: this warm-up follows a similar format to the Sessions 2 and 4 word warm-ups.</p>
<p>Structure</p>	<p>Part 1 (16 counts):</p> <ul style="list-style-type: none"> • Move through the space beginning with walking (each time prompt varied pathways – forwards, sideways, backwards, curved, zig zag, spiral, angular, different levels). • Make eye contact with a person near to you as you finish the 16 counts travelling and form a duet. <p>Part 2 (32 counts):</p> <ul style="list-style-type: none"> • On the spot improvise with a partner in response to the rule called by the teacher. As this is a warm-up activity, the leader selects very simple, repetitive warm-up movements (not choreography), for example: arm circles, spinal rolls, swinging bends, foot points, flexes and rises. <p>Repeat, alternating Parts 1 and 2 several times. In the repeats:</p> <ul style="list-style-type: none"> • Part 1 – gradually build up to more energetic travelling moves, ie sliding, rolling, dodging, moonwalking, turning. • Part 2 – work through the rules a few times over. <p>Allow time to warm up sufficiently and ensure students have grasped the rules ready for the next, more complex task. Optional: instrumental background music. (Playlist) Extension activity: more confident and experienced students can form trios with 1 leader and 2 followers.</p>
<p>Sample 'Improvisation score' (improvisation rules)</p>	<p>Always, at the end of Part 1 (after 16 counts):</p> <ul style="list-style-type: none"> • Make eye contact with another dancer. • One dancer signals, through movement initiation, that they will lead the interaction. • The leader initiates with movements suitable for warming up when doing this as a warm-up activity. <p>Interactions might include:</p> <ul style="list-style-type: none"> • Mirror image – the leader initiates and the follower copies as a mirror image. • Interrupt – the follower/interrupter gets in the leader's way, for example by: <ul style="list-style-type: none"> - intercepting a movement by blocking with another movement or body part - moving into the leader's space - (as appropriate and safe) holding/contacting a body part that the leader can no longer move until the follower/interrupter releases/breaks contact. • Oppose – the follower does an opposite/contrasting movement to the leader's movement, such as: <ul style="list-style-type: none"> - opposite direction - fast or slow w - big or small - different level - different movement quality (eg jerky or smooth). • Shadow – copy the leader, dancing behind or diagonally behind the leader. • Echo – the leader initiates a movement and then pauses; during the pause the follower repeats that movement. <p>Note: all these options are ways of exploring the dance element 'relationship'.</p>

Improvisation score (Session 6)

Sample debrief questions for the warm-up and 'game' task

After the warm-up, select 2 to 3 of these questions to reflect/trouble-shoot how the warm-up went and decide if adjustments to the rules are required for the 'game' task.

- Which of the 'rules' is the easiest to do?
- Is that related to being the leader or follower?
- Which of the 'rules' is the most complex to do?
- Is that related to being the leader or follower?
- Which are you most comfortable with, leader or follower? Or does that depend on the rule?
- What needs to change to improve this activity?

After the 'game' task, lead a class reflection using the questions not selected for the warm-up debrief, and also consider these questions:

- Which of the 'rules' is the most appealing to watch? Why?
- How/what skills have you developed during the session through improvising as a duet?

In *Mapping your World* students come to the rescue of map-maker Carty Cartographer. Carty is trying to make a map of their school, however things are not going to plan. In this process drama, students explore the world of maps and what maps can tell us about places and ourselves. With Carty's guidance students and their teacher go on a sensory exploration of their school. They tour the school, identifying landmarks and other information they could include on a map that moves and speaks. Using the drama elements of role, situation and character the students create freeze frames to represent each landmark and communicate information about that landmark. They use movement to create pathways for their map and use their voices to add sound. The process drama finishes with the students presenting their map to Carty and an unexpected visitor to their classroom. Students can also use the ideas they explore and develop in their process drama as the basis for creating a dance.

Festival program link: *Sea of Light* by Patch Theatre

<p>Contents</p>	<p>DreamBIG 2023 T&LR learning resource Process drama hints and tips Incorporating Aboriginal artwork Unexpected visitor questions Dancing the Map</p>		
<p>Equipment</p>	<p>Session 1:</p> <ul style="list-style-type: none"> An artwork by an Aboriginal artist and commentary/artist statement relating to that work Incorporating Aboriginal artwork <p>Optional:</p> <ul style="list-style-type: none"> Carty Cartographer's first attempt at a map of the school: a badly drawn map of the school/area to be mapped Costumes/props for being in role as Carty Cartographer or letters from Carty explaining the situation <i>My Map Book</i> by Sarah Fanelli (print copy or online walk-through) 	<p>Session 2:</p> <ul style="list-style-type: none"> Pre-planned list of 3 to 5 landmarks around the school. This may involve checking in to make sure people know that students will be visiting the landmark. Devices with a camera and audio recording function (iPad, flip camera) Process drama hints and tips Thinking strategies 	<p>Session 3:</p> <ul style="list-style-type: none"> 'Files' from Carty Cartographer (photographs taken by students in Session 2 collated into a slideshow) Masking tape Student photos laminated (or in plastic envelopes) and placed around the room (Optional) camera or video camera Playlist Thinking strategies Department for Education Curriculum Units, The Arts: Drama - Year 5 - Unit 2: General Resources (Department, The Arts), Drama GR07: Grouping strategies Australian Curriculum v9: The Arts – Drama, Examples of knowledge and skills (EoS)
	<p>Session 4:</p> <p>This session works best in a large space such as a multi-purpose room, hall or covered outdoor area.</p> <ul style="list-style-type: none"> Large space Device with camera Playlist Thinking strategies Sample 'visitor' questions 	<p>Dance extension:</p> <ul style="list-style-type: none"> Video of students showing their map to Carty/their teacher and the 'surprise' visitor Device, speakers and a screen for playing music and showing videos Device/s with a camera Copies of the dance-making chart (one per group). Department for Education Curriculum Units, The Arts: Dance - Year 5 - Unit 1: General Resources (Department, The Arts), Dance GR05: Audience and performance etiquette. 	

DreamBIG T&LR: MAPPING YOUR WORLD – Process drama hints and tips

Mapping your World is a learning sequence that uses 'process drama', a drama-in-education form that uses drama as a pedagogical tool. Students 'suspend their disbelief' when the character Carty Cartographer is introduced and join an 'imagined world' to help Carty. Through process they identify important landmarks in their school and create a physical map that shows where these landmarks are located and what makes them important.

What is process drama?

Process drama is exactly as the name says: it involves process and drama. In [Drama Worlds: A Framework for Process Drama](#) (Heinemann, 1995) Cecily O'Neill defines its purpose this way:

'Process drama establishes an imagined world, a 'dramatic elsewhere' created by the participants as they discover, articulate and sustain fictional roles and situations.' (p. xvi)

In process drama, teachers and students are participants. Everyone involved in process drama takes on roles and engages with situations. In process drama:

- Teachers aim to create a space where participants in the drama develop mutual respect for and a deep understanding of each other ([Ewing et al. 2016](#))
- All participants engage in a 'process' of thinking and responding in role ([Flynn, 2019](#)).
- In this [video](#) John Nicholas Saunders explains differences and intersections between drama as pedagogy (process drama) and drama as a discipline.

In this [extract](#) from [Beyond the Script: Take 3](#), Robyn Ewing AO and colleagues explain key features of process drama such as:

- Creating the imagined world together
- Developing understanding of the imagined world through the same meaning-making processes used in everyday life, such as asking questions and considering possibilities
- The importance of suspending disbelief and committing to the world of the drama
- Collaborating 'in role' to express and explore ideas
- There is no outside audience so acting ability is not usually important
- A formal or informal performance may emerge from the activities; however, it isn't an essential outcome.

Being 'in role'

Being 'in role' involves 'suspending disbelief'. That is, a person (actor) who is 'in role' 'commits' to the imagined world. While they are 'in role' they commit to the world of the drama. Teachers can prepare to lead a classroom process drama by:

- Analysing the provocation or scenario (the 'question' that the process drama will be about). This might be a question, a text, an image, a quote and choosing one or more starting points they can use to introduce the drama to students. For example, in **Mapping your World**, the first session asks the question 'What is a map?' Discussing maps serves as an introduction to the idea of the 'physical map' students will create during this process drama.
- Choosing a role. The teacher's role needs to allow them to manage or manipulate the drama. In **Mapping your World**, the teacher becomes Carty Cartographer, an adult with expert knowledge (even if their first map was a messy failure).

- Developing their character. For example, choose a name (Carty Cartographer) and select costume or prop items that are easy to put on and take off, such as a hat, coat, scarf, glasses or a pin-on label. The name, costume or prop will signal to students that their teacher is now 'in role'. The character can be further developed through ways of moving, using gestures or speaking differently. The following resources provide more teacher-in-role ideas:
 - <https://dramatoolkit.co.uk/drama-strategies/teacher-in-role>
 - <https://dramaticapproachestoteaching.com/post/37087617438/the-teacher-in-role-drama-strategy-start-with>

DreamBIG T&LR: MAPPING YOUR WORLD – Incorporating Aboriginal and Torres Strait Islander artwork

Note: in this document, 'Aboriginal' applies to all First Nations people of South Australia. The term 'Aboriginal and Torres Strait Islander people' refers to First Nations people outside of the South Australian context.

Using artworks to scaffold learning

Art is one of the ways that First Nations peoples communicate information about Identities, Country/Place, Culture and People. Through their work artists may communicate information about a place that is important to them, share what is important to them or communicate how they are feeling about the world.

The first activity in the primary years Drama learning sequence **Mapping your World** Session 1 begins with an exploration of an artwork by an Aboriginal artist that presents a 'map' of Country/Place (land, sea, sky, waterways) in South Australia. Commentary or an artist statement about the artwork should also be sourced. This information assists people viewing the work to hear the voice/story of the artist and understand the context in which the artwork has been created. Artist's statements – explanation, interpretation, description or commentary about the work that is provided such as in the exhibition space, a catalogue or an interview – provide ways in which we can hear the artist's voice/story through the artwork.

Acknowledging the voice of the artist is one way of showing respect for Aboriginal and Torres Strait Islander cultures and cultural heritage. The Australia Council for the Arts has produced a guide *First Nations Cultural and Intellectual Property in the Arts*, (ICIP). ICIP is a key part of the [United Nations Declaration on the Rights of Indigenous Peoples](#) which Australia recognises and supports. Dr Terri Janke's introduction to the protocols explains why they are important:

'While works by individual artists are protected by copyright, Australia does not yet have a law that prevents alteration, distortion or misuse of traditional symbols, songs, dances, performances and story that may be part of the heritage of particular Indigenous language groups. This is where the [Australia Council for the Arts' Protocols for using First Nations Intellectual and Cultural Property in the Arts](#) comes in. The protocols provide a pathway for collaborations and creation of new Indigenous work.'

Find out more

- Australian Council for the Arts, [ICIP protocols guide](#), 2019
- Australian Curriculum F–10: The Arts v9, [Understand this learning area](#), Key Connections – Cross-curriculum priorities: Aboriginal and Torres Strait Islander Histories and Cultures
- [Songlines: Tracking the Seven Sisters](#) (National Museum Australia, 2017). The online material includes artworks and commentary.

Ideas for selecting an artwork to use in *Mapping your World*, Session 1, Activity 1

- Cards from AGSA's 'Art school in a box' provide images and commentary of works that could be used for this activity including:
 - *Billabong at Milmilngkan* by John Mawurndjui (2002) (click [here](#) to see a 2022 work of the same name)
 - *Witu Witulinja – Seven Sisters* by Badger Bates (2017) (click [here](#) to see the works by Bates in the AGSA Collection)
 - The Ken Family Collaborative, *Kangkura-KangkuraKu Tjukurpa – A Sister's Story* (click [here](#) to see more works by the Ken Family Collaborative that are part of the AGSA Collection)
- Artworks and commentary/artist-statements available through Aboriginal-led galleries, centres, spaces or collectives in South Australia including artworks that are accessible via websites.
- Some of the featured artworks in [Songlines: Tracking the Seven Sisters](#) can be used for this activity; for example, '[Yarrkalpa' \(Hunting Ground\) by Martumili Artists](#)

Teacher Preparation

Before selecting an artwork and artist statement/ commentary:

- Read '[Understand this cross-curriculum priority advice for the Aboriginal and Torres Strait Islander Histories and Cultures CCP](#)'. This document provides information about the structure and scope of the CCP, terminology, the Organising Ideas and how each of the CCPs can be developed through each of the learning areas.

After selecting a work and artist statement commentary:

- Use this downloadable [chart](#) from the AGSA Learning Resources with the information above to scaffold your understanding of an artist's work when planning the activity. Through your own analysis of the artwork and commentary selected for use, you can then support students to respond in an appropriate and meaningful way to the work they are viewing. For example, identifying key themes or ideas in the artist's work and how this can connect to the world of the student. The flowchart is a tool for teachers to scaffold their own thinking when planning a unit of work/lesson.
- Review completed examples of the AGSA chart focusing on work by the [Erub Arts Collective](#) or [Reko Rennie](#).

During the activity:

- Use a selection of questions such as those below which are adapted from the Responding to artworks section of the Australian Curriculum F-10, v9: The Arts – Visual Arts Examples of knowledge and skills to scaffold the opening activity in *Mapping your World*. Adapt the questions to suit students' age and prior learning.

Questions for finding out about the artist and the artwork and how the artwork is communicating meaning

Observing (the artwork)

- What do you see?
- What is the setting?
- What do you recognise, and what have you not seen before?
- Close your eyes and describe the artwork from memory, then look again. Do you see something that you didn't see the first time? What do you notice when you look at the artwork through half-shut eyes, or up close, or from far away?

Exploring an artist's practice (use the artist's statement, commentary or other reputable background information)

- Who made the artwork? What is their story?
- Was this artwork created by one person or a group of people?
- Where is the artist/s from? What culture/s, Country/Place, community/ies are they connected to?
- What does the artist (commentary) say the work is about? How do they describe the piece (using language) about connecting to Country/Place and Identity?
- Does knowing more about the context of the artwork affect your understanding or interpretation of the work? How so?

Interpreting meaning (draw on responses to questions in the above Observing and Exploring categories)

- What do you think is the story or meaning of this artwork?
- How does this artwork make you feel?

These questions are adapted from ACARA 2022, pages 43–44 https://v9.australiancurriculum.edu.au/teacher-resources/learning-area-resources/visual_arts_examples_of_knowledge_and_skills.html.

DreamBIG T&LR: MAPPING YOUR WORLD – Unexpected visitor questions

Prior to the visit	<p>Brief the visitor that they're not visiting to see a 'drama performance', they're going to be part of the process drama and that they, the visitor, will become part of the drama. For example, explain that:</p> <ul style="list-style-type: none">• The students aren't expecting this visit to their class.• The visitor's role is to be themselves, be curious and to ask questions that prompt the students to share what they've been doing, what they've learnt about maps and map-making, what they've learnt about the school and themselves.• They're not visiting to see a drama performance; this is process drama (share the hints and tips if required).• You (the teacher) will be 'in role' as Carty (provide background information about your character and how they came to be interacting with the students so that the visitor can 'play along').• The visit will be filmed for evidence of understanding documentation. <p>If required, set up a cue/signal so the visitor will know exactly when to knock on the door/enter the space.</p>
During the visit	<p>Enter the classroom/space as usual (knock on the door, walk into the hall or outdoor covered space etc). Greet the class and find out what's going on by asking open-ended questions (sample questions below).</p>
Sample questions	<p>If the teacher is in role as Carty ask the students to explain why their teacher isn't in the class:</p> <ul style="list-style-type: none">• Tell me what's happening?• Why is Carty wearing a ...?• What does a cartographer do? <p>Ask 2 to 3 questions that allow students to 'set the scene'/provide background information:</p> <ul style="list-style-type: none">• What were you doing when I saw you walking around the school last week? I saw you creeping along/dancing/running ... Why?• What sort of information will this map tell us about our school? What's wrong with the map (on the main noticeboard, on the website ...) These questions lead into the students 'showing' their map.• I can't wait to see this map. Where should I stand/sit?
As students show their map	<p>Ask questions as students show their map. For example, questions about the freeze frames they create or how they move between 'landmarks':</p> <ul style="list-style-type: none">• Are you at the (library/office/friendship seat)? Add comments that explain how you know what the landmark is.• Why did you choose this place as your first landmark? Then ask a couple of questions to find out more about why the freeze frame is the way it is.• Why are you all ...?• Why did you tiptoe along with your hands over your mouths?
After students have presented their map	<p>Tell the students: When you told me that you were going to show me your map, I expected to see a big piece of paper. You've shown me a different way of seeing our school.</p> <p>Ask questions that prompt students to explain what they've learnt about map-making and ways of communicating information:</p> <ul style="list-style-type: none">• What's on your map that isn't on a two-dimensional map?• What did you learn from Carty's approach to map-making?• How did you decide which places in the school were going to feature on your map?• How could we combine information from your map with the official school map (at the front gate, on the website)?

