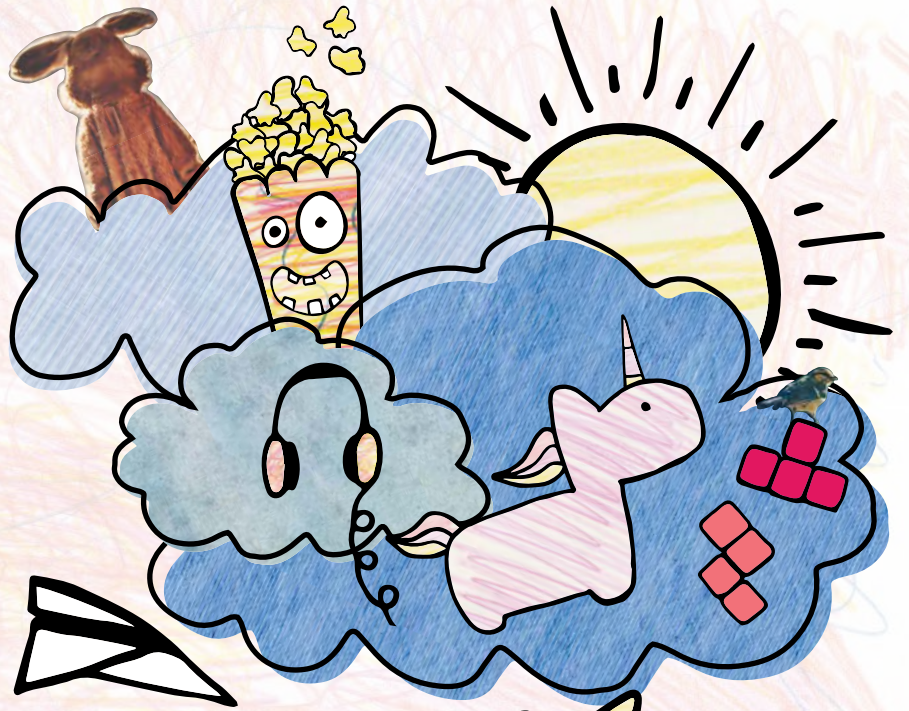


# DREAM BIG

FORMERLY COME OUT CHILDREN'S FESTIVAL

18-27 MAY 2017

[DREAMBIGFESTIVAL.COM.AU](http://DREAMBIGFESTIVAL.COM.AU)

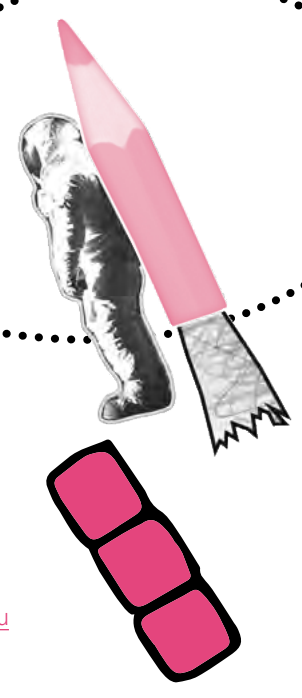


## TEACHING & LEARNING RESOURCE



Government of South Australia

Department for Education and  
Child Development



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GPO Box 1269, Adelaide SA 5001

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### DreamBIG Children's Festival imagery design:

Nicole Groot, from South Downs Primary School, is our 2017 DreamBIG CHILDREN'S FESTIVAL POSTER COMPETITION WINNER! Students were invited to participate in a poster design competition, where the winning entrant has their work of art professionally incorporated into a range of materials for DreamBIG Children's Festival 2017. Nicole's image portrays DreamBIG Children's Festival theme of Feed the Mind. Of her image, Nicole says "I was thinking that learning is like food rolling in to your brain. The background is like many numbers and letters, colours and they are mixed together. Healthy eating will keep you and your brain healthy." Techniques used by Nicole included a mixture of both a neat and messy colouring style for different effects. A blend of colours using pencil and crayon, were outlined in text. Having observed the festival's graphic designer work on her image Nicole can now enjoy seeing her image of the face transformed in many different ways and in many different venues. Congratulations Nicole!

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### DreamBIG 2017 graphic designer: Joshua Osis

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

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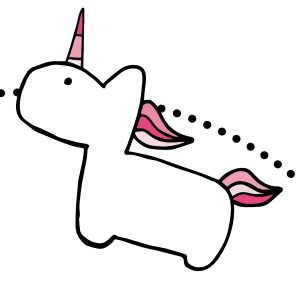


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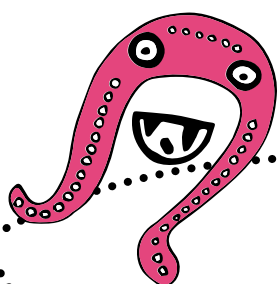
Formerly Come Out Children's Festival





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

### SUSAN CLOSE

In this state of festivals, DreamBIG Children's Festival stands out because it's entirely dedicated to our kids and young people.

For more than 40 years, our much-treasured arts festival for children – the largest of its kind – has been opening up a thrilling world of arts experiences for young South Australians.

Come Out Children's Festival shaped the way a whole generation of SA kids felt about the arts and themselves. It gave them opportunities for expression, allowed them to view themselves as artists and told them that kids and their ideas matter.

Next year, DreamBIG continues this tradition, providing opportunities for a

new generation to express themselves and stretch their thinking through the arts. The theme of 2017 DreamBIG Children's Festival is "Feed the Mind" and the program (or should we call it a menu?) certainly provides lots of food for thought and nourishment to fire kids' creativity.

A long-standing partnership between DfE and the festival has enriched these arts experiences even more for our kids. One of the products of the partnership is this DreamBIG 2017 Teaching and Learning Resource which will support teachers to extend what kids' learn through the festival even further.

This resource, which connects DreamBIG's artistic program to the Australian Curriculum, is available to all South Australian teachers from reception to year 10. It is brimming with ideas and strategies which build on the festival's countless learning opportunities and, importantly, also includes ideas for kids who can't easily access the activities and performances.



Congratulations to South Downs Primary School student, Nicole Groot, whose winning poster, which cleverly reflects the 2017 theme, features on the cover of DreamBIG Schools Program and in this booklet.

Thank you to everyone from DfE and DreamBIG Children's Festival who worked on this resource and thank you to all the teachers who use it to take their students' learning and love of the arts to the next level.

I look forward to dreaming big with you all in May 2017 when our much-loved arts festival for kids returns.

## FROM DreamBIG CHILDREN'S FESTIVAL 2017 CREATIVE PRODUCER ...

### SUSANNAH SWEENEY

Welcome to DreamBIG Children's Festival (formerly Come Out). DreamBIG is South Australia's iconic arts event for schools and families, amongst the biggest, brightest and boldest of its kind in the world.

The name might have changed but DreamBIG continues the proud 42-year history of bringing the best of creative arts experiences to the children of SA.

The theme for DreamBIG 2017 is *Feed the Mind*. Feeding the

hungry minds of our children with a multiplicity of arts experiences is vital to their development. It's a proven fact – the data keeps coming in – that an arts-rich education benefits children now and into the future. DreamBIG 2017 is a celebration of how creativity can nourish, challenge and burst open the minds of students with new ideas, questions, wonder and fun.

Enjoy looking through the 2017 DreamBIG program packed with performances and workshops involving parkour, singing, comedy, dirt, rain, dancing, disability, republics, exhibitions by kids, paper, refugees, music, lions, social media, games of every kind, cubbies, silent discos, hip hop, neuroscience, historical stories, real stories, fictional stories, films, unicorns, 3D, 6D, international connections and much more. I'm sure



you will find something your students will enjoy, grow and benefit from.

In the words of Clementine, the 8-year-old responsible for our new name, "you need to dream to create ... you need to DreamBIG to create something AMAZING".

**FROM THE DfE ARTS  
EDUCATION MANAGER ...  
SHARYN SCHELL**

If an artwork is the beginning of a story, what might happen next?

If an artwork is the middle of a story, what might have happened before? What might be about to happen?

If an artwork is the end of a story, what might the story be?<sup>1</sup>

Asking open-ended questions and attempting to answer them is one way we can *Feed the Mind*. As you view the winning artwork used on materials for this festival (by student Nicole Groot from South Downs Primary School), how would you

answer one of the three questions above? Imagine the possibilities!

You might like to use these questions with your class to encourage imaginative exploration, or as a way for them to respond to an arts experience they participate in during DreamBIG Children's Festival 2017.

There's plenty of participatory and interactive opportunities to explore in this year's festival program, from creating 3D creatures to connecting with international communities and regional touring shows.

Whether or not you are able to access the festival program, the ideas in this teachers' resource are designed to support teachers to create engaging and challenging arts experiences for their students back at school. There are opportunities for students to connect to quality learning experiences in the arts and to view how art forms develop from social, cultural and historical contexts.

DreamBIG Children's Festival builds on successes of past festivals, using suggestions that children and educators have thoughtfully provided through feedback. Successful design elements from previous festivals have been used again for 2017.

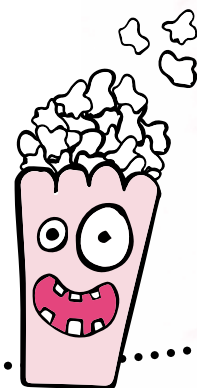
The resources and activities available – this teachers' resource, professional learning workshops, state wide projects and digital technologies – all



contribute to *feeding the mind* and learner access to the festival across South Australia.

Arts ambassadors in schools deserve a huge thank you for encouraging involvement and participation in DreamBIG Children's Festival. Their role in sharing information and responding with feedback is greatly appreciated – no matter whether this is at the beginning, middle or end of the festival!

1 - *Artful Thinking*, Harvard Project Zero:  
<http://pzartfulthinking.org/?p=84>



## THE ARTS IN EDUCATION

Extensive research from around the world confirms the importance of quality arts experiences in education. In support of this research, the arts has been included in the Australian Curriculum. An arts-rich education contributes positively to improving learning outcomes for children and young people in a variety of settings.

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

children and young people to imagine, to dream and to achieve their very best."

Learning in and through the arts is facilitated when the cultural sector works in partnership with educators to enrich learning outcomes, as well as to strengthen community identity and local culture.

# INTRODUCTION ...

## ABOUT DREAMBIG CHILDREN'S FESTIVAL (FORMERLY COME OUT)

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

Come Out Festival was originally named by adults. In 2016, suggestions for a new name were invited from children and young people across South Australia. Then, children, young people and the general public were invited to choose

their preferred name. As a result, 'DreamBIG' now replaces 'Come Out' as the name of this iconic South Australian children's arts festival. It is an important part of the South Australian preschool and school calendar.

DreamBIG Children's Festival features all the different arts forms and there are many rich opportunities for active participation. Unique globally, the partnership between the education and the arts sectors is often admired as it enables deeper engagement and

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

In a state that prides itself on the quality of its arts festivals, DreamBIG Children's Festival provides capacity for high quality, sustained engagement with the arts that contributes to improved learning outcomes for young people and generates a lifelong interest in the arts.

## THE PURPOSE OF THIS RESOURCE

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

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

### EARLY YEARS LEARNERS

If you are an early years educator, *Belonging, Being and Becoming*, the *Early Years Learning Framework* provides a great framework through which to explore DreamBIG Children's Festival 2017 theme of *Feed the Mind*. Many learning experiences in this resource may be adapted as relevant to early childhood settings, and can contribute to the 5 outcomes in *Belonging, Being and Becoming*, where children: develop a strong sense of identity; are connected with and contribute to their world; have a strong sense of wellbeing;

are confident, involved learners; and develop as effective communicators.

The theme itself, *Feed the Mind* may be interpreted in many ways through the development of inquiry questions with children. This process can support educators to plan for rich and creative play-based learning experiences.

This could well result in children:

- exploring the many ways people *Feed the Mind* when they connect with others
- sharing their images, ideas, objects, languages, customs, dreams and history with others
- connecting with the different ideas and perspectives of others.

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

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

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

### STUDENTS WITH DISABILITY

Participation in DreamBIG Children's Festival provides a myriad of learning opportunities for all students. Under the *Disability Discrimination Act 1992* and the Disability Standards for Education 2005, teachers have a legal obligation to ensure that all students with disability are able to access and participate in all educational activities free from discrimination, and on the same basis as those without disability. This applies to events like DreamBIG Children's Festival.

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

On excursions to Festival events or for any excursion or camp, adjustments may be necessary to allow a student with a disability to participate.

# INTRODUCTION

There are many sources of advice about planning quality teaching and learning programs inclusive of students with disability.

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

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

For DfE schools the Special Education Resource Unit website is also very useful.

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

You can access a central repository of information at:

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



## DID YOU KNOW?

### **DreamBIG Children's Festival (18-27 May) coincides with the UNESCO International Arts Education Week (22-28 May) in 2017!**

Proclamation: The General Conference of UNESCO proclaimed the fourth week of May as International Arts Education Week. Celebrated for the first time in May 2012 its purpose is to highlight the importance and usefulness of arts education.

<http://www.unesco.org/new/en/culture/themes/creativity/arts-education>

### **How will your school highlight the importance and usefulness of arts education?**

If your school is planning a performance, parade, DreamBIG assembly, art exhibition or similar event to celebrate DreamBIG Children's Festival 2017, then we would love to hear from you.

### **REGISTER YOUR EVENT NOW**

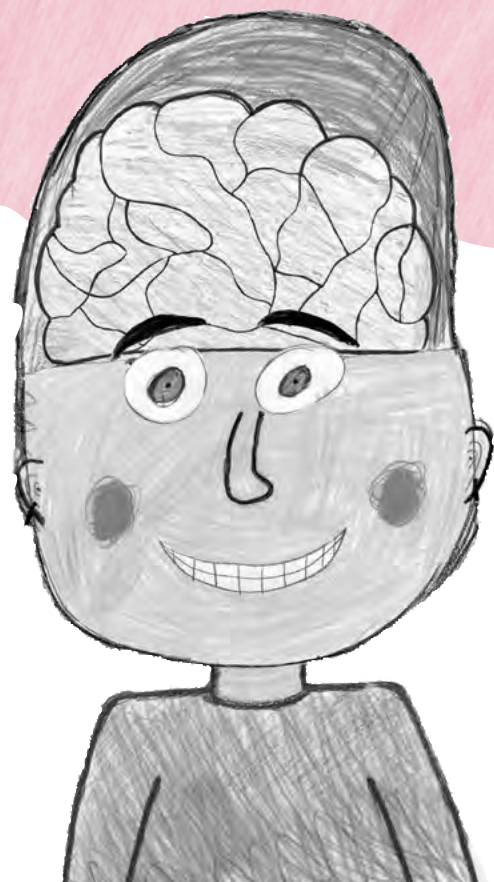
to be in the winning of \$500 for your class or school to spend on arts materials or free tickets to take one class to a festival show!

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



**“Our goals can only be reached through a vehicle of a plan, in which we must fervently believe, and upon which we must vigorously act. There is no other route to success.”**

– Pablo Picasso



# USING THIS RESOURCE ...

The theme for DreamBIG Children's Festival 2017 is *Feed the Mind*. Educators, children and young people from Reception to Year 10 are invited to use this resource to explore the different ways this theme may apply to the Festival productions and events.

Educators and learners are invited to participate in a wide range of stimulating arts experiences: access a live festival arts performance, create your own quality *making* and *responding* arts experience, or engage in a festival state-wide project.

*Feed the Mind* and immerse yourself and your students in DreamBIG Children's Festival 2017.

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

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

This teaching and learning resource presents opportunities for teachers to expand their knowledge and understanding of the Australian Curriculum: The Arts and links to other learning areas. A number of references are made to the Australian Curriculum, Assessment and Reporting Authority (ACARA) throughout this resource.

In particular, sections of the Achievement Standards have been copied and are used to focus the Inquiry questions and the suggested learning experiences to engage, challenge and support. Where Viewpoints feature, examples of the Viewpoint questions have been copied from or are based on the Australian Curriculum.

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

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

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

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

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

The teaching and learning experiences in this resource follow a consistent format. There are inquiry questions, the relevant Australian Curriculum *Achievement Standard*<sup>2</sup> for each band in The Arts is listed, and a range of learning experiences are provided.

The learning experiences are suggested as entry points for engaging, challenging and supporting student learning, as per the fifth step of the Learning design thinking tool shown on pages 8 and 9.

Using these suggestions, teachers can work through the learning design way of planning learning that is relevant to the teaching and learning context.

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

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

2 – This resource references the single Achievement Standard provided for each band, Reception to year 6 in The Arts of the Australian Curriculum.



# USING THIS RESOURCE ...

## AUSTRALIAN CURRICULUM GENERAL CAPABILITIES AND CROSS-CURRICULUM PRIORITIES

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

### GENERAL CAPABILITIES:



LITERACY



NUMERACY



INFORMATION AND COMMUNICATION CAPABILITY



CRITICAL AND CREATIVE THINKING



PERSONAL AND SOCIAL CAPABILITY



ETHICAL UNDERSTANDING



INTERCULTURAL UNDERSTANDING

### CROSS-CURRICULUM PRIORITIES:



ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES



ASIA AND AUSTRALIA'S ENGAGEMENT WITH ASIA



SUSTAINABILITY

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

References to other learning areas, the General capabilities and Cross-curriculum priorities are made (see icons above). Resources and links to DreamBIG Children's Festival 2017 artistic school's program complete the picture.

The South Australian *Teaching for Effective Learning* (TfEL) framework<sup>3</sup> supports teachers to develop their practice in three domains:

- Create safe conditions for rigorous learning
- Develop expert learners
- Personalise and connect learning.

Learning design is a process that helps us bring together the Australian Curriculum and the pedagogy of the SA Teaching for Effective Learning Framework (TfEL).

The Learning design process encourages us to think deeply about the intended learning and what our students bring to the learning in terms of their current understandings, knowledge, skills and attitudes.

The six key ideas that underpin Learning design support us to improve learner engagement through personalising and connecting the

learning, and designing for intellectual challenge to achieve improved outcomes – academic and learner disposition.

For further information about Learning design see:

Overview:

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

Detail:

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

Worksheet:

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

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

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

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

### Why is this learning important?

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

### Read the relevant Australian Curriculum references.

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

## What do we want them to learn?

## What do they bring?

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

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

### Existing understandings

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

### What else do they bring?

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

### Strategies

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

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

### Shared understanding of 'quality learning'

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

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

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

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

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

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

- What could this look like at this level?

## How will we know if they got it?

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

### Demonstrating the learning

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

### Self assessment

- What opportunities are there for self-assessment?

### Peer assessment

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

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

### Engage

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

### Challenge

- How can I stretch all learners?

### Support

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

## So what will we do to get there?

## Design the teaching and learning plan

## Bringing it all together through the learning experiences.

Planning, sequencing, resource organisation and ...

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

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

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

**What do they bring?**

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

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

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

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

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

**Design the teaching and learning plan**

# USING THIS RESOURCE ...

## THE ARTS FEED THE MIND THROUGH SELECTED GENERAL CAPABILITIES

### Literacy

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

Opportunities to use literacy might occur when students:

- share and explain ideas, discuss concepts, work collaboratively, participate in class discussions, write/talk about their work or other people's work, and present or introduce work
- use words and images/objects as stimuli
- research the context of an artwork
- ask questions about an artwork.<sup>4</sup>

The kinds of texts students might use to demonstrate their learning in the Arts include: credits, descriptions, instructions, multimedia images (ie infographics), journals, oral or written reports, procedures, reviews, role plays or improvisations, scripts, storyboards and 2D, 3D, and 4D artefacts and videos.<sup>5</sup>

### Some further ideas for Literacy:

<https://edi.sa.edu.au/educating/literacy-and-numeracy>

Drama as a framework for the development of literacy

[http://www.nfer.ac.uk/nfer/PRE\\_PDF\\_Files/01\\_25\\_10.pdf](http://www.nfer.ac.uk/nfer/PRE_PDF_Files/01_25_10.pdf)

Multi modal (Animation, Comics, Digital Storytelling, Music videos, Media)

<https://creatingmultimodaltexts.com/visual-literacy/>

Reading Australia – Australian authors and illustrators with teacher resources

<http://readingaustralia.com.au/about/teachers/>

Visual learning

<http://about.brighton.ac.uk/visuallearning/>

Visual literacy – Toledo Museum of Art

<http://www.vislit.org/visual-literacy/>

### Numeracy

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

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

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

Opportunities to use numeracy might occur when students:

- combine dance movements to create sequences or combine sequences to create sections
- decide where to place actors in a performance space
- analyse audience responses to a media artwork
- compose a film score or music to accompany dance or drama
- explore concepts such as space, proportion and repetition in visual arts.<sup>6</sup>

### Some further ideas for Numeracy:

<https://edi.sa.edu.au/educating/literacy-and-numeracy>

Numeracy across the curriculum, including in the Arts

<http://www.inveralmondchs.org/wp-content/uploads/2015/01/Numeracy-Across-the-Curriculum-Posters.pdf>

Art activities for maths – **Note:** Any activities that include 'colouring by number' are not reflective of the intent of the Australian Curriculum: The Arts.

<https://www.teachervision.com/art/math/52566.html>

STEM to STEAM – Integrating science, technology, engineering and maths and the Arts

<http://www.edutopia.org/stem-to-steam-resources>

<http://www.edutopia.org/article/STEAM-resources>

STEAM Portal

<http://educationcloset.com/steam/steam-resources-for-any-classroom/>

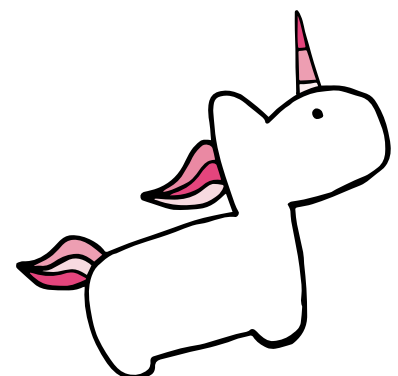
STEAM Education teaching ideas, resources and articles

<https://steameducation.wordpress.com/>

Over 25 Links to STEAM Resources

[https://21centuryedtech.wordpress.com/2014/02/17/stem-education-over-](https://21centuryedtech.wordpress.com/2014/02/17/stem-education-over-25-steam-links-filled-with-resources-and-information/)

[25-steam-links-filled-with-resources-and-information/](https://21centuryedtech.wordpress.com/2014/02/17/stem-education-over-25-steam-links-filled-with-resources-and-information/)



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

5 – Addressing Literacy in the Arts - A Middle Years Resource. By Mike Dumbleton and Ken Lountain. Curriculum Corporation. 2002. Page 28.

6, 7 – Ibid, ACARA

# USING THIS RESOURCE ...

## Critical and creative thinking

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

They generate, design and analyse art forms, consider possibilities and processes, and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively.

