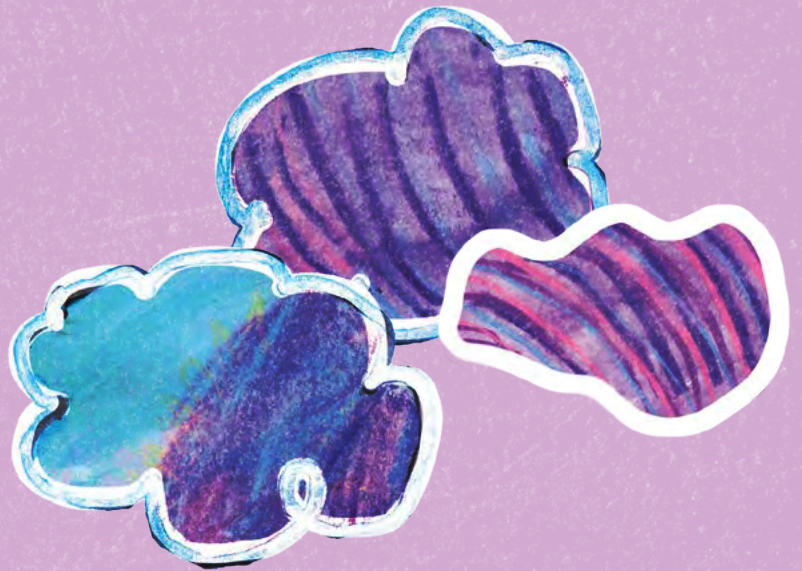


DREAM BIG

CHILDREN'S FESTIVAL
17-27 MAY 2023



TEACHING & LEARNING RESOURCE



Government of South Australia
Arts South Australia
Department for Education

Adelaide
Festival
Centre



DREAM BIG

CHILDREN'S FESTIVAL
17-27 MAY 2023

CONTACT DETAILS

DreamBIG Children's Festival 2023

Tel: **8216 8600**

schools.dreambigfestival.com.au or scan code

Bookings:

Schools and Festivals Ticketing Coordinator

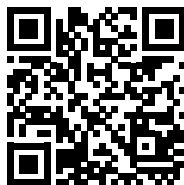
Heather McGinn

Tel: **8216 8603** Email: dreambig.ticketing@adelaidefestivalcentre.com.au

Manager, Arts Projects (including DreamBIG Children's Festival)

Department for Education

Tel: **8463 5994** Email: Education.DreamBIG@sa.gov.au



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

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

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

KEY WEBSITES

DreamBIG Children's Festival 2023

schools.dreambigfestival.com.au

Keep an eye on the website for further information about:

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

Department for Education
DreamBIG Teaching & Learning
Resource and Companion

Click here to access these resources:

[www.education.sa.gov.au/
schools-and-educators/
programs-students/
dreambig-childrens-festival-
when-where-activities-and-
resources](https://www.education.sa.gov.au/schools-and-educators/programs-students/dreambig-childrens-festival-when-where-activities-and-resources)

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Note: Department staff access to the intranet is required to access the link. Consent forms are also available on the DreamBIG Festival website. Please ensure you complete the correct DreamBIG consent form/s related to your participation in the festival.

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www.creativecommons.org

DreamBIG Children's Festival 2023 Poster Competition

Winner

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

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

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

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

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

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

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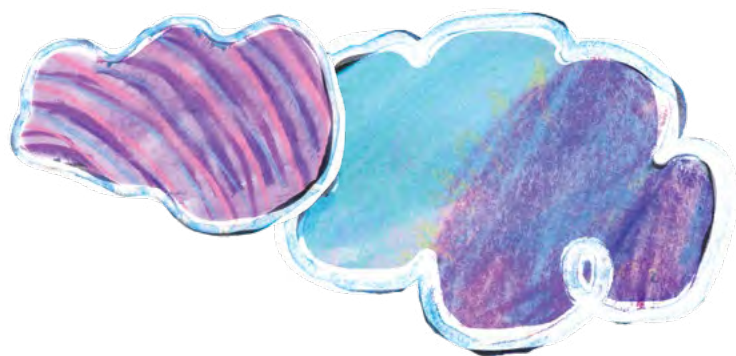
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Contents



2 FOREWORDS

INTRODUCTION

- 4 DreamBIG Children's Festival
- 5 The Arts in Our World
- 5 The Arts in education
- 5 UNESCO International Arts Education Week
- 6 Australian Curriculum F–10: The Arts, v9
- 6 Using this resource
- 7 Learning sequences
- 8 Designing the learning
- 8 Connecting to the Early Years Learning Framework
- 8 Developing inclusive learning programs

FESTIVAL THEME

- 10 2023 Festival Theme: Our World
- 10 Classroom activities
- 11 Connecting learning
- 11 Resources for teaching and learning

LEARNING SEQUENCES

- 14 **Dance R to Year 6: *Everyday Dancing****
- 14 **Dance Years 5 to 10: *Dance & Chance***
- 20 **Drama R to Year 6: *Mapping your World***
- 27 **Media Arts Years 3 to 8: *Capturing Critters***
- 27 **Media Arts Years 5 to 10: *My Future****
- 32 **Music R to Year 6: *Sounds of Sustainability (SOS)***
- 32 **Music Years 3 to 8: *Making Music for My Island Home****
- 38 **Visual Arts R to Year 6: *Paper Play***
- 38 **Visual Arts Years 3 to 8: *Is Paper Always Flat?****
- 38 **Visual Arts R to Year 10: *On My 50th Birthday****
- 42 **Companion learning sequences preview**

*These learning sequences are available in the [Companion](#)

44 STATEWIDE PROJECTS

47 PROFESSIONAL LEARNING

DEPARTMENT FOR EDUCATION SPOTLIGHTS

- 48 Curriculum Resources: The Arts
- 48 Music Education Strategy
- 49 Outreach Education – Partnerships

51 BOOKING INFORMATION

52 ACKNOWLEDGEMENTS





FROM THE MINISTER FOR EDUCATION, TRAINING AND SKILLS ...

BLAIR BOYER

The Arts curriculum brought joy to me as a youngster in a small country school and it continues to do so for many young people today.

For some students, experiencing The Arts at school sets them moving down a long, joyous and creative path towards a fulfilling career in the multitude of fields the Arts encompass. For many others, it opens up a world of pleasure into which they continue to dip their toe for the rest of their lives.

DreamBIG Children's Festival is part of **Our World** in South Australia. It's a time of wonder and excitement that provides opportunities for children of all ages to experience the arts through storytelling, performances,



interactive experiences, exhibitions and more. It's a time to stretch your creativity and find out about the people and places shaping the world around you.

The Festival theme **Our World** invites and challenges us to think deeply about who we are, the places we live and our hopes for the future. The learning experiences in the Festival program present views of ancient and new, real and imagined worlds that showcase innovative ways of working with traditional and digital media across dance, drama, media arts, music and visual arts.

Congratulations to Leia Gaffney, a Year 3 student at Bridgewater Primary School who created the artwork that features on the cover of this resource. Leia's design 'Candy Land' uses colours and patterns to capture her hope for a world where we 'work together in harmony and peace'.

The 2023 DreamBIG Teaching and Learning Resource provides ideas and materials for teachers from Reception to Year 10. The Resource connects the Festival artistic program and Australian Curriculum: The Arts version 9 and is designed to complement other Department for Education resources.

My thanks and appreciation go to everyone involved from the Department for Education and Adelaide Festival Centre DreamBIG teams who have contributed to this excellent resource.

I invite teachers to use this resource with their students as they explore and learn about **Our World** on their journey to achieving their creative and expressive potential.



FROM DREAMBIG CHILDREN'S FESTIVAL CREATIVE CO-PRODUCERS ...

SUSANNAH SWEENEY

GEORGI PAECH

This year, the focus for our program is *Our World* – and what a crazy time to be exploring it! Young people are more aware than ever of the complexities and challenges faced by those of us who live on planet Earth.

It is part of an artist's job to not only provide a respite from the world's problems, but also help audiences



navigate and understand **Our World**, and envision the impact they can have on it. Sarah Ban Breathnach says,

'The world needs dreamers and the world needs doers. But above all, the world needs dreamers who do.'