DreamBIG T&LR: MAPPING YOUR WORLD – Dancing the Map

Dancing the Map intro	<p>In this extension activity, students work in pairs and small groups to develop the process drama map into a dance. They create a dance sequence that draws on:</p> <ul style="list-style-type: none"> • ideas from their walking tour around the school • the freeze frames they created to represent landmarks around the school.
Equipment	<ul style="list-style-type: none"> • Video of students showing their map to Carty/their teacher and the 'surprise' visitor • Device, speakers and a screen for playing music and showing videos • Device/s with a camera • Copies of the dance-making chart (one per group)
Space	<ul style="list-style-type: none"> • A large, open space such as a multi-purpose room, hall or covered outdoor space suitable for dance
Teaching time	<ul style="list-style-type: none"> • 1 to 2 x 30-minute sessions
Tuning in	<p>Explain to students that in this session, they're going to convert their map into a dance! Note: as the students develop ideas from the map into a small group dance sequence, the map will look different to the way it was in Session 4. Review the filmed presentation from Session 4. As students view the video, ask them to focus on how they moved from landmark to landmark, for example:</p> <ul style="list-style-type: none"> • What do you notice about our pathways between landmarks (straight, curved, smooth, bumpy, obstacles)? • Were you moving at low, medium or high levels when you moved between landmarks? <p>Start students' thinking about movement possibilities for this dance. For example, ask:</p> <ul style="list-style-type: none"> • How can you travel from place to place (curved, straight, zig zag, at different levels and speeds, forwards, backwards, sideways)? • Are different levels possible in this space (under, over, through)? How could you interact with objects in this space (go around, balance, weave) in this space?
Paired 'place to place' warm-up	<p>In this warm-up, students count in 16's and move through the space with a partner following a 'pathway'.</p> <p>Each pair will have 3 'places' (a triangle) mapped out in their minds within the class space. Care must be taken to avoid collisions between pairs.</p> <p>Organise pairs and spread them out evenly in the space. Guide pairs to establish their 3 'places':</p> <ul style="list-style-type: none"> • Where they begin is 'place 1' • Prompt them to move (walk): <ul style="list-style-type: none"> - to another place in the room and declare it 'place 2' (far enough away that it will take 16 counts to get there) - to their final 'place 3' - back to 'place 1', completing the triangle. <p>As needed, repeat this 'walk through' to ensure all pairs can recall their 3 places. This is their movement pathway for the remainder of the warm-up. Once students can move confidently from one place to another, the warm-up proper begins. Model counting and encourage students to count aloud during the warm-up.</p> <p>Using travelling (locomotor) and on the spot (stationary) movements suggested below, students:</p> <ul style="list-style-type: none"> • begin at place 1 • take 16 counts to move to place 2, move on the spot for 16 counts • take 16 counts to move to place 3, move on the spot for 16 counts • take 16 counts to move back to place 1. <p>To begin with, repeat the same locomotor and stationary movements three times to complete the triangle. Then, change the movements; for example, ice-skate to place 2, tiptoe to place 3 and side step back to place 1. More challenging locomotor and stationary movements are shown in bold (progression).</p> <p>Music: play instrumental background music with a prominent beat once the pathway (journey) triangle is established.</p>

	Locomotor movements/ progression	Stationary movement/ progression
	Walk (for 16 counts) with partner to 'place 2'	At 'place 2' roll shoulders/ circle arms (for 16 counts) Repeat the walk and shoulder roll 3 times to complete the triangle
	Ice skate (for 16 counts) with partner to the next 'place'	At the new place, do 16 counts of wide leg bends
	Tiptoe walking (for 16 counts) with partner to the next 'place'	At the new place, do two sets of reach up (counts 1 to 2), touch the floor (3 to 4), up (5 to 6), down (7 to 8)
	Side steps/ grapevine (for 16 counts) with partner to the next 'place'	At the new place, do 16 counts of running fast on the spot
	Gallop/ skip (for 16 counts) with partner to the next 'place'	At the new place, do 16 counts of swaying side to side
Dance the map	<p>Students work in small groups (new groups or the same groups from Session 4) to create and present their dance sequences over 1 to 2 sessions (Parts 1, 2 and 3).</p> <p>Part 1: Landmarks</p> <ul style="list-style-type: none"> • Organise groups and allocate a spread-out starting location. • Allow time for groups to decide on 3 landmarks from the Session 4 map (or new ones from the school tour and/or grounds) and then rehearse or create a pose (freeze frame) for each. (Allow about 5 minutes for this part of the activity.) • Guide groups to set their 'places' within the space (a new triangle), avoiding collisions with others (as for the warm-up). • Introduce the music to be used for this activity (Playlist). • Students walk their map 2 to 3 times: walk for 16 counts to each 'place' and hold their landmark pose for 16 counts. Allow some time for the groups to revise or create new landmark poses. <p>Part 2: Transitions</p> <p>Once they are confident about where their 3 landmarks are in the space, groups create dance movements for each of the 'transitions' or journeys from landmark to landmark.</p> <ul style="list-style-type: none"> • They create dance moves for the transitions from landmark to landmark with everyone contributing ideas. For example, the whole group works together to create all the movements and pathways or they allocate 1 to 2 students to each pathway to create that transition and then teach the rest of the group. • Some students/groups may come up with new ideas or use ideas from their process drama. The chart below can be used to support students/groups to develop movement ideas. For example: <ul style="list-style-type: none"> - For each transition, students select 2 to 4 words/ideas from column 1, then 1 word/idea from columns 2, 3 and 4. They should avoid doubling up on words/ideas, so each transition is unique. - They work as a group to develop 3 varied ways of dancing from landmark to landmark. <p>If using the chart, display a large copy and/or provide a copy to each group with markers to indicate what they have selected.</p> <ul style="list-style-type: none"> • Allow groups time to devise their movements and pathways (how and where they will move in the space). • As groups practise, remind them to rehearse linking each transition and landmark pose together (1, 1 + 2, 1 + 2 + 3); also remind them that they have 16 counts to move/transition to each landmark place and 16 counts for each landmark pose. • Allow time for groups to practise the entire sequence with the music. The teacher may need to count students in (ready to start) and assist with the 16 counts for travelling and posing. Encourage students to practise counting aloud throughout the session. A clap or bell could signal each 16 counts rather than calling out. • During rehearsal and/or presentation, video the sequences for follow-up sessions and/or inclusion in students' learning portfolios. 	



Part 3: Presenting the dance

Two to three groups could present to the class simultaneously, or if students are confident, one group can present at a time. The latter may be more appropriate in a follow-up session where more development and rehearsal has occurred. ([Dance GR05: Audience and performance etiquette](#))

If time allows, **facilitate audience discussion** following each presentation with guiding questions such as:

- How did the group/s demonstrate good use of levels as they transitioned?
- How did the group/s demonstrate creative pathways as they moved through the space?
- Which movements were the most interesting? Why?

Or, use a **thinking strategy** such as DAR to guide reflection and evaluation:

- Describe: What did you see?
- Analyse: What did you notice about the way these dancers used space? How did they work together (relationship)?
- Relate: What does this make you think about in regard to your dance? How might you develop your dance further?

Allow time to **film, present and discuss** the dances the groups have created. ([Dance GR05: Audience and performance etiquette](#))

Further options:

- Rather than holding the landmark pose, groups create a 'landmark dance' at that place.
- Groups could focus on one or more element/s of dance in the 'landmark dances' such as:
 - space – vary levels (low, medium, high) and group shapes/formations at each landmark
 - time – vary students moving in unison/not unison and canon
 - relationship – how the group members relate to/interact with one another throughout the sequence, both travelling and at the landmarks.



DreamBIG T&LR: MAPPING YOUR WORLD – Dancing the Map chart

1	2	3	4
Movement ideas to get from landmark to landmark	Pathways to get from landmark to landmark	Levels to include while travelling	Ways of moving as a group
Skip, Roll, Dart, Sway	Straight pathway	Along the floor	Follow the leader
Bounce, Kick, Slide	Curved pathway	Low level	Move in a side-by-side line
Float, Jump, Slice	Zig zag pathway	Medium level	Move as a clump (ie 5-dice shape if 5 people)
Hop, Creep, Push		High level	Move in a forwards direction
Spin, Gallop, Stomp		In the air	Move in a backwards direction
Leap, Reach, Swing, Clap			Move in a sideways direction

In **Capturing Critters** students explore still photography, image manipulation and stop motion animation. They begin by drawing a basic birds-eye-view map of the school and make a list of the creatures they expect to find in different locations around the school. They choose 4 to 6 locations and photograph creatures they find in their chosen locations. The 'creature' photographs will be used for image manipulation, and the 'location photographs' will be used for background images in a stop motion animation. Students create a paper/cardboard multi-part creature based on one of the photographed creatures. Then they script, storyboard and film their animation for presentation to the class.

Festival program link: *Our World on Screen* – Statewide Project and DreamBIG workshops presented by Australian Children's Television Foundation

[DreamBIG Teaching and Learning Resource](#) (T&LR)

Contents	Image manipulation checklist Session 5 Extension activity ideas		
Equipment	<p>Session 1:</p> <ul style="list-style-type: none"> • A3 or A4 sheets of paper • Pencils • Rulers • Sticky notes • Plastic sleeve for each student/pair <p>Optional:</p> <ul style="list-style-type: none"> • Wordless picture book <i>Boy and the Elephant</i> by Freya Blackwood or online walk-through • Pre-printed maps of the school for younger students 	<p>Session 2:</p> <ul style="list-style-type: none"> • Maps with sticky notes from Session 1 • Devices with camera, for example: iPads, Chromebooks or laptops (1 per student/pair) • Image manipulation checklist 	<p>Session 3:</p> <ul style="list-style-type: none"> • 'Student name Critters' image folder from previous session on iPads, Chromebooks or laptops • Recycled cardboard • Split pins • Coloured pens or pencils • Plastic sleeves
	<p>Session 4:</p> <ul style="list-style-type: none"> • Stop motion https://www.acmi.net.au/education/school-program-and-resources/make-stop-motion-animation/ • Animation activities https://www.acmi.net.au/education/program-resources/lets-get-animated-resource/ • Storyboard template https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/ • Pens, pencils 	<p>Session 5:</p> <ul style="list-style-type: none"> • iPads, Chromebooks or laptops with Stop Motion Studio app (free) • Plastic sleeves of critters from last session • 'Student name Critters' image folder from Session 3 • Storyboards from Session 4 • Colour printer • Media streamer such as Reflector or Airdrop • Stand/tripod 	

SESSION 5

Extension activity ideas

Students could record a documentary-style voiceover (channelling their inner Attenborough). The script-writing process could be linked with content from the Creating texts section of the Literacy strand in the English curriculum. Students could also add sound effects or a soundscape; for example, using sounds recorded in the school environment. (See *Sounds of Sustainability* Session 1.)

Students could use responses to the following questions as a starting point for planning and writing their voiceover script:

- What do you find interesting about the voiceover/commentary on nature documentaries we've seen? What ideas can we use from those shows in our script?
- How can we explain to the audience what stop motion is and how we made our animation?
- What can we tell the audience about the critters we found and the places we found them?
- What do the audience need to know about the critters we made, the image we chose as the backdrop for our animation, our favourite moments in the animation?
- What is our message to the audience?

Resources

- Adding sound: <https://create.artslive.com/explore/making-media-easy/add-sound-to-your-animation>
- Storyboarding: <https://create.artslive.com/explore/making-media-easy/how-to-create-a-storyboard>

Options for extending the animations:

- Edit all the animations together using iMovie or a similar video editing app.
- The critters could go on a longer journey through multiple environments. Students could even record these animations outside if this suits the age group/skill level/class dynamics/school layout. Use this video as inspiration: <https://www.abc.net.au/education/finding-beauty-in-the-everyday/13592808>
- Multiple critter creations could show life cycles or food chains of the critter, or other interactions between multiple critter species.
- Fictional creatures (cryptozoology) could be introduced into school environments and documented.
- Students can present their animations with a pre-recorded or live voiceover.

Teacher notes: Image manipulation checklist

The list on the following page can be used or adapted to meet the needs of students. For example, add or delete some points or identify key steps in specific processes on the list, such as steps in using zoom, rotating images or a list of filters. Make one copy per student or upload to student devices. Depending on the group size and/or student needs and abilities, the checklist can be completed by a pair or small group.

Image manipulation checklist All these tasks need to be completed	✓ Add a tick when each task is complete
4 to 6 different locations photographed	
A critter photographed at each location	
All images cropped appropriately	
Zoom used on at least one image	
At least one image taken in or rotated to portrait	
At least one image taken in or rotated to landscape	
At least one image changed to black and white	
A different filter used on at least one image	
All images saved to a new folder/album named 'YOUR NAME Critters' to be used in the next lessons	

In **My Future** students plan, design, film and edit a live action montage that shows a journey into an imagined future. They work individually or in groups to explore ideas about where they would like to be and what they would like to be doing in the future. **My Future** gives students a platform to learn and develop media production skills and an understanding of how they can use media arts concepts in their work. Students share their completed montage with an audience.

Festival program links:

Our World on Screen – Statewide Project and DreamBIG workshops presented by Australian Children's Television Foundation

On My 50th Birthday – Statewide Project and DreamBIG exhibition and animation


[DreamBIG Teaching and Learning Resource](#) (T&LR)



LEARNING INTENTIONS	SUCCESS CRITERIA
<p><i>My Future</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • use media production processes • develop media production skills • create a representation of their imagined future. 	<p>To what extent can students:</p> <ul style="list-style-type: none"> • imagine a view of their future world? • use media arts technologies and media languages? • create a montage that represents their ideas?


<p>INQUIRY QUESTIONS</p>	<p>In the future, what will I be doing, where will I be and how will I get there? How can I represent my imagined future in a short film montage?</p>
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LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/






The Arts: Media Arts – Achievement Standards (excerpts)	General capabilities:
<p>By the end of Year 8, students:</p> <ul style="list-style-type: none"> • analyse the use of media arts concepts to construct representations that communicate ideas, perspectives and/or meaning in media arts works they produce and/or experience • select and manipulate media languages and media technologies, and use production processes to construct representations • produce media arts works that communicate ideas, perspectives and/or meaning • present their work to an audience • plan where and how they could distribute their work using responsible media practice. 	<p>Literacy</p> <ul style="list-style-type: none"> • Speaking and Listening – Interacting <p>Digital literacy</p> <ul style="list-style-type: none"> • Practising digital safety and wellbeing • Managing and operating <p>Cross-curriculum priorities (CCPs): Organising ideas</p> <ul style="list-style-type: none"> • Depending on the theme/focus chosen by students, any of the CCPs may be relevant. Teachers could refine the task to include a focus on a particular CCP, for example: • How the diversity of Aboriginal and Torres Strait Islander cultural expressions will be evident in their future world • How interactions with Asia might influence their future life • How their future life will address issues of sustainability.

<p>RESOURCES</p>	<p>Spaces:</p> <ul style="list-style-type: none"> • Classroom • Filming locations such as school grounds, students' homes, public spaces • Viewing space for watching the finished montages <p>Approximate teaching time: 5 to 8 x 50-minute sessions depending on time allowed for:</p> <ul style="list-style-type: none"> • Planning/scripting • Learning and practising using equipment, filming techniques and/or editing software • Filming • Editing 	<p>Equipment:</p> <ul style="list-style-type: none"> • Storyboard template (digital or paper), for example: https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/ • Paper, pens/markers, sticky notes etc for visualising and developing ideas • Devices with a camera function (video camera, iPad, phone) • Tripods (optional but helpful) • Costumes, lighting, sets, props etc as required • Digital storage space • Montage examples • Q&A template
<p>PRIOR STUDENT EXPERIENCE</p>	<p>Students will need some prior knowledge of using a video camera/camera function on an iPad or phone, an editing program, shot composition, storyboarding and editing techniques. To build students' experience and confidence, teachers may choose to scaffold activities in this plan with skill development activities using resources such as:</p> <ul style="list-style-type: none"> • https://www.acmi.net.au/education/film-it/ • https://adelaidefilmfestival.org/aff-youth/howtomakeafilm/ 	
<p>TEACHER PREPARATION</p>	<ul style="list-style-type: none"> • Plan how scaffolding/skill development activities can be introduced prior to teaching this plan and integrated with these activities. • Select examples of film montages and montage techniques for use in Session 1. • Confirm availability of potential filming locations. 	
<p>EVIDENCE OF UNDERSTANDING</p>	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> • Contributions to discussion and analysis activities • Documentation, such as ideas/visualisation, storyboard, timeline, script • Use of media arts concepts, such as media languages, technologies, representation and/or relationships • Communication of ideas and intentions in the montage. 	 <p>Look for this icon throughout this sequence</p>

		Teacher prompts	Student activities	
SESSION 1	<p>What's in a montage?</p> <p>Resources:</p> <ul style="list-style-type: none"> • Storyboard template • Montage examples <p>Australian Curriculum v9: The Arts – Media Arts, Examples of knowledge and skills (EoS)</p>	<p>Introduce/recap the meaning and definition/etymology of montage for film; for example, 'montage' derives from French and means 'assembly' or 'editing'.</p> <p>Lead discussion/analysis of:</p> <ul style="list-style-type: none"> • How a montage can tell a story in a fast-paced way • Common techniques used to make a film montage; for example, identifying and analysing examples that show use of: <ul style="list-style-type: none"> - Music/sound - Quick cuts - Voiceover narration - Minimal or no dialogue - Repeated camera movement (Montage examples) • Editing techniques that are often used to construct montage sequences or are linked to the genre. (EoS) <p>Allow time for students to document ideas from the discussion and for analysis as a reference for future use.</p>		
		<p>Guide students through a series of exercises to learn/practise relevant editing techniques confidently and creatively.</p> <p>Note: depending on students' prior experiences, they might need to complete exercises in each session.</p>	<p>Complete exercises to develop understanding of:</p> <ul style="list-style-type: none"> • Menu functions on equipment that will be used to film and edit the montage • Techniques for composing and manipulating images and sequences. 	
		<p>Use thinking strategies such as 'see/think/wonder', 'mantle of the expert' or 'conscience alley' to promote discussion and imagination. (Thinking Strategies)</p> <p>Guide students to identify/visualise/imagine:</p> <ul style="list-style-type: none"> • What their future might look like • How they can use media languages (codes and conventions) and technologies to represent their future in a 30-second montage • How they will create relationships with their audience. (EoS) 	<p>Visualise and imagine ideas for a film montage in preparation for storyboarding task in Session 2. For example, consider responses to questions such as:</p> <ul style="list-style-type: none"> • What might you be doing in the future that would create happiness? • What specific training/learning or practising might be needed to show your happy future? • Where will your future take place? • What will the future look like in your home, workplace, transport, clothing, make-up or communication? 	