In responding to the Arts, students learn to analyse traditional and contemporary artworks and identify possible meanings and connections with self and community.

They consider and analyse artists' motivations and intentions and possible influencing factors and biases. They reflect critically and creatively, both individually and collectively, on the thinking and design processes that underpin arts making. They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences. (Here visualisation refers to portrayal or 'realisation' eg as in a dance, drama or image.)

Suggested examples of some further opportunities to think critically and creatively in the Arts are provided for you in this resource in the following table. Adapt them as appropriate for your year level.

- Opportunities to think critically and creatively might occur when students:
- express their understanding of an idea or concept through dance
  - ask 'what if' questions to create a scene in drama
  - synthesise ideas to communicate a message in a media artwork
  - explore the effect of different choices about tempo, dynamics or articulations
  - analyse the meaning of an image or object and brainstorm collective responses as an audience.<sup>7</sup>

CRITICAL & CREATIVE THINKING IN THE ARTS		
Organising Element	Sub element	Arts examples for the element (NB suggestions only, adapt as required for year level)
Inquiring – identifying, exploring and organising information and ideas	Pose questions	Pose questions about when, why and how events, actions or situations may occur or are portrayed in an image, performance or exhibition Question assumptions that may be portrayed eg the sky is painted blue, music must always have a regular beat
	Identify and clarify information and ideas	Identify patterns and similarities between artworks (all types)
	Organise and process information	Compare and sort fact from opinion communicated in the media artwork Expand on known ideas or arts practices to create new or imaginative artworks eg Parkour – a blend of dance, acrobatics and military training
Generating ideas, possibilities and actions	Imagine possibilities and connect ideas	Combine arts ideas with another learning area eg making paint a less intense colour by diluting it (science)
	Consider alternatives	Identify and explore situations where current approaches do not work eg using role play to workshop and explore different scenarios Challenge existing ideas and come up with alternative or adapted solutions to an issue
	Seek solutions and put ideas into action	Use an arts practice (eg storyboard; hatching and cross-hatching in visual arts) to communicate the exploration of a range of options for an issue or situation Express (difficult) concepts by communicating through an artwork eg producing a drawing using only parallel lines
Reflecting on thinking and processes	Think about thinking (metacognition)	Give reasons for why visual images or particular music soundtracks were chosen to accompany a performance
	Reflect on processes	Use logic (as a process) to sort information into musical segments, or various steps into a dance sequence Explain why music notations or sequences (eg in music, dance) were used
	Transfer knowledge into new contexts	Make a visual or musical representation to clarify information Apply knowledge gained from one context to another unrelated context and identify its new meaning eg making shapes and angles with the body in dance to learn concepts in maths
Analysing, synthesising and evaluating reasoning and procedures	Apply logic and reasoning	Compare and contrast interpretations of visual artworks, media arts etc. Identify gaps in reasoning and missing elements in information in plays or other artworks
	Draw conclusions and design a course of action	Scrutinise ideas, test conclusions and modify actions eg making a clay sculpture of a horse so that it will stand up without toppling over
	Evaluate procedures and outcomes	Evaluate the effectiveness of a performance or artwork eg has the artist communicated their intended meaning?

# USING THIS RESOURCE

**Some further ideas for developing critical and creative thinking skills in the classroom can be found here:**

CAPE – Chicago Arts Partnerships in Education – increases students’ academic success, critical thinking and creativity through research-based, arts-driven education.

<http://www.capeweb.org/>

Creativity Essentials

<http://thesecondprinciple.com/creativity/creativity-essentials/advice-thinking-creatively/>

30 Things to Promote Creativity in The Classroom

<http://www.opencolleges.edu.au/informed/features/30-things-you-can-do-to-promote-creativity-in-your-classroom/>

The Creativity Post

<http://www.creativitypost.com/arts>

Help Students Develop their Creativity

<http://larryferlazzo.edublogs.org/2012/05/26/the-best-sources-of-advice-on-helping-students-strengthen-develop-their-creativity/>

The Habits of Mind of Creative Engagement

<http://ericbooth.net/the-habits-of-mind-of-creative-engagement/>

Salvador Dali’s Creative Thinking Technique

[http://www.creativitypost.com/create/salvador\\_dalis\\_creative\\_thinking\\_technique](http://www.creativitypost.com/create/salvador_dalis_creative_thinking_technique)

The Daily Routines of Famous Creative People

<https://podio.com/site/creative-routines>

Creativity can be taught, nurtured and enhanced

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

Preparing Critical and Creative Thinkers

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

Introduction to Creative Thinking

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

**Key websites**

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

DreamBIG Children’s Festival 2017

[www.dreambigfestival.com.au](http://www.dreambigfestival.com.au)

Watch this website for further information relating to:

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

**DfE teacher resources**

Go to the DfE website <http://bit.ly/DreamBIGDECD>

This page offers links to DreamBIG materials, including websites, resources and photos.

Schools posting to the DreamBIG 2017 Festival website, Instagram, Twitter, Pinterest, Facebook or Google+ are reminded to include the hashtag, **#DreamBIGfest** in their social media posts.

**Permissions/consent forms**

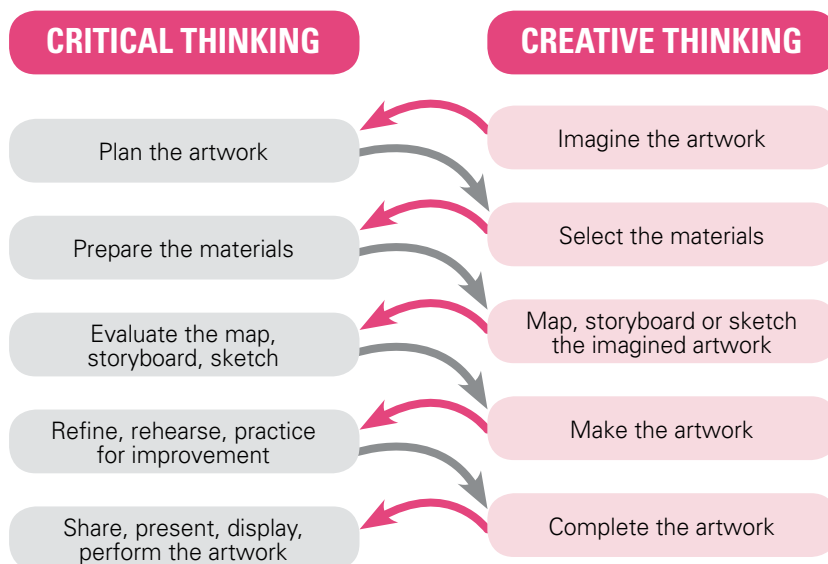
DfE policy and guidelines about the use of student or child images or work are available on the DfE intranet. Included is information about taking photographs of students or children, identifying them online, publishing photos and geotagging.

For this information and consent forms (including versions translated in various languages) please go to the link below (note that this link requires DfE staff access to the intranet).

<http://bit.ly/DECDConsentForms>

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



# 2017 FESTIVAL THEME

# FEED THE MIND

## PURPOSE OF THE THEME

Teachers are invited to use the theme of *Feed the Mind* to explore the *literal* knowledge and understanding about what kinds of food do help fuel or feed the mind or brain; or as a *metaphor* to explore the ways in which we can fuel or feed our minds and the purposes for doing so.

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

## INQUIRY QUESTIONS

How can this resource support teachers to:

- Develop an arts learning program around the theme of Feed the Mind, literally and metaphorically?
- Highlight effective teaching practices in the Arts?

### For the teacher

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

How do my students consider what it means? How can I help support my students to understand why the term *Feed the Mind* has more than one meaning?

Need some inspiration for your mind? Have a look at these:

"Fixed vs Growth: The Two Basic Mindsets that Shape our Lives"

<https://www.brainpickings.org/2014/01/29/carol-dweck-mindset/>

"Feeding the Mind" Written in May 1906 by Lewis Carroll (author of *Alice in Wonderland*)

<http://www.harpers.org/sponsor/balvenie/lewis-carroll.1.html#todo>

## WE CAN FEED THE MIND THROUGH THE ...

### MOUTH

what we eat, taste

### EARS

music, environmental sounds, rhythmical speech (rap), tapping, musical instruments

### BRAIN/MIND

logic, reasoning, facts, calculating, thinking conceptually or abstractly, investigations, mysteries, emotions, feelings, spiritual or religious ideas ...

### EYES

visuals, reading, colour, physical space, drawing, verbal imagery, photos, 3D models, video, television, multimedia

### NOSE

what we smell

### VOICE

speaking, discussions, debating, poetry, storytelling

### BODY

movement, rest, sleep, physical activity, dance, drama, sport, objects we can touch

### ENVIRONMENT

plants, animals, earth, wind, water, sun



# FEED THE MIND

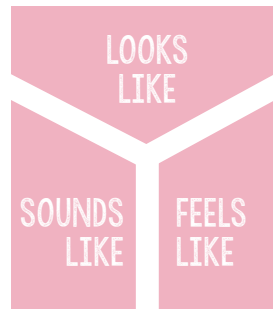
## EXPLORE THE THEME

### FEED THE MIND:

#### Brainstorm

In groups, ask students to brainstorm answers to the following. Use a graphic organiser such as a Y chart for each of the following four questions:

1. What is the *mind*? What does the *mind* look like/sound like/feel like?
2. What does *feed* mean? What does *feed* look like/sound like/feel like?
3. What does *feed the mind* look like/sound like/feel like?
4. What does *feed the mind in the Festival (or the Arts)* look like/sound like/feel like?



#### Think about an artwork

What might an artwork (ie dance, drama, media arts, music, visual arts) look like or sound like based on the theme of Feed the Mind? What kinds of emotions or feelings could be communicated?

#### Design a new way

To explore the theme of Feed the Mind through the Arts, for example through:

- General capabilities of the Australian Curriculum
- Dr Edward de Bono's Six Thinking Hats
- Benjamin Bloom's taxonomy (revised version)
- Howard Gardner's Multiple Intelligences
- Socratic questioning
- TfEL Learning Design framework



## USE THE CRITICAL AND CREATIVE THINKING GENERAL CAPABILITY OF THE AUSTRALIAN CURRICULUM TO EXPLORE THE THEME OF FEED THE MIND:

### Inquiring – identifying, exploring and organising information and ideas

- What does it mean to Feed the Mind?
- How can we Feed the Mind?
- What are some facts about feeding the mind?
- How many different ways can you Feed the Mind? How could you sort them?

### Generating ideas, possibilities and actions

- Give some examples of feeding the mind – one for each letter of the alphabet.
- If you're feeding the mind, what else are you feeding?
- What would happen if you didn't Feed the Mind? Could it be possible? Give reasons.
- What kinds of ways do you feed your mind?
- What would you change about how you feed your mind? Give reasons for your answer.

### Reflecting on thinking and processes

- What kinds of art forms/arts subjects do you most enjoy feeding your mind with? Give reasons for your answer.
- Are there more important or better ways to feed your mind than others? Give reasons for your answer.
- Design a new way to feed your mind – describe it or communicate it in your chosen arts subject.

### Analysing, synthesising and evaluating reasoning and procedures

- Identify any gaps in what and how you feed your mind.
- This week (or month or during DreamBIG Children's Festival), what will you do to feed your mind?
- After one week (or month) after the Festival, how effective were the tasks/actions you selected as per immediately above? Repeat this evaluation with your classmates.



# LEARNING EXPERIENCES TO ENGAGE & CHALLENGE



## DANCE 3–8: BREAK DANCE INTO MY MIND

### INQUIRY QUESTION

How can I support my students to:

- understand space in relation to safe dance practice and embed the concepts of direction in a fun way using breakdance inspired movement
- encourage self-expression and creative thinking using the body working in pairs and in groups
- create rich, creative choreography
- experience different cultures through culturally diverse and varied images?

### AUSTRALIAN CURRICULUM: THE ARTS

#### DANCE – ACHIEVEMENT STANDARDS

**Years 3 and 4:** ... students *describe* and *discuss* similarities and differences between artworks they make and those to which they *respond*. They *discuss* how they and others *organise* the elements and processes in artworks.

**Years 5 and 6:** ... students work collaboratively to share artworks for audiences, demonstrating skills and techniques.

**Years 7 and 8:** ... students identify and analyse the elements of dance, choreographic devices and production elements in dances in different styles and apply this knowledge in dances they make and perform ...<sup>3</sup>

### GENERAL CAPABILITIES



### CROSS-CURRICULUM PRIORITIES



### EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements of dance, building on the knowledge and skills developed in the previous Bands:

#### Years 3 and 4

- **Body** – parts/actions; body zones (eg front and back); body bases (eg seat as base)
- **Space** – levels (eg high, mid, low and transitioning between levels); shapes (eg rounded, straight or angular, symmetrical vs asymmetrical); dimension (eg large or small); positive and negative space (ie the solid shape and the spaces or voids in between, created by the solid shape)
- **Time** – tempo (eg increasing and decreasing speed of movement)
- **Relationships** – spatial relationships (eg over, under, next to, apart, in contact with)
- **Energy** – moving with strength, moving lightly

#### Years 5 and 6

- **Body** – zones/parts/actions (eg gestures that lead toward, away from and around own body)
- **Space** – directions in personal space (own kinesphere<sup>9</sup>) and general space (the room); pathways or floor patterns and directions of arms or legs
- **Time** – contrasts in tempo and rhythm
- **Relationships** – groupings; spatial relationships (eg using a partner as support)
- **Energy** – movement with contrasting dynamics (eg strong and powerful, gentle as if floating, smoothly, with sharp or jagged movements)
- **Safe** dance practices

#### Years 7 and 8

- **Space** – active, general and personal space
- **Technical skills** – increasing competence in control, accuracy, strength, coordination, placement, articulation
- **Safe** dance practices<sup>10</sup>

8 – Ibid, ACARA

9 – Kinesphere – the space around the body when still or moving, including all directions and levels near and as far as the person can reach or stretch.

10 – Ibid, ACARA



# DANCE 3-8: BREAK DANCE INTO MY MIND ...

## IDEAS FOR ASSESSMENT

Students create and perform (to the class) a movement sequence devised from a number of 'steps' they have created.

Peer assessment through self and group reflection, discussion and the descriptive language is used in response to the created sequences.

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

### Explain, respond and describe

- respond to the work of others using appropriate dance-specific language (ie from Examples of Knowledge and Skills).

### Make and share

- use safe dance practices
- through team work and collaboration, organise and communicate meaning through their movement
- create movement that links one 'step' or 'move' to the next (ie transitions).

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

### TEACHERS

Prepare a dance space by marking out squares on the ground using masking tape (approximately 70cm x 70cm). Repeat this until there are enough small squares for each student to stand in. Allow an appropriate amount of free space around each of the squares so that students don't bump into each other.

### Session 1

Discuss with students the dance element of '**space**' as appropriate for the year level, for example:

- What are the ways we use the dance space safely?
- What different ways can we enter and exit a dance space?
- As a performer, how do we show mutual respect for each other's personal space?
- How does the amount of space we have affect how we dance?

Discuss with students the idea of directions, for example:

- north, south, east, west, north-east, north-west, south-east and south-west
- forward, backward, sideways, above and below.

Talk about small spaces and big spaces and explain that they are going to focus on small spaces in these sessions.

### ASK STUDENTS TO

- **stand** in one of the masking-taped squares already prepared
- **walk** around the edge of their square
- **stand**, facing in each of the 8 directions (ie north, south...)
- **step** to the front, back and sides of the square
- select a partner and call out directions for each other.

### TEACHERS

- call out a mix of these directional instructions quickly one after the other (eg stand in the north, stand in the south-east corner, face the west). Continue this process until students can move accurately, quickly and as instructed.
- To increase the complexity of exploring the small space, use the **action** words of **step**, **jump**, **balance** and **slide** with the 8 directions previously practised.

### ASK STUDENTS AS A CLASS TO

- **step** in different ways to each direction of the square
- **jump** in different ways to each direction of the square
- **balance** in different ways at points in the square
- **slide** to each direction in the square
- select a partner and call out a command for each other using the action words (eg jump to the east, slide to the west, balance in the north west corner).

### ASK STUDENTS INDIVIDUALLY TO

- create their own 8 counts of movement (a **sequence**) using the action words and the 8 directions
- (optional) choose their own music to accompany their sequence

- demonstrate their sequence for the class or 3 or 4 students can show the class at the same time
- give feedback based on how their peers have use the small space (use dance terminology).

### Session 2

#### TEACHERS

In advance, prepare images of **hands** and **feet** supporting the body. Include images that focus on the hands and feet in dance from a variety of cultures (eg African dance, artistic gymnastics, contemporary dance). Review the previous session about 'space'.

- Prepare students for work on the '**body**' and '**body parts**' being in contact with the floor – as inspired by the genre of break dance. Introduce the images of hands and feet supporting the body and those used in dance from a variety of cultures.
- Question the students about what they see, for example:
  - where are the **hands** and **feet** in relation to the rest of the body (eg hands are directly under the shoulders, the feet are flexed and close to the hips; the legs are fully extended, the feet as far away from the body as possible; the hands and feet are very close to each other).
  - what differences and/or similarities do they notice?
- Introduce video clips of the genre of **breakdancing** and **hip hop**. (Older students could research and source such clips from different countries to share with the class.)
- Discuss with students what body parts they see touching the ground and what directions they see being used. Together, make a list of such **moves** eg jump to feet, balance on right foot and kick left leg to the front. **Complexity** can be added later by adding in the directions learnt.

#### ASK STUDENTS TO

- stand in their masking tape squares
- review and practise their action word sequence from Session 1
- **balance** on 2 hands and 2 feet, one hand or foot on each corner of the

# DANCE 3-8: BREAK DANCE INTO MY MIND ...

square – these become their **bases of support**

- **experiment** lifting one hand or foot off at a time and balancing on the other three points
- experiment with these balances changing direction, including facing the ceiling and **twisting** the body in different directions
- create a balance sequence inside their square, holding each balance for a specific number of **counts** (or beats). Challenge students to vary the duration of each balance (eg first balance for 4 counts, second balance for 2 counts).
- form pairs and teach each other their balance sequence
- join the two balance sequences
- in their pairs, perform the balance sequence in **unison**
- in pairs or small groups, perform all dance sequences they have created so far (ie the action word sequence (Session 1) and the balance sequence).

## Session 3

ASK STUDENTS TO

- review action word sequence (Session 1) and the balance duos (Session 2)
- review the images of space and hands and feet and select an image they like
- identify what it is about the image they like and how the image can **inspire** them to create dance (**choreography**)
- from the image they selected add a movement to their action word sequence
- practise, combine and refine all choreographic material including action word sequence with image movement and the duo balance sequence
- perform this choreography to peers
- respond to the choreography of others in a constructive and positive manner.

TEACHERS

- establish a safe environment for peer feedback and dances to be shared
- ask students to perform their new piece for the class (reluctant students could video their work)
- **pose questions** that encourage close observation of movements in the performances they view of each other, for example how many times:
  - does a hand touch the floor
  - what different bases of support are used and in what ways
  - what movements are used (eg jumps, balances) in the choreography?
- ask students to show the class their picture to guess the movement that was inspired by the image.

## Sessions 4 and 5 (extension)

ASK STUDENTS TO

- brainstorm new action words (eg **lunge, drop, roll** and **kick**)
- form pairs and choreograph a sequence using 2 action words, moving in and out of each other's masking-taped square
- combine with another pair to form groups of 4 and repeat this activity for added complexity
- create a move to enter the space and stand inside their masking-taped square.

TEACHERS

- create a dance with the class that uses all their **new skills** and **techniques**, that is:
  - students entering their square
  - action word solo
  - balance duos
  - changing squares as a duo or group.

## RESPONDING AND VIEWPOINTS

- *Forms and elements* eg Which levels are you using in your dance? What sort of movements did the dancers perform?

- *Evaluations* eg How were the dance elements used and for what purpose? How successful was the choreographer in creating an interesting and varied dance sequence? Refer to the energy, shapes, tempo, music, staging in your answer.<sup>11</sup>

## TFEL TIPS

*Domain 3:* Develop expert learners by promoting dialogue as a means of students learning by talking through their thinking.

## FURTHER IDEAS TO FEED THE MIND

- In pairs or small groups students can draw a map of the directions used in their dance.
- Years 6 to 8 students can work with more advanced action words, timing and combinations of action words when creating their break dance solos and duos (eg add twist and balance in the west, jump from 1 foot onto 2 hands, create 2 fast balances and a slow slide).
- Extend Sessions 5 and 6 to include a dance piece for performance.
- Stage a 'Dance Battle' where students try to 'outdance' each other. You could identify different dance elements to feature.
- **Maths:** Investigate 'kinesphere' and the work of Rudolf Laban when looking at Measurement and Geometry (ie angles, cubes, space, volume, degrees, spheres).

[http://owldancer.net/RandyBarron/Downloads\\_files/Kinesphere%20Mirroring%20small.pdf](http://owldancer.net/RandyBarron/Downloads_files/Kinesphere%20Mirroring%20small.pdf)

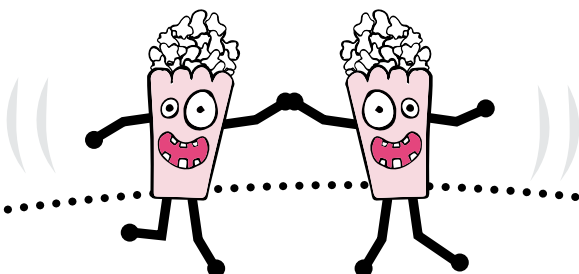
<http://educationcloset.com/2015/08/24/studio-steam-up-math-dance/>

<https://thespaceintherelationship.wordpress.com/kinesphere/>

<http://www.contemporary-dance.org/dance-composition.html>

<http://www.movementhasmeaning.com/glossary/>

11 – Ibid, ACARA



# DANCE 3-8: BREAK DANCE INTO MY MIND

## RESOURCES

Video - Korean professional break dance

[www.youtube.com/watch?v=k-sRCB70VLk](http://www.youtube.com/watch?v=k-sRCB70VLk)

Music - Schoolly (sic) crew 'Children of the sun'

[www.youtube.com/watch?v=iNjXGdyG614](http://www.youtube.com/watch?v=iNjXGdyG614)

PI boys 'Aboriginal Justice'

[www.youtube.com/watch?v=iO3gFRRqA-U](http://www.youtube.com/watch?v=iO3gFRRqA-U)

American Indian rap 'Smart songs'

[www.youtube.com/watch?v=VDzfW9rHiQw](http://www.youtube.com/watch?v=VDzfW9rHiQw)

French rap - MC Solaar 'Nouveau Western' - Bohemia After Dark  
[www.youtube.com/watch?v=-n8kGW16RYs](http://www.youtube.com/watch?v=-n8kGW16RYs)

ABC Splash 'Digital Portraits' Ch 2. Cate Blanchett performs simple activities, gestures and a movement sequence choreographed by Lucy Guerin. It begins with Cate's hands performing interpretive movement.