We know that young people are very capable of these two things and we also know that participating in DreamBIG will encourage young people to become creative, compassionate and thoughtful



citizens by inspiring them to look at and learn from the world around them.

The DreamBIG 2023 program offers an abundance of different ways to see and interact with **Our World** – from the prehistoric to the future, from Afghanistan to Ireland, from internal worlds to imagined ones.

We hope that our program can help your students to learn more about their place within it!



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

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

Please email Education.DreamBIG@sa.gov.au telling us your name, school, learning area and the year level(s) you work with ... or scan the QR code >>

BE AN ARTS
AMBASSADOR



FROM THE DEPARTMENT FOR EDUCATION, MANAGER ARTS PROJECTS, INCLUDING DreamBIG CHILDREN'S FESTIVAL ...

CHERIE BROAD

Our World, here in South Australia, has experienced significant change that we're all trying to make sense of, and adapt to. What does this mean for us as teachers and for our young people?

The Arts enable us to explore complex and difficult concepts in ways that can offer new meaning, insights and perspectives, assisting young people to make sense of **Our World**. The Arts give agency to young people to imagine, create and participate in new and future worlds. The 2023 DreamBIG Festival program and this resource can help you do exactly that!

This edition of the DreamBIG Teaching and Learning Resource (T&LR) features a new format for the learning sequences, written to version 9 of the Australian Curriculum, with bonus sequences and resources in the new online Companion. The T&LR features Department for Education offerings linked to The Arts, to support your Arts teaching practice and connect you with our South Australian cultural institutions.

I encourage you to download digital versions of the T&LR and Companion so you have both handy for years to come.



Use the T&LR and Companion to explore the theme **Our World** in Term 1. During festival time, showcase to your school and community the learning that has taken place; be it paper installations, an immersive tour around the school, singing sustainability songs or sharing dances created using chance theory.

Regardless of your location and whether or not you attend the festival, there are plenty of ways to engage in DreamBIG. In a festival first, the option to livestream and access recordings of the opening event, the professional learning panel and the teachers' briefing makes DreamBIG more accessible than ever.

An extensive range of Statewide Projects are available to all SA students, including a suite of resources to support student participation in the Festival Centre's 50th birthday exhibition and animation at DreamBIG.

I would like to acknowledge Sharyn Schell's work in producing this resource over many Festivals. It has been a privilege to work with Helen Champion, Resource Developer, on this edition. Thank you to the people who have contributed to this resource from within the department, and also the DreamBIG team at Adelaide Festival Centre, as well as teachers and teaching artists. Finally, thank you to the Arts Ambassadors who promote, participate and organise engagement with DreamBIG and the Arts.

As the world around us continues to change, this resource is designed to support your Arts teaching practice for years to come. I encourage teachers to use the T&LR and Companion as a vehicle to engage, explore and create with students as they learn in, through and about the Arts.

Your feedback on the T&LR and Companion is welcome via Education.DreamBIG@sa.gov.au.



DreamBIG CHILDREN'S FESTIVAL

FORMERLY 'COME OUT'

DreamBIG is a youth arts festival held bi-annually in May during UNESCO's International Arts Education Week. The program features local, national and international artists working in an exciting range of traditional and contemporary forms.

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

For nearly 50 years the DreamBIG Festival has given artists and educators opportunities to provide, enhance and improve student learning outcomes across all learning areas.

As an iconic event on South Australia's arts festival calendar, the DreamBIG Children's Festival is proud to contribute to students' life-long learning by providing high-quality programs that foster sustained engagement with the Arts for students in pre-schools and schools.

WIN \$500 FOR YOUR SCHOOL

How to enter:

Tell us about how your school responded to the 2023 DreamBIG theme: Our World. You're invited to send us, for example, snippets from your school's newsletter, photos of students enjoying Arts learning, or feedback from students about Festival events they've attended in person or virtually. Please tell us a little about each of the following:

1. Your school's participation in DreamBIG 2023. For example, list the festival events or Statewide Projects you and your students participated in.
2. How you used this resource.
3. What your students learnt in the Arts during DreamBIG. For example, what did they have to say about the Festival events they participated in? How did they depict their world in work they completed using the teaching and learning sequences?
4. How many students (class/school) participated in DreamBIG in 2023 (attending and/or in-school activities)?
5. How you intend to spend the \$500.

Please label everything and forward as appropriate:

EMAIL: Education.DreamBIG@sa.gov.au
POST: Manager, Arts Projects (including DreamBIG)
Education Support Hub,
Level 1 Curriculum Programs,
GPO Box 1152, Adelaide SA 5001
COURIER: R11/37

This opportunity is for South Australian teachers only. The winner will be announced via the Arts Ambassadors e-newsletter. If you're not already an Arts Ambassador, subscribe by emailing your name and contact details to Education.DreamBIG@sa.gov.au

ENTRIES CLOSE
5PM ON MONDAY
19 JUNE 2023

The Arts in OUR WORLD

The Arts are everywhere in our world. Since the earliest times and in every culture, people have used their imagination and creativity to communicate and share stories, ideas, emotions and knowledge in and through the Arts.

Our engagement with the Arts begins as babies and continues throughout our lives. The Arts are part of our personal lives and they're at the heart of community rituals and celebrations. We use the Arts in unique ways to make sense of and influence **Our World**.

Arts works are found on every continent, in our oceans and in outer space; they feature among our newest and our oldest cultural expressions.

Where are the **Arts** in your world?



The Arts in Education

Quality Arts education gives all students opportunities to learn about how they can contribute to a dynamic and sustainable future for their world as artists and as audiences.

Arts learning involves sensory and aesthetic experiences and happens through the practices of Arts disciplines and forms. It provides opportunities for students to develop cognitive, emotional, physical and social

capacity, creativity, imagination, self-expression, agency and co-agency, higher order thinking skills, motivation, flexibility, confidence, persistence, resilience, problem-solving and more.

**FIND
OUT MORE:**

naae.org.au/evidence-and-research

or scan QR code >>



How does **Arts** education at your school connect students with **Our World**?

UNESCO INTERNATIONAL ARTS EDUCATION WEEK

UNESCO International Arts Education Week is held annually in the fourth week of May, coinciding with the DreamBIG Children's Festival.

It's a week to celebrate and share:

- the **Arts** in all their diversity – an essential component of a comprehensive education for the full development of the individual

- how the Arts bring us closer together
- awareness that The Arts can play an important role in our lives from an early age and be practised and enjoyed throughout our lives.

FIND OUT MORE: www.unesco.org/en/arts-education-week

AUSTRALIAN CURRICULUM F–10: THE ARTS, V9

Version 9 of Australian Curriculum F–10: The Arts provides a flexible framework for teachers to develop learning programs that meet the needs of their students. Curriculum is provided for Foundation (Reception) and in two-year bands for Years 1–10.

Content is provided for five subjects: Dance, Drama, Media

Arts, Music and Visual Arts and organised under four interrelated strands: Exploring and responding, Developing practices and skills, Creating and making and Presenting and performing.

To find out more about the Australian Curriculum F–10, visit v9.australiancurriculum.edu.au/ and take a tour of the website.

To find out about The Arts curriculum, go to v9.australiancurriculum.edu.au/teacher-resources/understand-this-learning-area/the-arts#the-arts read the learning area and subject introductions, check the content for the subject, level/s or band/s you teach or explore and download resources.

THE BIG IDEAS THAT ARE CENTRAL TO THE AUSTRALIAN CURRICULUM: THE ARTS ARE

All students have creative and expressive potential.

Making and responding are interwoven creative processes that happen through the practices of The Arts subjects.

Creative processes are flexible and cyclical; they involve doing and knowing.

Artists learn from work they experience, and they are an audience for their own work.

Exploring, investigating, reflecting on and interpreting their own and others' works, cultures, worlds, ideas and contexts allows students to learn in, through and about The Arts.

Aesthetic knowledge is developed through embodied and critical engagement across cognitive, sensory and physical domains.

Critical engagement with arts works and practices develops empathy and contributes to the lives of people, cultures and communities.

(ACARA, 2022) v9.australiancurriculum.edu.au/teacher-resources/understand-this-learning-area/the-arts

USING THIS RESOURCE

The 2023 DreamBIG Teaching and Learning Resource (T&LR) provides an overview of Arts education, ideas for exploring the *Our World* theme and five Learning Sequences. The Teaching and Learning Resource Companion (Companion) features additional materials for the T&LR learning sequences, plus five more learning sequences!