		Teacher prompts	Student activities
SESSION 2	<p>Pre-production – Part 1: Planning and developing ideas</p> <p>Resources:</p> <ul style="list-style-type: none"> • Storyboarding template (digital or paper) • Paper, pens/markers, sticky notes etc for visualising and developing ideas 	<p>Organise group allocation of the equipment that students will be using. Support differentiation requirements to cater for individual prior experience and/or learning needs or abilities.</p> <p>Guide and scaffold students through:</p> <ul style="list-style-type: none"> • Planning and storyboarding processes; for example, using steps and strategies outlined in https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/ • Using ideas from Session 1 to decide on a focus for their montage, for example: <ul style="list-style-type: none"> - Happiness - My future career - How can we make the world...? • Producing a storyboard, script/shot list (complete or outline) and production timeline • Identifying, as required, potential locations, talent (actors), set/prop items, lighting, music/sound effects (SFX)/soundscape that will be needed in the production and post-production phases • Sourcing required items; for example, deciding who will find and bring items and, as required, learning/practising how to use equipment. 	

		Teacher prompts	Student activities
SESSION 3	<p>Pre-production – Part 2: Getting ready to film</p> <p>Resources:</p> <ul style="list-style-type: none"> • Storyboarding template (digital or paper) • Paper, pens/markers, sticky notes etc for visualising and developing ideas • Locations for filming • Devices with a camera function (video camera, iPad, phone) • Tripods (optional but helpful) 	<p>Facilitate allocation and sharing of resources/set/location spaces.</p> <p>Circulate, responding to student questions, providing advice about equipment use and prompting students to stay on task/time as they:</p> <ul style="list-style-type: none"> • finalise locations and (as necessary) requirements for their set, costumes, props, music, lighting, SFX etc • continue to practise using filming equipment and editing software • rehearse the shots on the shot list. 	

		Teacher prompts	Student activities
SESSION 4	Production: filming Resources: <ul style="list-style-type: none"> • Locations for filming • Devices with a camera function (video camera, iPad, phone) • Tripods (optional but helpful) • Costumes, lighting, sets, props etc as required 	Circulate <ul style="list-style-type: none"> • Troubleshoot and respond to students' questions. • Provide advice about equipment and technical issues. • Support students to make adjustments to their planned montage shots (as required). 	Rehearse their planned shot sequence. Film their planned shot sequence. Save work, making back-up copies as required. 
	Post-production: editing Resources: <ul style="list-style-type: none"> • Saved work from filming sessions • Files from editing software • Digital storage space 	Facilitate the following: <ul style="list-style-type: none"> • Introduction/recap of the editing process and techniques. For example, as a class, view and discuss this video with film-making tips • Allocation and sharing of resources • Opportunities for students to share work in progress and give constructive feedback. Challenge and encourage students to use available editing options, sound and title/credits sequences to communicate their intentions and ideas.	Construct their film montage using: <ul style="list-style-type: none"> • Editing techniques • Music, soundscape, SFX. Add title and credit sequences. Respond to feedback from peers and teachers as they edit and refine their film. Prepare an introduction to their film (and for an optional Q&A in Session 5). For example: <ul style="list-style-type: none"> • An initial sequence edited into the complete film • A spoken introduction (1 to 2 minutes) • Wall/screen posters the audience can view before/after the screening.  
SESSION 6	Sharing/distribution Resources: <ul style="list-style-type: none"> • Completed films • Viewing space • PA equipment as required for Q&A • Q&A template 	Facilitate a screening/event, for example: <ul style="list-style-type: none"> • Invite another class to see the films • Present the films at a time when parents/carers and friends of the film-makers can attend • (Optional) Include a Q&A session where students introduce their films and respond to questions from the audience. 	Participate in the screening and Q&A. (Q&A template) Optional: Introduce your montage and respond to questions from the audience; for example, explaining your intentions as film-makers, discussing the ideas in the film and/or your use of media arts concepts.  

IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

My Future can be adapted for Years 5 to 6 and Years 9 to 10 in the following ways:

- Vary the level of scaffolding/skill development support to suit students' age and prior experience.
- Focus on specific media arts concepts, such as media languages and media technologies in Years 5 to 6; adding a focus on representation in Years 7 to 8, and on relationships in Years 9 to 10.
- Ask students to:
 - create a shorter/longer montage
 - use more/less complex editing techniques
 - work collaboratively; for example, taking on specific production roles or individually taking on all required roles. Note: individual work is likely to take longer to complete.
- Create the montage in parallel with development of visual arts works for the *On My 50th Birthday* exhibition and animations that will be shown on the Adelaide Festival Centre Big Screens at DreamBIG.

If students choose to focus on how Australia will look as our reconciliation journey continues and evolves, consider using examples of screen-based works created by Aboriginal media artists to introduce the learning sequence. For example, [Yalinguth](#) (app), [Neomad: Episode 1 – Space Junk](#) (Indigenous Comics), this [film about accessing country using virtual reality](#) (VR), [The Message: The Story from the Shore](#) by Alison Page, or VR works by [Brett Leavy](#).

Montage examples

In Hollywood films, a montage is a short sequence that shows the condensed progression of time ([glossary, lessonbucket.com](#)). A montage can also interweave multiple storylines/narratives or communicate a large amount of information in a short time-span.

- [‘Rocky’ training sequence](#)
- [‘La La Land’ Summer montage](#)
- [‘Star Wars - The Rise of Skywalker’ Rey’s Training montage](#)
- [‘Bend It Like Beckham’ soccer game/wedding montage](#)

This [‘explainer’](#) includes further examples from ‘UP: Married Life’, ‘Mulan’, ‘The Big Short’ and other films.

Note: refer to the ‘Guidelines for choosing resources’ on page 13 of the [T&LR](#).

Q&A template (Adapt, add or delete questions as required)

Decide on a format for the Q&A. For example:

LIVE CONVERSATION

A student (compere) begins by recapping the aims of the *My Future* project and then asks 2 to 3 of the film-makers to respond to 1 to 2 questions such as:

- How did you decide on the view of the future that you present in your film?
- What challenges did you encounter in making this film?

Then, the compere can invite questions from the audience.

INTERACTIVE SURVEY

This approach relies on the audience having smart devices they can use to respond to the questions. Upload a set of questions to an app such as [Poll Everywhere](#) (PollEv) or a [Microsoft form](#) and invite the audience to respond. View the responses and allow time for the film-makers to respond to the feedback. Include 2 to 3 questions in the poll, for example:

- How would you describe the futures shown in the film/s?
- What were your favourite scenes in the films? Why?
- What feedback can you share with the film-makers to inspire their future work?

Sounds of Sustainability (SOS) takes students into the world of music and invites them to be listeners, composers and performers. They begin with an outdoor aural journey that focuses on sounds that are present in their environment. Students then continue their journey by exploring how they can use found sounds (natural objects) and instruments for music-making. In the classroom, students listen and move to music, focusing on how composers use available resources (sound sources and instruments) to develop their ideas and create music that communicates with listeners (audiences). Next, students focus on being performers and composers. They learn the *Nudie Foodie* chant and use instruments and objects to create an ostinato accompaniment that makes their performance of the chant engaging for audiences.

Festival program link: *Wallabeats* by ArtsHog

<p>Contents</p>	<p>T&LR learning resource</p> <p>Session 1:</p> <ul style="list-style-type: none"> • Outdoor listening teacher notes and template (optional) <p>Session 2:</p> <ul style="list-style-type: none"> • Exploring sound sources <p>Session 3:</p> <ul style="list-style-type: none"> • Extra activities - Dance <p>Sessions 4 and 5:</p> <ul style="list-style-type: none"> • Teaching Nudie Foodie (includes four and eight beat patterns) 		
<p>Equipment</p>	<p>All sessions:</p> <ul style="list-style-type: none"> • Department for Education Curriculum Units, The Arts: Music - Year 5 - Unit 1: General Resources (Department, The Arts), <ul style="list-style-type: none"> - GR01: Tips and tricks for teaching music - GR02/03: Elements of music posters/slides • Devices with cameras and microphones • Speakers for playing music and screens for showing videos • Australian Curriculum v9: The Arts – Music, Examples of knowledge and skills (EoKS) 	<p>Session 1:</p> <ul style="list-style-type: none"> • Coloured pencils/markers, paper, clipboards • Outdoor listening template (optional) <p>Session 2:</p> <ul style="list-style-type: none"> • Instruction posters for each station • Selection of: <ul style="list-style-type: none"> - small, untuned percussion instruments - foraged or collected natural objects (sticks, rocks, leaves, gum nuts, bark) 	<p>Session 3:</p> <ul style="list-style-type: none"> • Playlist • Dance scarves, ribbons or strips of fabric (optional) <p>Sessions 4, 5 and extra activities:</p> <ul style="list-style-type: none"> • Student lunch boxes or small storage containers • Hard plastic recycled materials and packaging • Department for Education Curriculum Units, The Arts: Dance - Year 5 - Unit 1: General Resources (Department, The Arts), Dance GR05: Audience and performance etiquette

Teacher notes: Outdoor listening

The Outdoor listening template can be adapted to suit the students' age and literacy levels. Depending on their experience with learning in outdoor settings, they might use the sheet individually, in pairs or small groups; or the class might work together to list the sounds they hear; for example, using an A2 version of the sheet on an easel. Alternatively, students could use devices to record the sounds they hear and add comments to identify or describe the sounds.

Teacher notes: Exploring sound sources

This play-based discovery activity focuses on the science (physics) of how sounds can be produced and manipulated (altered, varied etc). Students don't need to know the science before they start exploring and experimenting to find out how they can make objects from the natural environment, how untuned percussion instruments produce sound, and how they can manipulate those sounds. In brief, sound production science states that:

- Sound is a form of energy and sound sources can also be described as sources of 'sound energy'
- Sound is a wave created by vibrating particles
- Humans can feel sound, as well as perceive it using auditory perception (hearing)
- Particles can be made to vibrate by moving air, hitting, plucking, strumming and/or electricity.

To find out more, consult 'explainers' that provide detailed information, such as [Australian Curriculum: Year 1 Science, ACSSU020 Teacher background information](#) (note: this resource is attached to Australian Curriculum version 8.4), ['This is a love song: the physics of music' \(SBS\)](#), or resources that include student activities such as: [Play School: How do people make sounds on musical instruments? \(ABC Education\)](#) or STEM/STEAM resources such as ['Seeing and feeling Sound Vibrations'](#) (Teach Engineering).

Focus questions for this activity encourage students to find out how sounds are produced and how they can manipulate those sounds. For example:

- How many different sounds can be made with each object?
- Which objects can make low and high sounds?
- Which objects can make long and short sounds?
- Which objects can make louder and softer sounds?
- How do the objects sound when they're 'played' together?

Students are likely to find that there is more than one way to make each object/instrument they experiment with produce sound. Some methods might be obvious while others will be discovered through curiosity, imaginative thinking and trialling possibilities. In later sessions, students use this knowledge to create interest and variety in their compositions and performances. For example, students can use the knowledge they gain in these activities to make decisions about how they might vary volume (dynamics), combine long and short sounds (beat and rhythm), layer sounds (texture) or use distinctive sound to make one part of their performance stand out (tone colour/timbre). Allow time during the activity for students to share their discoveries and discuss what they're finding, what was expected/surprising, what the sounds remind them of, how the sounds make them feel, what their favourite combination of sounds is, which instruments have a wide/narrow pitch range, and so on.

Find out more

There are many resources that provide information about instruments and the sounds they make, and how they are used by musicians across cultures and times. There are also resources that demonstrate how instruments can be used in classroom-based learning. Web-based resources (videos, webinars) also model teaching techniques such as counting-in, supporting students to maintain the beat and fostering peer-to-peer learning by having groups of students with different levels of experience and confidence playing the same instruments/part, combining singing and instruments. For example:

- [Department for Education Curriculum Units](#), The Arts: Music - Year 5 - Unit 1: General Resources (Department, The Arts), GR01: Tips and tricks for teaching music
- Instruments in the Classroom parts 1 and 2, a free webinar presented by Susie Davies-Splitter and Audrey Klein. Access the webinar recording via the events page on the [Welcome to Music](#) website
- [Charanga Music: Instruments](#)
- [Arts: Live What's That Instrument](#)

DreamBIG T&LR: SOUNDS OF SUSTAINABILITY (SOS) – Outdoor listening worksheet

Student name: _____

Draw the sounds you heard as you walked. If you couldn't see the sound source (what made the sound), draw what you think might have made the sound.
Optional: you can include 1 to 2 words with your drawings.

Creating a dance sequence in response to music

Resources:

- Device and speakers for playing music
- (Optional) Dance props, for example scarves, ribbons or strips of fabric
- Playlist
- [DreamBIG Teaching and Learning Resource](#) (T&LR)

Space:

- Large open space to give students room for movement. If in a regular classroom, move furniture or consider chair-based movement – with scarves or ribbons.

Approximate teaching time:

- This extension activity follows directly on from Session 3.
- Approx. teaching time for Session 3 + dance extension = 2 to 3 x 30-minute sessions.
- Each dance session should include a warm-up. Any activities not used in Session 3 can be incorporated into the extension session/s.

Getting started

Recap learning from Session 3 and **explain** that the activity is to create a dance sequence in response to a specific piece of music.

Facilitate one of the following **warm-up** activities:

- A condensed version of the listening and moving section of Session 3 *Sounds of Sustainability* (listed in the [T&LR](#))
- Alternating 8's from *Everyday Dancing* (listed in the Companion)
- Action word warm-up from Session 1 *Everyday Dancing*.

Introduce the task

- **Listen** to the music chosen for this activity (Playlist).
- **Discuss** the features of the music, such as: what instruments they can recognise, contrasts/differences between sections of the music, how the music is organised (for example, is there a beginning, middle and an end section?).
- **Explain** that students will be working in groups and that each person in the group will create one section of the dance that they'll teach their group. Through collaboration, the group will arrange the sections to suit the music and decide on poses to start and end their dance.
- **Form** groups of 3 to 5, allocating a working space for each group.

Note: play the music continuously as students create. Students are not expected to dance 'in time' with the beat, rather to be in sync with each other and to blend their movements to the sounds/mood of the music. At the point of forming groups offer the opportunity to incorporate a dance prop such as a scarf.

Creating the dance sequence

As the music plays:

- Each student **improvises** movements to create a short sequence of movements that lasts for 4 to 8 counts. At this stage, students will count internally (to themselves).
- When students have created their movements, they **practise** them a few times and then demonstrate their movements to the teacher or another student. Each student needs to know their movements well enough to remember them after they learn others' dance movements.
- Each student **teaches** their movements to the group and **learns** the movements created by the others in the group.
- When the group knows all the movements, they **decide** on the order in which they should perform them; for example, they trial different options.
- When the first and last sections are set, they create a **start pose** and an **end pose**.
- Allow time for groups to **practise** the entire sequence with the music (from a set start point in the music) in the dance space.

Note: if the session ends at this point, ensure final rehearsals of the group sequences are filmed to assist recall in the follow up session. The follow-up session will need to include a warm-up and revision/rehearsal time prior to presentation.

Presenting the dance sequence

Two to three **groups present** to the class simultaneously, or if confident, one group can present at a time. The latter may be more appropriate in a follow-up session where greater development (see extension options) and rehearsal have occurred. (Dance GR05: Audience and performance etiquette)

Facilitate audience discussion after each presentation with guiding questions such as:

- How did this group demonstrate unison? (All students doing the same movements at the same time)
- Did the dance sequence blend/fit with the music?
- Which movements do you think were the most interesting? Why?

Video the presentations for inclusion in students' learning portfolios.

Extension options:

- **Repeat** the creation process and, this time, offer the option for pairs to create new sections together.
- **Guide** groups to incorporate an element of dance such as:
 - space – vary levels (low, medium, high) and group shapes/formations throughout the sequence
 - time – vary students moving in unison/not unison and **canon**. (EoKS)
- **Add** a narrative: the group devises a storyline, theme or idea to inform their movement choices.



There are many ways to teach a chant. This approach starts with a focus on building students' ability to differentiate beat and rhythm and then focuses on using other elements of music such as dynamics and articulation to 'personalise' the performance.

*I'm a nudie foodie, nothing to throw away.
I'm a nudie foodie, soft plastic? No way!
I'm a nudie foodie, check out my lunch.
No landfill here, just food that goes crunch!*

Learning the chant (select option 1 or 2)

Using option 1 or 2, set the tempo with a four-minim count-in (four claps with a beat of silence/rest after each clap – 8 beats in total).