<http://splash.abc.net.au/home#!/digibook/1152471/npga-digital-portraits>

## FEED THE MIND WITH DreamBIG CHILDREN'S FESTIVAL PROGRAM

*Come Dance With Me, Again*

*Mucho Micho's Silent Disco Walking Tour*

*Indigenous Hip Hop Projects*

*Jump First, Ask Later*

*Silent Disco*

*Tetris*

*Touch and Go*

# DANCE 3-6: DANCING SHAPES MY MIND

## INQUIRY QUESTIONS

How can I support my students to:

- explore space and shape with their bodies, individually, in pairs and in groups
- use the elements of dance to create, manipulate and communicate meaning, with movement
- consider how others use space, shape and movement to communicate meaning?

## AUSTRALIAN CURRICULUM: THE ARTS

## GENERAL CAPABILITIES



## DANCE – ACHIEVEMENT STANDARDS

**Years 3 and 4:** ... *describe* and *discuss* similarities and differences between artworks they make and those to which they *respond*. They *discuss* how they and others *organise* the elements and processes in artworks. Students collaborate to plan and make artworks that communicate ideas.

**Years 5 and 6:** ... *explain* how ideas are communicated in artworks they make and to which they *respond*. They *describe* characteristics of artworks from different social, historical and cultural contexts that influence their art making.

... structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.<sup>12</sup>

## EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements of dance, building on the knowledge and skills developed in previous Bands:

## Years 3 and 4

- **Body** – parts/actions; body zones (eg front and back); body bases (eg seat as base)
- **Space** – levels (eg high, mid, low and transitioning between levels); shapes (eg rounded, straight or angular, symmetrical vs asymmetrical); dimension (eg large, or small); positive and negative space (ie the solid shape and the spaces or voids in between, created by the solid shape)
- **Time** – tempo (eg increasing and decreasing speed of movement)
- **Relationships** – spatial relationships (eg over, under, next to, apart, in contact with)
- **Energy** – moving with strength, moving lightly

## Years 5 and 6

- **Body** – (eg gestures that lead toward, away from and around own body); isolation of body parts in contrast to whole body movement
- **Space** – directions in personal space (own kinesphere) and general space (the room); pathways or floor patterns and directions of arms or legs
- **Time** – contrasts in tempo and rhythm
- **Relationships** – groupings; spatial relationships (eg using a partner as support)

# DANCE 3-6: DANCING SHAPES MY MIND ...

- **Energy** – movement with contrasting dynamics (eg strong and powerful, gentle as if floating, smoothly, with sharp or jagged movements)
- **Safe** dance practices<sup>13</sup>

## IDEAS FOR ASSESSMENT

Students create and perform (to the class) a movement sequence devised from a number of shapes they have created. Their movement sequences must portray meaning.

Peer assessment through self and group reflection, discussion and the descriptive language is used in response to the created sequences.

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

### Explain, respond and describe

- use agreed criteria (ie from Examples of Knowledge and Skills) when reflecting and discussing their processes
- respond and describe the work of others using appropriate dance-specific language

### Make and share

- create a variety of shapes derived from different stimuli (eg pictures, photos, nature)
- create movement that links one shape to the next (ie transitions)
- use safe dance practices
- through team work and collaboration, organise and communicate meaning through their movement.

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

### TEACHERS

- **Identify and display** images of shapes that can be found in the theme *Feed the Mind* (eg popular 'brain foods', such as tuna, spinach), shapes within the biological map of the brain, symbols that represent ideas (eg question, light bulb), images related to the environment.

- **Pose questions for class discussion** – What makes the shapes interesting to look at? What does the shape tell you? How does the shape make you feel? What kind of shape is it (eg regular/irregular shape)?
- **Lead a class brainstorm** to imagine and list words that describe those shapes to prompt ideas about how those **shapes might move** (eg strong, jagged, smooth, rounded, straight, wiggly).
- Introduce the concept that dance is made up of shapes created by the body moving in different ways through **time** and **space**.

### Part 1 – Types of shapes

(1 to 3 lessons)

Students will explore the different types of shapes they can make with the body in response to various stimuli.

### ASK STUDENTS TO

- work with a partner and **mirror** each other as they experiment with **different levels, dimension and lines** (eg curved, angular), explore **contrast** and **opposites** as well as **reflective images**
- explore ways to **connect** and make interesting shapes with a partner or small group, using different body parts, for example:
  - hands
  - hand and partner's shoulder
  - back with partner's elbow
- make shapes with their bodies that are:
  - **asymmetrical/symmetrical** – mirroring each other
  - **contrasting** – low/high level, strong/soft (eg a linear shape vs a curved shape), wide/narrow, happy/sad
  - **complementary** – open shapes that interconnect (eg one person in a standing star shape with their partner's hand on their shoulder in a wide, reaching shape); use of positive and negative space (eg one student creates a shape, the other student looks for the voids or spaces created by that shape and fills them); shapes that focus on one body part (eg direct the focus by looking at a particular body part, such as the arms)

- use **transitional movement** to link complementary and contrasting shapes to create a simple sequence of movements
- perform the movement sequence without stopping, working clearly through each shape but not pausing in it
- consider, **improvise** and discuss: who will move first, will both/all students move at the same time or will this vary?
- share and perform what they have created with the class (this can be voluntary).

### TEACHERS

- Observations of students demonstrating their abilities for **assessment purposes** can be made while students are making and creating their shapes and movement sequences.
- Reflect and discuss the elements of dance including how the shapes are similar and different. For example: I noticed that different levels were used; I noticed that by using different levels the two shapes contrasted with each other in their use of space.

### Part 2 – Jigsaw sculptures

(1 to 2 lessons)

Students will devise **tableaux** (ie use still images of their bodies to represent an abstract image) in groups using **positive** and **negative space** and **levels**. The term 'jigsaw' has been used to create an image of shapes fitting together.

### ASK STUDENTS TO

- work in groups of 3 or 4
- use the elements of dance (eg different levels, dimension, shapes that complement/contrast – see next dot point)
- create a jigsaw sculpture – person 1 creates a shape of their own choice. Person 2 fits their body around that of person 1, using **negative space** (ie the space around person 1). Person 3 fits into another part of the negative space created by persons 1 and 2 and so on
- form a second jigsaw sculpture
- consider and discuss how they might move from one jigsaw

# DANCE 3-6: DANCING SHAPES MY MIND ...

sculpture to the next so that, one by one the sculpture grows and forms gradually, or **everyone moves together** and the sculpture forms in one moment

- create a simple sequence of movements to move from one sculpture to the next
- share and perform what they have created with the class
- encourage peer feedback, reflecting on the use of the elements of dance or personal aesthetic preferences with explanation (for example: "I really liked Group A's shape that looked like a girl sitting in a spaceship!").

## Part 3 – Shapes with meaning (1 to 2 lessons)

Students investigate how the shapes and movement they make, either individually or with others, can create and communicate meaning.

### TEACHERS

- Lead a class discussion about the meaning of body language.
- Find images of sculptures (eg Rodin's *The Thinker* or *Simpson and his Donkey*) and/or visual art works (eg Munch's *The Scream*).
- Discuss the meaning/emotion/story communicated by the art work. How can you tell what is being communicated? What shapes do you see that communicate this?
- Show students examples and discuss what idea or emotion is projected by the supported shape (eg friendship, tiredness, strength). For teacher inspiration, preview the short video clip called *Shadowland: the "Transformation"* excerpt at <https://www.youtube.com/watch?v=OgvmlqqkofM>.
- For more examples, conduct an image search on the internet for 'shapes made by dancers'.

### ASK STUDENTS TO

- form pairs or small groups
- improvise with ways they might physically support their partner using different body parts to make a shape (eg head in hand, sitting back to back, holding hand and leg in balance position, shoulder to shoulder)

- discuss what other ideas/emotions/relationships might a body shape communicate (eg Rodin's sculpture of *The Thinker*). What feeling(s) are being portrayed? If he were to move, how might he move?
- create shapes (in pairs or larger groups) that communicate a specific **emotion** or situation (eg contented, angry, in competition, caring, exploring)
- consider how the bodies should interconnect or be separate (ie body language), spacing between bodies, body parts featured (eg hands stretched out with vertical palms could communicate 'STOP!')
- choose an emotion to portray and create transitions (ways of moving) to link 2 or 3 shapes (ie dance sequence) to **convey this emotion**
- share and perform their 'emotion' with the class
- work out what the emotion was that each group performed and discuss how they knew it was that emotion
- portray a short story by using several dance sequences/choreographed movement (eg bullying scenario, schoolyard game, people of different ages).

## RESPONDING AND VIEWPOINTS

With the class, discuss and reflect on questions such as the following:

- *Meanings and interpretations* eg How is the movement of the body used to represent a story, character or idea? How does the use of space, costume and/or multimedia communicate meaning in this dance? What is this dance communicating? How does the dance make you feel?
- *Forms and elements* eg How did the dancers/you use space, time and energy to create a feeling, emotion or story? What is the relationship between the dancers and the audience? How did the performers explore the use of shape to communicate a specific story or theme? What ideas or techniques did you see specifically

used? There may have been use of eg shapes that are contrasting/complementary; positive/negative space; supported shapes; a specific narrative; transitional movement (the linking movement between the shapes). There may also have been use of strong or gentle dynamics.

- *Societies and cultures* eg What are the traditions, customs and conventions of this dance? What different performance spaces are used for dances and why? What is the role of this dance in society?<sup>14</sup>

## FURTHER IDEAS TO FEED THE MIND

- **Photograph** the various jigsaw sculptures for each group to allow them to analyse their own sculptures.
- Perform to music, experimenting with a variety of styles that may suit the way a shape might move (eg an elephant shape may move slowly and heavily). Type 'slow, heavy music for young children' into the internet for suggestions to preview and select music as suitable and relevant for the year level.
- **Experiment** performing the same movement to different kinds of music. What difference does this make to the movement and/or the meaning?
- View and discuss examples of dance from different genres (eg ballet, hip-hop, contemporary) or culture (eg Indonesian, classical Indian, Spanish). Focus discussion on what shapes are featured and use dance terminology. How is the movement of the body used to represent a story, character or idea? What stories of culture are communicated through their dance? What are we able to learn about another culture through dance? Ask students to:
  - use ideas gathered from viewing video clips of specific genre or cultures, to experiment through improvisation to create their own movement phrase inspired by the genre/culture. For younger students, choose either genre or culture. An example for classical ballet is its use of strong symmetrical shapes or rounded arm positions, which might inspire students. **The intention**

14 – Ibid, ACARA

# DANCE 3-6: DANCING SHAPES MY MIND

**is not for the students to mimic the dance style but rather collect ideas from the shapes used within the style viewed.**

- collaborate with peers to share ideas and create a duet using ideas from two contrasting genres or cultures.
- Collect images of sculptures, architecture and explore the possibilities of representing those shapes in movement.
- Consider shapes created in various situations (eg a football game, working at a computer, exploring a secret garden). Use these ideas for creating a tableaux and transitional movement.
- Create a story board and a dance film clip where the dancers (students) interact with their environment, and the shapes and spaces within it.

As an energiser, try using the 'Connect Four' game principle: ask students to create a mass shape where each person has four points of connection with another person (for example, person 1 has a hand on the back of one person; someone else has their back connected with person 1; person 1's foot is next to another

person's foot; person 1's head rests on another person's forearm). Each person must be connected to another person by four contact points. At a given instruction the contact points must change as quickly and smoothly as possible.

## TFEL TIPS

*Domain 2:* Create safe conditions for rigorous learning by:

- listening attentively to student ideas and frame classroom conversations to focus on learning
- modelling and reinforcing processes for giving and receiving respectful, constructive, encouraging feedback
- ensuring groupings and partnerships are always inclusive and varied.

## RESOURCES

It is suggested to **use music without lyrics** so that students' choice of movement is not influenced by the words of the song. Teachers could explore using a range of music styles (eg classical, jazz, electronic) for the same movement composition, with students listening/observing then deciding which music is most suitable for the movement. Film soundtracks are often good choices as they already

evoke emotion. Sound effects are also good choices and there are many free download sites.

To access images of different types and shapes

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

then type in 'shapes made by dancers'

<http://www.curriculumsupport.education.nsw.gov.au/primary/creativearts/dance/elements/>

Music suggestions for dance

<http://yourdailydance.com/category/music/lyrical-songs-music/>

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

What is a choreographer?

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

## FEED THE MIND WITH DreamBIG CHILDREN'S FESTIVAL PROGRAM

*Come Dance With Me, Again*

*Mucho Micho's Silent Disco Walking Tour*

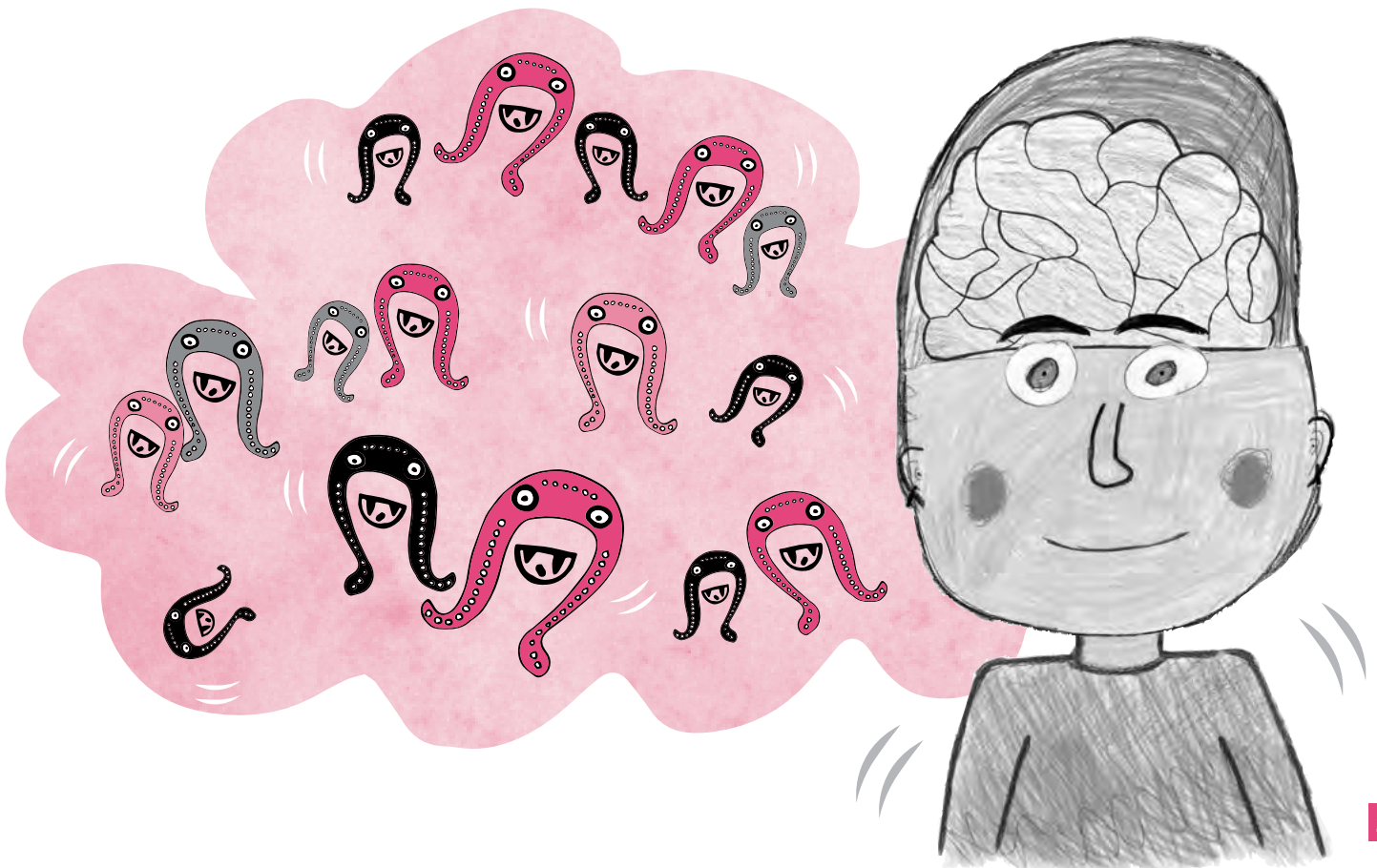
*Indigenous Hip Hop Projects*

*Jump First, Ask Later*

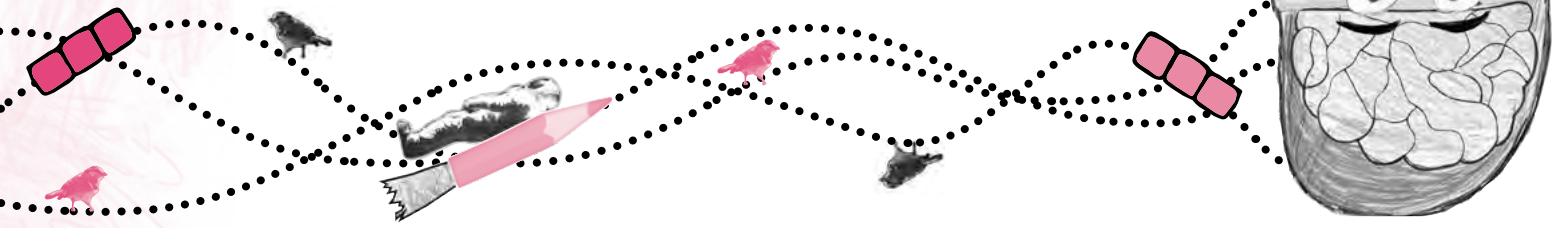
*Silent Disco*

*Tetris*

*Touch and Go*



# DRAMA R-6: EMOTIONAL MIND



## INQUIRY QUESTION

How can I empower my students to grow an emotionally competent mind?

## AUSTRALIAN CURRICULUM: THE ARTS

### DRAMA – ACHIEVEMENT STANDARDS

**Years R to 2:** ... students **describe** artworks they make and those to which they **respond**. They consider where and why people make artworks.

Students use the elements and processes of arts subjects to make and share artworks that **represent** ideas.

**Years 3 and 4:** ... students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

**Years 5 and 6:** ... students **explain** how ideas are communicated in artworks they make and to which they **respond**. They **describe** characteristics of artworks from different social, historical and cultural contexts that influence their art making.

Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.<sup>15</sup>

## GENERAL CAPABILITIES



## CROSS-CURRICULUM PRIORITIES



## EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements of drama, building on the knowledge and skills developed in the previous Bands:

### Years R to 2

- **Role, character and relationships** – take on the role of a fictional character; listen and respond in role to others in role.
- **Voice** – vary the volume, pace and pitch as appropriate.
- **Movement** – use body language and facial expressions.
- **Audience** – understand that the purpose of drama is to communicate and share ideas with others.

### Years 3 and 4

- **Role, character and relationships** – adopt a role and maintain focus in role; developing relationships between characters (using dialogue to show relationships).
- **Voice** – ensure the audience can hear what is being said.
- **Movement** – move and gesture to create belief in the character and the situation. Think about the reason for moving and awareness of the audience.
- **Tension** – use factors that contribute to tension or mystery in

drama; consider what is happening next or what happened before.

- **Space and Time** – establish a clear setting and sense of time to create belief in the drama.
- **Language, ideas and dramatic action** – understand how these central ideas give drama consistency.

### Years 5 and 6

- **Role and character** – be able to differentiate between characters and stereotypes.
- **Relationships** – analyse and portray how relationships influence character development (eg in a role play where one person is bullied, how does that influence how the other character is portrayed?)
- **Voice** – vary the voice (eg in clarity, pace, volume and projection).
- **Focus** – frame drama to highlight and communicate key story elements and characters' motivations.
- **Tension** – use sound, light and technology to heighten suspense/tension.
- **Mood and atmosphere** – be aware of the feeling or the tone created by or emerging from the performance.<sup>16</sup>

## IDEAS FOR ASSESSMENT

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

### Explain, respond and describe

- identify and describe emotions

### Make and share

- work as part of a team
- use their voice, facial expressions and movement (gestures) to show different emotions.

15, 16 – Ibid, ACARA



# DRAMA R-6: EMOTIONAL MIND ...

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

This unit of work will explore emotions and how our facial expressions, gestures and body language convey these emotions to others.

### Session 1

#### TEACHERS

- In advance, prepare a combination of pictures of faces (from magazines or internet) and single emotion/feeling words on separate cards.
- As a class, read, view, listen and discuss:
  - *The Feelings Book* – Todd Parr
  - *The Way I Feel* – Janan Cain
  - *A Book of Feelings* – Amanda McCardie, illustrated by Salvatore Rubbino
  - *Feelings and Emotions* – Zoom Animation (made by students) <https://www.youtube.com/watch?v=4Bq7vJUOmws>
- Discuss the range of emotions and feelings and how our facial expressions, gestures and body language convey these emotions to others.
- Together, write a list of emotion/feeling words for use later on.

#### ASK STUDENTS TO

- match the emotion word to the picture using the pictures and emotion cards prepared earlier
- make their own collection of pictures and matching emotion words, cut from magazines
- share their pictures and discuss the emotions (this can often lead to quite a bit of discussion as 'angry' and 'anxious' can sometimes appear to look the same)
- work in groups of 3 or 4.

#### TEACHERS

- give each group a picture of a face already prepared (as above).

#### ASK STUDENTS TO

- form groups of 3 or 4 and then arrange themselves to create a **freeze frame** or **tableau** that

represents the emotion in the picture

- consider facial expressions, posture, body tension and relationships with others
- take turns in showing their group freeze frame to the class.

#### TEACHERS

- lead a class discussion around how the emotion has been shown, considering whether or not the **facial expressions/posture** of the bodies were arranged in ways that

depict the emotion on the group's picture

- encourage constructive and observant comments to each group, using correct **drama terminology**.

### Session 2

#### Fred: Sequence story

This is a very simple storyboard process that can be used to tell a story using different facial expressions to depict emotions. Read through the following instructions first (all of Session 2).



#### 1. Shows a smiling face (happy)

Teacher says: "Fred was walking along; he was very happy because ..."



#### 2. Fred now has a frown and is not smiling (a bit confused or concerned because something isn't quite right ... hears a rustling in the bushes

Teacher: "Suddenly Fred sees/hears/smells something ..."



#### 3. Fred now looks worried (wondering what the rustling sound could be ...)

Teacher: "Fred is very worried because ..."



#### 4. Fred looks frightened (as he cautiously steps around the corner ... imagining the rustling sound is that of a scary monster ...!)

Teacher: "Oh no! What can Fred do? He is so frightened!"