The T&LR and Companion are provided to support educators to design and deliver arts-focused learning. These resources are written for all teachers including those who are new to arts teaching. They include learning sequences that can be used in early years settings, primary school and through to Year 10 and encourages learning *in, through* and *about* the Arts. [Click here](#) to download a copy of the T&LR and Companion.

Educators can use these resources to plan learning that complements learning students will gain through attending Festival events. It can also be used independently of the Festival to plan learning around the theme **Our World**.

While this resource focuses on the Arts, it also identifies options for designing learning experiences that draw on content from across the curriculum. Curriculum links in the resource refer to the Australian Curriculum Foundation–10, v9. Note, except for the actual curriculum links, these South Australian resources refer to Reception rather than Foundation. Each of the 10 learning sequences are inquiry-based and include activities designed to cater for students with diverse learning needs.

For all learners the resource includes activities that encourage:

- exploration, collaboration, problem-solving, trying new ideas, taking risks
- developing creative and expressive potential
- learning about the continuing cultures of Aboriginal and Torres Strait Islander Peoples and their deep connections to Country/ Place
- connecting with cultures, communities and environments.

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



Learning Sequences

The learning sequences in this resource and the Companion are designed for teachers to connect learning to the Festival theme, shows and events. Each sequence includes material for four to six sessions and:

- is written for a specific band; however, information is provided about how the learning can be adapted for use with older/younger students
- outlines teaching prompts (what's going to happen, key instructions, sample discussion/prompt questions) and student activities
- is linked to content in Australian Curriculum F–10 version 9 (The Arts, other learning areas,

General capabilities and Cross-curriculum priorities). The linked excerpts of the Arts achievement standards, content descriptions (CDs) in other learning areas, general capability elements and cross-curriculum organising ideas relate to the content of each learning sequence. Teachers may also identify other links depending on choices they make about how to implement the sequence

- identifies learning intentions, success criteria, inquiry questions, prior learning that is required or will be helpful, teacher preparation and equipment needed for the activities

- indicates where there are opportunities to collect evidence of understanding
- includes links to:
 - additional information available in the Companion
 - [General Resources from the Department for Education Curriculum Units: The Arts](#)
 - Australian Curriculum F–10 The Arts, Examples of knowledge and skills (EoKS). The EoKS unpack a sequential approach to teaching the essential content for each Arts subject. The EoKS for each Arts subject can be downloaded from [this link](#).

The table below shows the complete set of 10 learning sequences and the bands they are adaptable for. The title is positioned in the band it was written for. Learning sequences marked in **bold** and with an asterisk are available in the T&LR. **The other learning sequences are only available in the Companion.** The T&LR and Companion are both available for digital download [here](#).

LEARNING SEQUENCE SUMMARY						
	Reception	Years 1-2	Years 3-4	Years 5-6	Years 7-8	Years 9-10
Dance		Everyday Dancing 1-2 (R-6)				
Dance					*Dance & Chance 7-8 (5-10)	
Drama		*Mapping your World 1-2 (R-6)				
Media Arts				*Capturing Critters 5-6 (3-8)		
Media Arts					My Future 7-8 (5-10)	
Music			*Sounds of Sustainability 3-4 (R-6)			
Music				Making Music for My Island Home 5-6 (3-8)		
Visual Arts		*Paper Play 1-2 (R-6)				
Visual Arts				Is Paper Always Flat? 5-6 (3-8)		
Visual Arts				Statewide Project On My 50th Birthday 5-6 (R-10)**		

** This learning sequence and suite of supporting materials is available on the DreamBIG On My 50th Birthday project page.

SCAN THE QR CODE TO ACCESS



Designing the Learning

Teaching for Effective Learning (TfEL)

The learning sequences in this resource are designed for use with strategies and approaches outlined in the *Bringing together formative assessment and Learning Design* booklet (version 2.1) which is available [online](#).

Teachers are encouraged to use the SA Learning Design thinking map and [design templates](#) as they prepare to deliver the learning sequences in this resource.

Formative Assessment Professional Learning Modules are provided [here](#) for Department teachers.

Stay up-to-date by following the [TfEL Companion Facebook page](#).

Connecting to the Early Years Learning Framework

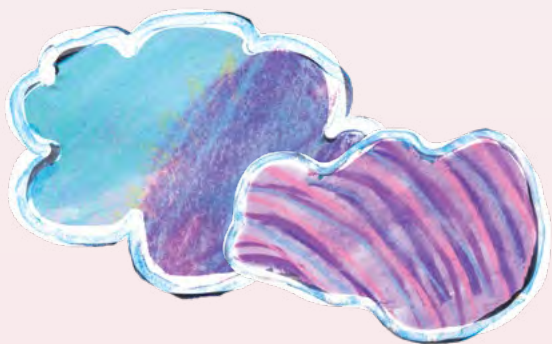
Early years educators can use the 'Exploring the theme' pages to make connections between the Festival theme **Our World** and the five learning outcomes in *Belonging, Being, Becoming: The Early Years Learning Framework* (EYLF). They can also use resources from the [Department for Education](#) and the [Educators' Guide to the Early Years Learning Framework](#).

DreamBIG have developed a Social Story for teachers to support individual students and/or classes in the lead up to attending the Festival. A downloadable DreamBIG Social Story is available on the Schools Resources page of the DreamBIG website.

Developing inclusive learning programs

When using this resource, educators are encouraged to adapt the learning activities to allow their students to participate fully. Depending on students' abilities and needs this might involve:

- giving students choices to draw, move, use a device to record an audio response, write or speak
- modelling each step in a process
- providing visual, vocal or written cues to assist students to follow the steps in a task or process
- chunking tasks
- collating ideas and inspiration on a display board
- drawing on students' prior learning and expertise through strategies such as peer-to-peer learning
- providing layered extension activities
- allowing students to work by themselves, with a partner or in a small group
- adapting activities so that students feel safe to participate; for example, providing ear-plugs for students who find it difficult to work in a noisy environment such as a room where multiple groups are working on a task
- giving students the option to perform to a teacher, to another group or pair or to the class.



Young artists engage, experience and create in Our World



WE **ENGAGE** WITH OUR WORLD THROUGH

Natural

Constructed

Imagined

Real

TO **SURVIVE** AND **THRIVE** IN OUR WORLD WE NEED TO

See ourselves, our identities & our cultures

Celebrate & learn from the world's oldest living cultures

Challenge ourselves & take risks

Act for a sustainable future

Contribute to our local, national & global communities

WE **EXPERIENCE** OUR WORLD THROUGH

Stories & story telling

The Arts

Interactions with people, places & ideas

Our senses & imaginations

Environment, social & economic systems

WE **LEARN** ABOUT OUR WORLD THROUGH

Texts, languages, histories, cultures, stories, visual images, music, dance, drama, media, conversations, products, designs, data & algorithms

Thinking, asking questions, exploring & developing ideas

Cultural, health, mathematical, scientific & technological knowledge

OUR WORLD



Our World, like the phenomenon it describes, is a vast, multi-faceted theme.

It offers unlimited opportunities for engaging, experiencing, creating

and connecting with the worlds created and presented by the artists at the DreamBIG Children's Festival. **Our World** is a theme that connects us across time, place and cultures.

It's about now, it's about what has been and it's about what needs to happen to sustain **Our World** into the future.

Questions for tuning into the theme



What and where is **Our World**? How do you experience and understand **Our World**?

Which senses do you use? What does **Our World** look, sound, taste, smell or feel like?

What do the words **Our World** mean to you? How do you know about **Our World**?

Who's in **Our World**? What's happening in **Our World**? Where does your world fit in **Our World**?

How's **Our World** going? How does **Our World** communicate with us?

How do you feel about being in **Our World**? How is **Our World** changing?

How do you think you might influence, sustain or impact **Our World**?

How do you visualise **Our World** – now, in a few years' time, in 50 years' time ... ?

CLASSROOM ACTIVITIES

How do we experience, imagine or interpret **Our World**?