Optional: as they say the chant, students continue to clap this pattern.



Option 1

If students know the rhyme 'I'm a Little Teapot', they can chant 'I'm a Nudie Foodie' using the same rhythm patterns.

Option 2

- Students improvise other alternatives; for example, using another tune/rhyme they know or create a unique arrangement for the chant.
- Students could work in pairs or small groups and experiment with ways to say the words of the chant.
- Remind students that:
 - beats occur in a regular/even pattern
 - the way they say the words will create a rhythm
- Students practise their chant, focusing on keeping an even beat.

Creating an arrangement of Nudie Foodie

Introduction

Students **select** the ostinato patterns they want to use in their arrangement. For example, they might:

- use the ostinato pattern examples (diagram below) for ideas or improvise their own patterns
- combine two 4-beat patterns and repeat this 8-beat pattern to create a 16-beat introduction
- clap the pattern, use body percussion or untuned percussion instruments, use vocal sounds (beat-boxing)
- add movements.

Chant

Students practise the chant focusing on saying the words clearly and staying in time with each other and the beat. When they are confident that they know the chant, they add other parts that create interest and demonstrate their imagination and creativity. For example:

- Use lunch boxes or other objects with hard-plastic surfaces such as buckets to play the rhythm of the chant as they say the words.
- Experiment with the following:
 - Different tempos (speeds) to find a speed that suits the mood they want to create and allows the audience to hear the words clearly
 - Changing dynamics (volume) for each line of the chant; for example, line 1 – loud, line 2 – softer, line 3 – even softer, line 4 – very loud
 - Alternating the number of voices and instruments used on each line of the chant; for example, one voice and soft percussion, two voices and no percussion, one voice and soft percussion, two voices and percussion (changing the texture)
 - Alternating groups of students to chant a line while the others play/clap the rhythm. For example, group 1 chants line 1 and plays line 2, while group 2 plays line 1 and chants line 2, and so on.

Combining the introduction and the chant

Students:

- decide how they will count-in (saying the count or using an instrument) rehearse their arrangement from beginning to end (introduction followed by chant, no break between the sections)
- decide how they will stand to present their arrangement and how they will introduce their work.

Presenting the arrangement

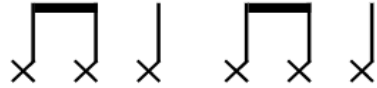
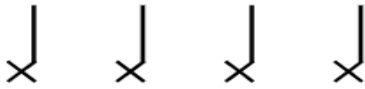


Each group:

- introduces their arrangement; for example, naming the performers and describing how they created their introduction
- performs their arrangement.



After each performance, the listening groups provide feedback (what worked, what was interesting). The performers can also reflect on their work.

Ostinato pattern examples

4 beat patterns*:

8 beat patterns*:

	
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*Repeat selected pattern/s to form an 8- or 16-beat introduction prior to the chant.

In **Making Music for My Island Home** students begin a song-writing process by looking at images and listening to music as prompts for questioning why the idea of home often comes up when we consider what is important in **Our World**. The Warumpi Band's song *My Island Home* (also performed by Christine Anu and Jessica Mauboy) captures these ideas. Students use song-writing to explore their ideas about what a home is and how they feel about the idea or concept of 'home'. Exploring the lyrics and music for *My Island Home* also provides opportunities for students to deepen their knowledge of why Country/Place, Culture and People are central to First Nations Australians' identity. Students work in small groups to write lyrics for a song about the concept of home and then continue their creative collaboration to write the music. They use live/pre-set loops from an app such as GarageBand to compose, rehearse and record their music. The learning sequence ends with a performance of the songs the class has composed.

Note: if a discussion about the concept of 'home' isn't appropriate for your class, select an alternative topic such as favourite places, green/open spaces, natural/artificial spaces, spaces/places that are 'ours'.

Festival program links:

DreamBIG 2023 Opening Event featuring The Mighty Choir of Small Voices and Dusty Feet Mob
Neon Dreams: A Song Writing Party! by Northern Sound System

[Department for Education Curriculum Units](#), (Department, The Arts)

- The Arts: Music - Year 5 - Unit 1: General Resources
- The Arts: Music - Year 6 - Unit 3: Bass 'riff' 101 (Slides 4)
- The Arts: Music - Year 6 - Unit 6: 'Loops' (Slides 2)

LEARNING INTENTIONS		SUCCESS CRITERIA	
<p><i>Making Music for My Island Home</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • describe how music they experience (listen to, compose, perform) communicates ideas, perspectives or meaning • work collaboratively to write lyrics and compose music for a song • perform their song in an informal setting • demonstrate listening and aural skills when composing and performing. 		<p>To what extent can students:</p> <ul style="list-style-type: none"> • respond to an image/s and collate their ideas as inspiration for a song? • work creatively and collaboratively to write lyrics for their song? • use Live Loops (GarageBand) or other pre-recorded loops and create a melody for their song lyrics? • communicate with an audience through music-making (composing and performing)? 	
<p>INQUIRY QUESTIONS</p>	<p>How do songs communicate ideas? What is a home? Where do we find homes? Are all homes actual buildings/places? What do people mean when they say that they feel 'at home'? How do First Nations Australian songwriters and performers use songs to express their connection to Country/Place, People and Culture? How do performers make a song 'their own'?</p>		

LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/

The Arts: Music – Achievement Standards (excerpts)	Links to other learning areas, for example	Cross-curriculum priorities: organising ideas
By the end of Year 6, students: <ul style="list-style-type: none"> • explain how elements of music are manipulated in music they compose, perform and/or experience • describe how music composed and/or performed across contexts, cultures, times and/or places communicates ideas, perspectives and/or meaning • describe how music is used to continue and revitalise cultures • demonstrate listening and aural skills when composing and performing use elements of music and compositional devices to compose music that communicates ideas • notate, document and/or record the music • perform music in formal and/or informal settings. 	<ul style="list-style-type: none"> • Year 5 English, for example: • Language: text structure and organisation AC9E5LA03 • Language for expressing and developing ideas AC9E5LA08 	Aboriginal and Torres Strait Islander histories and cultures <ul style="list-style-type: none"> • Country • Culture • People
	General capabilities	
	Critical and Creative Thinking <ul style="list-style-type: none"> • Inquiring • Generating • Analysing • Reflecting 	Literacy: Speaking and listening <ul style="list-style-type: none"> • Interacting Personal and Social Capability <ul style="list-style-type: none"> • Self-awareness • Social awareness
RESOURCES	Spaces: <ul style="list-style-type: none"> • Classroom • Quiet space for recording (if available) 	Equipment: <ul style="list-style-type: none"> • Device and speakers to play music • Device and screen for showing videos and websites • 3 to 6 posters showing images of 'homes' on a blank A3 sheet (allowing lots of room for students to add words/sketches) • Scrap paper • Clipboards • Pencils/markers • Lyrics /rhyming couplet examples • Timer • Numbered iPads – 1 per group • Headphones and splitters • GarageBand (or another app that includes pre-recorded loops) • Manuscript (optional)
	Approximate teaching time: <ul style="list-style-type: none"> • 6 x 30-minute sessions OR <ul style="list-style-type: none"> • 3 x 60-minute sessions (Session 1 then Sessions 2, 3 and 4 combined, plus time for the performance) 	
PRIOR STUDENT EXPERIENCE	Students need basic knowledge of beat/rhythm and some knowledge of musical elements such as pitch, dynamics, texture and form. (Department, The Arts: Music GR01: Tips and tricks for teaching music R to 6). It would also be helpful if students have experience with GarageBand or a similar app to compose using pre-recorded loops.	
TEACHER PREPARATION	<ul style="list-style-type: none"> • Prepare 3 to 6 images that represent 'homes'. Examples include: buildings (caravan, farmhouse, treehouse, yurt, underground home, houseboat, apartment), people (a group of intergenerational family members, a community) and/or places (island, forest, beach, mountain). Let the context of the school guide your choices. (Home images) • Select track/s for a 'home' playlist. (Playlist notes) • Prepare materials to support students as they use GarageBand; for example, basics for using 'Live Loops' or using GarageBand on iPad. (Live Loops notes and 101 Guide) 	

EVIDENCE OF UNDERSTANDING


The following activities and tasks offer opportunities to collect evidence of understanding:

- Songwriter's Journal entries discussing or describing, for example, what they've done or learnt during the session, reasons for the decisions they made when selecting loops for their backing track or refining lyrics ([Journal template](#))
- Recording of their song
- Video of their performance.







Look for this icon throughout this sequence

		Teacher prompts	Student activities
SESSION 1	<p>Inspiration, first steps and lyric-writing</p> <p>Resources:</p> <ul style="list-style-type: none"> • Device and speakers to play music • 3 to 6 posters showing images of 'homes' on a blank A3 sheet (allowing lots of room for students to add words/sketches) • Scrap paper • Clipboards • Pencils/textas • Lyrics /rhyming couplet examples • Timer • Playlist • Country/Place resources • Journal template • Home images <p>Department, The Arts:</p> <ul style="list-style-type: none"> • Music GR02/03: Elements of music posters/slides 	<p>Part 1: Introducing the theme</p> <ul style="list-style-type: none"> • Play <i>My Island Home</i> and/or selected thematic track/s as students enter the room. (Playlist) • Talk about the song. For example, ask students: Was it familiar? Have they heard it before? Have they heard this version? When? Where? Do they know someone who has this song on a playlist? Find out what the lyrics mean to the performers; for example, listen to or read interviews with the songwriters and/or the performers (Warumpi Band or Christine Anu). (Country/Place resources) • Make a class checklist of information about the song. For example, how many verses are there? Which instruments are in the band? How many singers are involved in the performance? (Lead singer, backing singers) • After the initial discussion, give students time to think about their personal response to the song (lyrics and music) and then discuss this with a partner. Then each pair can share 1 or 2 ideas with the whole class. Guide this part of the students' discussion with prompt questions such as: <ul style="list-style-type: none"> - Does the song tell a story or communicate a message? - What instruments can you hear? (Remember, the voice is an instrument). Which instruments have 'solo' parts? - What dynamics and tempo were used? How effective were these choices? Can you sing the main melody (tune)? (Music GR02/03) • Introduce the Songwriter's Journal and allow time for students to input their responses to the questions. (Journal template) • Finish the discussion by replaying the verse or chorus and asking questions about the lyrics, for example: What are the most important words? What ideas/feelings do the lyrics communicate to the audience? 	
		<p>Part 2: Writing song lyrics</p> <p>Display the 'home' posters (images and words) at stations around the room. (Home images)</p> <p>Explain that there are many ways to write a song and that it's all right to begin with the lyrics, the music or both together. Tell students that today, they will begin by gathering ideas and writing lyrics for their song.</p>	
		<p>Lead a discussion that challenges students' thinking about the concept of a home. For example, does your home move with you or stay in one place? Is your 'home' a place/person/feeling/sound/smell? If your home could sing, how would its voice sound?</p> <p>Organise the class into groups of 4 to 5 and ask them to move around the stations (places in the room where the posters with images of 'home' are placed).</p>	
		<p>Word storming</p> <ul style="list-style-type: none"> • Each group spends about 1 minute at each station where they write onto the blank paper words inspired by the image. • Individually, students note the ideas they contributed to the class discussion in their Songwriter's Journal. 	

		Teacher prompts	Student activities
SESSION 1 CONTINUED		Gather the whole class after they've looked at the images and lead a discussion about the words/ideas that students have added to the posters.	
		Demonstrate and display a rhyming couplet on the board. Use an idea inspired by the collated words; for example, roam/home. Draw on students' prior learning about rhyming language. Record the modelled example to use in Session 2.	
		<p>Use a timer to keep groups on task as they complete their lyric-writing task.</p> <p>Ensure students have made a legible copy or saved their lyrics for use in the next session.</p>	<p>Creating a verse</p> <ul style="list-style-type: none"> Individually create 2 sentences of lyrics (2 lines). With a partner, join and refine the combined lyrics to create (4 lines) of the song. Collaborate with another pair to combine lyrics into a song (8 lines). Write the final lyrics into their Songwriter's Journal. <p>Optional extension/s:</p> <p>Repeat the process to develop lyrics for the chorus and additional verse.</p> 

SESSION 2	<p>Using loops to compose a backing track</p> <p>Resources:</p> <ul style="list-style-type: none"> Numbered iPads – 1 per group Headphones Splitters GarageBand (or another app that includes pre-recorded loops) Lyrics from previous session Journal template Live Loops Optional: Instruments for extension activity <p>Australian Curriculum v9: The Arts – Music, Examples of knowledge and skills (EoKS)</p>	<p>Recap progress made in Session 1. Hand back draft lyrics to groups. Allow a few minutes for students to review and consolidate their lyrics.</p> <p>Demonstrate and display steps for choosing a backing track from Live Loops on GarageBand. Tell students how many minutes they will have to select their loops and create a backing track. (Live Loops)</p>	
		<p>Model how students can combine their lyrics and the backing track. For example:</p> <ul style="list-style-type: none"> Select a loop that works with the rhyming couplet used in the previous session. Allow each group about a minute to work out a way to say the words in a way that fits with the loop. Listen to each group's ideas, encouraging students to notice how they actually have created a melody/tune that combines pitch and rhythm. Depending on students' singing experience, their melodies could be speech-like (mostly using one note/pitch) or sung (using a variety of pitches). <p>Circulate, supporting groups as they compose their backing tracks. Encourage students to use the iPads/app collaboratively, for example:</p> <ul style="list-style-type: none"> Rotating who's operating the app Peer-to-peer sharing of knowledge Being respectful of everyone's opinion when making decisions about combinations of loops, how they might use non-looping material, muting or soloing. 	<p>Part 1: Mixing loops</p> <p>Use headphones and splitters to:</p> <ul style="list-style-type: none"> Listen to 3 different styles from the Live Loops/pre-sets menu; for example, rock, hip hop, chill Follow the steps for choosing a backing track and decide which backing track best suits the lyrics they have created.
			<p>Part 2: Combine loops and lyrics</p> <ul style="list-style-type: none"> Test how well the lyrics fit with the loops; for example, saying the words rhythmically and, as required, making changes (adding, deleting, repeating words) to get the best possible fit. Then, repeat, this time singing and improvising a melody. (Live Loops) (EoKS)

SESSION 2 CONT.		Teacher prompts	Student activities
SESSION 2 CONT.		<p>After about 15 minutes, organise a check-in where each group shares their progress with another group to exchange constructive feedback.</p> <p>Groups continue rehearsing and recording their song.</p>	<p>Record in their Songwriter's Journal information about loops selected and any changes made to the lyrics.</p> 
		<p>Demonstrate and display steps for recording and dropping-in audio to create a version of a song that combines the Live Loops/backing track and performance of the lyrics.</p> <p>Circulate, supporting groups as they complete and save the backing track.</p>	<p>Rehearse and record</p> <ul style="list-style-type: none"> • Rehearse the final version of their lyrics/melody with the backing track. • Follow the steps to record and drop-in the audio. • Save their work, using the song title to name the file. <p>Optional extension/s:</p> <ul style="list-style-type: none"> • Add live (tuned/non-tuned) percussion, instrumental parts (for example, bass or keyboard) or an instrumental solo as an extra verse. • Add a chorus or create lyrics for a new verse. 
Teachers and students collaborate to rehearse and get ready to perform			
SESSION 3	<p>Refine, rehearse and prepare to perform</p> <p>Resources:</p> <ul style="list-style-type: none"> • iPads • Manuscript (optional) • Song lyrics and melody documentation • Headphones and splitters • Journal template <p>Department, The Arts: Music Year 6 Unit 3: Bass 'riff' 101 (Slides 4)</p>	<p>In this session, teachers, guide students through a rehearsal and performance preparation process.</p> <p>Use strategies that students are familiar with to build cooperation and collaboration. In groups, students complete the following steps.</p> <p>Refine, for example:</p> <ul style="list-style-type: none"> • Listen to the recording they made in Session 2 and identify: <ul style="list-style-type: none"> - what's working. For example: Do the lyrics, melody and loops sound right together? Do the lyrics make sense? Are any changes needed? - what could be improved. For example, are there places where the lyrics aren't clear? • Change or adapt their song as needed. • (Optional) Add instrumental, vocal or body-percussion parts (for example, untuned percussion, beat-boxing, a bass line). (Department, The Arts: Bass 'riff' 101) 	
		<p>Organise a pre-performance check list, for example:</p> <ul style="list-style-type: none"> • How will they stand – in a line (straight or curved) or a cluster? • What cues will they listen for in the backing track to know when to start singing? • Assign a person to count in the group. <p>Decide how each group will introduce their song to the audience; for example, students decide on 2 or 3 sentences that explain to the audience what their song is about; they explain their song-writing process and the inspiration for the lyrics or the style have they chosen. The introduction format could vary, for example:</p> <ul style="list-style-type: none"> • One or more members of the group read the introduction • They make an audio recording of the introduction • They present the introduction using PowerPoint. 	
		<p>Rehearse, focusing on performance skills such as:</p> <ul style="list-style-type: none"> • Articulating the words clearly, breathing together (for example, at the start of each line) • Varying dynamics such as volume to create interest, or emphasising important words. <p>Video the final practice if students will be presenting a video rather than a live performance in the next session.</p> <p>Optional extension: notate the melody they have created using graphic or standard western notation. For example, begin by drawing the contour of the melody; write the lyrics, spacing the words out across the contour line; add the rhythm and then the pitch of each note in the melody.</p>  	

SESSION 4

Informal performance

Resources:

- iPads
- Instruments and PA equipment (as required)
- Song lyrics
- Optional: notation for melody
- Journal template

Department The Arts:

- Music GR05: Audience and performance etiquette

Teachers and students collaborate to present an informal performance of the songs

Prepare to perform

- **Discuss** audience and performance etiquette to guide what is expected from audience and performers for this session. (Music GR05)
- **Decide** on a performance order.
- Allow about 5 minutes for each group to **rehearse** their song.
- **Set the scene** for the performance; for example, using posters from Session 1.