#### 5. Fred looks relieved (or even feeling a bit silly when he realizes there was nothing to worry about. The monster in the bushes turned out to be a little kitten or the monster around the corner turned out to be the large shadow of a little dog ...)

Teacher: "Phew, everything is now OK, because ..."



#### 6. Fred is happy (Same picture as 1)

Teacher: "Fred continued his walk, happy once more."

# DRAMA R-6: EMOTIONAL MIND ...

## Warm Up Game

With the class, play the game Good News, Bad News as follows:

- identify 2 contrasting emotions (eg happy and sad; excited and disappointed)
- students walk randomly around the space, taking care not to bump into anyone or anything
- the teacher calls out a number of phrases (or have individual students do this too) that can be interpreted as Good News (eg it's holiday time) or Bad News (eg you have caught the flu)
- when 'Good news' is delivered, all students are to freeze in a happy position
- when 'Bad news' is delivered, all students freeze in a sad position.

Encourage dramatic expression with the students (ie to be 'over the top') using facial expression and body language (eg posture, tension).

## Improvisation

The teacher prepares a variety of cards. On each card write two emotions and a scenario for students to act out, for example:

### HAPPY/DISAPPOINTED

**You are very happy because today you are going to the beach.**

**You are told it is raining and you can't go.**

In small groups, students have 30 seconds to discuss, then act out the scenario on the card, making sure they clearly demonstrate the transition of emotions. Improvisations should be quick (ie no more than 1 minute).

## Emotions Photo Board

- Either the students or the teacher takes photos of students portraying an emotion (eg Megan is portraying the emotion of anger).
- This can also be done in pairs or as a small group activity.
- Display photos, perhaps with emotion labels, in the classroom.

## 'Fred': Emotions storyboard sequence

This is a very simple storyboard style of process that can be used to tell a story (or make up one) using different facial expressions to depict emotions. Read through all the following instructions first.

### TEACHERS

- prepare 6 (A5 or A4 size) individual cards
- each card is to have a face representing a particular emotion that depicts how the emotions change while a story is told (or read out). (Either sketch the faces with the emotions or download some from the internet.)
- give the face/character a name (eg Fred, Sergio, Mei-Yu) or have students suggest one
- the story needs to clearly progress through the stages of **Orientation**, **Complication** and **Resolution**.

The following is an example of how the story-board progresses:

### Session 3

As a class, re-visit the 'Fred' story.

Encourage the students to explore a number of possibilities:

- what else could have happened to fit the same sequence of emotions?

For example, Fred smells smoke and thinks his house is on fire, but when he comes around the corner, there is a bonfire where people are cooking marshmallows.

### ASK STUDENTS TO

- form small groups or pairs
- create their own performance skit using the same sequence of emotions as Fred
- remember that the emotion for Fred at the start is Happy and the emotion at the end is Happy, so there needs to be a clear indication as to how the problem that Fred encounters is solved
- perform for the class
- ask questions or make constructive responses after each group's performance.

Further suggestions:

- Use the emotions in a different order.

- Make a list of their own emotion/s to use as a stimulus or idea for a new performance skit.

### TEACHER TIPS

- Make sure the students decide who, where and what (ie who are the characters), where is the skit situated and what is going to happen, before developing their skit.
- If the students are new to creating their own skits, give them a scenario on a card, otherwise a lot of time can be spent arguing. Use similar scenarios to the examples given above.
- Audience protocols need to be discussed before the performances begin. Pose the question, "What is the role of the audience?" for discussion.

### Session 4 (optional)

#### Movement

Teacher calls out or shows a picture of an emotion, immediately followed by calling out one of the following 'guides'. Once called, students are to portray the emotion using:

- **facial expressions** only
- **body language** only
- **sound/voice** (eg laughing, sobbing, screaming, shouting)
- **whole body** movement.

### TEACHER TIPS

- For the whole body movement, some discussion and modelling/ demonstrating may need to be done first for the students.
- If available, replace the word/ picture with a musical instrument to represent the emotion.
- At the beginning of the lesson, establish a visual cue for quiet attention (eg teacher stands with 1 arm up in the air) – this could get noisy!

Ask students to create an 'emotion' sequence in groups. Using one, some or all of the sequences outlined in Sessions 2 to 4 above, but first create a storyboard.

Together with the students decide on the number of emotions to be portrayed.

Decide whether the sequence is to begin and end with the same emotion (as for 'Fred').

# DRAMA R-6: EMOTIONAL MIND ...

## Session 5

### Bullying role plays

This can take several weeks to explore, or a single lesson. Source ready-made role-play cards from the internet. Most will involve emotions with characters that depict strong or weak choices.

Once you've made a selection, discuss the situation with the students by asking the following kinds of questions:

- What can I do when I see it (bullying) happen?
- Where can I go for help?
- How did you feel, what can you do about it, what do you want to happen?
- What could you do to help, what could you have done?
- What emotions does a bully feel?
- What emotions may a bully's victim feel?

### ASK STUDENTS TO

- create their own role plays basing them on incidents that have either happened to them or that they know about
- incorporate the use of **dramatic elements**, for example: **choral speech** (speaking sections of text together in unison); **voice** (projection, characterisation, portrayal of emotion); **mime**; **still image** (freeze frames/tableau); **body levels** (low, medium, high), using the drama space in interesting/different ways
- **script** their improvisations, **rehearse** and present them to other classes.

Alternatively, students could develop their role play as a film, a claymation or a photo-story using the script for 'voice overs'.

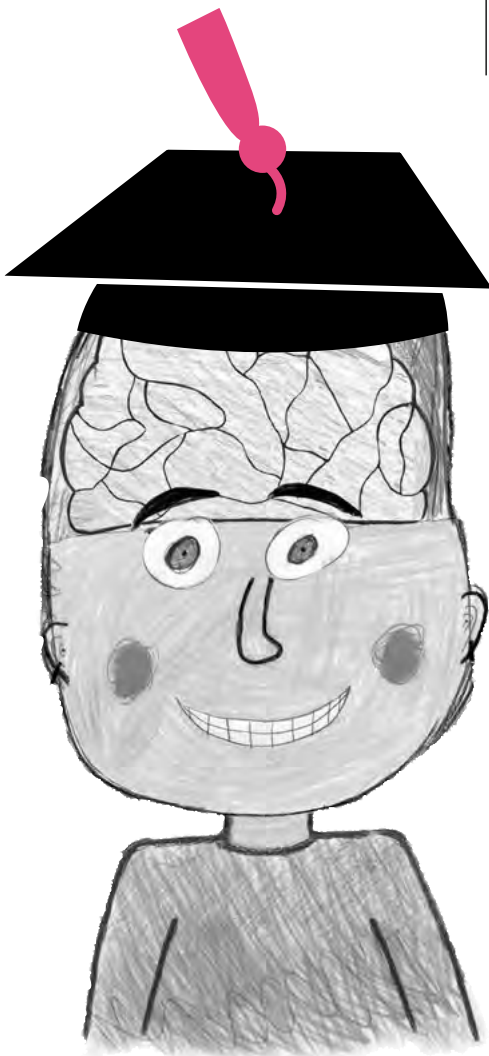
### RESPONDING AND VIEWPOINTS

Ideas to explore with the class include:

- Create an 'interview TV program' where students interview other students regarding their learning journey with this segment of

learning (eg by reflecting on their knowledge of emotions and how other's and our own actions impact upon our emotions).

- Write/draw their learning journey – what have they learnt?
- How did the performers use their voices/body language/movements?
- What did you observe in others' performances that you might consider when making your own drama and why?
- How did the performers vary their voices/movement/gestures to shape **believable characters**?
- Discuss with students how different cultural groups might display their emotions in different ways. Could this cause communication problems?
- How are the elements of drama such as role, situation, time and place, part of the action?
- How is **dramatic tension** developed in the role plays?
- How do emotions impact on day-to-day routines? How can we change/improve/celebrate this?



**“Arts education aids students in skills needed in the workplace: flexibility, the ability to solve problems and communicate, the ability to learn new skills, to be creative and innovative, and to strive for excellence.”**

Joseph M. Calahan, Director of Corporate Communications, Xerox Corporation



# DRAMA R-6: EMOTIONAL MIND

“It is the sup  
the teacher t  
in creative e  
knowledge.”

## TFEL TIPS

*Domain 2.1:* Create safe conditions for rigorous learning; develop democratic relationships. Help students to eliminate language and actions that make others feel uncomfortable.

*Domain 3.3:* Develop expert learners explore the construction of knowledge. Model and reinforce processes for giving and receiving constructive feedback.

*Domain 4.2:* Personalise and connect learning; connect learning to students' lives and aspirations. Identify and develop topics that demonstrate relevance to life beyond the classroom. Value individual self-expression and capitalise on student's unique strengths to convey their meaning.

## FURTHER IDEAS TO FEED THE MIND

- Brainstorm well known storybook characters and the emotions they could depict (eg Big Bad Wolf – anger, greed).
- Use Dreaming stories as a springboard into emotions. Discuss the emotions evoked from the stories. Why were these stories told to the children/people? What are the lessons for us in the 21st century?
- Link into **Reconciliation Week**, Sorry Day, NAIDOC Week.
- Create your own animation. Look at YouTube clips. This can be done with pictures, claymation or students can act out the characters for each emotion.
- Work with your language teacher/ Aboriginal Support staff member to learn more about emotions and cultural protocols in other countries/ cultures.
- Create an emotion rap or class song/chant.
- Chocolate Cake Skit – can be enacted using different emotions. Find the script on the internet.

## RESOURCES

Drama Toolkit

[www.dramatoolkit.co.uk](http://www.dramatoolkit.co.uk)

Drama Games for Kids

[www.bbbpress.com/dramagames/](http://www.bbbpress.com/dramagames/)

20+ Inside Out – Help Teach Children about Feelings

[www.thehelpfuleounselor.com/20-inside-out-clips-to-help-teach-children-about-feelings/](http://www.thehelpfuleounselor.com/20-inside-out-clips-to-help-teach-children-about-feelings/)

Australian Curriculum lessons by teachers for teachers

[www.australiancurriculumlessons.com.au/2014/02/23/understanding-emotions-drama-lesson-year-2/](http://www.australiancurriculumlessons.com.au/2014/02/23/understanding-emotions-drama-lesson-year-2/)

Teaching Drama – acting and emotions

[www.brighthubeducation.com/middle-school-lesson-plans-the-arts/13061-teaching-drama-acting-and-emotions/](http://www.brighthubeducation.com/middle-school-lesson-plans-the-arts/13061-teaching-drama-acting-and-emotions/)

Drama in the Creative Curriculum

<http://www.bloomproductions.org/1%20%20Drama%20in%20the%20Creative%20Curriculum.pdf>

Ideas for teaching

<https://www.socialthinking.com/Articles?name=5%20Teaching%20Ideas%20Connected%20to%20Pixars%20Movie%20Inside%20Out>

Line drawings of emotions

[http://afewshortcuts.com/wp-content/uploads/2015/03/InsideOut.pdf\\_551330a267521.pdf](http://afewshortcuts.com/wp-content/uploads/2015/03/InsideOut.pdf_551330a267521.pdf)

Emotions in other languages

[http://afewshortcuts.com/wp-content/uploads/2015/03/InsideOut.pdf\\_551330f28f911.pdf](http://afewshortcuts.com/wp-content/uploads/2015/03/InsideOut.pdf_551330f28f911.pdf)

ABC Splash 'Digital Portraits' Ch 4.

Portrays sadness through a traditional school photo

<http://splash.abc.net.au/home#!/digibook/1152471/npga-digital-portraits>

Special Education – The Drama of Emotions

[http://capeweb.sicreative.com/research\\_action/view\\_units.php?id=13&page=home](http://capeweb.sicreative.com/research_action/view_units.php?id=13&page=home)

## OTHER RESOURCES

- Music/instruments to use in depicting different emotions
- Photos of people, magazines
- Visual arts – use music as stimulus for creating 'emotion artworks'
- History – unpack past events that had emotional impact on communities – incorporate into the history you are doing in the classroom.
- Cultural – emotions/protocols within cultural groups

Inside Out (2015) is a 3D animated comedy-drama adventure movie by Pixar Animation Studios and Walt Disney Pictures. It explores emotions and the inner workings of the brain, providing links to the festival theme. Find teacher resources on the internet.

## FEED THE MIND WITH DreamBIG CHILDREN'S FESTIVAL PROGRAM

*E-Bully*

*Frozen Girl*

*Gone Viral*

*Grave Child*

*Hart*

*In A Deep Dark Forest*

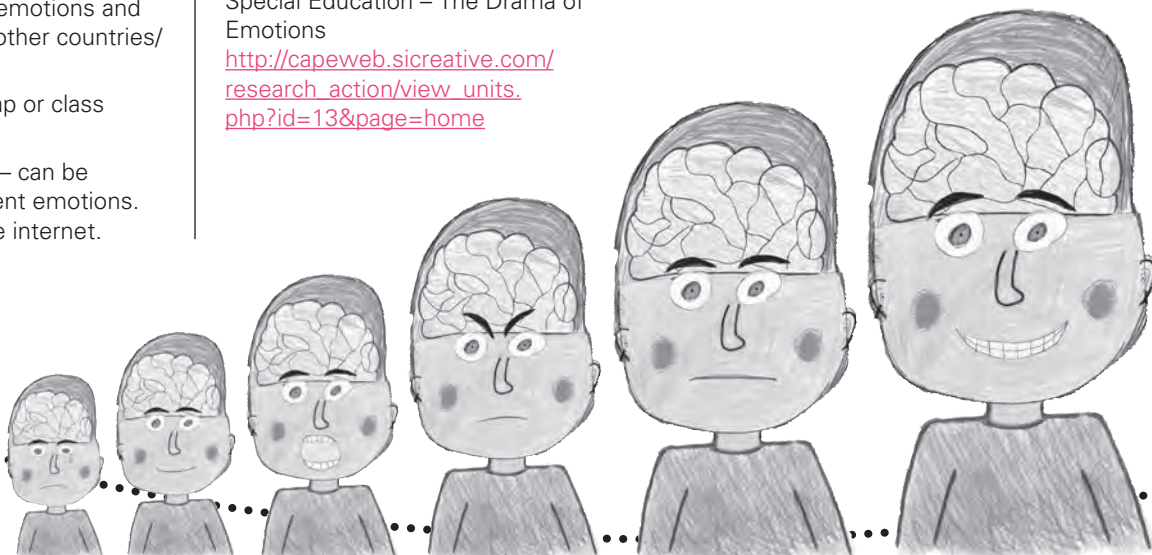
*Into the Jungle*

*McNirt Hates Dirt*

*Mr Stink*

*Odyssey*

*The Listies 6D*



# DRAMA 3-6: I AM MY MIND

## INQUIRY QUESTION

How can I support my students to:

- gain an understanding of the elements of drama
- use elements of drama to improve their understanding of text
- explore what it means to be individual, unique and essentially themselves?

## AUSTRALIAN CURRICULUM: THE ARTS

### DRAMA – ACHIEVEMENT STANDARDS

**Years 3 and 4:** ... They **discuss** how they and others **organise** the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

**Years 5 and 6:** ... students **explain** how ideas are communicated in artworks they make and to which they **respond** ...

Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.<sup>17</sup>

## GENERAL CAPABILITIES



## EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements of drama, building on the knowledge and skills developed in the previous Bands:

### Years 3 and 4

- **Role, character and relationships** – develop, sustain and communicate character through voice, body, gesture, focus. Explore the use of space and focus to communicate relationships between characters.
- **Situation** – explore how drama can use narrative or abstract structures to develop performance.
- **Space and time** – establish a setting using space and time (the situation).

### Years 5 and 6

- **Role, character and relationships** – analyse and explore how relationships can influence and assist in the development of character.
- **Tension** – develop tension (and possibly symbolism) to create mood and atmosphere in performance.
- **Audience** – respond to and communicate central ideas or themes, verbally and through performance.<sup>18</sup>

### IDEAS FOR ASSESSMENT

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

#### Explain, respond and describe

- meaning and ideas using the elements of drama
- their own work and the work of others in relation to the elements of drama

#### Make and share

- participate as an effective and productive member of a group
- communicate meaning and ideas using the elements of drama
- develop a character with use of voice, gesture and movement
- use relationships, tension and time to create a mood, place or atmosphere.

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

The following would be developed over 4 to 6 sessions.

### TEACHERS

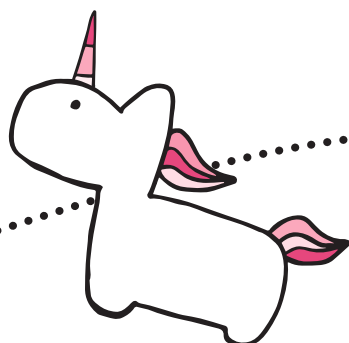
- Read, view and listen to *A Bad Case of Stripes* by David Shannon via text, big books and YouTube.
- Facilitate class discussion, noting the initial responses (on board or butchers paper) for use later on. You could ask:
  - What does this story make you think about? What questions and comments do you have about this story?
  - How would you describe the characters in the story?
  - How might the story relate to our school, Australia, elsewhere in the world?
  - How might the story relate to you?
  - What are the big issues in the story? How do you know?
- Lead a brainstorm of the main ideas or themes of the story, encouraging as many different ideas and concepts as possible. Things raised might include:
  - incurable illnesses
  - anxiety or worry
  - acceptance of difference
  - bullying
  - peer group pressure
  - the negative 'committee' in your head (!)
  - being weird.

### The Key Issue

#### ASK STUDENTS TO

- form small groups and choose one main idea or theme from the story
- discuss ways to represent that main idea through voice, gesture and movement

<sup>17, 18</sup> – Ibid, ACARA



# DRAMA R-6: I AM MY MIND

- develop a simple story line to communicate their main idea
- decide on the who, where and what of the story: identify the characters and the character traits, decide on a place and/or situation, decide on the action that will take place
- add music or other available **production elements** to enhance the main idea; together these things need to communicate the main idea
- **rehearse, refine** and **perform** to the rest of the class.

## Recreate the story in various ways

- in small groups/whole class:
  - re-tell the story with students taking on different roles
  - use puppets to ‘act’ out this story, with or without a narrator
  - re-create the story through improvisation, with a different ending: a negative outcome for Camilla; a shift in thinking for others; everyone ‘catches’ the disease etc ...
  - create a mimed performance of the story; choosing music to enhance and accompany the performance
  - break the story down into 6 frames – create freeze frames/tableau to show the story. Use an iPad to photograph the frames. Ask another class to write a story using the photos as their starting point.

## Respond/critically analyse/reflect

- through discussion, ask students to respond to the work of others in terms of what the key ideas/story or message was being communicated
- ask students to keep a journal or blog of the development of their performance, either written, videoed, photographic or multi-media form
- use peer assessment as a tool for self-evaluation and feedback to other groups.

## RESPONDING AND VIEWPOINTS

With the class, discuss and reflect on questions such as the following:

- *Forms and Elements* eg How did the performers vary their voices,

movement and gestures to create and share believable characters? How is dramatic tension developed in the drama?

- *Meanings and Interpretations* eg What are the stories and the ideas in the drama you watched and listened to?  
What did the performer intend audiences to experience and understand from the drama?
- *Evaluations* eg How well did you collaborate to make drama? What worked best in the drama? What did you like best in the drama? Why?
- How did the performers use the elements of drama and design elements effectively? What evidence supports your judgment about the drama?
- *Societies and cultures* eg How could this performance relate to other cultures, times and places? Is the main idea of global significance? In what ways?
- *Considering viewpoints* eg Which of the characters do you identify with? What relationships and situations do you recognise (or not recognise) in the drama you watched and listened to?<sup>19</sup>

## TFEL TIPS

*Domain 3:4* Develop expert learners; promote dialogue as a means of learning by talking through their thinking.

*Domain 3.3* Develop expert learners; explore the construction of knowledge. Model and reinforce processes for giving and receiving constructive feedback.

- Model how to analyse, develop and gain inspiration from ideas and concepts within a story. Talk about movement, stance, voice projection and stage craft. Explain that **blocking** (step by step organisation) is important in every scene so all can understand who does what and who goes where.
- Give feedback regarding characterisation, movement on stage and relationships towards other characters. Be aware of the meaning and intention being communicated to the audience at all times.

## FURTHER IDEAS TO FEED THE MIND

### Literacy

- Write a letter to Camilla outlining what it is to be YOU. Why are you unique and what skills do you have?

### Music, Dance and Visual Arts

- For younger students, learn the song *What I am* by Will.i.am (performed with the Sesame Street Gang). Develop actions to accompany the lyrics and perform for an audience.
- Use a photo of yourself as a guide to create your own artistic case of (stripes?). Consider the art medium you may wish to use (eg strips of paper, pencil, paint, crayon) and what style you could do it in (eg all in dots, all in short, parallel lines, impressionist).

### R to 6 Humanities and Social Sciences

- My Personal World

### R to 7 Health and Physical Education

- Mental Health and Wellbeing (MH)
- Relationships (RS)

## RESOURCES

*A Bad Case of Stripes* by David Shannon  
*What I Am* by Will.i.am – with the Sesame Street Gang

<https://www.youtube.com/watch?v=cVzjoj96vs>

## FEED THE MIND WITH DreamBIG CHILDREN'S FESTIVAL PROGRAM

*E-Bully*

*Frozen Girl*

*Gone Viral*

*Grave Child*

*Hart*

*In A Deep Dark Forest*

*Into the Jungle*

*Leigh Hobbs*

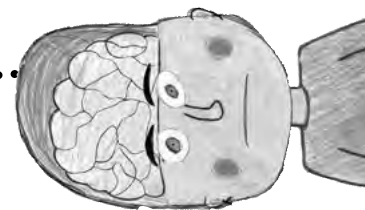
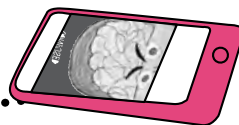
*McNirt Hates Dirt*

*Mr Stink*

*Oddysea*

*The Listies 6D*

# MEDIA ARTS 3–8: MIND THE SELFIE!



## INQUIRY QUESTION

How can I support my students to:

- develop an understanding of how the 'representation' and 'story principles' feature in 'selfies'
- critically analyse what selfies are designed to communicate by comparing a range of depictions of 'self' now and from the past
- identify the viewpoints communicated in a range of selfies
- understand the purpose, meanings, intended and unintended messages in using the selfie
- make informed choices about their use (or not) of the contemporary selfie in social media.

## AUSTRALIAN CURRICULUM: THE ARTS

### MEDIA ARTS – ACHIEVEMENT STANDARDS

**Years 3 and 4** ... students **describe** and **discuss** similarities and differences between artworks they make and those to which they **respond**. They **discuss** how they and others **organise** the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

**Years 5 and 6** ... students **explain** how ideas are communicated in artworks they make and to which they **respond**. They **describe** characteristics of artworks from different social, historical and cultural contexts that influence their art making.

Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.