Try one or more of these activities to explore ideas and unleash creative thinking:

- Use Drama strategies: for example, scaffold learning by asking students to:
 - individually think about what the term **Our World** means for them)
 - write/speak and record an audio description of what the term **Our World** means for them
 - share their ideas with a partner
 - spend five minutes working in pairs to combine or extend their ideas - gather as a class to share and review the ideas that each pair has developed

- choose two or three ideas that the class finds interesting or challenging and spend 15 minutes creating a sequence of (whole class or small group) freeze frames/tableaux
- conclude by using 'tapping in' to find out what different characters in the freeze frames/tableaux are thinking.
- Incorporate HASS through activities such as:
 - making a map of **Our World** that represents the students' perspectives. Encourage students to use shapes, icons and symbols or objects to create a map (2D, sonic or tactile) that make sense to them.
 - discussing/sharing their maps (with a partner, small group or the whole class) explaining what the visual representations are and why they have represented **Our World** in this way.

- Develop speaking, listening and interacting skills through a discussion based on prompts such as: Is our planet (Earth) the same as **Our World**? Describe the real world. Describe an imagined world.
- Learn **in** and **through** The Arts by:
 - drawing or sculpting (materials or bodies) images that represent a view of our world; for example, **Our World** at peace, as a place of joy and fun, as a place of wonder and mystery, as seen from space, as a place made up mostly of water (71%)
 - using responses to these prompts as inspiration for a song, poem, dance or image (still/moving): **Our World** is a _____ place. My favourite place in **Our World** is _____.

CONNECTING LEARNING

The learning sequences in this [Resource and Companion](#) demonstrate ways in which:

- the Arts subjects (Dance, Drama, Media Arts, Music and Visual Arts) can be used individually and together
- specific General capabilities and Cross-curriculum priorities might be developed through learning area content

- teachers can plan learning that meets the diverse needs of individual students, such as identifying different ways students might complete activities and tasks; for example, responding by moving, drawing, speaking, writing, singing or using available digital tools.

Artists use real, imagined, natural and constructed worlds as sources of inspiration.

They ask questions, explore, research, experiment with and draw on knowledge from disciplines across the curriculum. Teachers can also use this approach to design learning that engages, challenges and supports.

For example, teachers can develop Arts learning experiences that draw on content learnt in other learning areas as indicated below:

	English	HASS	HPE	Languages	Mathematics	Science	Technologies
Languages, literature and texts	✓	✓		✓			
Cultures, ideas and histories	✓	✓		✓			✓
Scientific concepts, observations or findings		✓				✓	✓
Mathematical concepts					✓		
Design							✓
Data and algorithms		✓	✓		✓	✓	✓
Systems: environmental, social, economic		✓				✓	
Knowing ourselves and making safe and healthy choices			✓				✓

RESOURCES FOR TEACHING AND LEARNING IN AND THROUGH THE ARTS USING OUR WORLD THEME

Learning **in** The Arts involves learning specific discipline-based practices – processes, skills, techniques and ways of using technologies, materials or equipment etc.

As students learn **in** The Arts they acquire and use knowledge about The Arts disciplines. Typically, programs that focus on learning **in** The Arts are

organised to sequentially develop students' knowledge, skills and understanding. Learning **through** The Arts involves using arts practices to explore ideas, concepts or questions, often involving content from other learning areas. Learning **through** The Arts can happen concurrently with learning in The Arts or independently.

The learning sequences in this resource and the Companion use an inquiry approach and involve learning **through** The Arts.

Students will learn Arts-specific knowledge and skills through the activities. However, the focus of the learning sequences is on using The Arts to explore the theme of **Our World**.



DEVELOP YOUR OWN LEARNING SEQUENCE

The resources on these pages can be used to structure new arts-based inquiry learning modelled on the DreamBIG learning sequences.

They provide information, inspiration and ideas that can be used to structure the inquiry questions that underpin the learning sequences. These steps outline a flexible approach:

- Choose a starting point and/or stimulus material: an image, fact, video, quote, issue, song, dance, newspaper article.
- Select an Arts subject and a form; for example, music/songwriting, dance/street-dance, visual art/collage, media arts/animation, drama/shadow puppetry.
- Use the stimulus material to set up an inquiry question, scenario or provocation.
- Develop a series of scaffolded and sequential learning activities that allow for:
 - exploring and responding: investigating works by other artists and ideas inspired by the stimulus material
 - developing skills and practices: what are the creative processes, skills, techniques or ways of using materials that will be needed to create work in response to the inquiry question? Can students use the knowledge they already have or will they be learning new skills? How can skill development or practice be built into the learning activities?
 - creating the work: working through a creative process to create work that expresses and communicates the artist's (student's) ideas
 - sharing the work with an audience and reflecting on/evaluating the work to celebrate achievement and consider ideas for future arts practice.

The resources listed below are a small sample of the many resources teachers can use to plan learning focusing on the **Our World** theme.

Resources for connecting with Aboriginal cultures

The Alice Springs (Mparntwe) Education Declaration, the Department for Education Aboriginal Education Strategy and the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority in the Australian Curriculum all aim to address these two needs:

- Aboriginal learners see themselves, their cultures, and their identities in the curriculum.
- All students are exposed to and engage with Aboriginal histories and cultures.

The **Our World** theme invites everyone to address these needs and engage with the world's oldest, continuing cultures. Organisations that provide respectful and culturally appropriate resources include:

- **Narragunnawali: Reconciliation in Education** offers curriculum resources and professional learning.
- **AIATSIS** (The Australian Institute of Aboriginal and Torres Strait Islander Studies) provides curriculum resources, a schools program and professional development.



- **National Indigenous Television** (NITV) is a channel made by, for and about Aboriginal and Torres Strait Islander people. NITV is part of SBS.
- The **ABC** especially, **ABC Indigenous**. Resources are available through the website, iView, podcasts and social media pages.

Resources from cultural and scientific institutions and organisations

Cultural and scientific institutions collect and curate an incredibly diverse range of artworks, artefacts and events for use when we're exploring, celebrating and asking questions about **Our World**. Material from these local, national and global institutions can be used in classrooms.

These organisations also offer dedicated education resources:

- The **Department for Education's Outreach Education** cultural organisations: Art Gallery of South Australia, Botanic Gardens of South Australia, CentrED (Adelaide Festival Centre), Parliament House, South Australian Museum, the History Trust of South Australia, Windmill Theatre Company and Zoos SA.
- Australia's national cultural institutions. Access the list of institutions and links to their websites [here](#).
- **CSIRO**: Commonwealth Scientific and Industrial Research Organisation. CSIRO's work is globally connected and focuses on solving the greatest challenges through innovative science and technology
- **UNESCO**, the United Nations Educational, Scientific and Cultural Organization. Resources on the site include information about [World Heritage sites](#).

Resources for seeing and representing the land, sea, waterways and skies of Our World

- Australia's National map can be downloaded here: nationalmap.gov.au/.
- **Geoscience Australia** provides a range of maps of Australia. The collection includes outline maps, topographic maps, geophysical, geothermal and 'report' maps.
- Data maps and data visualisations are giving us new ways to capture and share information. Use your favourite search engine to find examples using terms such as 'data mapping examples' or 'data visualisations'.

For example, use these resources to explore how people are working to rid our oceans of plastic waste and how artists are using waste material removed from the oceans in their work.

- **Bureau of Meteorology** high definition satellite images
- **Digital Earth Australia** satellite imagery and learning hub
- **What we don't know about the oceans**
- **World oceans:** Atlantic, Pacific, Indian, Arctic and Southern
- **Plastic in our oceans**
- use a search engine to find examples of 'art that uses ocean waste'.

Resources for imagining what life might be like in 2050

- The Big Issue: www.bigissue.com/news/environment/what-will-the-world-look-like-in-2050/
- World Economic Forum: www.weforum.org/agenda/2020/03/what-the-world-could-look-like-in-2050-if-we-do-everything-right-on-climate/
- The Conversation: theconversation.com/seriously-ugly-heres-how-australia-will-look-if-the-world-heats-by-3-c-this-century-157875
- 10 Ways AI will Change the World by 2050: thinkml.ai/10-ways-ai-will-change-the-world-by-2050/
- How will we experience Music and Dance in 2050? www.aiume.org/play-music-together-and-connect/
- Search topics such as 'technologies that will change the world', 'what will we be eating in the future', 'clothes of the future', 'food of the future', 'toys of the future', 'telephones in 2050'...