Perform

- Each group **introduces** their song to the audience and **performs** live or **presents** a video recording.

Reflect and respond

- **Allow time** between performances for the audience to provide constructive feedback to each group.
- After the last group has performed, **allow time** for students to complete their Songwriter's Journal.



IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

Making Music for My Island Home can be adapted for Years 3 to 4 and Years 7 to 8 by varying the level of scaffolding/skill development support to suit students' age and prior experience, for example:

Years 3 to 4

- Use 1 to 2 images for inspiration
- Write the song together as a whole-class activity instead of working in small groups
- Complete the Songwriter's Journal as a group rather than individually
- Use a single/teacher-developed backing track for the song and focus on students writing and performing their lyrics
- Add untuned percussion parts to develop students' rhythmic skills (for example, distinguishing between beat and rhythm).

Years 7 to 8

- Investigate chord/song structure (form) when listening to songs during the first session; for example, add information about how elements of music (such as dynamics, instrumentation and texture) used in the song to a map/diagram showing the sections of a song (intro, verse, chorus etc)
- Use aural/listening skills to work out how many bars are in each section or where chord changes happen
- Compare different versions of the song
- Compose individually or in pairs
- Compose and notate a melody, bass line and/or harmony parts
- Record, edit and mix/produce the track.

PLAYLIST NOTES

- Select one of the versions of *My Island Home* or another song with lyrics about the concept/idea of 'home'.
- *My Island Home* has been recorded many times. Each performer seeks to express their personal connections to Country/Place or 'home' through their performance, varying the lyrics and/or creating a new arrangement.
- If the idea of 'home' isn't appropriate for your class, shift the focus (for example, to an associated idea such as place) and source songs that are about places that the performers/songwriters feel a connection to or where they feel safe. For example, consider songs from the '[Connections soundtrack](#)' provided as a resource for the National Museum of Australia's '[Connection](#)' exhibition, the '[My Island Home](#)' project on SoundCloud or the version from the [One Mob Sing-A-Long](#) posted by NITV.
- This [ATOM Study Guide](#) provides information about George Rurrumbu (Warumpi band lead singer).

<p>IMAGES SHOWING 'HOMES'</p>	<p>Use the following links (or similar sources) to access appropriate images for your class. Place A4 copies of selected images onto larger (A3) sheets of paper for students to annotate the ideas that each image suggests to them. Alternatively, the images can be uploaded to an iPad or other device so that students can add digital annotations:</p> <ul style="list-style-type: none"> • Photo by Joshua Alan Davis on Unsplash (yurt) • Photo by Clay Banks on Unsplash (van) • Photo by Timothy Eberly on Unsplash (outback) • Photo by Szabolcs Toth on Unsplash (lighthouse) • Photo by Christian Koch on Unsplash (red door) • Photo by Jerome on Unsplash (block of flats) • Photo by Jerome on Unsplash (family) • Photo by Kalen Emsley on Unsplash (treehouse)
<p>RESOURCES THAT FOCUS ON COUNTRY/PLACE AS A CENTRAL PART OF ABORIGINAL CULTURE</p>	<p>The following resources are a sample of the wide variety of material available from recognised Aboriginal-led organisations or that are endorsed by Aboriginal organisations. Each of these resources is developed by, or in consultation with, Aboriginal and Torres Strait Islander people. Choose material that is appropriate for the location of your school and the needs of your students. The resources can be used to support discussion about the lyrics of <i>My Island Home</i> and why the song has taken on 'anthem' status:</p> <p>Primary years</p> <p>https://www.narragunnawali.org.au/curriculum-resource/187/caring-for-country-primary</p> <p>https://www.narragunnawali.org.au/curriculum-resource/50/paul-kelly-kev-carmody-this-land-is-mine-primary?page=5</p> <p>https://www.narragunnawali.org.au/curriculum-resource/125/who-we-are-countryplace-primary?page=8</p> <p>https://www.narragunnawali.org.au/curriculum-resource/164/you-are-here-connection-to-country-primary?page=10</p> <p>Secondary years</p> <p>https://www.narragunnawali.org.au/curriculum-resource/188/caring-for-country-secondary</p> <p>https://www.narragunnawali.org.au/curriculum-resource/129/a-sense-of-place-secondary</p> <p>https://www.narragunnawali.org.au/curriculum-resource/53/paul-kelly-kev-carmody-this-land-is-mine-secondary?page=5</p> <p>https://www.narragunnawali.org.au/curriculum-resource/126/who-we-are-countryplace-secondary?page=9</p> <p>https://www.narragunnawali.org.au/curriculum-resource/165/you-are-here-connection-to-country-secondary?page=10</p>
<p>SONG-WRITING JOURNAL TEMPLATE</p>	<p>A song-writing journal can assist students to stay on track, reflect and refine their work. If this project is the first time students have used a song-writing journal (or any form of music composition journal), consider using/adapting the template below. Students can complete their journal individually or as a group; using pen and paper or as an audio recording, slide presentation or video.</p>
<p>LIVE LOOPS NOTES</p>	<p>This resource provides a how-to guide for using loops in GarageBand:</p> <p>Department, The Arts: Music - Year 6 - Unit 6: 'Loops' (Slides 2)</p> <p>Allowing time for students to 'play' with the GarageBand app will develop their familiarity and confidence with the processes. If possible, before beginning the song-writing process, give students time to work through the steps in the Live Loops 101 in GarageBand section of the instructions below. For example, students work in small groups to complete each step in the process. Encourage and support peer-to-peer learning during this time.</p> <p>The 101 Guide below can be printed or displayed digitally while students are writing their songs. Depending on students' prior experience in using GarageBand, divide the instruction sheet into sections so that students are only following steps for the process/es they are using in each session. Keep the 'Hints for success' on display at all times.</p>

DreamBIG T&LR: MAKING MUSIC FOR MY ISLAND HOME – Songwriter's Journal

Student name: _____

Song title

Songwriters (List the names of the people who'll be credited as writing this song. Identify the writers of the lyrics and those who wrote the music.)

Session 1

What inspired you?
What ideas for your song did you get from listening to and discussing *My Island Home*?
What ideas for your song came from the images of 'homes' that you saw and discussed?
What key words would you like to include in your song?
Write the lyrics for the verse and chorus in the LYRICS box below.

Session 2

Describe how your group selected loops for your song.
What music knowledge and skills did you use?
For you, what was new about this process?
Describe the loops you selected.
List the name of each loop and provide some information, such as the instruments, the feel/style or why this loop is a good fit with your lyrics.
What was fun/interesting/challenging about trialling your lyrics with the loops?
If you made any changes to the lyrics, update the LYRICS box.

Session 3

How did you rehearse your song?
List 3 or 4 things that happened, such as working out how to count-in (being ready to start the performance together).
Describe any changes you made during this session.
If you made any changes to the lyrics, update the LYRICS box.
Did you add any instrumental parts?
Did you change the melody/how you are saying the words?
Did you add movement/choreography?
What 3 things do you need to remember to do when you perform your song?
Describe how your group will introduce your song?
What will you tell the audience?
How will you present the introduction (speaking, video, audio, slides)?

Session 4

What did you do during the performance (singing/speaking lyrics, playing an instrument, beat-boxing)?
How did you use your music knowledge and skills to perform your song?
What worked best in the performance?
What would you do differently next time?
What was the best feedback you received? Why?
What's your favourite part of this song? Why?
Next time you write a song, what will you do in the same way?
What could you do differently?

LYRICS

Verse 1
Chorus
Verse 2 (add other verses as required)

DreamBIG T&LR: LIVE LOOPS 101 IN GARAGEBAND

1. Creating your first track in GarageBand

Practise these skills first.

- Select 'tracks' and swipe to choose a smart instrument.
- Tap 'settings' (top left corner) and make changes to your tempo (speed) time signature (how many beats in the bar) key signature (default is C major).
- Experiment with the auto play control in smart instruments that will play up to four different patterns.
- Tap 'record' (red dot) to record a short 8-bar musical idea.
- Select 'track view' (second icon from top left) to see your recorded track so far.
- Tap on the loop icon to add another instrument to your track.

3. Recording an audio track in GarageBand

- Select 'new track' and swipe to find the 'audio recorder' (giant microphone icon).
- Select 'voice', 'instrument' or 'more sounds'.
- To add more than the 8 bars tap the small + on the top right hand side of the screen.
- Select 'manual' or 'automatic bar length'.
- Tap the red dot to record.
- Press 'play' to hear your recording.

5. Remixing a pre-recorded track in GarageBand

- Save the audio file in an accessible location on your iPad.
- Create a new document in GarageBand with an audio recorder track.
- Click on 'track view'.
- Open the loop library and import your file into the files list.
- Drag the file from the loop library into the track.

7. Create a drums-only backing track

- Select 'new track' and swipe to find the drums (snare drum icon).
- Tap on 'beat sequencer'.
- An empty sixteen-bar grid will open.
- Choose the bass drum on the bottom row and tap on a single cell.
- The drum loop will begin to play.
- Add the next beat to your loop.
- To delete a beat re-tap the cell.
- Tap the red dot to record.
- Press 'play' to hear the beats.

2. Live Loops 101

Practise these skills first.

- Select a pre-set template (hip hop, EDM, rock, chill etc).
- Tap the individual cell to play the loop.
- Tap the individual cell to stop the loop.
- Loop vs non-loop (loop continues, non-loop plays once only).
- To play the entire column, tap the arrow underneath.

Once you have navigated these live loops functions create your own live loop session and hit record!

4. Hints for success

- Save often.
- Listen to and edit your track many times.
- Keep the number of instruments/sounds at any one time in your track to a minimum so you don't overwhelm the listener.
- Drums, bass and a melody are a good place to start.
- Listeners appreciate musical 'shape' so build your track with a beginning, middle and end.
- Have fun and experiment with different styles and instruments you may not be familiar with.
- The music-making options are endless.

6. Start adding to your track from the loop library or use the smart instruments

- Open live loops.
- Select 'new'.
- Tap the first empty cell on the right-hand side of the screen.
- Open 'apple loops' and make a selection to drag and drop into the grid.
- Organise your loops vertically as the loops in each column will be able to be played together when selecting the arrow located at the column bottom.

In **Paper Play** students explore paper as a material and create a paper garden. They investigate where paper comes from and where they encounter it in their world. Students explore visual arts processes they can use to create 3-dimensional (3D) forms from paper and apply these skills to make a sculpture based on their observations of plants. They create a paper garden or forest (art installation) to showcase their sculptures and after they've viewed and discussed the installation, they compost their artworks as part of a sustainable approach to arts practice. Students can also experiment with ways of repurposing their sculptures by using them to make new sheets of paper.

Festival program link: *Fluffy* by ArtBomb

Contents	<p>Paper Play cards Ephemeral art and sustainable arts practice Installations Information about papermaking</p>		
Equipment	<p>Session 1:</p> <ul style="list-style-type: none"> • Paper and paper products found in the classroom • Device and screen for showing video • Video: <i>Paper is made from trees</i> by animator Miles Rose: https://www.youtube.com/watch?v=7IP0Ch1Va44 	<p>Session 2:</p> <ul style="list-style-type: none"> • Device and screen for showing video and still images • Videos/posters/images showing: <ul style="list-style-type: none"> - ways of manipulating paper - examples of paper and/or garden/forest art installations • Camera/device for photographing work in progress • Recycled/found paper and paper products • Department for Education Curriculum Units, The Arts: Visual Arts - Year 5 - Unit 5: General Resources (Department, The Arts), Visual Arts GR02/03: Elements of Visual Arts posters/slides • Australian Curriculum v9: The Arts – Visual Arts, Examples of knowledge and skills (EoKS) 	<p>Session 3:</p> <ul style="list-style-type: none"> • Device and screen for showing video and still images • Posters or a website to introduce the terms 'organic shape' and 'organic form' • Recycled/found paper • Glue-sticks • Scissors • Pencils
	<p>Session 4:</p> <ul style="list-style-type: none"> • Recycled/found paper (from the school) • Glue-sticks • Scissors • Camera/device for photographing • Device and screen for showing video 	<p>Session 5:</p> <ul style="list-style-type: none"> • Paper sculptures • Compost bin • Devices with a camera • Materials for making paper (optional) 	

Fold

Cut

Twist

Coil

Feather

Shred

Rip

Scrunch

Pinch

Roll

DreamBIG T&LR: Ephemeral art and sustainable arts practices

Paper Play and **Is Paper Always Flat?** focus on sustainable ways of using recycled or repurposed materials found in the everyday environment to make artworks. These practices minimise waste and the cost of art-making materials. Before they begin to make their work, the students know that they are creating ephemeral work and that the final part of the process will be to deliberately transform their work by shredding their sculpture and making new sheets of paper or composting the sculptures. Students create a memory or record of their work by photographing it before they shred it or place it into the compost bin.

Ephemeral art

When artists create ephemeral art, they make a deliberate decision to create work that will transform, disintegrate or disappear over time. Ephemeral art can:

- take many forms including happenings, performances, land art and sound sculptures
- be 2- or 3-dimensional or include digital elements
- communicate deliberate messages, share memories or allow viewers to make their own meaning as they encounter it
- be placed (displayed/positioned) in a public place so that it becomes part of people's daily lives or it might be almost 'hidden' so that people need to seek it out by looking carefully at the surrounding environment.

The [Tate Gallery](#) (UK) describes ephemeral visual artworks as works that usually occur only once, and cannot be embodied in any lasting object to be shown in a museum or gallery. Australia's Museum of Contemporary Art introduces a [teaching resource about ephemeral and performance art](#) with this quote:

'Not all art is made to hang on a wall'.

Exploring ephemeral art

- Vernon Ah Kee's [Kaurna Language Ephemeral Public Art Project](#) was created in collaboration with representatives of the Kaurna people. It focuses on the idea of 'reciprocity' and uses words from the Kaurna language. The work could be viewed at the UniSA City West campus.
- This explainer shows examples of ephemeral visual art by Australian and international artists: <https://lighthouse.mq.edu.au/article/please-explain/what-is-ephemeral-art>.
- [Peter Drew's posters](#) that were pasted on streets throughout Australia address issues relating to refugees and Australia's identity.
- Sculptures made from sand, snow and ice.
- Participants in DreamBIG's '[Sea of Light](#)' by Patch Theatre use UV torches as paintbrushes.
- [Illuminate Adelaide](#) aims to have a minimal environmental impact.

Sustainable arts practice

Artists, like other people, are increasingly conscious of the impact their practice can have on the environment and actively aim to make their practice sustainable (cognitively, emotionally and practically). They can contribute to raising societal awareness about sustainability issues. For example, arts practitioners can build a sustainable arts practice by:

- minimising the impact they have on the environment by, for example, choosing to work with materials that are non-toxic and can be recycled rather than contributing to landfill
- participating in sustainability research projects with other professionals such as scientists, engineers, architects and urban planners
- continuing art-making traditions from across times and cultures by using their practice proactively to sustain cultures; highlight issues; embrace philosophies; challenge ideas, perceptions, beliefs and behaviours; or promote ways of being and belonging.

These practices reflect the [Organising ideas](#) that underpin the Sustainability Cross-curriculum priority in the Australian Curriculum F-10, v9. The Arts curriculum includes content relating to the organising ideas, for examples see the table below.

<p>Cross-curriculum priority organising idea</p>	<p><u>Sustainability – Systems (SS2)</u></p>	<p>Sustainable patterns of living require the responsible use of resources, maintenance of clean air, water and soils, and preservation or restoration of healthy environments.</p>
<p>Arts content that allows students to explore the organising idea</p>	<p>Foundation <u>AC9ADAF01</u> Create arts works that communicate ideas</p>	<p>Elaboration</p> <ul style="list-style-type: none"> • repurposing materials and objects such as clothing or packing boxes as starting points for imagining and developing scenes and scenarios; for example, using packing boxes to create an imagined environment or vehicle
	<p>Foundation <u>AC9AVAFP01</u> Share their arts works with audiences</p>	<p>Elaboration</p> <ul style="list-style-type: none"> • presenting retellings of stories to peers; for example, through dramatic play using repurposed objects, toys or puppets they have made
	<p>Years 5 and 6: Visual Arts <u>AC9AVA6P01</u> Select and present documentation of visual arts practice, and display artworks in informal and/or formal settings</p>	<p>Elaboration</p> <ul style="list-style-type: none"> • preparing artworks for display within the school environment; for example, measuring and making frames or stands for artworks, using repurposed/ recycled materials, measuring artworks and spaces between so that, for example, they have an identical height from the floor and are spaced at equal distances; writing and positioning written labels for each artwork with information about the work and the artist; and considering the best way to arrange the space to engage the audience

DreamBIG T&LR: Installations

In **Paper Play** and **Is Paper Always Flat?** students create individual paper sculptures and then display their work in a 'paper garden' or 'forest' installation.