**Years 7 and 8** ... **identify** and **analyse** how representations of social values and points of view are portrayed in the media artworks they make, distribute and view. They **evaluate** how they and other makers and users of media artworks from different cultures, times and places use genre and media conventions and technical and symbolic elements to make meaning. They **identify** and **analyse** the social and ethical responsibility of the makers and users of media artworks ...<sup>20</sup>

## GENERAL CAPABILITIES



## CROSS-CURRICULUM PRIORITIES



## EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements of media arts, building on the knowledge and skills developed in the previous Bands:

### Years 3 and 4

- **Representation and story principles – Structure, Intent, Character** – creating narrative around an inanimate object
- **Languages: elements of media arts (technical and symbolic) – Composition** – time and space related to self-portraiture – rule of thirds, golden ratio
- **Technologies** – editing and producing images, sounds and text and/or a combination of these with available technology
- **Audience** – identifying who the audience is for the edited selfie

- **Institutions: individuals, communities and organisations** – understanding purposes and processes for producing media artworks (ie the selfie); recognising appropriate and inappropriate use of other people's images and works in the making of media artworks

### Years 5 and 6

- **Representation and story principles – Genre conventions** – the established and accepted rules for constructing stories and ideas in a particular style
- **Languages – elements of media arts (technical and symbolic): Movement** – close ups, long shots and the ways these influence perception; **Lighting** – filters and their influence on perception

### Years 7 and 8

- **Representation and story principles – Intent** – imagining and communicating representations within a local context or popular culture for a specific purpose
- **Languages: elements of media arts (technical and symbolic):- Composition** – arrangement, organisation of components in images; **Space** – the depiction of place and environment through the relationship between subjects, objects
- **Audience** – examining the ways in which audiences make meaning; how they engage, share
- **Institutions: individuals, communities, organisations** – The role and ethical behaviours of individuals, communities and organisations making, using and sharing media artworks, and the associated regulatory issues <sup>21</sup>

## IDEAS FOR ASSESSMENT

Work in small groups and use what you have learnt about selfies, collaborate and plan how to safely

20, 21 – Ibid, ACARA

# MEDIA ARTS 3-8: MIND THE SELFIE! ...

share an 'exhibition' of a variety of selfies of an inanimate object or fictional person.

(Keep in mind the students ages and the **legal, regulatory** issues, **DfE Social Media policy** and **caregiver consent** and **permissions**).

The method of sharing this 'exhibition' might be a closed social media page, a simple internal classroom only account or an actual visual display on the classroom wall. The selfies should show the 'self' (ie the object or fictional person) in a range of different times, places and portray different emotions in response to a variety of events.

Create a digital selfie in the style of a traditional painted self-portrait. Display in a gallery (virtual or physical) and invite people (ie the audience, peers) to respond.

## OPTIONAL

Create an infographic explaining what a selfie is. Use digital technology (eg word document, clip art – the type of technology will depend on what is available and the skill level of the students). Vary the task by asking students to make the infographic look like it was made in and for people who lived in the 1800s.

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

### Explain, respond and describe

- their ideas
- respond to their own work and the work of others using appropriate media arts terminology

### Make and share

- participate as an effective group member
- convey their intended ideas about the self and selfies
- organise elements and processes in the development of selfies
- use or create props or costumes to establish character and setting for selfies
- portray their selfie in a range of settings
- represent a range of time periods, places and/or events
- use space and distance to show relationship between objects or others
- engage a specific audience.

**REMINDER:** Empower your students to keep themselves safe online and make sure you have parent/caregiver consent as appropriate.

*Note that the next two links requires DfE*

### DfE Social Media and Cyber

**safety** (includes resources for online safety)

<https://edi.sa.edu.au/library/document-library/controlled-guidelines/social-media-guideline>

<https://edi.sa.edu.au/operations-and-management/communications/social-media-and-web/cybersafety/school-resources>

**DfE Consent for images and student work; Guidelines for posting student work or images on social media; Publishing photos and geotagging**

<https://edi.sa.edu.au/operations-and-management/communications/social-media-and-web/social-media-management/images-of-students-and-their-work>

Office of the Children's eSafety Commissioner – Education resources

## ASSUMED KNOWLEDGE

It is assumed that the teacher will have already prepared students with an understanding of:

- social media
- portraiture and self-portraiture – check out the SPLASH program by the ABC and Education Services Australia Ltd 2012, *Look Within: Self-Portraiture* <http://splash.abc.net.au/home#!/digibook/1778131/look-within-self-portraiture>

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

### Sessions 1 to 2

#### TEACHERS

- In advance, select and prepare a few photographic self-portraits from the past. A few suggestions are listed below in 'Resources'. Use the internet and type in 'the first selfie' and/or 'the oldest selfie'.

- Repeat the process described just above; instead enter the term 'contemporary selfies'.
- Before showing the photographic self-portraits and later, the selfies to the class, brainstorm with them what they think a selfie is (eg a photo of yourself and placed on social media).
- Discuss with the class who takes selfies (eg younger people because they use digital devices the most).
- Brainstorm the reasons why people take selfies (eg get attention, show off, have fun, relieve boredom).
- Note these responses on the board for reference later on.
- First, show the (older) photographic self-portraits prepared earlier, encouraging discussion (as per questions 1 to 8 below) about whether these very old self-portraits are also selfies.
- Repeat the same process, including the discussion questions, with the contemporary selfies.

#### ASK THE STUDENTS

1. Is this (older) photographic self-portrait a selfie? Give reasons for your answer.
2. What can you see in the image? What does it show? For example, consider **elements of composition, light, mood, background** and whether it is a **close-up** or a **long shot**.
3. Where is it taken?
4. **What emotion** is the person showing? How can you tell?
5. **What messages**, stories or information is it giving us? What is its purpose or intent?
6. How does each image differ from the others?
7. Where (and how) was it shared? How can you tell?
8. How is this photographic self-portrait different to the selfies of today?

Form small groups and develop a set of rules or guidelines about what defines a selfie and/or a self-portrait. For example, discuss what popular **social media representations** of the 'self' tell us about the rules for selfies? Repeat the question, adapting it for the earlier photographic self-portraits and the visual art self-



# MEDIA ARTS 3–8: MIND THE SELFIE! ...

portraits (painted, sketched) about the 'rules' for selfies?

Use media arts terminology from the class discussion (eg **elements of composition, type of shot, background, light**).

## Sessions 3 to 4

### TEACHERS

- Adapt the following suggestions as appropriate for the year level or seek ideas from the class.
- Prepare enough digital cameras or other digital devices for students to take photos of themselves (selfies).
- Show and discuss the perspectives of the Aboriginal artist Tracey Moffat, in the ABC SPLASH Digi Book, *Look Within: Self-Portraiture* Ch 10: Performing the self. The three tasks described at the end of this (short) chapter lead into the next activity with the students.  
<http://splash.abc.net.au/home#!/digibook/1778131/look-within-self-portraiture>

### ASK STUDENTS TO

- Take a variety of photos of themselves (selfies). They may be alone or with another person, but need to make sure they are central and a large part of the photo. All of the selfies should be different as they try to capture an 'image' of themselves to portray. Students should:
  - i) show something with which they do (or could) 'feed their mind'
    - a food or dessert they enjoy
    - a talent or skill they have
    - a favourite book or movie
    - something they're afraid of (eg moths, a bird, worms)
    - someone they love
    - in a costume or dress-ups
    - someone they admire
    - one of their goals
    - with someone in the class they don't know very well
    - taken outdoors
    - a pet
    - a local piece of public art, sculpture or landmark
    - a favourite sport, hobby
    - something belonging to their culture, or language group.
  - ii) vary how they take the photos by experimenting with lighting,

different **angles**, close-ups, long shots, backgrounds, distance.

They could:

- **vary the lighting** (eg daylight, cloudy day, indoors, in the shade)
- **use simple filters** (eg an old pair of sunglasses held very close to and in front of the camera; an empty plastic bottle; a handful of sand, leaves or rice allowed to fall by being released slowly)
- shoot through an old empty picture frame
- use a selfie stick.

## Sessions 5 to 6

### TEACHERS

Lead and facilitate the students in downloading and saving their selfies to a computer, **adapting all instructions, type of software and a writing task as appropriate for the year level.**

### ASK STUDENTS TO

- Select 5 to 6 of their selfies to edit (this will vary according to the year level and available software). It may be simple photographic editing software to just crop, darken or brighten the image or students may be able to use more advanced software for editing.
- Turn their selfies into a presentation (images only, no text), for example as in photo-story, PowerPoint or other available software, to share with the class. Add music or sound-effects (but no voice over or speaking).
- Before they share with the class, write down what messages their selfie presentation will communicate to the class. They could consider such things as:
  - a selfie shows them smiling and gleeful – are they always that happy? What in the selfies is accurate?
  - What is obscured or partially hidden? For example, looking closely at the selfie it is possible to just see part of a soccer ball, their favourite sport.
  - What is unclear or ambiguous or vague?
- Present their selfie to the class, without explaining it.

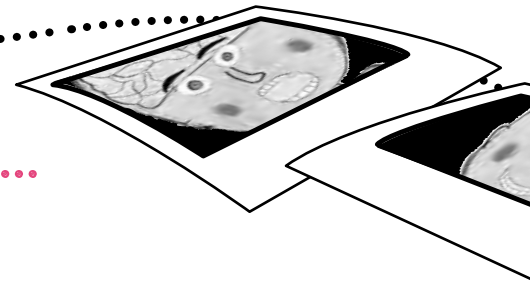
- Peer assess – provide constructive feedback for each other based on questions 2 to 6 from Sessions 1 to 2 earlier on.
- Reflect and write about the process. They could focus on such things as:
  - whether the feedback received from your peers matched your earlier writing as to the intended message in your selfies.
  - did the class work out what your favourite sport/hobby is?
  - did the class notice that all your images contained lots of light and conclude that you're afraid of the dark?
  - describe something new you have learnt about selfies.
  - does your new learning about selfies change the way you think about the selfies of others; or the way you represent yourself online? Why and in what way?

## RESPONDING AND VIEWPOINTS

With the class, discuss and reflect on:

- What can selfies tell us about each other?
- How do we respond to responses? What is trolling? How do our perceptions of self, influence our thinking/mindsets?
- What cultural images can or cannot be used when making and publishing my artwork?
- Did it make me think more seriously about the issue?
- *Evaluations* eg How can I undertake safe and ethical media practice in online spaces?
- *Forms and elements* eg What images will I use and in what order? How can I use framing to demonstrate a power relationship? What genres and styles can I edit together to create a new genre or style?
- *Meanings and interpretations* eg Can I identify implied meaning from the symbols and codes within the artwork? What is a universal symbol that reflects contemporary youth culture, as I understand it?
- *Societies, cultures and histories* eg How are values demonstrated in

# MEDIA ARTS 3-8: MIND THE SELFIE! ...



this media representation? Can we judge a culture from popular media images?<sup>22</sup>

## TFEL TIPS

*Domain 3.3:* Develop expert learners; explore the construction of knowledge. The teacher shows that knowledge is open to question, serves particular purposes and is shaped by culture and experience.

## FURTHER IDEAS TO FEED THE MIND

- Use photographic software to re-create a selfie so that it looks as though you lived 200 years ago. A few apps to manipulate your selfie include:
  - CamMe app – lets you take photos using hand gestures
  - Aviary, Pixlr, PicsArt, BeFunky, Pic-Collage, ImageChef, Looksery, Selfit, and Group Shot
  - TouchCast – make a video selfie.
- **Avatar Selfie** – Students write down 3 activities they'd like to do within their lifetime. In pairs, they discuss their lists and choose one 'bucket list' activity. Then they create a short video of engaging in this activity by using software to create an avatar selfie and animate it. Use software such as My Idol, GoAnimate for Schools, PowToons, Selfit, TouchCast.
- Explore lots of different types of Selfies:
  - selfies at serious places (eg in front of rubble after an earthquake)  
<http://www.independent.co.uk/news/world/asia/nepal-earthquake-photos-emerge-of-people-taking-selfies-in-front-of-damaged-landmarks-10206491.html>
  - selfies – use a selfie stick to take a photo of yourself (and so you don't look lonely!)
  - speculative selfie – where you present yourself at a potential future moment in your life, eg 5, 10 or 20 years from now (similar to the Avatar Selfie suggestion above)
  - selfie for a 'cause'
  - drone selfies – the pilot of the

drone films itself and then flies the drone away (backwards) to reveal their location or background

- selfie video – Around the World in 360 Degrees (Best Selfie Video 2014)  
[https://www.youtube.com/watch?v=VTIXttQL\\_Yk](https://www.youtube.com/watch?v=VTIXttQL_Yk)
- Examine a selection of selfies for the way a person presents themselves (eg clothing, pose, facial expressions, wealth, culture, interests, gender). How do elements of framing of the picture affect this presentation – the background, lighting, proximity, angle of the camera, composition. What about the effect of other elements in the picture – people, animals, objects.
- **Reconciliation Week.** Explore the portraits of Aboriginal (Yorta Yorta and Dja Dja Warung) artist Jandamarra Cadd. How does he show his culture? His identity? Which of his self-portraits especially seems to show the emotion of love?  
<http://jandamarraart.com/>  
<https://www.facebook.com/jandamarraart/photos/pcb.10156856407890035/10156856401895035/?type=3&theater>
- **Stereotypes, body image and/or sexism.** View, analyse and consider the viewpoints and discuss the song, lyrics and video clip of Selfie by Mark Thomas. **Media Arts** ACAMAR071 Year 7 and 8, **Health and Physical Education** ACPPS079 Year 7 and 8.  
<https://www.youtube.com/watch?v=XQG-ibJKsQ>
- Explore the ways that selfies are shared compared with the ways that self-portraits (photography and/or paintings) are shared (eg through social media, privately to close friends or not at all). Students could prepare a short documentary style video that argues for the best method.
- Can a selfie only be an image or photo or picture? Could they be written? What are some other ways they can be produced? Compare what a selfie would look like in other formats (eg written narrative, movie short, sculpture, image from a different perspective). Create a selfie in an alternative format.

- **Digital Technologies** – Years 7 and 8 – ACTDIP028 – Create a selfie app – what would it do – how would it look? Mock up a wireframe ('a grey-scale visual representation of the structure and function of a single web page or a mobile app screen'<sup>23</sup>) and 'sell' it to your peers.
- **Digital Technologies** – Using age appropriate programming language or software (eg Scratch) learners create an interactive animation on how to take the perfect selfie and share with an audience.
- **Literacy** – Students take and edit selfies and write a creative story to represent their self-portraits, using 'smiley face tricks' in their writing (eg through alliteration, similes, personification).  
[http://capeweb.sicreative.com/research-action/view\\_units.php?id=261&page=home](http://capeweb.sicreative.com/research-action/view_units.php?id=261&page=home)

## RESOURCES

Selfies from the 1800s  
<http://www.news.com.au/technology/these-old-selfies-dating-back-to-the-1800s-will-blow-your-mind/story-e6frfro0-1226741497253>

This Photo Is (Probably) The World's First Selfie, The Huffington Post, Ryan Grenoble  
[www.huffingtonpost.com/entry/worlds-first-selfie-1839-robert-cornelius\\_n\\_4392804.html?section=australia](http://www.huffingtonpost.com/entry/worlds-first-selfie-1839-robert-cornelius_n_4392804.html?section=australia)

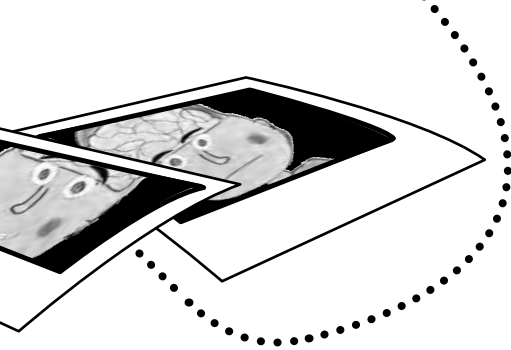
Victorian Aboriginal (Yorta Yorta and Dja Dja Warung) artist, Jandamarra Cadd  
<http://jandamarraart.com/>

SA Aboriginal (Ngarrindjeri and Chinese) artist, Damien Shen, includes a video clip of how he works  
<http://www.sbs.com.au/news/article/2014/05/23/artists-draw-their-everyday-heroes-inspiration>

Australian Aboriginal Artists – Japingka Gallery (a commercial site)  
<http://www.japingka.com.au/artists/>

22 – Ibid, ACARA

23 – <https://www.lucidchart.com/pages/wireframe?gclid=CNDfgun53c4CFVIDvAodMugENA>



# MEDIA ARTS 3-8: MIND THE SELFIE!

## For older students

The Australian Centre for Photography and SBS Teacher Notes on 'School Selfie'

[http://www.sbs.com.au/sites/sbs.com.au/home/files/school\\_selfie\\_-\\_teachers\\_notes\\_-\\_high\\_res.pdf](http://www.sbs.com.au/sites/sbs.com.au/home/files/school_selfie_-_teachers_notes_-_high_res.pdf)

IPad Art Room, Blog post "Don't hate the selfie"

<http://www.ipadartroom.com/dont-hate-the-selfie/>

Portrait Photography – useful for details about light

[https://en.wikipedia.org/wiki/Portrait\\_photography](https://en.wikipedia.org/wiki/Portrait_photography)

## Selfies or self-portraiture –

professional photographers Francesca Woodman, Douglas Prince

<http://www.tate.org.uk/art/artworks/woodman-untitled-ar00351>

<http://www.douglasprince.com/p690616609>

National Portrait Gallery, Portrait of a Nation, 'Australian Schools Portrait Project, Years 5 to 8'

<http://www.portrait.gov.au/portraitofanation/>

National Gallery of Art, Education, 'Who Am I? Self-Portraits'

<http://www.nga.gov/content/ngaweb/education/teachers/lessons-activities/self-portraits.html>

What is Modern Art?

<https://www.moma.org/learn/moma-learning/themes/what-is-modern-art/modern-portraits>

An internet search on the Paul Getty Museum will reveal useful education resources for portraits that can easily be adapted to the *making* and *responding* of the Australian Curriculum: The Arts.

## OTHER RESOURCES

- Cheap cameras or digital devices that students can use to take photos.
- Access to clean sand, rice and/or fallen leaves
- Historical selfies dating back to the 1800s
- Computers and photography software

## FEED THE MIND WITH DreamBIG CHILDREN'S FESTIVAL PROGRAM

*Adelaide International Youth Film Festival*

*A Taste of Unity*

*E-Bully*

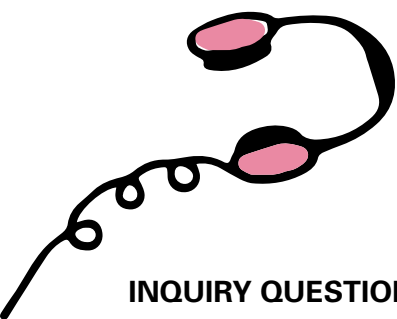
*Gone Viral*

*Into the Jungle*

*Movie Music Making*

*3D Creature Exchange*

*The Listies 6D*



# MUSIC 3-6: PLAYING THE MIND

## INQUIRY QUESTION

How can I support students to:

- understand how sound can be used to represent and express thoughts and feelings
- create a graphic score that can be used to facilitate composition and ensemble playing
- express internal thoughts and feelings through music?

## AUSTRALIAN CURRICULUM: THE ARTS

### MUSIC – ACHIEVEMENT STANDARDS

**Years 3 and 4:** ... They *discuss* how they and others *organise* the elements and processes in artworks.

*Students collaborate to plan and make artworks that communicate ideas.*

**Years 5 and 6:** ... students *explain* how ideas are communicated in artworks they make and to which they *respond*.

*Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.*<sup>24</sup>

## GENERAL CAPABILITIES



Level 3: Explore situations using creative thinking strategies to propose a range of alternatives. Experiment with a range of options when seeking solutions and putting ideas into action.

Level 4: Assess and test options to identify the most effective solution and to put ideas into action. Identify and justify the thinking behind choices they have made.<sup>25</sup>

## EXAMPLES OF KNOWLEDGE AND SKILLS

- Students are not required to have any prior knowledge of reading musical notation (graphic or traditional) or previous composition experience.
- It is presumed that students will have had some experience playing musical instruments and will understand basic musical concepts such as pitch, beat and the role of the conductor.

24, 25 – Ibid, ACARA

# MUSIC 3-6: PLAYING THE MIND ...



Focus on the use and awareness of the elements of music, building on the knowledge and skills developed in the previous Bands:

## Years 3 and 4

- **Elements of music: rhythm, pitch** – note and rest symbols (or representations of sounds and silences)
- **Form** – repeat sign, ternary (ABA) form
- **Skills (including aural skills)**
  - showing direction of a tune (in pitch) with gesture or drawings
  - demonstrating beat and tempo changes
  - matching and varying dynamics

## Years 5 and 6

- **Elements of music: rhythm, pitch** – note and rest symbols (or representations of sounds and silences)
- **Form** – theme/motif
- **Skills (including aural skills)**
  - holding and playing instruments and using their voices safely and correctly
  - listening to others controlling volume and tone in ensemble activities.<sup>26</sup>

## IDEAS FOR ASSESSMENT

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

### Explain, respond and describe

- respond to the work of others using appropriate music-specific language (ie from examples of knowledge and skills).

### Make and share

- work in small groups and as part of a team
- use the instruments to make sounds that convey intended thoughts/feelings
- perform the mind map/graphic score in a group
- portray 'form' in their composition (ie with a beginning, middle and end)
- use other musical elements such as tempo (pace or speed), dynamics (volume).

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE, AND SUPPORT

This unit of work will explore the kinds of thoughts and feelings that travel through the brain as electrical impulses. Different colours are used to represent different thoughts and feelings and a mind map or graphic representation is produced. Instruments are then selected to represent the different colours on the mind map and the composition is performed.

### Session 1

#### TEACHERS

Prepare in advance:

- multiple copies of a simple line drawing of the human brain and where it is located in the head (A3 size if possible), one per student or one per group of 4 to 5, for students to draw on
- an image of a simple, but colourful, geographical style map
- an image of the brain and where it is located in the head.

Discuss with the students:

- What do we know about how our brain works?

Explain that:

- Every time we have a thought or a feeling an electrical impulse travels through our brain on a set pathway, like a train on a track.
- We are going to make a map that shows different thoughts and feeling as they travel through our brains.

Show and discuss the image of the brain prepared earlier.

#### ASK STUDENTS TO

- Brainstorm and write down a list of the kinds of thoughts and feelings that travel through their brains regularly (eg happiness, frustration, jealousy). Aim to come up with at least 5 or 7 suggestions.
- Provide suggestions for how these thoughts and feelings in the brain could be turned into a map.