Guidelines for choosing resources

When using any of the recommended resources in the T&LR and Companion that are linked to third parties (for example, websites, applications, multimedia or video hosting sites) it is important to assess and mitigate the potential risk to students.

Advertising, in-app purchases, video recommendations and other products marketed at potential consumers are not always appropriate for the target audience.

Always carefully review external content prior to use with students and regularly check both free apps and commercially available resources to make sure inappropriate or harmful material is not made available to children or young people.

Showing videos hosted by third parties can present safety risks. Advertisements and video recommendations that are linked to content are not always appropriate for the target audience.

Discretion is advised when presenting videos and risk needs to be mitigated so that students are not exposed to unwanted or age-inappropriate material. Previewing and cueing the video is always good practice.

To mitigate the risks, it is recommended that videos are embedded in slide presentations or that third-party applications that remove ads are used.

One application that performs this function is **Viewpure** where you can paste the link and the video will play ad-free. Always use third party applications with caution.

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

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


[DreamBIG Teaching and Learning Resource Companion](#) (Companion)

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

LEARNING INTENTIONS		SUCCESS CRITERIA
<p><i>Dance & Chance</i> allows students to:</p> <ul style="list-style-type: none"> • use a range of processes to create movement • interpret words and text into literal and abstract movement • manipulate movements, structure/form and elements of dance through 'chance' method • extend their understanding and use of the elements of dance (space, time, dynamics and relationships) to expand their choreographic intentions. 		<p>To what extent can students:</p> <ul style="list-style-type: none"> • explore ideas and improvise with ways to use movement to represent ideas? • manipulate and apply the elements of dance to communicate their intentions as choreographers? • share their choreography through performance? • demonstrate technical and expressive skills?
INQUIRY QUESTIONS	<p>Personal questions How do I see and describe myself as an individual? What are my abilities? What gesture, action or everyday movement can relate to the word I am representing?</p> <p>Questions about the world of an artwork or artist How can we use ideas from the game <i>Dungeons and Dragons</i> or what we saw in <i>Guthrak</i>, in our choreography? Why was Merce Cunningham interested in the possibilities of 'chance' choreography? What opportunities does 'chance' choreography offer for structuring and manipulating movement?</p> <p>Questions for making and responding, for example: What questions can I ask as a choreographer or performer about choreographic processes, or the application of technical and expressive skills?</p>	

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

The Arts: Dance – Achievement Standards (excerpts)	Links to other learning areas	General capabilities: elements
<p>By the end of Year 8, students:</p> <ul style="list-style-type: none"> • analyse how the elements of dance, choreographic devices and/or production elements are manipulated in dance they create and/or experience • evaluate the ways that dance works and/or performances in a range of styles and/or from across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning 	<p>Year 7, Mathematics, Probability, AC9M7P02</p> <p>(Note: there are similar content descriptions in the Mathematics curriculum for Years 8 to 10.)</p>	<p>Critical and Creative Thinking</p> <ul style="list-style-type: none"> • Inquiring • Generating • Analysing • Reflecting

<ul style="list-style-type: none"> • describe respectful approaches to creating, performing and/or responding to dance • manipulate the elements of dance and choreographic devices to choreograph dance that communicate ideas, perspectives and/or meaning • demonstrate safe dance practice when choreographing and performing dance • employ technical and expressive skills and, as appropriate, genre- or style-specific techniques when performing dances for audiences. 		<p>Literacy</p> <ul style="list-style-type: none"> • Speaking and listening: Interacting 	
<p>RESOURCES</p>	<p>Spaces:</p> <ul style="list-style-type: none"> • Large space with flooring appropriate for safe dance practice 	<p>Equipment:</p> <ul style="list-style-type: none"> • A complete list of equipment for this learning sequence is available in the Companion. 	<p>Time:</p> <ul style="list-style-type: none"> • Approximately 5 to 6 x 50-minute sessions
<p>PRIOR STUDENT EXPERIENCE</p>	<ul style="list-style-type: none"> • Knowledge of the elements of dance (time, space, relationships and dynamics) • Experience in using stimulus, such as text as a starting point for improvising dance movements • Experience in using a choreographic process to develop ideas from improvisation into a 'finished' dance work 		
<p>TEACHER PREPARATION</p>	<ul style="list-style-type: none"> • Familiarise yourself with safe dance principles. (Department, The Arts: Dance GR09: Activities to build understanding in dance: see <i>safe dance practice and warm up/cool down section</i>) • Prepare your own/or be familiar with warm-ups provided for each session. (Companion) • Be familiar with: <ul style="list-style-type: none"> - the basics of Dungeons and Dragons - Merce Cunningham's approach to 'chance' choreography Six Sides of Merce Cunningham by Walker Arts Centre - Art Gallery of South Australia (AGSA) resources focusing on work of Roy Ananda, a visual artist who works with pop culture and the rules and process of <i>Dungeons and Dragons</i>. • Consider appropriate grouping strategies for the learning sequence. (Department, The Arts: Dance GR07: Grouping strategies) • Trial use of dice simulators or use real 10- to 12-sided dice. • Highlight/select 3 to 6 words from each category of the Character abilities list (Companion: Character abilities list) that will best elicit movement responses from your students. 		
<p>EVIDENCE OF UNDERSTANDING</p>	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> • Contributing to discussions and applying ideas in own choreography relating to Merce Cunningham's 'chance' method of choreography • Exploring, improvising and representing ideas through movement • Manipulating elements of dance to communicate intentions as choreographers • Working collaboratively as choreographers and performers • Applying technical and expressive skills in performance. 		 <p>Look for this icon throughout this sequence</p>

Exploring the character ability categories

Resources:

- Whiteboard
- Whiteboard markers
- Music
- Playlist and music-playing device
- Writing materials
- Device and screen for viewing videos and websites

Companion:

- 1 to 10 Warm-up
- Character abilities list, 1 copy per student
- Playlist

Australian Curriculum v9: The Arts – Dance, [Examples of knowledge and skills](#) (EoKS)

Hook students' attention. If they have seen *Guthrak*, **lead** a discussion about the performance and the ways it draws on the game *Dungeons and Dragons*. For example, **use prompt questions** to focus students' thinking on the relationship between the movement vocabulary and narrative structure of *Guthrak* and the ways that make-believe and imagination allow people to explore ideas, possibilities and their abilities.

If students have not seen *Guthrak*, **lead a discussion** about how games such as *Dungeons and Dragons* allow people to explore ideas, tell stories and create adventures.

Introduce the 6 Character abilities categories for *Dungeons and Dragons*: Strength, Dexterity, Constitution, Intelligence, Wisdom, Charisma (only use these 6 words at this stage).

Discuss examples of how artists create stories using *Dungeons and Dragons* as inspiration; for example, use the Roy Ananda resource from AGSA www.agsa.sa.gov.au/education/resources-educators/agsa-art-school-online/contemporary-art-in-the-classroom/artists-in-focus/roy-ananda/

Lead the 1 to 10 Warm-up (without the dice). (Companion: 1 to 10 Warm-up)
Optional: music (Companion: Playlist)

Lead a movement improvisation to explore ways to interpret words into movement, using actions, gestures, literal and abstract movement (EoKS):

- Pre-select 3 to 6 words from each category of the Character abilities list.
- Prompt students to create movement ideas for each word.
- Ask 'What movements do you think of when I say the word *strength*?' Further prompt students to consider qualities of movement such as shape, size, levels, stationary/moving, and fast/slow.

Optional: play instrumental background music. (Companion: Playlist)

Provide a copy of the Character abilities list to each student. (Companion: Character abilities list)

- **Ask** students to **identify** (circle on the page) 6 abilities from the Character abilities list that they identify with or wish to develop.
- **Allow time for** students to independently **experiment, consolidate and document on their sheet** a movement/short phrase for each of their 6 words.
- Once complete, have half the students **watch** as others **demonstrate** their 6 movement ideas, then change roles. (Video both groups.)
- **Write** (on the back of the Character abilities list) or make an audio recording of responses to these questions:
 - Which of the 6 categories from the Character abilities list do you relate most to? Why?
 - Which 2 to 3 words are the strongest match for you in that category?
 - Which 2 to 3 abilities from the whole list would you like to develop more in yourself?