Art installations can be

- site specific or designed so that the work can be moved from place to place
- large or small
- displayed indoors or outdoors.

They often include multiple parts such as a combination of visual, sound and digital components. Interactive installations allow viewers to engage with the artwork by, for example, touching, commenting or co-creating parts of the work with the artist.

Some installations are intended to be permanent; others are deliberately designed to have a short-term life. Art installations can communicate familiar, comfortable ideas; they can also be challenging or confronting.

Installations create a sensory experience for viewers. For example:

- **Wasteland** by design studio Mundane Matters is an installation of 2,255 orange spheres of ocean debris collected from the Great Barrier Reef.
- **Talking our way home** by Shaun Kirby is an installation of five glass and steel boats. The installation is situated on the Karrowirra Pari (River Torrens) near the site of the Adelaide Festival Centre. This place used to be the site of the Elder Park Migrant Hostel where Kirby and his family lived when they migrated to South Australia.

- The City of Marion uses an [interactive story map](#) to showcase public works across the city. Many of these works are installations such as Tukutharnanta Tarnanta Pangka Yarlur, the Glade Crescent Wetland entrance statement created by Deb Jones and Christine Cholewa.
- Yayoi Kusama's immersive polka-dot and mirror installation [The Spirits of the Pumpkins descended into the heavens](#) investigates repetition and creates sensory experiences that hint at the infinite. Note, this exhibition is showing at the Art Gallery of South Australia (AGSA) until 2 April 2023. A review of the exhibition is available [here](#).

Planning an installation for a school-space

Installations can be situated in classrooms, public indoor spaces such as foyers, halls or libraries; or in outdoor locations such as a main entrance or a play-space.

Before beginning the planning of installations for **Paper Play** or **Is Paper Always Flat?**, consult with the school administration and/or written guidelines to ensure that all safety issues will be addressed. The steps below provide a guide to planning the installation space and positioning the students' work in the installation.

1. **Choose a place** where the installation will be positioned and get agreement for the installation from the school administration.

2. **Work with** the students to plan the look and feel of the space. For example: Where will their artworks be positioned? How will the space be designed/ decorated to create a 'garden' or 'forest' (the installation 'world' or environment)? How can they use recycled/repurposed materials to create the installation world/environment? Students can also create cards/labels to inform visitors to the space about their work, the processes they used and what they've learned. Or, they could present this information via a screen (slide presentation).
3. **Collect** required materials to create the installation world/environment and display the works. For example, the space might be constructed using shelving, fake lawn off-cuts and hoops that can be attached to ceiling with hooks. The students' sculptures could hang from the hoops or be placed on the shelves or the lawn. If possible, **create** the installation space with the students (being mindful of safety considerations).
4. **Allow** students time to place their sculpture in the space, and reflect on their work.

Read more: [Use Installation Art to Build Community With These Fun Ideas](#)

DreamBIG T&LR: Papermaking

Preparation:

Before beginning to repurpose the students' sculptures as 'new' sheets of paper:

- Ensure that a photograph of each sculpture exists.
- Select a papermaking method considering available time and space and gather the required equipment. This [How to make handmade paper](#), tutorial provides instructions and an equipment list, or try this [method](#) which also includes links for science activities. (You will need to download the videos and remove advertisements before using in the classroom.)
- Set up the space by covering the floor and tables with plastic sheets (as required) and positioning the blender in a safe place. Also set up a space where the paper sheets can dry.
- Place laminated instruction sheets on each workspace or display copies around the room.

In class:

- **Recap** students' knowledge of the papermaking process by watching '[How Paper is Made](#)' by Miles Rose again. Alternatively, look at charts/diagrams that show the step-by-step process.
- **Discuss** options for creating texture or incorporating colour.
- **Outline** expectations about using the materials, avoiding mess and staying safe.
- **Organise** students into pairs or groups (depending on available space and materials) and allow time for them to talk about the sort of paper they'd like to make (which materials or textures).
- **Supervise** as students make their paper. For example, ask students to show you when they've completed each step in the process.
- **Take photographs or video** the process in action.

After the paper is made:

- **Ask** students to describe the paper they've made and how they feel about turning their sculptures into sheets of paper.
- **Discuss** what the students have learnt about using recycled and repurposed materials as a sustainable way to make art.

Is Paper Always Flat? challenges students to think about the multiple uses for paper in our world and the different types of paper and textures they encounter at school, at home and in the community. Through these activities, students consider:

- the importance of the elements of art, how we use them in different ways and how to identify them in artworks
- the importance of sustainability in art and in everyday life
- how paper has evolved through the ages
- different forms of art that are 'ephemeral', and how artists use materials in different ways
- how artists can present their work in ways that will communicate their ideas and engage the audience.

Students create their own paper flower/plant that will be part of a larger paper garden. They learn, practise and use paper texture and paper-joining techniques. They work collaboratively to design the garden (installation) and display their work, and they reflect on their learning and decisions they've made. This sequence extends the activities in *Paper Play*.

Festival program link: *Fluffy* by ArtBomb


[DreamBIG Teaching and Learning Resource](#) (T&LR)



[Department for Education Curriculum Units](#), The Arts: Visual Arts - Year 5 - Unit 4: General Resources (Department, The Arts)

LEARNING INTENTIONS		SUCCESS CRITERIA	
<p><i>Is Paper Always Flat?</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • recognise the connections between nature and everyday materials (paper) • describe and develop sustainable art practices • describe organic shapes and forms • explore techniques, processes and materials for making artworks. 		<p>To what extent can students:</p> <ul style="list-style-type: none"> • contribute to discussions and brainstorming activities? • explore and practise a range of techniques for building with paper? • use imagination and visual arts processes to create a 3D sculpture? • describe aspects of their visual arts practice? 	
INQUIRY QUESTIONS	<p>How has the use of and development/creation of paper changed over time?</p> <p>What is the purpose of ephemeral art?</p> <p>What processes and techniques were incorporated into your work?</p> <p>Why is the audience important in the creation of art?</p> <p>What choices do artists make when they are planning and developing their work?</p> <p>How do artists solve problems and overcome challenges?</p>		




LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/

<u>The Arts: Visual Arts – Achievement Standards (excerpts)</u>	Links to other learning areas	General capabilities: elements	Cross-curriculum priorities: organising ideas
<p>By the end of Year 6, students:</p> <ul style="list-style-type: none"> explain the ways that visual conventions, visual arts processes and materials are used in artworks they create and/or experience describe how artworks created across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning develop and document ideas for their own artworks select and use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning present documentation and artworks that communicate ideas, perspectives or meaning in informal and/or formal settings. 	<p>Year 5 Science Biological sciences: AC9S5U01</p> <p>Year 5 English Creating texts: AC9E5LY06</p>	<p><u>Critical and Creative Thinking</u></p> <ul style="list-style-type: none"> Inquiring Generating Analysing Reflecting <p>Literacy</p> <ul style="list-style-type: none"> <u>Speaking and listening: Interacting</u> 	<p>Sustainability Understanding this cross-curriculum priority</p>
<p>RESOURCES</p>	<p>Spaces:</p> <ul style="list-style-type: none"> Classroom (or an outdoor learning space such as a park, playground, garden or nature park) Depending on available space, artworks could be photographed and presented digitally using greenscreen backgrounds 	<p>Equipment:</p>	
	<p>Approximate teaching time:</p> <ul style="list-style-type: none"> 4 to 8 x 30-minute sessions depending on extent of class discussion and reflection activities This sequence can also be expanded to a term-long unit where students use imagery and real-world observations to re-imagine nature and create a 'new' world. 	<p>Session 1:</p> <ul style="list-style-type: none"> Pictures showing examples of when/where paper is used and different types of paper Paper – about 5 different types Equipment for documenting ideas (for example: paper, sticky notes, audio-recording device and app) Thinking strategies Installations 	<p>Session 2:</p> <ul style="list-style-type: none"> Clipboards Pencils Markers Erasers
	<p>Session 3:</p> <ul style="list-style-type: none"> Information about how paper has changed over time Paper/iPads for notetaking Pencils for writing Coloured markers 	<p>Session 4:</p> <ul style="list-style-type: none"> Paper (a variety of types) Glue-sticks (optional) Scissors Rulers 	
<p>Session 5:</p> <ul style="list-style-type: none"> Ephemeral artworks and sustainable arts practice <p><u>Department. The Arts:</u></p> <ul style="list-style-type: none"> Visual Arts GR02/03: Elements of Visual Arts posters/slides 	<p>Session 6:</p> <ul style="list-style-type: none"> Papers – many different types Scissors Glue (a limited amount) Other materials students have collected for their artwork Thinking strategies Installations 		

		<p>Session 7:</p> <ul style="list-style-type: none"> • Substances that cause other materials to change colour • Food-handling gloves • Surface protectors such as plastic tablecloths • Bowls, buckets • Water • Old shirts/aprons to protect clothing <p>Department. The Arts:</p> <ul style="list-style-type: none"> • Visual Arts GR02/03: Elements of Visual Arts posters/slides
<p>PRIOR STUDENT EXPERIENCE</p>	<p>No prior experience is required for the art-making tasks. It will be helpful if students are familiar with concept/mind maps and timelines prior to Sessions 2 and 3.</p>	
<p>TEACHER PREPARATION</p>	<ul style="list-style-type: none"> • Collect resources and equipment. Use sites such as the following to gather examples of different types of paper and where paper is used: <ul style="list-style-type: none"> - https://www.statista.com/topics/1701/paper-industry/#topicHeader_wrapper - https://www.theworldcounts.com/stories/paper-waste-facts - https://www.reference.com/world-view/paper-used-6862fd00685010e - https://www.architecturelab.net/types-of-paper/ • Map out where to go for the 'texture walk' in Session 2. • Experiment with building techniques using paper, scissors, rulers and small amounts of glue. 	
<p>EVIDENCE OF UNDERSTANDING</p>	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> • 'Documentation' that will accompany the installation • 3D sculpture made from paper • Contributing to discussions • Working collaboratively. 	 <p>Look for this icon throughout this sequence</p>

		Teacher prompts	Student activities
SESSION 1	<h3 style="margin: 0;">Paper in our world</h3> <p>Resources:</p> <ul style="list-style-type: none"> Pictures showing examples of when/where paper is used and different types of paper Paper – about 5 different types Equipment for documenting ideas (for example: paper, sticky notes, audio-recording device and app) Thinking strategies Installations 	<p>Explain that the class will be exploring and thinking about how we use paper and that they will be creating paper flowers/plants for display in a paper garden installation. (Installations)</p> <p>Guide and support students to:</p> <ul style="list-style-type: none"> think about where paper is found in our world gather ideas about how to describe the texture of paper discuss the meaning of terms such as 'sustainable' and 'sustainability' decide where they could install a paper garden/forest document their ideas and thinking as preparation for art-making. (Thinking strategies) <p>Use a range of strategies and/or delegate roles so that all students are involved in the process. Documentation can be completed individually, in small groups or as a class.</p>	
SESSION 2	<h3 style="margin: 0;">Texture trail</h3> <p>Resources:</p> <ul style="list-style-type: none"> Clipboards Pencils Markers Erasers 	<p>Escort students around the school/classroom/chosen learning space to discover different types of textures that occur naturally in nature and through synthetic objects and materials. Allow time for students to:</p> <ul style="list-style-type: none"> observe the range of different textures they can discover in their 'world' as they walk the texture trail think outside the box and look up/around/down/inside and out to discover a range of textures. <p>Back in the classroom, students discuss:</p> <ul style="list-style-type: none"> the different textures they found on the 'texture trail' the spaces/places where they found these unique textures how we use and 'see' paper in our world. <p>Students collate their ideas of what textures we have in our world and where we use and see paper in our world on a mind/concept map (class or small group).</p>	

		Teacher prompts	Student activities
SESSION 3	<h3>Paper timeline</h3> <p>Resources:</p> <ul style="list-style-type: none"> Information about how paper has changed over time Paper/iPads with note-taking app Writing pencils Coloured markers 	<p>Use explicit teaching strategies to guide students through the process of creating a timeline that shows how paper, paper-making and/or uses for paper has changed over time. For example:</p> <p>Explain to students that they will be creating a timeline about 'paper'.</p> <p>Show examples of timelines in different formats such as posters or videos or timelines that use graphic symbols/icons rather than words.</p> <p>Inform (recap) students about features required on the timeline such as dates, places and events.</p> <p>Provide or support students to access a range of information about paper, paper-making and uses for paper to include; for example, paper-making processes from different cultures or times.</p> <p>Encourage students to think creatively about how they could present their timeline.</p>	<p>Individually, choose 3 interesting facts about paper and share these facts with another person.</p> <p>Document (speak/draw/write) their facts to include in the 'paper garden' installation.</p> <p>Work collaboratively (as a class or in small groups) to create a timeline about paper showing:</p> <ul style="list-style-type: none"> interesting facts or important events/information about the process through which paper came about how it has changed through the ages its uses and limitations how it has been/is being/could be used.
		<p>Resources that show how paper is made include the following:</p> <ul style="list-style-type: none"> How Paper is Made (Miles Rose) How Paper is Made (Paper One) How the invention of paper changed the world (BBC) Paper making history and facts (Britannica) 	
SESSION 4	<h3>Paper play techniques</h3> <p>Resources:</p> <ul style="list-style-type: none"> Paper (a variety of types) Glue-sticks (optional) Scissors Rulers 	<p>Display examples of different shapes and textures found in nature.</p> <p>Use prompt questions to challenge students to create a range of shapes and textures using paper, glue and 3D building techniques. For example, ask: How could you create:</p> <ul style="list-style-type: none"> grass, curled, leaf, feather, bark stone, sand textures? shapes that are thick, spindly, round, smooth, spiky, wide or squishy? <p>Demonstrate examples of different 3D building techniques, such as ways of joining using a limited amount of glue (for example, tearing techniques), creating shapes with height by cutting splits into a paper roll, folding out and gluing to a paper base or folding paper over a rounded table edge to create tubes.</p> <p>Allow time for students to:</p> <ul style="list-style-type: none"> trial and experiment with how to use materials they can find in the class to make different effects (scissors, rulers, glue-sticks, rounded edges, their hands etc) create a texture square of the different types of textures that they can create using visual and written prompts (What can we make if...?) document their work to show materials and processes they used and capture ideas for the sculpture they will make for the paper garden installation. 	

		Teacher prompts	Student activities
SESSION 5	<p>Sustainability – ephemeral art in nature</p> <p>Resources:</p> <ul style="list-style-type: none"> Ephemeral artworks and sustainable arts practice <p>Department, The Arts:</p> <ul style="list-style-type: none"> Visual Arts GR02/03: Elements of Visual Arts posters/slides 	<p>Lead a discussion about:</p> <ul style="list-style-type: none"> the importance of nature in art; for example, places/scenes/objects from nature used in artworks or as a place where artists go to seek inspiration what ephemeral means the concept that all things have a life cycle how cultures influence artists: for example, the symbolism of Indian mandalas which can be made from natural materials such as sand, leaves or stones (https://bit.ly/38PoHgh) the types of materials that are used in ephemeral art (https://bit.ly/3wVE4wO, https://bit.ly/3MYhQ2x) and where these materials can be sourced in the natural world; for example, collecting objects such as leaves or stones, reshaping surfaces such as sand or gravel, audio recordings of birds, leaves rustling etc. how a range of artists from different cultures have created ephemeral work in nature and how each artist has used a range of visual conventions (elements of art). (Visual Arts GR02/03) (Ephemeral artworks and sustainable arts practice) <p>As a class, document ideas from the discussion about ephemeral artworks.</p>	
	<p>Creating a paper garden</p> <p>Resources:</p> <ul style="list-style-type: none"> Papers – many different types Scissors Glue (a limited amount) Other materials students have collected for their artwork Thinking strategies Installations <p>Australian Curriculum v9: The Arts – Visual Arts, Examples of knowledge and skills (EoKS)</p>	<p>Introduce the art-making task of creating a sculpture for a paper garden installation. Talk through the task:</p> <ul style="list-style-type: none"> Collect paper you can use to make the work from the area surrounding school; for example, in a nature space. Use the paper you find, a minimal amount of glue, scissors and 3D building techniques to create a sculpture in the form of a plant, flower, tree or even an insect or animal that might be found in a paper garden. Incorporate colour (optional, see Session 7). Position your sculpture in the installation space. View the installation and share your responses with a partner or the whole class. Recycle your work by composting or reusing. Reflect on your learning. <p>Guide students as they plan their paper sculpture; for example, by making an annotated sketch showing the shapes and textures they will use.</p>	 
SESSION 6		<p>Recap the art-making task (see above)</p> <p>Guide students as they create their artwork, for example:</p> <ul style="list-style-type: none"> Prompt students about ideas and techniques from earlier sessions. Provide advice as required, by setting up peer-to-peer spotlight learning moments: ‘Could you show us how you ...?’ Acknowledge when and how students have persisted and solved problems. Use questions to encourage students to develop ideas for their sculpture. (Optional) Incorporate colour (Session 7). <p>Work with students to design and prepare the space selected for the paper garden and position their sculptures in the space. Optional extension: create a background or soundscape for the installation. (Installations)</p> <p>Support students to reflect on their learning, for example:</p> <ul style="list-style-type: none"> Lead a walk-through of the installation where students offer their responses to specific sculptures or the complete installation. Provide a familiar reflection tool such as a visual learning log and prompts that use viewpoints to frame questions. (EoKS) Provide thinking strategies and questions. (Thinking strategies) 	

Colour creations (optional)

Space:

- Somewhere that's easy to clean

Resources:

- Substances that cause other materials to change colour
- Food-handling gloves
- Surface protectors such as plastic tablecloths
- Bowls, buckets
- Water
- Old shirts/aprons to protect clothing

Department, The Arts:

- Visual Arts GR02/03: Elements of Visual Arts posters/slides

Introduce/recap the visual convention (element) of colour; for example, using a colour wheel, talking about primary/secondary/complementary colours, asking about favourite or symbolic colours. (Visual Arts GR02/03)

Discuss the importance and impact of colour in art. For example, ask: What is the effect of an artwork that is all one colour or an artwork that features many and/or contrasting colours?