#### TEACHERS

- Show the class the image of the map and the line drawing of the brain prepared earlier.
- Discuss: What do the symbols on the map mean? How can we

transfer the use of the maps' symbols to make our mind maps?

#### ASK STUDENTS TO

- In groups, using coloured pencils and paper, assign a colour with a symbol to each of the thoughts and feelings from their brainstorm (eg 'happiness' with a red triangle, 'learning' with a yellow spiral).
- Transfer their symbols onto the line drawing of the brain to create a mind map showing what goes on in their brains.

### Session 2

#### TEACHERS

- Prepare a selection of musical instruments for the students to use. Alternatively, the students could use a variety of found objects (eg pots, boxes, tins) that will make sounds.
- Revisit the mind maps made earlier.
- Explain that the mind maps are going to become musical compositions – they are '**graphic scores**' (a graphic form of musical notation).

#### ASK STUDENTS TO

- Decide and assign a musical instrument (or object) to each of the different colours and symbols (representing a thought/feeling) on their mind maps.
- Explore and decide how they will play that instrument for that particular symbol. For example, they could shake it for 2 seconds (ie count 1 and 2). The sound played should reflect the intended thought/feeling that is represented.
- Be prepared to give reasons for their choices when asked later.

#### TEACHERS

In advance, prepare a version of your own mind map. Display this version of a mind map on the board (enlarged) so the class can all see it. Alternatively, use one that students have created.

- Ask students to select an instrument and form a group with students holding similar instruments.
- Decide as a class which instrument group will be playing one of the thoughts/feelings that is represented on the graphic score on the board – the former mind map (eg the cymbals and other metal instruments may be used to represent frustration which may be depicted as a black dot).

26 – Ibid, ACARA

# MUSIC 3-6: PLAYING THE MIND

- **Point to different symbols** on the graphic score – **this is the cue for the instrument group to play** their instruments.
- Discuss and decide with the class how each instrument group will know when to stop playing.
- Ask students to volunteer to be the ‘conductor’ and point to the different thoughts/feelings on the graphic score.

Discuss and make decisions with the class on the following, focusing on one musical element at a time.

- **Form** – How can we make our graphic score composition sound like it has a beginning, middle and end (ie ternary form – ABA)? For example, could we begin and end with the same feeling/sound? How could we show a progression in our music (eg beginning with frustration and ending with happiness)?
- **Dynamics** – What kinds of gestures would be appropriate to signal when to play softly or loudly? Extend this further by noting traditional music symbols for soft (*p*) and loud (*f*) onto the graphic score.
- **Texture** – What does it sound like when we play two parts at once? Bring one, two or more different instrument groups in and out of the composition when playing, as in ‘layering’ to give the piece a different sound and feeling.

## Session 3

Revisit the graphic score played previously. Discuss and remind students about how to use the instrumental sounds to appropriately represent the different feelings/emotions depicted on their graphic scores.

### ASK THE STUDENTS TO

- Return to their earlier group and their mind maps, which are now ‘graphic scores’.
- Assign a member of each group to be their conductor.
- Remember that their composition is like a story; it must have a beginning, middle and end.
- Ensure there are times where more than one student is playing at a time (ie develop texture).
- Consider and focus on a particular thought/feeling in their composition.
- For increased complexity, students

could apply other **music elements** such as dynamics (volume) and **tempo** (speed).

- Write down the sequence of their composition so they are able to reproduce it in the next lesson.

Note: It may be useful to set a time limit for compositions.

## Session 4

### Performance

- After a short rehearsal time students will perform their compositions to the class.
- Record performances to be used for self and peer assessment in the next session.

## Session 5

View student performances from the previous session.

### ASK STUDENTS TO

- Explain the reasons for their instrument choices and their composition.
- Consider what worked well in their performances and what they would change if they were to do it again. For example, could they have used dynamics to create more contrast?
- Provide feedback about their group’s process and assign an overall grade for their performance.

## RESPONDING AND VIEWPOINTS

With the class, discuss and reflect on questions such as:

- *Evaluations* eg How did the music make you feel and why?
- *Forms and elements* eg How did the music change? How many different sections are there in the music?
- *Meanings and interpretations* eg How does the performer show emotion in this piece?
- *Skills, techniques and processes* eg How effectively did the musicians use expressive techniques in their performance?<sup>27</sup>

27 – Ibid, ACARA

## TFEL TIPS

*Domain 3.2:* Develop expert learners; check for understanding. Check students’ progress throughout the process to ensure they understand they are representing thoughts and feelings through sound. Ask questions such as, “Why have you chosen that particular sound to represent that feeling” or “Which other instruments could you have used for that purpose and why?”

## FURTHER IDEAS TO FEED THE MIND

- Compositions could be performed for another class or at assembly with the graphic score displayed on a projector screen.
- Use the unit as a starting point for discussing helpful and unhelpful thoughts/feelings, or as a vehicle to discuss physical and emotional responses to outside influences (ie in conjunction with the Keeping Safe: Child Protection Curriculum).

## RESOURCES

Video clip showing the musical use of found objects by Stomp  
<https://www.youtube.com/watch?v=US7c9ASVfNc>

Line drawing of a head and brain outline (public domain free commercial usage).  
<https://pixabay.com/en/brain-head-science-human-biology-296508/>

Geographical style map (notice it’s not in English to highlight the purpose of the symbols)

[https://commons.wikimedia.org/wiki/File:Orienteringskort\\_bygholm\\_2005.PNG](https://commons.wikimedia.org/wiki/File:Orienteringskort_bygholm_2005.PNG)

## FEED THE MIND WITH DreamBIG CHILDREN’S FESTIVAL PROGRAM

*Adelaide International Youth Film Festival*  
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*Indigenous Hip Hop Projects*  
*Movie Music Making*  
*McNirt Hates Dirt*  
*Mucho Micho’s Silent Disco Walking Tour*  
*North Meets South*  
*Oddysea*  
Opening Event – *DreamBIG Singing*  
*Silent Disco*  
*Song Recording Slam!*  
*The Lion Who Wanted to Love*  
*That Happened on a Train*

# MUSIC R-6: MIND BEATS



## INQUIRY QUESTION

How can I help students to:

- use critical and creative thinking when exploring melody, rhythm, dynamics, tempo, riff pattern, structure and style
- explore elements of mathematics such as space, line and shape through body movements and music improvisation?

## AUSTRALIAN CURRICULUM: THE ARTS

### MUSIC – ACHIEVEMENT STANDARDS

**Years R to 2:** ... students **describe** artworks they make and those to which they **respond**. They consider where and why people make artworks.

Students use the elements and processes of arts subjects to make and share artworks that **represent** ideas.

**Years 3 and 4:** ... students **describe** and **discuss** similarities and differences between artworks (music) they make and those to which they **respond** ...

Students collaborate to plan and make artworks (music) that communicate ideas.

**Years 5 and 6:** ... students **explain** how ideas are communicated in artworks (music) they make and to which they **respond** ...

... They work collaboratively to share artworks (music) for audiences, demonstrating skills and techniques.<sup>28</sup>

## GENERAL CAPABILITIES



## EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements of music, building on the knowledge and skills developed in the previous Bands:

28, 29 – Ibid, ACARA

### Years R to 2

- **Elements of music: rhythm** – simple metres (eg imagine music that you could easily march or waltz to); **Pitch** – high/low, direction (going up or down)
- **Skills (including aural skills)**
  - discriminating between sounds and silence
  - moving and performing with an understanding of beat and tempo
  - discriminating between loud and soft, long and short, high and low

### Years 3 and 4

- **Elements of music: rhythm** – simple metres (eg imagine music that you could easily march or waltz to); **pitch** – melodic shape
- **Skills (including aural skills)**
  - showing direction of a tune (in pitch) with gesture or drawings
  - discriminating between rhythm and beat
  - using notation for metre and rhythm (eg use of graphic notation)

### Years 5 and 6

- **Elements of music: rhythm, pitch** – time signatures (or representations); note and rest symbols (or representations of sounds and silences)
- **Form** – motif, phrase, riff
- **Skills (including aural skills)**
  - identifying (imitating) and notating simple rhythms
  - holding and playing instruments and using their voices safely and correctly<sup>29</sup>

## IDEAS FOR ASSESSMENT

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

### Explain, respond and describe

- use music terminology
- give peer feedback with constructive comments (eg for the compositions in the last part of Session 1)

- use process journals and self-reflection as part of the mandala investigation in Session 3.

### Make and share

- work in small groups and as part of a team
- use aural skills in Session 1
- show rhythmic improvisations or compositions from the Variations in Session 2
- maintain a steady beat
- demonstrate the movement of pitch by gesture or drawings
- notate sounds and silences.

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE, AND SUPPORT

The following sessions provide a selection of activities to exercise the mind (and body) and explore music elements and practices.

### Session 1: Move in shape

#### TEACHERS

In advance, prepare:

- a selection of songs for students to walk/move around to, such as 'Do the walk' which can be found at <https://www.teacherspayteachers.com/> (note that you'll need to be signed in to see it). (Appropriate songs can be found in the Orff – 'Australian Ways with Orff' or Kodaly repertoire collections or music programs such as *Music Room* by Bushfire Press.)
- lengths of string about 3 to 4 metres long, one for each group in the class
- a selection of melodies ready to be played either by the teacher or using recordings.



## MUSIC R-6: MIND BEATS ...

- images of artworks which show strong use of line, shape and colour such as those by Vasily Kandinsky (eg *Ribbon with Squares* or *Composition 8*).

### ASK STUDENTS TO

- Establish a clear space and silently walk around the space.
- Add other body movements or gestures while walking (eg thumbs up, knees up). Discuss the pace chosen, the space covered, the movements used and how they relate to others in the room. Note this is a non-contact activity.
- Adjust the pace and nature of movement to match changes in breathing patterns. Discuss music terms for **tempo** (pace).
- Make patterns or shapes on the floor as they walk. Discuss and further develop the shapes being represented. Encourage creativity with shapes.
- Sing and move to a song such as 'Do the walk'.
- Form groups of 4 to 5 and collect a length of string.
- When cued by teacher instruction, create the designated shape with their string in their groups.
- Photograph the various shapes for their group to then analyse their own shapes. Ask students to imagine a melody to fit that shape? What would it be? Would they sing it for the class (or group)?
- **Maths** – ask students to 'prove' that their shape is an actual shape, using the appropriate maths vocabulary such as line, height, width, angle and perimeter. Extend this idea further to measure lines and calculate the area.

### TEACHERS

- Play the selection of melodies, one at a time, which were prepared earlier. These could include notes moving up or down or repeating. After each melody:

### ASK STUDENTS TO

- make shapes, movements or walking patterns to show the melodic shapes. (With older students, play longer melodies with more complex shapes. They could work in small groups to represent the organisation of the music into sections (the **structure**) with body

shapes or contrasting movements. (For example, the sections might be an introduction, verse, chorus).

### TEACHERS

- Show the artworks by Kandinsky and discuss with the class the use of line, shape and colour.

### ASK STUDENTS TO

- use voices, **tuned percussion** instruments, digital devices or sounds found in the classroom to improvise **melodies** to represent the lines and shapes they can see
- experiment with making choices of sounds (**timbre**) to match colours in the artwork, giving reasons for choices
- select a favourite shape or an image or artwork with interesting use of line and shape. Use **symbols**, simplified **notation**, or notation software to create short melodies to represent the chosen shapes/ images.

### Session 2: Skill builders

#### Heartbeat ball

- Students stand in a large circle facing the centre. Pass a ball (eg soccer ball or netball) from one to another around the circle with a feel which is like a heartbeat, (ie consistent, regular and **rhythmic**). Explain that it is important to keep the **beat** going steadily.
- Vary the tempo (pace) in passing the ball to show different heart rates, but always keep it steady.
- Introduce another object (anything as appropriate) to be passed around the circle at the same time as the ball, but always keeping the heartbeat steady. When the heartbeat strays, stop and re-establish the steady heartbeat before trying again. For older students, add complexity by adding extra objects. Increase the **complexity** further by introducing one or two objects being passed in the opposite direction.

#### Variations

- Increase the complexity by 'layering' (**texture**) two different patterns of sound. Ask students to improvise rhythms to go with the heartbeat. This can be added by clapping, using **untuned percussion**

instruments or other vocal/body sounds.

- Draw up a 4 x 4 grid on the board. Each square represents one beat. Students create rhythm patterns, dividing each beat in different ways to place into the squares. Clap the rhythms while the ball is passed, reading from the squares on the grid in a variety of ways (up, down, left to right, right to left).
- Use the ball to 'bounce and count' different note values (ie a whole note is counted out aloud as "bounce-2-3-4, bounce-2-3-4").
- Play music with a strong beat, passing the ball to the beat or even creating rhythm patterns to go with the music. Older students could improvise riff patterns or ostinato with body percussion or instruments and then notate them as appropriate.

#### Hopscotch

- Draw a traditional hopscotch diagram using chalk or tape on the floor. In each square, draw a rhythm pattern (or place a prepared card in the square). Ask students to clap the rhythms of the squares they land on as they play the hopscotch game.

#### Variations

- Ask students to improvise a melody (ie sing it) to go with the rhythm cards on the squares.
- Substitute and use cards with music note names, solfège, or flash cards of notes on the staff in the squares. Ask children to name the notes, or sing them using solfège.

#### Step-ups

- In a gym or playground demonstrate the melodic movement of familiar songs. Use the available equipment as appropriate to step up or down, skip (step over) or leap to show the way the sounds (notes) move either up or down in **pitch**. Simple nursery rhymes (eg Freres Jacques, Twinkle Twinkle or Hot Cross Buns) or children's songs work better for this activity rather than popular music.
- Use the same movements or actions to improvise a melody: first make the movements and then sing the melody or play it on tuned percussion instruments.

# MUSIC R-6: MIND BEATS

## Session 3: Relaxation or energisers

The key focus of this session is on dynamics, texture and style, music elements which encourage expressiveness.

### TEACHERS

Prepare a selection of music that will evoke a variety of different responses. Use this activity to introduce a range of music styles to children as well as including familiar music examples. Conduct an internet search (try YouTube) to find some. You could look for:

Khachaturian – *Gayane: Sabre Dance* (circus, active)

Francisco Tárrega – *Recuerdos de la Alhambra* (relaxing)

Beethoven – *Moonlight Sonata: First Movement* (sad)

Mozart – *Eine Kleine Nachtmusik: Allegro* (happy)

Vivaldi – *Four Seasons: Winter* (energy)

Rossini – *William Tell Overture: Final* (horses galloping)

Tchaikovsky – *Nutcracker: Dance of the Sugar-plum Fairy* (fairies)

Anderson – *The Typewriter* (with symphony Orchestra) (fun)

### ASK STUDENTS TO

- Find a comfortable place in the room. Concentrate on breathing steadily and in a relaxed way.
- Listen to examples of music selected earlier.
- Safely, move in ways which demonstrate the expressive elements in the music.
- Use music terminology in discussion about dynamics, tempo or style in the music heard.

## RESPONDING AND VIEWPOINTS

With the class, discuss and reflect on questions such as:

- *Evaluations* eg How did the music make you feel and why? What do you like about this music and why? What images represent your story or the ideas in the song?
- *Forms and elements* eg What sounds or musical phrases are in your composition? How many different sections are there in the

music? What composition devices were used in your piece? (ie steps or leaps in the melody)?

- *Meanings and interpretations* eg What did this music make you think about and why? Why does the same piece (ie shape) sound different when different musicians play it?
- *Psychology* eg How does music used in games or film influence and stimulate an emotional response in an audience?<sup>30</sup>

## TFEL TIPS

*Domain 2.1:* Develop democratic relationships. Model discussions that support a democratic learning environment, using such statements as:

- What do you think? We value your opinion.
- What other perspectives might there be?
- If that didn't work, can you find another way to ...?
- Would someone like to volunteer to ...?

Teaching strategies such as 'New angles', 'Hearing all voices', or 'Partner learning talks' (p. 30 TfEL Framework Guide) would be very effective in these sessions.

## FURTHER IDEAS TO FEED THE MIND

Younger students could use an iPad app such as TuneTrace which will turn student drawings into music. It is possible to take photographs of their drawings and link each students' work together for viewing and discussion with the class.

Develop a sense of rhythm  
<http://www.teachingideas.co.uk/musical-elements/tea-coffee-coffee-tea>

Elements of music in a song  
<http://www.teachingideas.co.uk/musical-elements/musical-elements-song>

## RESOURCES

Kodaly Music Education Institute  
<http://www.kodaly.org.au/>

Bushfire Press – Music Room  
<http://www.bushfirepress.com/>

Kandinsky 'Ribbon with Squares'  
<https://www.guggenheim.org/artwork/2048>

Kandinsky 'Composition 8'  
<https://www.guggenheim.org/artwork/1924>

Printable music resources, eg Solfege with Kodaly hand signs on card  
<http://www.vibrantvocals.com/music-resources/>

Australian National Council of Orff Schulwerk, Australian Ways with Orff  
<http://www.ancos.org.au/pages/resources/resources>

Classical music tracks showing animation of steps and leaps  
<http://www.lifehack.org/articles/lifestyle/16-amazing-classical-music-compositions-that-will-inspire-you.html>

ABC Splash – over 100 teacher resources with Paul Rissmann (and Melbourne Symphony Orchestra) for at least 8 learning areas  
<http://splash.abc.net.au/home#!search/Paul%20Rissmann>

## FEED THE MIND WITH DreamBIG CHILDREN'S FESTIVAL PROGRAM

*Feed the Mind, Create a New Song*  
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*McNirt Hates Dirt*  
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*North Meets South*  
*Oddysea*  
Opening Event – *DreamBIG Singing Silent Disco*  
*Song Recording Slam!*  
*The Lion Who Wanted to Love That Happened on a Train*







# VISUAL ARTS R-6: ART FEEDS MY MIND!

## INQUIRY QUESTION

How can I help students to:

- gain an understanding of the spatial arrangement in facial features and portraiture
- develop and show emotion and characterisation in their visual artworks
- identify reasons for the range of audience interpretations of the same artwork
- gain an understanding of different social and historical contexts that influence art making
- use appropriate visual conventions?

## AUSTRALIAN CURRICULUM: THE ARTS

### VISUAL ARTS – ACHIEVEMENT STANDARDS

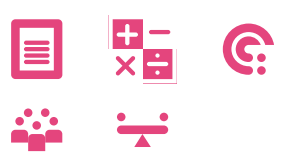
**Years R to 2:** ... students *describe* artworks they make ... use the elements and processes of arts subjects to make and share artworks that *represent* ideas.

**Years 3 and 4:** ... students *describe* and *discuss* similarities and differences between artworks they make and those to which they *respond* ...

**Years 5 and 6:** ... students *explain* how ideas are communicated in artworks they make and to which they *respond*. They *describe* characteristics of artworks from different social, historical and cultural contexts that influence their art making.

Students structure elements and processes of arts subjects to make artworks that communicate meaning ...<sup>31</sup>

## GENERAL CAPABILITIES



## CROSS-CURRICULUM PRIORITIES



### EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the ways that ideas and intentions are communicated in visual arts, building on the knowledge, understanding and skills developed in the previous Bands.

#### Years R to 2

- **Representation: Forms** – drawing, painting; **Techniques** – collage, overlapping; **Visual conventions** – using and interpreting line, shape, colour, texture
- **Practices: Spaces** – adopting appropriate behaviour (eg cleaning up, organising materials, naming work and exhibiting work)

#### Years 3 and 4

- **Representation: Forms** – drawing, painting; **Styles** – figurative, realism, pop art; **Techniques** – digital imaging; **Visual conventions** – colour, texture
- **Practices: Skills in observation** – seeing, noticing and viewing critically
- **Viewpoints: Contexts** – recognising artists and artworks from the past and from different cultures

#### Years 5 and 6

- **Representation: Subject matter** – physical and conceptual properties of materials; **Forms** – cross-media; **Styles** – Mannerism; **Technologies** – traditional and digital
- **Practices: Processes** – conceiving, experimenting, refining
- **Viewpoints: Contexts** – recognising artists and artworks ...<sup>32</sup>

### IDEAS FOR ASSESSMENT

Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

#### Explain, respond and describe

- the work of their peers and their own using appropriate visual arts terminology (ie from Examples of Knowledge and Skills).

#### Make and share

- their ideas through visual arts forms, styles, visual conventions
- organise and display their artwork through team work and collaboration.

## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE, AND SUPPORT

### Years R to 2

Show images of food in art and lead a class discussion about healthy foods they eat at 'brain break' and other times, and why they eat these foods. For suggestions of food in art borrow ideas from the following year 3 and 4 or 5 and 6 sections or conduct an internet search on the artist Paul Cezanne.

### ASK STUDENTS TO

Create visual representations of their choice of healthy foods through various art media such as collage, drawing and colouring, construction, printing or a combination of these. A couple of suggestions include:

- Draw a large head onto cardboard. Substitute the upper part of the head with half of a paper plate affixed in an open position on top of the drawing. Food items can be inserted into the opening either as a collage or as drawings.
- Alternatively, make a **silhouette** of a child's head (an overhead projector is handy for this) traced onto cardboard; cut the top off the head and secure it back on with a split pin as a hinge to create an opening. Insert cut-outs of healthy foods into the gap created by the opening.
- Annotate each of the food items with their name and why they're considered healthy foods.

31, 32 – Ibid, ACARA

# VISUAL ARTS R-6: ART FEEDS MY MIND! ...

## Years 3 and 4

### Session 1

Students view and discuss artworks from other times and places such as the style of pop art (eg Andy Warhol artworks with cans of soup, food).

Topics around which to frame questions to guide the discussion may include:

- what is the subject? How is the subject represented?
- **subject matter** (eg healthy food)
- **form** (eg drawing, painting, sculpture)
- **technique** (eg printmaking)
- **visual conventions** (eg colours, lines, shapes). Look for geometric types of shapes.

Further questions may include:

- How many different artworks of the same subject (eg of healthy food) can you find?
- What do you notice about the subject matter in the artworks? (eg is it all fruit?)
- What similarities or differences do you see between them?
- Why is this artwork considered a **style** of pop art?
- What colours have been used? Does the work use **complementary colours**; how have they been used?
- Does the artwork seem to direct your eyes to the main subject of the work; if so, how?
- What is the artist's main message in this artwork? Give reasons for your answer.
- If you could interview the artist, what questions would you ask?

### Session 2

#### TEACHERS

Revise the pop art style from the previous session. This activity may take several sessions.

#### ASK STUDENTS TO

- divide a sheet of paper into 4 squares (like some of Andy Warhol's work)
- create line drawings of fruit and/or vegetables in each square
- use bright colour and **pattern** to fill in each of the shapes
- if desired, include the use of **collage** to explore different **textures**.

#### OPTIONAL

Use iPad apps such as Prism, ArtStudio, Drawing Box or Prisma - Art Photo Editor. Students can either do their own drawing and take a photo of it with the iPad (or take a photo of an object instead). Using an app they can edit their image and apply coloured filters to create an artwork in the style of pop art.