SESSION 2

Experimenting with character abilities

Resources:

- Device and screen for viewing videos and websites
- 10- to 12-sided dice or dice simulator
- Writing materials
- Device and speakers for playing music
- Students' Character abilities list from previous session

Companion:

- Word warm-up
- Chance Method Recording Table (CMRT), 1 per student

Facilitate the word warm-up using verbs. (Companion: Word warm-up)

Guide students through a **word interpretation task** using the full list of character abilities.

In groups of 3 to 5, students discuss their responses to the questions from Session 1. They:

- **find commonalities** or words that spark interest among the group
- **select** 10 to 12 words (according to group size and dice type) from the Character abilities list. (Ensure each member is allocated 2 to 4 words – not necessarily their own – so that all 10 to 12 words are allocated.)
- **work** individually to develop a short movement phrase (no more than 8 internal beats) to represent the first word (using actions, gestures, literal and abstract movement)
- **document** the words and movements on the Chance Method Recording Table for use in next session. (Companion: CMRT)

Optional: play instrumental background music. (Companion: Playlist)

Repeat the process using the second word. Students may continue individually or work in a combination of pairs or threes to complete the remainder of the words for that group.

Once all words are created, **work collaboratively** to ensure everyone has learned all movements.

Conclude the session by asking each group to present their list of movements, for example: 1 to 10/1 to 12. Video each group as documentation for use in the next session.

SESSION 3

Playing with chance

Resources:

- Dice-simulator
- Writing materials
- Device and speakers for playing music
- Device with camera
- Screen for showing videos
- Video: [Six Sides of Merce Cunningham](#) by Walker Arts Centre
- Video: [The Chance Taker](#) from the Merce Cunningham Trust

Companion:

- Chance Method Recording Table (CMRT)
- Playlist
- 1 to 10 Warm-up

Introduce Merce Cunningham's approach to 'chance' choreography, for example:

- Watch the video [Six Sides of Merce Cunningham](#) by Walker Arts Centre
- Discuss the 'chance' method; for example, as a class review section 2.18 to 2.53 of [The Chance Taker](#) from the Merce Cunningham Trust website
- Lead discussion, for example asking students to think/pair/share:
 - what they find interesting about Cunningham's work
 - what is new to them about this approach.

Briefly introduce the chance choreography task focusing on links to the role of chance in *Dungeons and Dragons* and the show *Guthrak*. Complete Parts 1 and 2 of the task prior to warm-up.

Part 1: Roll dice to determine the new order for the movements they developed in Session 2 and write each number in the 'order' column of the Chance Method Recording Table. (Companion: CMRT)


Part 2: Re-write the order for the movements in the 'structure' column.

Lead 1 to 10 Warm-up using the dice. (Companion: 1 to 10 Warm-up)

Optional: play music. (Companion: Playlist)

Part 3: Rehearse the movement phrases in the new order (timing to music is not a focus at this point).

Document for next session: near the end of the session, circulate and video each group running through their new sequence of movements.

SESSION 4	<h2 style="margin: 0;">Playing with space</h2> <p>Resources:</p> <ul style="list-style-type: none"> Device with camera Screen for showing videos Device and speakers for playing music Container for each set of 'Space' cards <p>Companion:</p> <ul style="list-style-type: none"> Chance Method Recording Tables (CMRT) Space cards, one set per group, placed into a container Playlist 	<p>Repeat word warm-up from Session 2, using adjectives. (Companion: Word warm-up)</p>
	<p>Allow time for students to review video from Session 3 and revise and rehearse their movement phrases from Session 3.</p>	<p>Introduce the 'Playing with Space' task and circulate, supporting students as they complete the task in their same groups. Play music with a moderate tempo and clear beat for the task. (Companion: Playlist)</p>
	<p>Playing with Space task</p> <ul style="list-style-type: none"> Each group member randomly selects a Space card (Companion: Space cards) from a container. They write down the words on the cards, in the final column of the Chance Method Recording Table (Companion: CMRT) – about 1 change to every 2 words/movements. Select more cards as needed. Music chosen for the task is playing in the background. Collaborate as a group to apply the selected space prompts to the existing movement phrase. Refine the movements, considering timing and musicality. Rehearse as a group and set the sequence to the music. 	<p>Document for next session: near the end of the session, circulate and film each group's new sequence layered with space and musical timing.</p>
	<h2 style="margin: 0;">Performing chance choreography</h2> <p>Resources:</p> <ul style="list-style-type: none"> Device and speakers for playing music Device with camera Screen for playing back video <p>Companion:</p> <ul style="list-style-type: none"> Chance Method Recording Tables (CMRT) Space cards, one set per group, placed into a container Playlist 1 to 10 Warm-up <p>Department, The Arts:</p> <ul style="list-style-type: none"> Dance GR05: Audience and performance etiquette 	<p>Set the scene:</p> <ul style="list-style-type: none"> Recap the choreographic process students have used. Explain that each group will perform their sequence to the class at the end of the session. If required, discuss audience and performer etiquette. (Dance GR05)
	<p>As a class, review video from Session 4. Ask paired groups to provide feedback to each other on the use of space and timing with music.</p>	<p>Facilitate 1 to 10 Warm-up using the dice or follow steps 1 to 10. (Companion: 1 to 10 Warm-up)</p>
<p>Support students to rehearse and refine their movement phrases for performance and video. Ensure the sequence is set to music (same music from previous session) and has a clear start and finish pose.</p>	<p>Video group performances as evidence of understanding.</p>	
<p>Facilitate group discussion and peer feedback.</p>		

Playing the game

Resources:

- Device and speakers for playing music
- Device and screen for filming and playing back video

Companion:

- Improvisation score
- Playlist

Department, The Arts:

- Dance GR05: Audience and performance etiquette

Introduce the 'game' task.

- Discuss the concept of improvisation scores (rules that are set for improvised interactions).
- Explain that in this session, as individual students perform their phrases, they will need to negotiate the space with others and improvise duets following an agreed set of rules.

Use the improvisation score to understand the task, and follow the warm-up that introduces the following example rules (Companion: Improvisation score):

MIRROR IMAGE | INTERRUPT | OPPOSE | SHADOW | ECHO

Facilitate Improvisation score warm-up: (Companion: Improvisation score)

- **Allow** enough time for warming up and ensuring students have grasped the rules ready for the next task.
- Optional: play instrumental background music.
- **Reflect and trouble-shoot** using provided debrief questions.
- **Decide** on any adjustments to the rules that might be required for the 'game' task.

Revise: allow a few minutes for the original groups to run through their phrases 2 or 3 times, ready for the 'game' task. Ensure individuals know their choreography.

'Game' task

- **Organise** into new groups of 3 to 5 (more complex option) so that each person in the group will be performing a different phrase. If there is enough space, allow all groups to work at once, or select half the groups to have a few minutes on the 'game' task while the other half observe, taking note of the duet interactions.
- **Discuss strategies** for what to do if you:
 - forget or lose your place in your movement phrase (ie pause and continue, or pause and start from the beginning)
 - get in the way of other duets
 - have difficulty establishing pairs and/or who is lead and follower.
- **Begin the game:**
 - Each group member performs their own phrase simultaneously.
 - As they meet others in the dance space, they apply the improvisation rules.

Optional: play instrumental background music. (Companion: Playlist)

Towards the end of the session **split the class** in half or enable each group to individually **present** to the class for 2 minutes each. **Video** presentations as evidence of understanding.



After each observation **lead** a class reflection; for example, using provided debrief questions and Dance GR05 if required.

IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

Teachers can support students to develop movement memory by providing visual and/or vocal cues to assist students to remember the order of their movement phrases; for example, using stick-figure notation and cue words on the whiteboard or calling out vocal cues. It may also be helpful to allow students who are noise-sensitive to use noise-cancelling headphones during improvisation tasks.

Depending on their dance experience and time available, students might:

- include more or fewer words in the group task (the more words, the longer and more complex the dance)
- work individually, in pairs, threes or small groups as best suited.

Extension for Session 5:

- Experiment with the dance element of time for the group choreography; for example, not in unison throughout.

Extension for Session 6:

- Form larger groups to increase the problem-solving level of difficulty as students negotiate safe use of space.
- Encourage improvisation in threes rather than pairs (1 lead, 2 followers).