Demonstrate how different substances can be used to create/change colours; for example, turmeric, beetroot, citrus, paint, ink, pens, coloured markers, dirt/soil, lead from pencils.

Guide and encourage students as they:

- experiment with ways to create/change colours using natural and/or constructed materials prior to colouring installation artworks
- apply these ideas to their artworks for the installation
- observe, identify and document how each material changes the colour of the paper.



IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

Is Paper Always Flat? can be expanded to a term-long sequence where students use imagery and real-world observations to re-imagine nature and create a 'new' world. **Paper Play** offers ideas for adapting or extending this unit.

Both learning sequences use paper as an art-making material and challenge students to think about how they can use materials sustainably. If students from different classes/year levels complete these activities, they could combine their artworks into a single installation and take a gallery walk in pairs – one from each level – and then share their observations and comments.

Students could also:

- use the paper garden installation as a set for an animation or a devised/process drama; for example, with teacher-in-role as the gardener or garden custodian
- create a backdrop for the installation; for example, using [greenscreen backgrounds](#)
- create a soundscape for the installation.



On My 50th Birthday

Adelaide Festival Centre, DreamBIG's home since 2015, is turning 50! To celebrate this milestone birthday, CentrED and DreamBIG invite students from across the state to imagine what the world will be like on their own 50th birthday. What amazing inventions will we be using? What jobs will we need in the future? What will a future birthday cake look like? If you can dream it, you can draw it!

This learning sequence combines performing arts and visual arts pedagogies to encourage students' imagination and creativity as they respond to the Adelaide Festival Centre's invitation to create an artwork depicting their vision of the future.

Completed artworks can be sent to DreamBIG for inclusion in a very special celebratory exhibition. Animators will also be using these entries to create an animated, futuristic world, to be displayed in the Adelaide Festival Centre's Gallery during DreamBIG and the rest of Term 2. Students can also exhibit their artworks at school for viewing by the school community.

Activities in *Dancing our Landscape* from the 2021 DreamBIG T&LR can be incorporated into this learning sequence. *Dancing our Landscape* includes ideas for connecting to the continuing cultures of the Kurna Peoples, the traditional custodians of the Adelaide Plains, building understanding of the significance of Karrawirra Parri and how the river bank has been used over time. Teachers who live and work on other Aboriginal Countries are encouraged to contact local Aboriginal Communities to find out about significant places in their area.

This plan is pitched for Years 5 to 6. Ideas for using the plan at other levels are provided. The plan can also be adapted depending on the time available.

Festival program link: *On My 50th Birthday* by DreamBIG in association with CentrED

[DreamBIG Teaching and Learning Resource](#) (T&LR)

[Department for Education Curriculum Units](#), The Arts: Visual Arts - Year 5 - Unit 4: General Resources (Department, The Arts)


LEARNING INTENTIONS	SUCCESS CRITERIA
<p><i>On My 50th Birthday</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • generate ideas for an artwork that communicates their response to the question: What will the world look like on my 50th birthday? • use visual arts processes, conventions and materials to communicate their ideas • present their work in a class exhibition • discuss works in the class exhibition. 	<p>To what extent can students:</p> <ul style="list-style-type: none"> • demonstrate use of visual arts processes, conventions and materials to communicate their ideas? • creatively and effectively show their ideas for the future in their artwork? • discuss similarities and differences between their artwork and other artworks in an exhibition?


INQUIRY QUESTIONS

What will the world be like on your 50th birthday? How might the world have changed from today?
 What technologies might be 'everyday'? What will the environment be like? What will make people happy?
 What will people be thinking about? How will people travel? What will they be eating?

LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/

<u>The Arts: Visual Arts – Achievement Standards</u> (excerpts)	General capabilities: elements	Cross-curriculum priorities: organising ideas
<p>By the end of Year 8, students:</p> <ul style="list-style-type: none"> analyse the use of media arts concepts to construct representations that communicate ideas, perspectives and/or meaning in media arts works they produce and/or experience select and manipulate media languages and media technologies, and use production processes to construct representations produce media arts works that communicate ideas, perspectives and/or meaning present their work to an audience. plan where and how they could distribute their work using responsible media practice. 	<p><u>Critical and Creative Thinking</u></p> <ul style="list-style-type: none"> Inquiring Generating Analysing Reflecting 	<p>Depending on the theme/focus chosen by students, any of the CCPs may be relevant. Teachers could refine the task to include a focus on a particular CCP, for example:</p> <ul style="list-style-type: none"> how the diversity of Aboriginal and Torres Strait Islander cultural expressions will be evident in daily life how they will be addressing issues of sustainability how interactions with Asia are evident in their life.
<h2>RESOURCES</h2>	<p>Spaces:</p> <ul style="list-style-type: none"> Classroom/general purpose space equipped for art-making (depending on materials used, taps and sinks might be needed) 	<p>Approximate teaching time:</p> <ul style="list-style-type: none"> 4 to 6 x 30-minute sessions depending on time taken for imagining and visualising activities and
	<p><u>DreamBIG Teaching and Learning Resource</u> (T&LR). The T&LR's for 2021 (<i>Dancing our Landscape</i>) and 2023 can be accessed from this link.</p>	<p>Equipment:</p> <ul style="list-style-type: none"> Device and screen for showing video Device and speakers for playing music Device with a camera Pictures showing how people (artists, designers, scientists) imagine the future might look Playlist Stationery/materials for documenting ideas during class discussions/brainstorms; for example: <ul style="list-style-type: none"> Butcher's paper, write-on wall, sticky notes, audio recording app, individual artist's journals or book with unlined pages Whiteboard markers Timer (or timer app) Art-making materials required for Session 3
	<p><u>Department The Arts:</u></p> <ul style="list-style-type: none"> Visual Arts GR02/03: Elements of Visual Arts posters/slides 	
	<p>Worksheets/templates/teacher notes</p> <ul style="list-style-type: none"> Playlist <u>Thinking strategies</u> <u>Images of the future</u> <u>Adelaide Festival Centre history and information</u> <u>Re lect, compare and contrast template</u> 	
<div data-bbox="1167 1347 1294 1474" data-label="Image"> </div> <p>Use this QR code to access information about the <i>On My 50th Birthday</i> project including the application for the 'Artist in Residence' program linked to this Statewide Project.</p>		

PRIOR STUDENT EXPERIENCE	No prior experience is required (depending on art technique/materials selected for Session 4).
TEACHER PREPARATION	<ul style="list-style-type: none"> • Select images that depict the future to show in Sessions 1 and 2. • Select thinking strategies for use in Sessions 1 and 2. (Thinking strategies) • Decide on the range of visual arts processes and materials students will use in Session 3 (art-making). • Between Sessions 3 and 4, set up school exhibition in preparation for the gallery walk.
EVIDENCE OF UNDERSTANDING	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> • Contributions to visualisation and ideation activities in Sessions 1 and 2 • Generation of ideas and development of a plan for a visual artwork • Use of visual arts processes, conventions (elements) and materials to create a 2D artwork • Contribution to planning the class exhibition • Reflection and feedback on own artwork and artworks by peers. <div style="text-align: right;">  <p>Look for this icon throughout this sequence</p> </div>

Exploring artworks and ideas	
<div style="writing-mode: vertical-rl; transform: rotate(180deg); font-weight: bold; font-size: 2em;">SESSION 1</div> <p>What might our future look like?</p> <p>Resources:</p> <ul style="list-style-type: none"> • Equipment for documenting ideas (for example: paper, sticky notes, audio recording app) • Images of the future • Thinking strategies 	<p>Select and display an image/artwork portraying the future and guide the class activities 1 and 2, which are designed to get students thinking about what life will be like in the future. (Images of the future) Collate ideas from the activities on the board as a class discussion.</p> <p>Activity 1: Guide students through a process that encourages them to think imaginatively and creatively about an artwork. For example, use a thinking strategy such as see/think/wonder and pose questions such as:</p> <ul style="list-style-type: none"> • What can you see in the image/picture? • What do you think is happening? • What is new/different about the world depicted in this image? <p>Ask students to complete the sentence: 'I wonder ...'</p> <p>Activity 2: Guide students through a vocabulary building thinking strategy such as Nouns, Verbs, Adjectives. Model an example of a noun, a verb and an adjective that are represented in the image, as required, reminding students about the definitions of each type of word. Support students, as required, to write or speak the nouns, verbs and adjectives. At the end of the activity, ask students to complete the sentence: 'I wonder ...'</p> <div style="text-align: right;">  </div>

SESSION 1 CONTINUED

Exploring artworks and ideas

Explain to students that the Adelaide Festival Centre (AFC) is turning 50, and that they are going to be thinking about what the world will look like when they are 50 in preparation for creating an artwork that can be exhibited in the AFC Gallery Exhibition.

Lead an 'idea pop' class brainstorm where:

- students stand in a circle and call out quick one-word responses of as many different ideas as possible for the topic 'future'
- the 'idea pop' is finished when there are no more responses or 'pops'
- as ideas are suggested, they are recorded on the board or on butcher's paper for students to refer to during the Quick Draw warm-up.

Teacher prompts

Lead a Quick Draw warm-up:

- Give each student an A4 sheet of paper or art sketchbook.
- Allow 1 minute only for each Quick Draw (ideally put a timer up on the board).
- Emphasise that these are warm-up activities to generate ideas; they do not need to be perfect!

Allow time for a lesson wrap-up. For example, ask students to discuss one square of their Quick Draw with a partner, describing which technique was used and how the drawing relates to the chosen word.

Collect and store the Quick Draw pages so students can refer to them in future sessions.

Student activities

Generate ideas for art-making with a Quick Draw

- Name their page and use a ruler to draw a horizontal and a vertical line through the middle to divide their page into 4 equal sections.
- Take 1 minute to choose 4 words from the 'idea pop' list and write one word at the top of each section on their page.
- Use one of their words to complete each of the following Quick Draws:
 - Drawing the object/word in a maximum of 5 lines using only straight lines
 - Drawing without taking the pencil off the page (a 'continuous line' drawing)
 - Drawing with the non-dominant hand.



SESSION 2

Imagining the future

Resources:

- Equipment for documenting ideas (for example: paper, sticky notes, audio recording app)
- Device and speakers for playing music
- Device with camera
- Device and screen for watching video
- AFC info (use the QR code above)

Remind students that the AFC is turning 50 in 2023, and that they are going to be thinking about what the world will look like when they are 50. (Use the QR code above to access AFC info)

Ask students to describe the world as they think it might be in 50 years' time.

Use the inquiry questions at the start of this plan to shape the discussion.

Record ideas and allow time for students to document ideas that interest them, as inspiration for the art-making tasks that follow.

Complete either or both the 'Host a Future Party' and 'Create a Futuristic Sound Machine' tasks as time allows. The tasks can be undertaken in a single session or over a couple of sessions leading up to the art-making sessions.

1. Host a Future Party	
<ul style="list-style-type: none"> • Clear a space for students to be able to move freely. • Play 'party' music. (Playlist) • Prompt students to move (silently) as if they were, for example: dancing at a party, floating like a balloon, decorating a room, walking through a crowded party, moving like a robot, walking on the moon, or moving as they imagine they might move sometime in the future. Also use words from the 'idea pop' word list as prompts. Remind students to move safely in the space. • Stop/pause the music and call out a number. Wait for students to form groups of that size. • Prompt groups to form a freeze frame. Use prompts that promote thinking about celebrations and the future, such as cutting a cake, making a speech, looking through a slide show of memories, a robot, what they will look like in the future, or a futuristic mode of travel (driverless car, personal space module). Incorporate words from the 'idea pop' word list. Allow up to 90 seconds for students to create each frame. • Photograph the freeze frames/tableaux for use later. Tap in* and ask questions to highlight specific features/points of interest in each group's response. • Repeat, encouraging students to form groups with different students. <p>*Thought-tracking (or 'tapping in') is a dramatic convention where characters playing roles can be frozen and asked by the teacher or other students (who tap the character on the shoulder to activate the image) to express what is going through their mind at a particular moment in the present or in the future. (Arts Pop Drama glossary)</p>	
2. Create Futuristic Sound Machines	
Teacher prompts	Students activities
<p>Form students into groups of 4 or 5 and pose the question: What does the future sound like? Allow students:</p> <ul style="list-style-type: none"> • 1 minute for individual thinking • 2 minutes for sharing with a partner. <p>Ask each pair to share ideas and document responses on the board or on film. Prompt/scaffold each step as students imagine, trial, share and rehearse their ideas for sounds and movements.</p>	<p>Groups create a machine that makes futuristic sounds and moves in futuristic ways by:</p> <ul style="list-style-type: none"> • individually taking 1 to 2 minutes to create a sound and movement to contribute to the machine • sharing ideas with other students in their line (group) • combining the ideas to create a machine; for example, students might use their movements and sound to create a 'chain reaction' machine (each movement/sound triggers the next movement sound) or all the parts and sounds might happen together, movements and sounds might start and stop after a given number of beats • rehearsing by starting at one end of the machine (line) and moving along to the other end with each student contributing their sound and movement. Repeat a few times to be confident that the machine won't break down!

SESSION 2 CONTINUED

2. Create Futuristic Sound Machines (continued)

Challenge all the machines to demonstrate their super-powers in the 'remote control challenge' where they:

- rewind (start from the other end)
- fast forward
- move in slow motion
- mute (actions only)
- freeze (sound only)
- change the volume.

Demonstrate their machine's super-powers by responding to the remote control commands.

Observe how the other machines respond to the remote control challenge.

Repeat, this time with just one machine operating at a time. If possible, film the machines in operation; for example, using a device with a camera on a stand/tripod.

For further inspiration/thinking, **watch**: The World in 2050 (enrique8, 6 April 2017) <https://www.youtube.com/watch?v=ABrjdyavqkI>

Allow students time to review and add to their documentation from Session 1. Emphasise that all their activities so far have been designed to generate ideas they can use in an artwork, and that capturing the ideas is what is important; the documentation doesn't have to be perfect.

SESSION 3

Creating an artwork titled 'What will the world be like when I am 50?'

Resources:

- Design brief from Adelaide Festival Centre (access via the QR code)
- Ideas generated in Sessions 1 to 3
- Art materials of choice for making a 2D artwork
- A3 or A4 paper

Department. The Arts:

- Visual Arts GR02/03: Elements of Visual Arts posters/slides

Australian Curriculum:

The Arts v9 – Visual Arts,

[Examples of knowledge and skills](#) (EoKS)

Art-making workshop

Revisit the Adelaide Festival Centre design brief requirements with students.

Where possible, **offer** students a range of materials for making their artwork such as:

- Drawing with pencils (colour or black and white)
- Charcoal drawing
- Watercolour/acrylic painting
- Oil pastels
- Screen printing
- Collage.

Or, the whole class might focus on using particular art-making processes, conventions or materials that you wish to introduce or refine.

Encourage students to plan their work; for example, sketching a layout that meets design brief requirements. (EoKS)

You could prompt students to:

- **identify** ideas generated in earlier sessions that they're interested in using in their artwork
- **select** visual arts processes and materials that will allow them to develop their ideas (if options are available).



As students work, **circulate** offering advice and guidance about use of materials and art-making processes, and supporting students to use the ideas they have generated in their artwork. (Visual Arts GR02/03)

Students **create** an artwork on A3 or A4 paper by:

- drawing on ideas they have imagined, seen and discussed in Sessions 1 and 2, or by imagining new ideas
- using visual arts processes, conventions and materials to turn their ideas into an artwork
- checking that the completed work meets all requirements for the AFC exhibition.