### Session 3

#### ASK STUDENTS TO

- discuss with each other and write a description of the processes they used in relation to the subject matter and art materials. For example, they could consider:
  - What did you do to make your artwork?
  - What **materials** did you use, and why?
  - What techniques did you use?
  - How were you influenced by artworks you viewed and discussed?
  - Did your artwork turn out like you intended it to?
  - What would you change if you could?
- reflect on their strengths and areas for improvement.

## Years 5 and 6

In this topic students will use various combinations of representational elements appropriate for a concept, theme or subject matter. For example, they will be combining drawing skills with other images to create new meaning.

Through responding to the artworks of Giuseppe Arcimboldo, they will be able to explain the influences of other artists on their own art-making, evaluate the characteristics of their work that are more successful and improve their knowledge and skills.

#### TEACHERS

Prepare images of the following to show and discuss with students:

- for Sessions 1 to 2:
  - *Vertumnus* 1590 (a 'fruit and vegetable' portrait of Holy Roman Emperor, Rudolf II) by artist Giuseppe Arcimboldo
  - a realistic portrait of Holy Roman Emperor Rudolf II (an internet

search for his images will bring up several to choose from)

- a stockpile of photocopies of suitable fruit and vegetables and of different sizes that students can cut out, paste and colour onto the drawing of their self-portrait.

TIP: If required, learn how to construct a drawing of a face by using, 'Drawing a Realistic Head: Bringing Faces to Life' <http://www.craftsy.com/blog/2013/05/drawing-a-head/>

- for Sessions 3 to 6, further works by Giuseppe Arcimboldo as follows:
  - *Vegetables in a Bowl (or The Gardener)* 1590 (try turning this one upside down to view it too)
  - Each of the four seasons (there's an artwork for each)
  - *The Jurist (or The Lawyer)* 1566
  - *The Librarian* 1566
  - *Portrait of Eve* 1578.

### Session 1 *Vertumnus* 1590

Show the images prepared earlier of *Vertumnus* and a more realistic portrait of Holy Roman Emperor Rudolf II and lead a class discussion based on the following suggestions.

#### ASK STUDENTS

#### Responding

- Does the 'fruit and vegetable' portrait look like the real person? Do you think it's effective?
- What was your first reaction when you saw Giuseppe Arcimboldo's portraits?
- Do you think they're effective? Do they look like people?
- What do they make you think of?
- What can you see in this work? What is in the picture?
- What do you think the work is about?
- What colours have been used? Is there one main colour or several?
- Why do you think the artist used these colours?
- Can you see patterns/shapes/textures/lines of any kind? Where are they?
- What might be the purpose for this artwork?
- Is there a **mood** or **feeling** about this artwork? How would you describe it (eg quiet, noisy, happy, sad, scary)?

# VISUAL ARTS R-6: ART FEEDS MY MIND! ...

- Why do you think the artist created this work?
- What do you think the artist was trying to say?
- What does this artwork tell us about the culture/society/life at the time?

Find out why Giuseppe Arcimboldo used fruit and vegetables for this portrait.

## Session 2 *Vertumnus* 1590

### Making

- Draw a self-portrait.
- Superimpose the photocopied fruit and vegetables, cutting and pasting onto the face and neck (ie use the techniques of collage or **overlapping**).
- Colour the picture using coloured pencil, crayon or watercolour paints.
- Try to **convey emotion** in the face (eg smiling, frowning).

### EXTENSION

The picture could be made **three dimensional** by carefully placing and sticking structures under the various facial features (eg parts of egg cartons under the cheeks, chin and nose).

### OR

Use a portrait of a famous person (eg Queen Elizabeth, a film star or a sports star) and select suitable objects that are related to the person to superimpose over the picture. Begin a

class discussion, brainstorming what objects would you choose to use and why. Once finished, reflect and discuss how successful the artwork is.

## Session 3 *Vegetables in a Bowl (or The Gardener)* 1590

### Making

The teacher (or a student) constructs/ assembles a still life of fruit and vegetables for the students to draw.

### OPTIONS

- Create a face with the fruit and vegetables in the still life and students draw this.
- OR
- Using their own drawing of the still life, students make up their own portrait by redrawing the components into a different composition of a face.

## Session 4 *The Seasons* 1573

### Making

Students construct a portrait to depict a season, critically thinking and analysing how symbolic meaning or metaphor can be constructed in their artwork. Students could:

- work in groups, perhaps one group for each season
- research the fruit, vegetables, objects from nature, colours, expressions etc associated with a particular season
- create a portrait depicting that season with these objects. This

could be constructed as a collage, or digitally by cutting and pasting relevant images over a face.

## Session 5 *The Jurist (or The Lawyer); The Librarian* 1566

### Making

- Students create a face and give it a characterisation by superimposing pictures associated with the occupation of the person (eg fish make up the face of a fisherman, books make up the face of a librarian).

Alternatively, this task could be completed using digital software.

## Session 6 *Eve and the Apple* 1578

TIP: Students will need to study the features of an older person's face and interpret where the wrinkles etc are placed to age their picture.

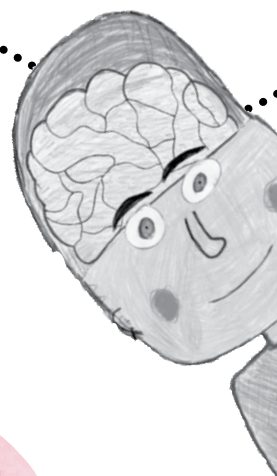
### Making

- Create an old-looking face by selecting and manipulating combinations of materials and techniques.
- Scrunch or roll tissue paper dipped in glue into shapes for wrinkles etc (add a little water to the glue to thin it down a bit if necessary).
- Place the tissue paper over suitable parts of a face and pull, push and shape it to make the face look wrinkled and old.
- When completely dry, paint the work.

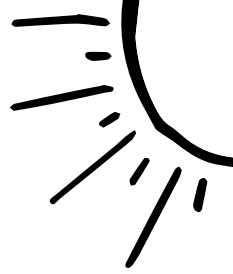


**“In my own philanthropy and business endeavors, I have seen the critical role that the arts play in stimulating creativity and in developing vital communities... the arts have a crucial impact on our economy and are an important catalyst for learning, discovery, and achievement in our country.”**

– Paul G. Allen, Co-Founder, Microsoft



# VISUAL ARTS R-6: ART FEEDS MY MIND!



## RESPONDING AND VIEWPOINTS

With the class, discuss and reflect on questions such as:

- *Critical theories* eg Compare two artworks (possibly from two different countries). What do you recognise? What do you understand? What is new?
- *Evaluations* eg Did you enjoy looking at the artwork? Why? Which artwork do you like the most? Explain why you like it.
- *Forms and elements* eg What colours were used? What is it made of? How is the colour used, and why is it used in this way? What images will I (you) use and in what order?
- *Materials and technologies* eg What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials?
- *Societies, cultures and histories* eg What did the artist want the audience to see and understand?
- *Meanings and interpretations* eg What is this artwork about? What visual conventions have been used to convey meaning? How did the artist represent the subject matter? How does the artwork reflect the artist's perspective about the subject?<sup>33</sup>

33 – Ibid, ACARA

## TFEL TIPS

*Domain 2.4* Challenge students to achieve high standards with appropriate support

*Domain 3.2* Foster deep understanding and skilful action

*Domain 4.1* Build on learners' understandings

## FURTHER IDEAS TO FEED THE MIND

**Maths** – Years R to 6: Measurement and Geometry; Shape; Location; Patterns and algebra

**Health & PE** – Years R to 4: Food and nutrition (FN); Mental health and wellbeing (MH)

**Design & Technologies** – Years R to 4.

**Science** – Years R to 6: Biological sciences; Earth and space sciences; Nature and development of science; Communicating

## RESOURCES

Pop Art

<http://www.theartstory.org/movement-pop-art.htm>

Andy Warhol's pop art food  
<http://spanish.fansshare.com/gallery/photos/12751969/andy-warhol-pop-art-food/?displaying>

TATE online resources – Pop Art for kids (scroll down quite a bit)  
<http://www.tate.org.uk/learn/online-resources/glossary/p/pop-art>

Geometry in pop art  
<http://www.mymodernmet.com/profiles/blogs/geometric-pop-art-tadaomi>

Complete works of Giuseppe Arcimboldo

<http://www.giuseppe-arcimboldo.org/>

An article about Arcimboldo

<http://www.smithsonianmag.com/arts-culture/arcimboldos-feast-for-the-eyes-74732989/?no-ist>

Giuseppe Arcimboldo images

<http://www.abcgallery.com/A/arcimboldo/arcimboldo.html>

Giuseppe Arcimboldo images

<https://www.youtube.com/watch?v=4EMdXle-J54>

Arcimboldo works by primary students

<https://www.youtube.com/watch?v=G0ymKLWvfic>

## FEED THE MIND WITH DREAMBIG CHILDREN'S FESTIVAL PROGRAM

*Adelaide International Youth Film Festival*

*Cubby Town Gallery*

*Hello Pakistan*

*In the Saddle – On the Wall*

*Kids Gallery*

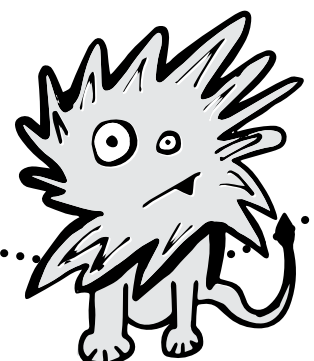
*La Baracca*

*My Paper World*

*Troubled Waters*

**“GE hires a lot of engineers. We want young people who can do more than add up a string of numbers and write a coherent sentence. They must be able to solve problems, communicate ideas and be sensitive to the world around them. Participation in the arts is one of the best ways to develop these abilities.”**

– Clifford V. Smith, President of the General Electric Foundation



# VISUAL ARTS 3-4: ENVIRO-MIND

## INQUIRY QUESTION

How can I help students to:

- critically observe features of living things
- create representations and communicate these observations creatively, using appropriate visual art conventions
- make discerning judgments about how (ie processes used) a person works as an artist and what and why they design and create?

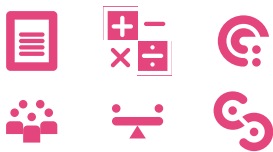
## AUSTRALIAN CURRICULUM: THE ARTS

### VISUAL ARTS – ACHIEVEMENT STANDARDS

**Years 3 and 4:** ... students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

## GENERAL CAPABILITIES



## CROSS-CURRICULUM PRIORITIES



## EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the ways that ideas and intentions are communicated in visual arts, building on the knowledge, understanding and skills developed in the previous Bands.

### Years 3 and 4

- **Representation: Forms** – drawing, painting; **Styles** – figurative, realism, pop art; **Techniques** – digital imaging; **Visual conventions** – colour, texture
- **Practices: Skills** – observational – seeing, noticing and viewing critically
- **Viewpoints: Contexts** – recognising artists and artworks from the past, different cultures<sup>34</sup>

## IDEAS FOR ASSESSMENT

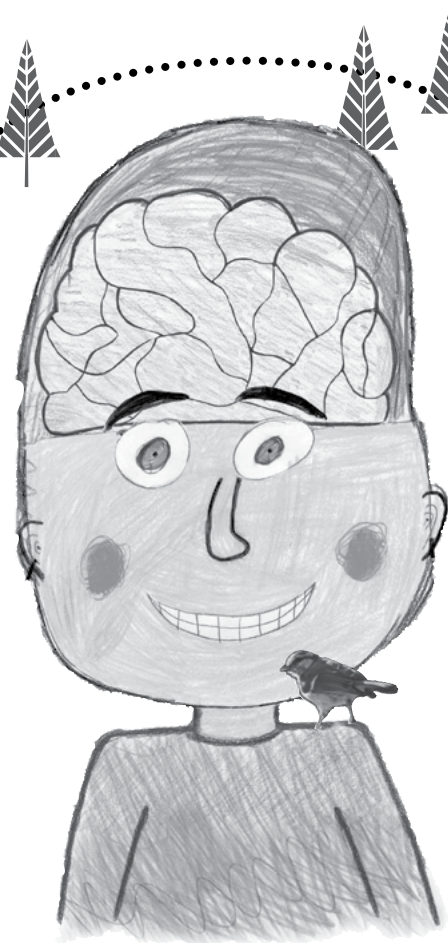
Reflective of the Achievement standard, assessment criteria could include the extent to which the student is able to demonstrate their ability to:

### Explain, respond and describe

- their own and of their peers' choices in art making, including use of forms, styles and visual conventions
- the influences of other artists on their artworks.

### Make and share

- their ideas through visual arts forms, styles, visual conventions
- organise and display their artwork through team work and collaboration.



## LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

This arts process links to the exhibitions at the museum and the maritime museum of botanical illustrations by artists on the first fleet and scientific illustrations.

### TEACHERS

- Prepare images to show students botanical illustrations both past and present (eg from Joseph Banks, May Gibbs, Gilbert Dashorst).
- Prepare a collection of a variety of leaves ranging from large deciduous leaves to eucalyptus leaves and ask students to bring in some too.
- For Session 3, prepare images to show students the work of Andy Goldsmith.
- You will also need more materials, such as leaves and twigs for Session 3.

34 – Ibid, ACARA

# VISUAL ARTS 3-4: ENVIRO-MIND ...



## Session 1

Show the images prepared earlier and discuss the following:

ASK STUDENTS

### Responding

- Why did artists in the first fleet paint plants? Who was Joseph Banks? Who viewed these illustrations?
- Look at the work of May Gibbs. Do you recognise the plants? How has May Gibbs used these to create her characters?
- Look at the work of local South Australian artist Gilbert Dashorst. This artist creates many different types of work using botanical illustrations. What are the purposes of this artwork?
- Why do you think paintings and drawings of botanical objects are still used today when they can be photographed?
- Can you see patterns/shapes/textures/lines of any kind? Where are they?
- What similarities or differences do you see between the work of each artist?

### Making

There are many ways students can **represent** leaves (eg painting, drawing on paper, designing and printing a pattern using the leaf, creating 3D artworks).

TIP: Students are more able to draw confidently from observation if they look at the leaf carefully first with leading questions to focus their attention.

Ask students to look at the variety of leaves. Focus their attention by asking them to:

- Observe the way the leaf is structured – the general shape of the leaf? Is it round, oval, triangular, long, wide?
- Look at the vein structure of the leaf – the best view is the back of the leaf. What do they notice? (It's a mini-tree!)

- Draw a leaf of their choice using lead pencil.
- Colour it in, paying attention to tone and colour.

## Session 2

### Making – printing

- Apply a thin layer of paint to the back of a leaf. The veins on the back of the leaf pick the paint up and therefore make a good, clear impression.
- Carefully lay the leaf on paper and press the painted side of the leaf onto the paper. The image will be transferred as a print or stamp.
- With practice, students can create more detail by experimenting with the amount of paint they use on the leaf.

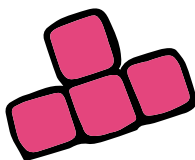
### Building a composition

There are many ways students can build composition. For example, they could:

- repeat the leaf to create patterns
- use 2 or 3 different leaves to create a pattern.

TIP: Look at the work of William Morris from the Arts and Crafts Movement (1850s) who created wallpapers using botanical objects and block printed them in a repeated pattern.

- Create a tree by repeating the print of the leaf in the shape of the canopy of a tree. Then complete it by drawing or painting in the trunk, branches etc.
- Use different sizes and shapes of leaves to print and create concentric circles, to form a mandala. Different colours can be used to create **tonal effects** (eg light colours in the middle to darker colours on the outside circles).



## Session 3

### Environmental art

TEACHERS

Prepare images and show students the natural 'living' sculptures by British artist Andy Goldsmith.

ASK STUDENTS

### Responding

- How does the artist work within a space, and at this time? (What 'space' is used and why?)
- How does the artist innovate their practice? Give reasons why.
- What materials are used?
- Is the work effective?
- What does it make you think of?
- What do you think the work is about?
- What colours have been used? Is there one main colour or several?
- Why do you think the artist used these colours?
- Can you see patterns/shapes/textures/lines of any kind? Where are they?
- What might be the purpose for this artwork?
- Is there a mood or feeling about this artwork? How would you describe it (eg calm, chaotic, joyful, frightening)?
- Why do you think the artist created this work?
- What do you think the artist is trying to say?
- What do these artworks tell us about a culture/society/life at the time?



# VISUAL ARTS 3-4: ENVIRO-MIND

## Making

Continue to encourage experimenting with visual conventions to create particular **visual effects** in representations (eg manipulating and experimenting with combinations of various materials to create predictable effects).

- Working in groups, create 'living sculptures' by collecting and combining leaves of different size, shape and colour to create environmental art.
- Photograph these and display as a class exhibition.
- Attach their own written 'artist comments' that identify and explain their choices in their environmental art making.

## Painting – 'wax resist'

- Place paper over the back surface of a leaf.
- Using a white crayon or candle wax, rub over the leaf to create a drawing (rubbing) on the paper, which can then be used as a 'wax resist' painting (see Resources, this unit).
- Use watercolour paints and paint over the rubbing to create the leaf.
- Try combining leaves to create patterns and designs by placing the rubbings carefully on the paper.

With practice, students will be able to use more than one colour or tone in these to create beautiful effects.

## Painting – onto the leaf

Fantastic effects can be achieved using pattern and colour by painting directly onto a leaf. For example, as either an individual or group task, try using:

- acrylic paint and a dot technique on eucalyptus leaves
- coloured chalks on soft leaves
- acrylic paint on a variety of different shaped and sized leaves and then combining these into a colourful abstract composition.

## RESPONDING AND VIEWPOINTS

With the class, discuss and reflect on questions such as:

- *Evaluations* eg Did you enjoy looking at the artwork? Why? Which artwork do you like the most? Explain why you like it. What artworks do you like to make, and why?
- *Materials and technologies* eg What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials?
- *Societies, cultures and histories* eg What did the artist want the audience to see and understand?
- *Meanings and interpretations* eg What is this artwork about? What visual conventions have been used to convey meaning? How did the artist represent the subject matter? How does the artwork reflect the artist's perspective about the subject?<sup>35</sup>

## TFEL TIPS

*Domain 3.4* Promote dialogue as a means of learning

*Domain 4.4* Communicate learning in multiple modes

## FURTHER IDEAS TO FEED THE MIND

**Science** – Years 3 and 4: Biological sciences; Nature and development of science; Communicating



35 – Ibid, ACARA

## RESOURCES

Joseph Banks

<http://www.nhm.ac.uk/our-science/departments-and-staff/library-and-archives/collections/cook-voyages-collection/endeavour-botanical-illustrations/indexadv.dsm1>

South Australian Botanical artist Gilbert Dashorst

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

May Gibbs

<http://www.maygibbs.com.au/>

William Morris

[http://www.artfactory.com/art\\_appreciation/graphic\\_designers/william\\_morris.html](http://www.artfactory.com/art_appreciation/graphic_designers/william_morris.html)

Examples of botanical art

<https://www.botanicalartandartists.com/what-is-botanical-art.html>

Video clip – Mandalas

<http://teachingandlearning.sa.edu.au/06artpedagogy/edenhills.html#EnvironmentPopUp>

Andy Goldsmith

<http://visualmelt.com/andy-goldsworthy>

Wax resist painting

<http://www.craftsy.com/blog/2015/05/wax-resist-painting/>

Austin's Butterfly: Building excellence in student work – Models, critique and descriptive feedback

<https://www.youtube.com/watch?v=PZo2PlhnmNY>

## OTHER RESOURCES

Watercolour paints, coloured pencils, white crayons, acrylic paints, paper, brushes etc

## FEED THE MIND WITH DreamBIG CHILDREN'S FESTIVAL PROGRAM

*Adelaide International Youth Film Festival*

*Hello Pakistan*

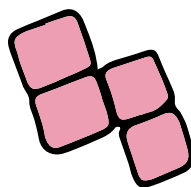
*In the Saddle – On the Wall*

*Kids Gallery*

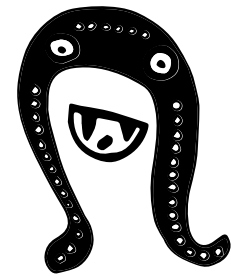
*La Baracca*

*Cubby Town Gallery*

*Troubled Waters*



# STATEWIDE PROJECTS



## OPENING EVENT: DreamBIG SINGING WITH THE MIGHTY CHOIR OF SMALL VOICES

In an event that is fast becoming a festival tradition, 2000 school children from primary schools around Adelaide will create the Mighty Choir of Small Voices, and sing a newly composed song – DREAM BIG – by Robyn Habel to celebrate the renaming of Come Out Children's Festival as DreamBIG Children's Festival.

This year's theme is *Feed the Mind* and we are transforming Adelaide's footbridge into one big neural pathway. Gathering at the Adelaide Oval for the song, the children will then chant, dance and walk their way across the footbridge towards the Adelaide Festival Centre beneath 20 large parachutes designed and decorated by 20 regional schools (during term 1) with images describing all the wonderful things that can feed our minds.

These parachutes – our giant pathway of inspiration – will be held aloft by 100 retired teachers as a guard of honour, acknowledging their instrumental role in feeding the minds of our children. This joyful event will meld metro and regional schools in a cross-generational and symbolic celebration of the way arts feed our minds for a lifetime.

### How to participate

1. Purchase an opening event package and have participating students all learn to sing the new DreamBIG Children's Festival song during term 1, 2017, in preparation to sing it as part of the Mighty Choir of Small Voices.
2. For those unable to attend the main opening event in Adelaide, you may like to hold your own event with your local community and perform the DreamBIG song. However your school chooses to celebrate the arts during the Festival and UNESCO's International Arts Education Week, we'd love to hear about it (preferably in advance)! Register it on the Over to You link (see next item) or send an email with all the details to [Education.DreamBIG@sa.gov.au](mailto:Education.DreamBIG@sa.gov.au)

### Where can I obtain a copy of the song?

Schools already participating in the Primary Schools Music Festival 2017 will find it in their songbook and accompanying double CD. For assistance in obtaining a copy please send your request and details in an email to [Education.DreamBIG@sa.gov.au](mailto:Education.DreamBIG@sa.gov.au)

## OVER TO YOU

### How will your school celebrate the importance of arts education?

If your school is planning a performance, parade, DreamBIG assembly, art exhibition or similar event to celebrate DreamBIG Children's Festival 2017, then we would love to hear from you.

**REGISTER YOUR EVENT NOW** to have a chance to win \$500 for your class or school to spend on arts materials or free tickets to take one class to a festival show!