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

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

[DreamBIG Teaching and Learning Resource Companion](#) (Companion)

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

LEARNING INTENTIONS		SUCCESS CRITERIA	
<p><i>Mapping your World</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • learn about different types of maps, how maps are made • understand the role of a cartographer • explore why we use maps • create maps through drama and dance pedagogies. 		<p>To what extent can students:</p> <ul style="list-style-type: none"> • use imagination and creativity in response to the scenario being explored in the drama? • use role, character, situation and movement (elements of drama) to communicate ideas in their drama? • work collaboratively? 	
INQUIRY QUESTIONS	<p>What is a map? What can a map tell us? What information does a map need to be useful? How can we tell stories without words?</p>		
LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/			
The Arts: Drama – Achievement Standards (excerpts)	Links to other learning areas	General capabilities	Cross-curriculum priorities: Organising ideas
<p>By the end of Year 2, students:</p> <ul style="list-style-type: none"> • pretend and imagine as they create roles and situations in improvised drama and/ or dramatic play • perform their drama in informal settings. 	<p>Year 1, HASS, for example, Skills: Questioning and Researching AC9HS1S02</p>	<p>Literacy</p> <ul style="list-style-type: none"> • Speaking and listening <p>Personal and social capability</p> <ul style="list-style-type: none"> • Social Management 	<p>Aboriginal and Torres Strait Islander histories and cultures</p> <ul style="list-style-type: none"> • Country/Place: A TSICP1 • Culture: A TSIC2
RESOURCES	<p>Spaces:</p> <ul style="list-style-type: none"> • Classroom and school environs • Optional: older students might explore community environments rather than the school 	<p>Equipment:</p> <ul style="list-style-type: none"> • A complete list of equipment for this learning sequence is available in the Companion. 	<p>Approximate teaching time:</p> <ul style="list-style-type: none"> • 1 to 4 x 30-minute sessions • Optional: dance extension - 1 to 2 x 30-minute sessions

Note: the final sessions (and dance extension) will work best in a large space such as a multipurpose room or hall.

PRIOR STUDENT EXPERIENCE

No prior experience is needed for this process drama.

TEACHER PREPARATION

Session 1

- **Select** an artwork by an Aboriginal artist that explores the concept of 'maps' and shares knowledge about Country/Place, Culture and People **and** commentary (statement) from the artist or another reputable source about what the artwork communicates. (Companion: Incorporating Aboriginal artwork)
- **Collect examples** of maps (old, new, paper, digital, folded, rolled) and (optional) make a 'bad' map of the school (Carty's first, failed attempt).

Session 2

- **Read** the information on process drama and teacher-in-role. (Companion: Process drama hints and tips)
- **Gather props/costume** items such hat, glasses, scarf, jacket, binoculars, rolled up maps in a satchel, measuring tape/device for being in-role as Carty Cartographer. Sections of the learning sequence where Carty is involved are identified in **purple**. Practise being in role as 'Carty Cartographer' so that you feel comfortable being in role during the sessions.
- **Plan 3 to 5 landmarks** around the school that Carty and the students will visit in Session 2. For example: library, front office, oval, art display area, outdoor play area, the biggest tree in the school ground, 'friendship seat', principal's office or front gate. Alert colleagues about what will be happening (including that you will be 'in role').
- **Plan interesting and varied ways** for Carty and the students to move around the school. For example, places where they will need to be *very quiet*; places where they can skip, hop or jump; places where they might need to creep along so they're invisible to people inside a room. Consider the people they might meet and what they might talk about with those people; for example, you might use the same phrase to start each question or speak in an obvious rhythm. Students will draw on these experiences when they create their own pathways in Session 3.

Session 3

- **Prepare** a slideshow of the images and sounds students collected on their walk during Session 2 and **print and laminate** their photographs of 3 to 5 of the landmarks.

Session 4

- **Draft a map** showing the landmarks students focused on in Sessions 1 to 3.
- **Invite** an 'unexpected visitor' to join the class for the 'map' tour (for example, the school principal, librarian or canteen manager).
- **Prepare** a list of questions (Companion: Unexpected visitor questions) the guest can ask the class to elicit evidence of understanding about different types of maps, the school environment, other maps they have looked at, and what they have learned from them.

EVIDENCE OF UNDERSTANDING

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

- Contributions to discussions about maps – what they are, how our understanding of a map varies and changes, what information is important to include on a map (search BOLTSS)
- Contributions to the drama and use of role, situation, character and movement (elements of drama)
- Giving and receiving feedback to peers, individually and in small groups.



Look for this **icon** throughout this sequence

SESSION		TEACHER-LED DISCOVERY LEARNING
<p style="writing-mode: vertical-rl; transform: rotate(180deg); font-weight: bold; font-size: 2em;">SESSION 1</p> <p>What is a map?</p> <p>Resources:</p> <ul style="list-style-type: none"> • An example of a visual artwork by an Aboriginal artist and supporting information relating to the artwork • Different types of paper and digital maps • Smartboard or screen/ wall for projecting Google Earth images • Paper and coloured pencils <p>Companion:</p> <ul style="list-style-type: none"> • Incorporating Aboriginal artwork <p>Optional:</p> <ul style="list-style-type: none"> • Carty Cartographer's first attempt at a map of the school: a badly drawn map of the school/area to be mapped • Costumes/props for being in role as Carty Cartographer or letters from Carty explaining the situation • <i>My Map Book</i> by Sarah Fanelli (print copy or online walk-through) 	<p>Scaffold learning about:</p> <ul style="list-style-type: none"> • art being one of the ways Aboriginal peoples choose to communicate information about Country/Place, Culture and People. For example, select an artwork and commentary that communicate information about Country/Place, Culture and People, and/or what is important to the artist and how they are feeling about the world (see Teacher Preparation). Discuss the artwork and the commentary focusing on what the artist is communicating about Country/Place, Culture and People and why or how the work might be described as a 'map' (Companion: Incorporating Aboriginal artwork) • how maps communicate information and the types of information they provide, for example: <ul style="list-style-type: none"> - ask students about maps that they and their families use - look at examples of maps and notice how labels are organised and the sorts of information they provide; for example, how maps indicate direction, how maps indicate what is important • how maps can show pathways that guide people on a tour of important places in a community. 	
	<p>Discuss:</p> <ul style="list-style-type: none"> • the idea of a map that tells a story about places, people and feelings • how people communicate stories without using words (spoken or written) • which places in their school they think are 'important'. <p>Show students Google Earth:</p> <ul style="list-style-type: none"> • Discuss the Earth, asking students to find Australia by using cursor keys to move the image around on the screen (Suggestion: pre-load with a location far way from Australia to ensure the first images students see are beyond Australia). • Use prompt questions to encourage students to share their understanding of where Australia is situated on Earth. • Zoom in on South Australia: <ul style="list-style-type: none"> - Ask students to draw a map of the state using the information they can see on the screen. - Discuss the colours they see in the images and the information those colours communicate about South Australia. - Type in the school address and watch the zoom-in. - Spend a few moments looking at the images of the school and its neighbourhood. Which landmarks are labelled? Are there extra labels that the students would add? (For example, students at Orreroo Area Public School might talk about why the Giant Red Gum Tree is identified.) 	
	<p>Move into role as 'Carty Cartographer' and introduce the drama:</p> <p>Carty has been given the task to create a map of the school (or local community, for older students), but the resulting map is a mess. (Optional: show students Carty's attempt at the map). A worried Carty asks the students to help with providing a correct map. Alternatively read aloud a letter from Carty explaining their task and asking for the students' assistance to get their map 'right'.</p> <p>In role, spend time supporting students to enter the world of maps and the possibilities of a map, for example:</p> <ul style="list-style-type: none"> • Ask the students if they know what a cartographer does? Provide an explanation in Carty's words – combine technical details and personal views. (Cartography is the study and practice of making and using maps. Combining science, aesthetics and technique. Source: Wikipedia) • Allow time for students to ask Carty questions about their job, their most 'successful' map, the sorts of information they like to include on a map and why they think that maps are helpful. • Read Carty's favourite book, <i>My Map Book</i> by Sarah Fanelli (or use the online walk-through www.youtube.com/watch?v=rCkkgTSA5U). 	