SESSION 4	Gallery of the future	<p>View and review artworks</p> <p>In this session, the teacher guides discussion as the students undertake a gallery walk to view, reflect on, compare and contrast the artworks they and their peers have created.</p> <p>Display artworks around the room/gallery space. Students walk around the space, quietly looking at the exhibition.</p> <p>The gallery walk might involve multiple classes or the whole school in a larger area.</p>
	Resources:	<ul style="list-style-type: none"> • Completed artworks • Pens/pencils • Reflect, compare and contrast template <ul style="list-style-type: none"> • Print copies of the Reflect, compare and contrast template (one per student), or students can draw one on a piece of paper. (Reflect, compare and contrast template) • Explain the task. • Form students into pairs. • Circulate as students discuss the artworks offering support and guidance. <p>Allow students 2 to 3 minutes to individually reflect on their artwork; for example, they might consider how they have used visual conventions/elements of art (such as colour, line or shape), processes and materials in their artwork.</p> <p>Then, students use the 'Mine', 'Yours' and 'Ours' sections of the diagram to:</p> <ul style="list-style-type: none"> • Write 1 or 2 comments about their artwork in the 'Mine' space; for example, comments about the ideas they are communicating, the processes they used, or their use of visual conventions • Respond to the artwork their partner created and write 1 or 2 comments in the 'Yours' space • Share and discuss their comments with their partner and collaborate to: <ul style="list-style-type: none"> - add comments in the 'Mine' and 'Yours' sections to capture their discussion (as needed) - add comments in the 'Ours' section; for example, comments about the ideas they are communicating.
IDEAS FOR ADAPTING THIS LEARNING SEQUENCE		<p>Reception to Year 2 students:</p> <ul style="list-style-type: none"> • Share ideas about '50'. How far into the future is this? Who can they ask to find out what has happened in the last 50 years? What might happen in the next 50 years? This discussion could take place in a sharing circle activity before they use available/selected materials to create their artwork. <p>For younger students, teachers may also:</p> <ul style="list-style-type: none"> • use familiar thinking routines and/or only require verbal responses or sketches • work as a whole class to create a single freeze frame. <p>Years 5 to 10 students:</p> <ul style="list-style-type: none"> • (In Session 1) explore artworks depicting the future from a range of times, places and cultures and also discuss their own ideas about the world in 50 years' time. • (In Session 3) explore, practise or refine visual arts processes/techniques they plan to use in their artwork. <p>For older students, teachers may also:</p> <ul style="list-style-type: none"> • adapt thinking routines to cater for students' experience • select an age/skill level appropriate method/material for creating the artwork (allowing choice of materials/techniques where possible/suitable) • include a gallery reflection lesson. <p>For all students, especially those with additional learning needs, the visual work could be created using digital art-making apps or forms such as animations.</p>

IMAGES OF THE FUTURE

Source a variety of images that portray the future. Consult the 'Guidelines for choosing resources' on page 13 of the [T&LR](#) and, for example, check that the rights holders for the images you select have given permission for their work to be downloaded and used. Also, when showing the images to students, acknowledge artists and sources as indicated on the download advice. Useful sites include:

- <https://pixabay.com/photos/robot-mech-machine-technology-2301646/>
- <https://pixabay.com/illustrations/photo-manipulation-alien-foreign-1825450/>
- <https://pixabay.com/photos/sky-apartment-view-clouds-sky-moon-5074975/>
- [Planet City by Liam Young](#) (this site includes videos, fiction, costume designs, a TED talk and a book. Teachers could use a selection of these materials to extend this learning sequence)

Search online using terms such as 'images of the future world', 'pictures of future cars', 'images of future food', 'images of future clothing'.

ADELAIDE FESTIVAL CENTRE HISTORY AND INFORMATION

Websites, videos and images:

- <https://www.adelaidefestivalcentre.com.au/about-us/overview/>
- <https://www.adelaidefestivalcentre.com.au/about-us/our-history>
- https://en.wikipedia.org/wiki/Adelaide_Festival_Centre
- <https://www.youtube.com/watch?v=dxDxzKdCszg> (video about the Kurna Reconciliation Sculpture which is in storage during Festival Centre redevelopment works)
- https://en.wikipedia.org/wiki/Adelaide_Festival_Centre#/media/File:Adelaide_Festival_Centre_at_Night.jpg
- <https://www.shutterstock.com/search/adelaide-festival-centre>

Students could also ask family and community members to share their memories of the AFC.

Mine

Yours

Ours

DreamBIG T&LR: Learning sequence playlist

Introduction

- The music suggestions on this list are provided as a guide. Music is matched to learning sequence activities in the 2023 DreamBIG T&LR and Companion.
- Music suggestions are provided for each of the dance activities; however, it isn't always essential to play music during dance activities.
- The music is listed in alphabetical order according to the performer name.
- Many of the music suggestions are instrumental to make it easier for teachers to talk over the music and for students to hear instructions or feedback.
- Teachers are advised to consider the **Guidelines for choosing resources** on page 13 of the [T&LR](#) and to preview all music and music videos before playing in class.

Learning sequence	Session & activity	Suggested song (artist, title, links and information)
Everyday Dancing	Session 1 <ul style="list-style-type: none"> • Action word warm-up • Triple treat 	<ul style="list-style-type: none"> • Justin Timberlake: Can't Stop the Feeling • Little Ditto: Bluey Theme Tune and Bluey Theme Tune arranged by Instrument Parade, ideal for younger classes (mostly instrumental) • The Chemical Brothers: Galaxy Bounce (mostly instrumental, electronic, faster) • Will.I.Am: I Like to Move It (from the 'Madagascar Escape 2 Africa' soundtrack)
	Session 1 <ul style="list-style-type: none"> • Connecting with objects • Student dance sequence 	<ul style="list-style-type: none"> • Gotan Project: La Gloria (instrumental, slower) • Maya Jane Coles: Bo & Wing (instrumental, mellow) • Propellerheads: Clang (instrumental)
	Session 2 Circuit warm-up	<ul style="list-style-type: none"> • Basement Jaxx: Do your Thing (faster) • Daft Punk: Harder, Faster, Stronger (mostly instrumental, electronic) • Perez Prado: Mambo No. 5 (original, not the Lou Bega or Bob the Builder versions) (mostly instrumental)
	Session 3 <ul style="list-style-type: none"> • Alternating 8's warm-up • Optional: background music for Everyday Objects dance, see Session 4 	<ul style="list-style-type: none"> • Maya Jane Coles: Bo & Wing (instrumental, mellow) • Black Violin: A-Flat (instrumental, slower) • Oliver Heldens & Lenno: This Groove • PNUA: Solid Gold featuring Kira Divine and Margues Toliver
	Session 4 Everyday Objects dance	<ul style="list-style-type: none"> • Cosmo's Midnight: C.U.D.I (Can U Dig It) • Kraftwerk: Boing Boom Tschak (instrumental, electronic) • Maya Jane Coles: Bo & Wing (instrumental, mellow)
Dance & Chance	Sessions 1 & 3 1 to 10 warm-up	<ul style="list-style-type: none"> • Christine and the Queens: Tilted (slower) • Cosmo's Midnight: C.U.D.I (Can U Dig It) • Gotan Project: La Gloria (instrumental, slower)
	Session 1 Movement improvisation	<ul style="list-style-type: none"> • Maya Jane Coles: Bo & Wing (instrumental, mellow) • Bill Leeb: Terra Firma (Lara's Mix) featuring Aude (from the Tomb Raider Soundtrack 2001) (instrumental) • Vangelis: Conquest of Paradise (mostly instrumental) • Tim Hecker: Black Refraction (instrumental, gentle piano)
	Sessions 2 and 4 Word warm-up	<ul style="list-style-type: none"> • Kraftwerk: Boing Boom Tschak (mostly instrumental, electronic) • The Chemical Brothers: Galaxy Bounce (mostly instrumental, electronic, faster) • Daft Punk: Harder, Faster, Stronger (mostly instrumental, electronic)
	Session 2 Word interpretation task	<ul style="list-style-type: none"> • Geoffrey Gurrumul Yunupingu: Wukun (Loverush UK Remix) (mostly instrumental) • Propellerheads: Clang (instrumental) • Maya Jane Coles: Bo & Wing (instrumental, mellow)
	Sessions 4 and 5 Playing with Space task	<ul style="list-style-type: none"> • Black Violin: A-Flat (instrumental, slower) • Christine and the Queens: Tilted (slower) • Gotan Project: La Gloria (instrumental, slower) • Propellerheads: Clang (instrumental)
	Session 6 Playing the game	<ul style="list-style-type: none"> • Bill Leeb: Terra Firma (Lara's Mix) featuring Aude, (Tomb Raider Soundtrack 2001) (instrumental) • Black Violin: A-Flat (instrumental, slower) • Geoffrey Gurrumul Yunupingu: Wukun (Loverush UK Remix) (mostly instrumental) • Vangelis: Conquest of Paradise (mostly instrumental)

Learning sequence	Session & activity	Suggested song (artist, title, links and information)
Mapping Your World	Sessions 3 and 4 Devising the map	Playing soft, instrumental music in the background as students create their drama can assist them to focus and will keep noise levels manageable (as multiple groups work in the space). For example: <ul style="list-style-type: none"> • https://www.youtube.com/watch?v=FcVCqAwuBSs • https://www.youtube.com/watch?v=2TvWZEVf6go • https://www.youtube.com/watch?v=yo1GdFc4X8M Or, choose music that the class uses for meditation or mindfulness activities.
	Companion Dance the Map - extension activity	<ul style="list-style-type: none"> • Geoffrey Gurrumul Yunupingu: Wukun (Loverush UK Remix) (mostly instrumental) • Maya Jane Coles: Bo & Wing (instrumental, mellow) • Propellerheads: Clang (instrumental)
Sounds of Sustainability (SOS)	Session 3 Active listening	Use approx. 30 seconds from 3 to 5 of these examples of music that use acoustic and digital instruments to make sounds from the environment. Play selections in an order that provides the most contrast in sounds/music style. <ul style="list-style-type: none"> • Brenda Gifford arr. Jessica Wells: Bardju (Footprints) (acoustic and digital instruments) • Dj Cutman: American Robin (bird sounds and digital instruments) • Horst Jankowski: A Walk in the Black Forest (piano, drumkit, orchestra) • Ian Butcher and Steven Faux: The Life of Birds (BBC, 1999, DVD), (orchestra, voices, digital instruments, bird sounds) <ul style="list-style-type: none"> - Track 3 – Lazy Summer Skies - Track 7 – Iguassu - Track 9 – The Penguins Progress - Track 19 – Silly Walk • Joy Helder: Blurt (digital and found sounds) • Past Palms: Rainwater (found/environmental sounds and electronic/digital instruments) • The Singing Raintree (the raintree is a metal sculpture)
	Session 3 Listening and moving	Use approx. 1 minute from 3 to 5 of these suggestions. Play them in an order that provides the most contrast in sounds/music style. Examples from the Active listening suggestions above can also be used. <ul style="list-style-type: none"> • Anton Karas: The Third Man (features zither) • Basement Jaxx: Do your Thing • Buckethead: The Coats of Claude (guitar-based instrumental) • Daft Punk: Harder, Faster, Stronger (mostly instrumental, electronic) • Horst Jankowski: A Walk in the Black Forest (instrumental) • Kraftwerk: Boing Boom Tschak (mostly instrumental, electronic) • Perez Prado: Mambo No. 5 (original, not the Lou Bega or Bob the Builder versions) (mostly instrumental) • The Chemical Brothers: Galaxy Bounce (instrumental, electronic) • Vangelis: Conquest of Paradise (mostly instrumental)
	Session 4 Creating an introduction to <i>Nudie Foodie</i>	Improvised soundscapes used to introduce <i>Africa</i> by Toto: <ul style="list-style-type: none"> • Angel City Chorale: Africa (improvised introduction) • Kearsney College Choir: Choral Thunderstorm
	Companion Extension activity (Dance)	<ul style="list-style-type: none"> • Bill Leeb: Terra Firma (Lara's Mix) featuring Aude (Tomb Raider Soundtrack 2001) (mostly instrumental) (Select: beginning to 1.30, or 1.52 to 2.54, or 3.35 to end.) • Brenda Gifford arr. Jessica Wells: Bardju (mostly instrumental) • Ian Butcher and Steven Faux: The Life of Birds (BBC, 1999, DVD) <ul style="list-style-type: none"> - Track 7 – Iguassu - Track 9 – The Penguins Progress • JS Bach arr. Black Violin: Brandenburg by Black Violin (Select: beginning to 1.30) (mostly instrumental) • Vangelis: Conquest of Paradise (Select: beginning to 2.20 or 2.20 to 3.30) (mostly instrumental)

Learning sequence	Session & activity	Suggested song (artist, title, links and information)
Making Music for My Island Home	Session 1 'Home' songs	<ul style="list-style-type: none"> • Performances and arrangements of <i>My Island Home</i> include: <ul style="list-style-type: none"> - Warumpi Band, 1988 (the original) - Christine Anu, 1995 - Jessica Mauboy, 2020 (Indigenous Literacy Foundation) - Christine Anu, Zaachariaha Fielding (Electric Fields), Ngaiire and Emma Donovan, 2022 - One Mob Sing-A-Long posted by NITV • A <i>My Island Home</i> medley by Neil Murray, Maupower and MIHP Artists is available via the 'My Island Home' project on SoundCloud • Ed Sheeran: Lego House • John Denver: Take Me Home Country Roads • John Williamson: Home Among the Gum Trees • Madness: Our House • Miranda Lambert: The House that Built Me • Nick Jonas: 'Home' from <i>Ferdinand the Bull</i> • Paul Kelly: Sydney from a 747 • Peter Allen: I Still Call Australia Home • Phil Collins: Take me Home • Vance Joy: We're Going Home
	Session 1 Alternative theme 'Place' songs	The ' Connections soundtrack ' playlist for the National Museum of Australia's ' Connection ' exhibition. Note: the first song on the Spotify playlist 'All the Same' by The Boy of Many Colours is not appropriate for use in school settings.
On My 50th Birthday	Session 2 Future party	<ul style="list-style-type: none"> • Daft Punk: Around the World • Kool and the Gang: Celebrate (remastered) • Kraftwerk: Boing Boom Tschak

Thinking strategies for Arts Learning

Each of the learning sequences in the 2023 DreamBIG Teaching and Learning Resource and Companion encourages students to think creatively and critically about the artworks they are making and the ideas they are exploring in their works. 'Thinking strategies' is the term used to describe these activities.

Arts-focused thinking strategies

In Arts learning students are encouraged to use thinking strategies to generate ideas for making artworks when they are refining or evaluating their work, or when they are responding to their finished work/performance. Students can also use thinking strategies to explore and respond to work created by other people.

Questioning is the most common thinking strategy in the Arts. Thinking strategies can be used in each of the DreamBIG 2023 learning sequences. Specific strategies and questions are provided for some learning sequences. For other sequences, the learning is framed by the inquiry questions provided.

For activities where teachers (or students) need to design their own questions, they can use or adapt ones from the Australian Curriculum v9: The Arts, Examples of knowledge and skills (EoKS).

A set of EoKS is available for each Arts subject: Dance, Drama, Media Arts, Music and Visual Arts. [Use the search function on the Australian Curriculum v9 website](#) to find and download the EoKS. The advice about Incorporating Aboriginal artworks in the Drama learning sequence *Mapping your World* includes an example of how questions from the EoKS can be adapted to suit a teaching context.

Thinking strategies in the DreamBIG 2023 T&LR and Companion learning sequences

Dance: *Dance & Chance and Everyday Dancing*

In these Dance learning sequences, the inquiry questions can be used to drive students'

creative and critical thinking. Some of the activities include specific questions. To promote discussion and reflection, teachers can use or adapt questions from the [Dance EoKS](#) or use other strategies with which students are familiar.

Drama: *Mapping your World*

This Drama learning sequence uses DAR (Describe, Analyse, Relate) to support students to communicate their experiences and generate questions they want to explore further. DAR was developed by Katie Dawson. Information about Katie's work in this field is available [here](#).

Media Arts: *Capturing Critters and My Future*

The inquiry questions for these Media Arts learning sequences provide a framework for thinking about specific tasks and evaluating work in each of the sessions. The [Media Arts EoKS](#) provide examples of questions that can be adapted or adopted for use with these activities.

Music: *Sounds of Sustainability and Making Music for My Island Home*

In these Music learning sequences, students can use a range of thinking strategies to explore the inquiry questions. The ideas they generate by discussing these questions will inform the lyrics they write (*Making Music*) and their understanding of how diverse sound sources can be used for music-making (*Sounds of Sustainability*). Questions from the [Music EoKS](#) can be used or adapted in these sequences.

Visual Arts: *Paper Play and Is Paper Always Flat?*

Students use thinking strategies in these Visual Arts learning sequences when they are investigating how paper can be made, used, recycled or repurposed. Specific questions are included in the sequences to frame

activities, such as documenting ideas for artworks or reflecting. Questions from the [Visual Arts EoKS](#) can be used or adapted in these sequences; for example, to encourage students to reflect on their work when they take a [gallery walk](#) through the installations they have created.

Visual Arts: *On My 50th Birthday*

This learning sequence uses a range of Visual Arts and Drama thinking strategies including [See/Think/Wonder](#), [Gallery Walk](#) and a variation on the [Venn Diagram thinking strategy](#). Questions and steps for the idea pop and Nouns, Verbs, Adjectives thinking activities are included in the learning sequences.

Find out more

- [Understand Critical and Creative Thinking](#) (Australian Curriculum v9) outlines the scope and focus of this General capability
- [Project Zero's Thinking Routine Toolbox](#) provides information about different types of thinking, such as core thinking routines, perspective taking and global thinking. You can also search by project name; for example, the thinking routines used in the [Artful Thinking](#) and [Visible Thinking](#) projects.

When students are using thinking strategies, they also need to apply effective listening skills. This [article by Donna Wilson and Marcus Conyers](#) discusses strategies for effective listening in classroom settings.



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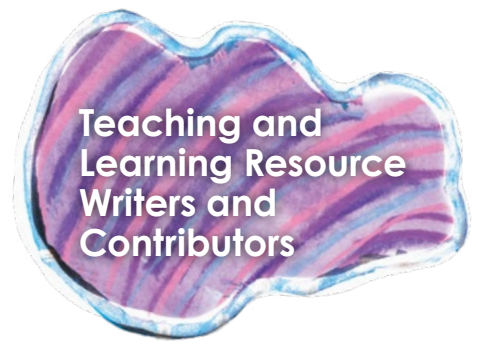
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