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

**“When I am ... completely myself, entirely alone ... or during the night when I cannot sleep, it is on such occasions that my ideas flow best and most abundantly.”**

– Wolfgang Amadeus Mozart



DreamBIG Children's Festival organisers are especially grateful to the SA Public Primary Schools Music Festival for their continued assistance with the Mighty Choir for Small Voices. Since the choir's inception in 2011, their advice and direct assistance has been invaluable. This has included finding songwriters, song selection,

editing, arranging, performing, recording, printing, sharing the song through their Songbook, CDs and annual statewide Choir Trainers Conference. Without this, and further help in sourcing choir trainers for workshops and professional conductors for the Opening Event, the Mighty Choir for Small Voices would not be what it is today. Thank you!





# STATEWIDE PROJECTS

## 3D CREATURE EXCHANGE

Use Makers Empire 3D design software to create the most amazing creature your students' minds can imagine. One of these creative creatures is then exchanged with another from a different participating class to embark on a great adventure!

### How to participate

1. Download the free Makers Empire design software. It is available for all platforms (eg ipad, Mac OS, PC, Android) at: [www.makersempire.com](http://www.makersempire.com)
2. Students design and create their own creature with the software.
3. Choose the most remarkable 3D creature.
4. Email the design for the chosen 3D creature to Makers Empire with '3D Creature Exchange' in the subject line to: [mandi@makersempire.com](mailto:mandi@makersempire.com)
5. Makers Empire will then send you a 3D creature design from another class for you to print in 3D (or Makers Empire can print it for you).
6. Welcome your 3D creature into the class by documenting it in its new environment with photographs of a 'day in its (new) life'.
7. Share the photo story with the 3D creature's original class.

Makers Empire will provide support and manage the exchange process for you once you register to participate at: [mandi@makersempire.com](mailto:mandi@makersempire.com)

Teacher professional learning workshops to support this statewide project will be advertised later through the Arts Ambassadors e-news.

## NATIONAL SIMULTANEOUS STORY TIME

On Wednesday 24 May 2017, take part in the National Simultaneous Story time. This annual event aims to encourage more young Australians to read and enjoy books. A picture book, written and illustrated by an Australian author and illustrator is chosen each year that is read simultaneously in all kinds of places around Australia. To discover the book to read for 2017, please visit:

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

## MY PAPER WORLD

### All ages

Sometimes it is easy to become distracted by the shiny and new, forgetting more traditional mediums. In its 2000+ year history, paper has been used for everything from writing poetry to building sculptures. No matter where you are in South Australia, we invite your students to get creative with this flexible medium – building or creating amazing artworks with paper.

Send in your photos or a short video of your school's paper artworks by 16 June 2017, to be placed on the DreamBIG website to: [dreambig@adelaidefestivalcentre.com.au](mailto:dreambig@adelaidefestivalcentre.com.au)

One lucky participating school will win \$500 worth of art supplies.

Teacher professional learning workshops to support this statewide project will be advertised later through the Arts Ambassadors e-news.

**If you share images or student work online, you need to get appropriate approvals. For DfE consent information go to:**

<http://bit.ly/DECDConsentForms>

*Note: this link requires DfE staff access to the intranet*

## MINECRAFT – ADELAIDE FESTIVAL CENTRE

### All ages, suitable for those already into Minecraft

Do you have a vision for what you would like to see done as part of the Adelaide Festival Centre redevelopment? Or do you just love Minecraft? Either way students are invited to enter a competition to create a new Minecraft look for the Adelaide Festival Centre and its surrounds in a specially designed Minecraft world mapped out by Alek from Open Access College. Available from 23 October 2016, find the download link at

[www.dreambigfestival.com.au](http://www.dreambigfestival.com.au)

The winner will receive tickets for their class to attend an event during the festival (including transport assistance if required), or art materials for their school to the value of \$500 if unable to access a festival event.

All entries must be in by 12 April 2017. The winning entry will be chosen by 1 May 2017 and the winner notified soon after.

For enquiries and entry details email: [dreamBIG@adelaidefestivalcentre.com.au](mailto:dreamBIG@adelaidefestivalcentre.com.au)

## HELLO PAKISTAN

### All ages

DreamBIG has developed a partnership with the Children's Literature Festival in Pakistan.

This festival aims:

*"... to expand the culture of reading for creativity, imagination and multi-sensory stimulation beyond textbooks and tests ... it provides a unique platform that drives the interest of children towards the joy of reading, self-expression and critical thinking. It is a social movement, triggered by low learning levels confined to just textbooks and tests."*<sup>36</sup>

Between February and May 2017, DreamBIG will facilitate and negotiate connections between schools in South Australia and Pakistan for students to exchange stories, photographs and drawings about their lives and the books they read.

The shared letters, photographs and drawings will be displayed at the Adelaide Festival Centre during DreamBIG Children's Festival 18 to 27 May 2017.

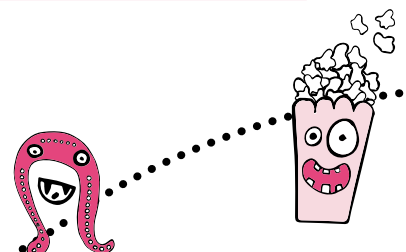
DreamBIG will connect you with a school in Pakistan through the Children's Literature Festival.

If your class is interested in being a part of this, please send your request and appropriate details (between February and May 2017) to: [dreamBIG@adelaidefestivalcentre.com.au](mailto:dreamBIG@adelaidefestivalcentre.com.au)

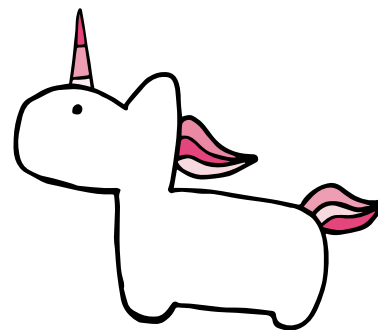
For more information about the Children's Literature Festival in Pakistan:

<http://childrensliteraturefestival.com/>

<sup>36</sup> - <http://childrensliteraturefestival.com/about/>



# USEFUL WEBSITES



UNESCO: Arts Education, Creativity  
<http://www.unesco.org/new/en/culture/themes/creativity/arts-education>

Charter of children's rights to arts and culture  
<http://www.smallsize.org/imgup/lt%20takes%20a%20village.pdf>

## Dance

Arts POP – Dance  
[http://artspop.org.au/managing-resources-dance\\_resource/](http://artspop.org.au/managing-resources-dance_resource/)

Australian Dance Companies list  
<http://ausdance.org.au/articles/details/australian-dance-companies-list>

Australian Dance Theatre  
<https://www.adt.org.au/education/>

Bangarra Dance – education resources  
<http://bangarra.com.au/education-resources>

Dance notation  
[https://en.wikipedia.org/wiki/Dance\\_notation](https://en.wikipedia.org/wiki/Dance_notation)

Dance Life (Australian dance and musical theatre)  
<http://www.dancelife.com.au/>

Dance Teacher (magazine) teaching resources  
<http://www.dance-teacher.com/category/teaching-resources/>

Parkour history – David Belle  
<https://www.youtube.com/watch?v=tJjQS-xMr5U>

Dancer, Wayne McGregor, TED talk. Uses letters T, D, E to choreograph a dance in 15 mins  
[http://www.ted.com/talks/wayne-mcgregor\\_a\\_choreographer\\_s\\_creative\\_process\\_in\\_real\\_time?language=en](http://www.ted.com/talks/wayne-mcgregor_a_choreographer_s_creative_process_in_real_time?language=en)

Virtual Dance Studio (California)  
<http://artsalive.ca/en/dan/yourturn/virtualdance/default.asp>

West Side Story – Cool  
<https://www.youtube.com/watch?v=wugWGhIaQA>

## Drama resources

The Drama Teacher  
<http://www.thedramateacher.com/>

Drama Australia – guidelines, ATSI, equity and diversity  
<http://www.dramaaustralia.org.au/guidelines.html>

Arts POP – Drama resources (Australian, UK, US)  
[http://artspop.org.au/managing-resources-drama\\_resources/](http://artspop.org.au/managing-resources-drama_resources/)

Drama lesson plans  
<http://www.theatrelinks.com/drama-lesson-plans/>

## Media arts resources

Arts POP – Media arts resources (Australian, UK, US)  
[http://artspop.org.au/managing-resources-media\\_arts\\_resources/](http://artspop.org.au/managing-resources-media_arts_resources/)

Australian Centre for Photography  
<https://acp.org.au/>

Australian Children's Television Foundation  
<http://actf.com.au/>

Aussie Educator  
<http://www.aussieeducator.org.au/curriculum/thearts/media.html>

Teachers Media International  
<http://www.teachers-media.com/about-us>

Teaching resources  
<https://www.tes.com/au/teaching-resources/hub/media-studies/>

## Music resources

Australian music  
<http://www.australia.gov.au/about-australia/australian-story/austn-music>

Australian Music Centre  
<http://www.australianmusiccentre.com.au/guides/teachers>

Australian Youth Music Council  
<http://aymc.org.au/resources/contemporary-music-resources/>

Music Australia (formerly Music Council of Australia)  
<https://musicaustralia.org.au/>

Musica Viva  
<http://www.musicaviva.com.au/Welcome2017>

The Song Room  
<http://www.artslive.com.au/>

## Visual arts resources

Art and design teaching resources  
<https://www.tes.com/au/teaching-resources/hub/art-and-design/>

Arts POP  
[http://artspop.org.au/managing-resources-visual\\_arts\\_resources/](http://artspop.org.au/managing-resources-visual_arts_resources/)

Move Primary: Art in Motion (4D art and teacher resources)  
<http://kaldorartprojects.org.au/education/learning-resources/move-primary-art-motion>

Museum of Contemporary Art Australia  
<http://www.mca.com.au/learn/learning-resources/>

Museum of Modern Art (USA)  
<http://www.moma.org/learn/teachers/online>

<http://www.moma.org/learn/moma-learning>

National Gallery of Australia  
<http://nga.gov.au/education/resources.cfm>

## All Arts

Asia Education Foundation  
<http://www.asiaeducation.edu.au/>

Aboriginal cultural studies (Scootle)  
<https://www.scootle.edu.au/ec/p/home>

Integrate art into any lesson  
<http://www.opencolleges.edu.au/informed/features/50-ways-to-integrate-art-into-any-lesson/>

J. Paul Getty Museum – visual arts and science  
[http://www.getty.edu/education/teachers/classroom\\_resources/curricula/art-science2/lesson\\_plan\\_index.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/art-science2/lesson_plan_index.html)

Metronome click tracks, eg 100 BPM – Beats per Minute (slower or faster ones too)  
<https://www.youtube.com/watch?v=6GFTNEbu2FU>

Arts – ideas on integrating the arts into the classroom  
<http://www.pinterest.com/edutopia/arts-integration/>

STEM + the arts = STEAM  
<http://stemtosteam.org/resources/>  
Edutopia – collection of resources  
<http://www.edutopia.org/stem-to-steam-resources>

Advocacy for STEAM  
<http://www.nea.org/tools/lessons/stem-resources.html>

The Habits of Mind of Creative Engagement  
<http://ericbooth.net/the-habits-of-mind-of-creative-engagement/>

## Finding artists in your community

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

Ausdance – Teaching Dance  
<http://ausdance.org.au/publications/archive/teaching-dance>

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

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

Craftsouth – Centre for Contemporary Craft and Design  
<http://nican.com.au/service/craftsouth-centre-contemporary-craft-and-design>

# MINISTER'S ARTS EDUCATION AWARD

The DfE Arts Education Award (formerly the Minister's Arts and Education Awards administered by Carclew Youth Arts) reflects an ongoing commitment by the SA Government to recognise, celebrate and reward the work of outstanding teachers of the arts in South Australian public schools. The award provides \$5000 to each of a primary and secondary teacher to undertake a program of professional learning of their choice in the arts.

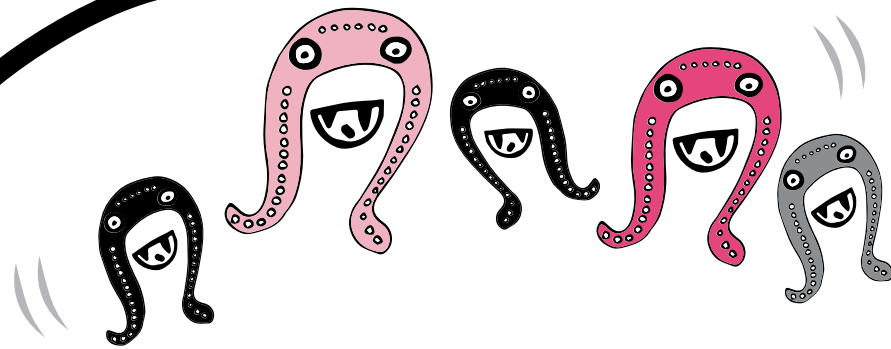
Applications usually close around late August.

For information about how to apply: <http://www.ceasa.asn.au/association-essentials/world-teachers-day/>

# JOIN A PROFESSIONAL ARTS EDUCATION ASSOCIATION

Visit the website of the Council of Education Associations of South Australia (CEASA) and look for the dance, drama, media, music and visual arts associations.

<http://www.ceasa.asn.au/associations/member-associations/>



**“Art brings us closer together. It makes us to feel and to understand what unites humanity in the diversity of its cultures and expressions.**

**As a vector of dialogue in the loftiest sense, art speeds up social inclusion and tolerance in our multicultural, connected societies. A painting, an artefact, a piece of ancestral music speaks volumes about the history of civilizations and the ties that bind them. Young people must be taught to love art: it will make them understand each other better ...**

**Arts education is a key to training generations capable of reinventing the world that they have inherited. It supports the vitality of cultural identities by emphasizing their links with other cultures, thus contributing to the construction of a shared heritage. It helps to form tolerant and dynamic citizens for our globalizing world.”**

**Irina Bokova – UNESCO Director General** (message on the occasion of International Arts Education Week)

<http://www.unesco.org/new/en/culture/themes/creativity/arts-education>

<http://www.unesco.org/new/en/international-arts-education-week-2012>

# SCHOOLS' BOOKING INFORMATION

- Many shows and workshops have a limited capacity and may sell out quickly.
- Please list 3 performance choices/ dates/times and 3 corresponding workshop times if you wish to book a workshop as well. If your first choice of performance or workshop is fully booked, you will automatically be booked into your second choice, and so on.
- Priority for free workshops is given to schools booking for paid shows.
- Some performances are to be booked direct to the performance organisation and these are clearly marked on that performance/ workshop's page. If you also wish to book a free workshop through

BASS, please list on this booking form which other performance/workshop you have purchased tickets to.

**Questions? Telephone 08 8205 2220**

## HOW TO BOOK

### 1. BOOK ONLINE AT

[www.dreambigfestival.com.au/schoolbooking](http://www.dreambigfestival.com.au/schoolbooking)

A copy will be emailed back to you for your records.

### 2. FILL IN THE BOOKING FORM ON THE FACING PAGE

Extra forms can be downloaded from [www.dreambigfestival.com.au/schoolbooking](http://www.dreambigfestival.com.au/schoolbooking)

Submit the form to BASS via:

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

**BASS will send you a temporary tax invoice which will confirm your booking and indicate which of your preferences have been booked. It must be forwarded to your school's finance officer for payment by the due date. No refunds can be provided on paid bookings.**

If paying via cheque, BASS will hold tickets for seven (7) days before mailing, waiting for clearance of cheque.

A \$10 transaction fee is payable for each school booking (through BASS), inclusive of all paid performances/workshops, submitted concurrently.

## PARTNERS

**DREAM BIG**

FORMERLY COME OUT CHILDREN'S FESTIVAL  
18-27 MAY 2017

DREAMBIG CHILDREN'S FESTIVAL IS PRODUCED AND PRESENTED BY



PROUDLY SUPPORTED BY



Government of South Australia  
Department for Education and Child Development



FESTIVAL PARTNERS



REGIONAL TOURING PARTNERS



PROGRAM PARTNERS



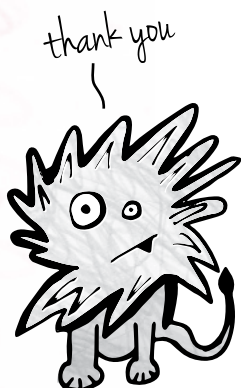
MEDIA PARTNERS



The Advertiser



891 ABC Adelaide



# SCHOOLS' BOOKING FORM



Government of South Australia  
Department for Education and Child Development

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

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

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

Email \_\_\_\_\_  Please tick to receive regular DreamBIG Children's Festival marketing updates

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

Australian Curriculum Learning Areas \_\_\_\_\_ Year Levels \_\_\_\_\_ Schools IoD Category \_\_\_\_\_

Equity price tickets available only to Index of Disadvantaged (IoD) schools category 1 – 4 (where applicable)

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

ORDER OF PREFERENCE	DATE	TIME	No. of STUDENT TICKETS	No. of ADULT TICKETS*	TOTAL COST
<b>OPENING EVENT</b> 2 Options are available this year. Option A: Opening event & performance Students \$20 Equity schools \$13 Option B: Opening event & workshop All \$8					
Ticketed performance/ Workshop 1ST CHOICE					
Ticketed performance/ Workshop 2ND CHOICE					
Ticketed performance/ Workshop 3RD CHOICE					
Free Workshop/Activity 1ST CHOICE					
Free Workshop/Activity 2ND CHOICE					
Free Workshop/Activity 3RD CHOICE					
Add \$10 transaction fee per booking (This fee is not added if you are only requesting free workshops) Please note: Payment processing fee applies to payments by Visa/Mastercard (0.8%) and AMEX/Diners (2.2%)					<b>\$10.00</b>
<b>TOTAL COST</b>					

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

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

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

Please provide the following information for DfE evaluation purposes  
 Number of ATSI students \_\_\_\_\_ (Aboriginal and Torres Strait Islander)  
 Number of NESB students \_\_\_\_\_ (Non-English Speaking Background)

# ACKNOWLEDGEMENTS

## ADELAIDE FESTIVAL CENTRE STAFF WORKING ON DREAMBIG CHILDREN'S FESTIVAL 2017

**Susannah Sweeney**, Creative Producer  
**Antoinette Tyson**, Marketing Executive  
**Ruth Weldon**, Festival Coordinator  
**Deanna Howland**, Programming Coordinator  
**Kellie Nicol**, Programming Coordinator  
**Georgi Paech**, Festival Coordinator on Opening and Big Family Weekend  
**Renee Fort**, Marketing Coordinator and Copywriter  
**Dane McFarlane**, Marketing Coordinator  
**Genevieve Meegan**, Publicity Executive  
**Paige Goodwin**, DreamBIG Production Coordinator  
**Jane Baird**, Opening Parade and BFW Production Coordinator  
**Josh Osis**, Graphic Designer  
**Teresa Whitehorn**, Development Executive  
**Leanne Cotter**, GreenRoom Coordinator  
**Kate Hagan**, Patron Services Coordinator  
**Ralph Varricchio**, BASS Senior Client Services Executive  
**Dale Menz**, BASS CRM and Database Executive

And a huge thank you to all the other Adelaide Festival Centre staff across many departments who will be involved in bringing DreamBIG Children's Festival to you. As well, a massive thank you to all the wonderful venue staff working on DreamBIG shows at venues across Adelaide and the state.

### PLUS ...

**Sam Wright**, Artistic Consultant on Opening Event  
**Ali Jones**, Event Designer  
**Robyn Goldsworthy**, DfE Education Manager at the Adelaide Festival Centre  
**Sharyn Schell**, Manager, Arts Projects (inc. DreamBIG Children's Festival), DfE Learning Improvement Division

## THANK YOU

To the Primary Schools Music Festival for their ongoing support, assistance and advice in the development and implementation of the 2017 DreamBIG Children's Festival song with the Mighty Choir of Small Voices.

To the many colleagues in the Learning Improvement Division and the wider

Department for Education and Child Development, who contributed with invaluable feedback and advice on a myriad of matters to do with this resource, the Australian Curriculum, professional learning workshops, digital technologies, risk assessment and communications.

## TEACHING AND LEARNING RESOURCE WRITERS AND CONTRIBUTORS

**Dr Velma Beaglehole**  
**Natalie Bond**  
**Sally Brock**  
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**Kristy Cannon**  
**Robyn Carmody**  
**Gail Carragher**  
**Pauline Carter**  
**Britt Chatburn**  
**Billie Cook**  
**Carmel Dineen**  
**Jodie Edwards**  
**Katrina Elliott**  
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**Marianne Norman**  
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**Sharyn Schell**  
**Bronwyn Sugars**  
**Judy Swan**  
**Anne Wilson**

DreamBIG Children's Festival team extends **a very special thank you** to all the children and young people who involve themselves in this festival; and to the 2017 arts ambassadors, teachers, parents and caregivers who supported them in doing so.

# FEEDBACK

Your feedback is important in planning the Teaching and Learning Resource for future festivals. If you have comments or suggestions for how we could improve please forward them in an email with 'Feedback' in the subject line to: [Education.DreamBIG@sa.gov.au](mailto:Education.DreamBIG@sa.gov.au)

If you're unsure what to write about here's a few suggestions:

- How useful did you find this resource? Please give an example of how you may have used or will use it.
- Do the learning experiences described provide enough information?
- Does it support teachers to help improve student's knowledge and skills about an arts subject? Please give reasons and/or an example.

Alternatively, if you'd rather provide feedback with a 'tick box' style of form, there's one on the DfE website at:

<http://bit.ly/DreamBIGDECD>

*Note that this link requires DfE staff access to the intranet.*

**"I never could have done what I have done without the habits of punctuality, order, and diligence, without the determination to concentrate myself on one subject at a time."**

– Charles Dickens



## ARTS AMBASSADORS

Thank you to all the 2017 arts ambassadors, our South Australian educators dedicated to promoting and advocating for the arts. Arts ambassadors are usually teachers, leaders or support staff in schools who are passionate about the arts. Their role can include one or more of the following:

- organising bookings for arts performances, workshops, exhibitions etc
- sharing information with colleagues and encouraging other staff to book classes into an arts activity

- generally supporting the arts in their school community
- being the 'go-to' person for the arts in their school
- leading an arts committee or faculty.

E-newsletters are managed by the DfE Manager, Arts Projects and are for educators who are registered as arts ambassadors. The e-newsletters provide up-to-date information about DreamBIG Children's Festival, other arts events as relevant and professional learning opportunities in the arts. These maybe available through

either the Council of Education Associations of South Australia (CEASA), some major arts companies or cultural institutions that may have a formal agreement with DfE.

It's never too late to register as an arts ambassador. We have at least one and often more arts ambassadors in nearly every school in SA. If you're missing out, register or update your email addresses by sending an email with Arts Ambassador as the subject, your name, school, year level(s) you're working with and role or interest in the arts to [Education.DreamBIG@sa.gov.au](mailto:Education.DreamBIG@sa.gov.au)





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