Touring the school

Resources:

- Pre-planned list of 3 to 5 landmarks around the school. This may involve checking in to make sure people know that students will be visiting the landmark.
- Devices with a camera and audio recording function (iPad, flip camera)

Companion:

- Process drama hints and tips
- Thinking strategies

Teacher (and teacher in role as Carty) prompts

Walking tour (students enter the world of the drama)

Before getting into role as Carty and setting out on a walking tour of the school, **remind** students about protocols for walking around the school during class time (being quiet, walking in pairs, etc).

Switching into role as Carty* (Companion: Process drama hints and tips) and **lead** the students out of the classroom and around the school, stopping at pre-planned landmarks (the tour begins at the classroom door).

- At each landmark, stop and ask students what they know about the place. If you **meet people** at a landmark, **get the conversation started and encourage** students to ask questions about the space, for example: What happens here? Why is this place important? Is there a story or something funny about this landmark? Why should this landmark be included on a map of the school?
- **Focus** students' attention on the look and feel of each landmark. Do they all see the landmarks in the same way?

* If not in role as Carty, lead the tour as yourself (the class teacher).

Classroom reflection and discussion

When Carty and the students return to the classroom, **Carty disappears**, and the teacher reappears to ask students to reflect and consider what they've seen and heard, for example using a strategy such as DAR (Describe, Analyse, Relate) or another thinking strategy that allows students to communicate experiences and questions in their own words. (Companion: Thinking strategies)

Save student photographs and audio recordings for Session 3. Optional extension: Literacy activity: **Recount the walk** (for example through writing, speaking, or drawing).

Student activities

During the walk, students:

- **Take photographs and collect audio reminders** of the landmarks they visit. These images and sounds will be used to create their map of the school.
- **Collect an artefact** from the landmarks if possible (for example, a business card from the principal's office, a fallen leaf from under a tree, a bookmark from the library).
- **Ask questions** to find out more about the landmarks or share information with each other, for example: Which piece of playground equipment is their favourite? What happened when they met the librarian in the library? Why do they prefer the green beanbag for reading in the quiet space in the library?
- **Think** about how each landmark makes them feel.
- **Use** their senses, considering: What does the place look, sound, smell and feel like?

In the classroom, students:

Describe: draw, speak and write about the landmarks they visited on the tour and how they moved from place to place on their tour with Carty.

Analyse: answer the questions: What did you notice? What specific features are important in this landmark? What senses did you use at the landmark?

Relate: What does this make you think? What does this mean to you? Are these landmarks significant for you?

SESSION	DRAMA WORKSHOP
<p>Map-maker in a mess</p> <p>Space: A large, cleared classroom, multi-purpose room or an outdoor space with a soft surface (grass, fake grass).</p> <p>Resources:</p> <ul style="list-style-type: none"> • 'Files' from Carty Cartographer (photographs taken by students in Session 2 collated into a slideshow) • Masking tape • Student photos laminated (or in plastic envelopes) and placed around the room • (Optional) camera or video camera • (Optional) music-playing device <p>Companion:</p> <ul style="list-style-type: none"> • Playlist • Thinking strategies <p>Department, The Arts:</p> <ul style="list-style-type: none"> • Drama GR07: Grouping strategies <p>Australian Curriculum v9: The Arts – Drama, Examples of knowledge and skills (EoKS)</p>	<p>Part 1: Class works together to develop ideas for the drama</p> <p>Teacher: 'Carty Cartographer has sent some files to me and I don't understand what they are or what they mean! Help!'</p> <p>View a slideshow of photos taken by the students in Session 2. If the teacher didn't go into role, ask the students if they recognise the photos. Lead a think/pair/share activity; for example:</p> <ul style="list-style-type: none"> • Discuss why the teacher doesn't understand the files that Carty has sent; that is, why the files don't seem to be a 'map' (refer to Carty's 'task'). • Show the laminated pictures of the 3 to 5 landmarks and invite students to place pictures in the order they visited them on their school tour. • Explain that they are going to recreate their school tour as a map that can provide information about the landmarks they visited. (Students will be drawing on their DAR from the previous session.) <p>Place the images and sound recordings around the classroom*. Ask students to take you on the tour they did with Carty. As a group, walk around the classroom, stopping at each landmark and recapping what the students noticed about the landmark. When moving between images, ask students to demonstrate how they moved on their tour with Carty, for example:</p> <ul style="list-style-type: none"> • Plan the start of the drama: <ul style="list-style-type: none"> - Ask: 'Where did you start the tour?' (For example: the classroom door). Devise an action to begin the drama; for example, in response to the question, the whole class marches on the spot or gestures towards the classroom door, or if working in small groups, moves to the doorway. - How did you move to the first landmark? (Walk in pairs, march in pairs, on tip toes...) - Recreate the move from the classroom door to the first landmark, this time within a limited space in the classroom. Focus on recreating the 'how'; for example, creeping, looking from side to side with hands like binoculars. • Ask: 'What did you notice at this landmark? What did you see/touch/smell/hear?' • Encourage students to listen carefully to others' responses as they will be using this information to create their drama in the next activity. For example, use a strategy such as Stop, Look and Listen. (Companion: Thinking Strategies) (EoKS) <p>Optional: teacher photographs/videos students' responses during this activity.</p> <p>Repeat for each landmark (for younger students or if time is short, choose 3 of the 5 landmarks).</p> <p>*If space is an issue, consider using a larger area such as a multi-purpose room or covered space outside.</p>
	<p>Part 2: Students create freeze frame shapes (tableaux) to represent the landmarks on their map.</p> <p>Divide students into groups of 3 to 4 (Drama GR07).</p> <p>Encourage students to draw on their memory, the photographs and audio recordings of their walk with Carty when they are creating freeze frame shapes to represent the landmarks on their map.</p> <p>Optional: Play background music as students work. (Companion: Playlist)</p> <p>After students have completed their Landmark 1 freeze frame (about 2 to 3 minutes), tap-in to see each frame. Comment (give positive feedback) on what you see (teacher or students) and ask questions to find out more. For example: Why is the tree next to the friendship seat smiling?</p> <p>Repeat, focusing on Landmark 2 and, this time, after groups have created their freeze frame, alternate having some groups show their frame and some observe/question/comment. Use strategies students are familiar with to encourage each student to contribute ideas.</p> <p>Guide students to deconstruct the freeze frame they see; for example, ask: What do you see in this frame that tells us something important about this landmark?</p>



Repeat the process for the remaining landmarks either with students **working in the same groups or using different groupings** (individual, small groups, large groups, whole class). At each landmark, **allow time** to create, show/observe and discuss. Encourage students to experiment with size, levels and connections when building freeze frames.

After students have created freeze frames for each landmark, spend time as a class, discussing options for **adding** sound (such as spoken, vocal sounds) to some of the frames. Students may have already included these elements.

Note: at the end of this part of the process, there will be a variety of freeze frames for each landmark.

In Session 4, students will continue their drama and make decisions about how to combine their freeze frames when they present their map to Carty and a special visitor.



Presenting the map

Resources:

- Large space
- Device with camera

Companion:

- Playlist
- Thinking strategies
- Sample 'visitor' questions
- Dancing the Map

This session includes refining the physical map with the intention to film the outcome. The teacher will prepare a surprise visit from Carty and a visitor, enabling the students to share their drama with an audience. The final debrief enables students to demonstrate their evidence of understanding.

Part 1: Refining

- **Recap** what happened in Session 3 and **outline the plan** to film their physical map (keeping the visitors as a surprise).
- **Rehearse** the freeze frames they have developed for a video recording. Students will show their freeze frame for each landmark (individually, in pairs, small groups or the whole class). To make this manageable, position 5 or 6 students at each landmark.
- **Consolidate** the movements they will use to transition from one landmark to the next.
- **Run through** the full sequence a few times so students are confident about what they will be doing at each landmark and how to move between them ready to film.
- **Ask:** Do you think that you could guide visitors around our map? Have we solved Carty's problems? Who else might be interested in our map? What would we say to Carty if they came back to our school?
- **Prepare** to video the presentation.

Part 2: Sharing the drama

Select one or both options:

- **Carty reappears, very excited because they have received a special message saying that the map is ready.**
- An unexpected visitor arrives (possibly one of the people the students visited on their tour of the school).

Welcome the visitors (as teacher, prompt students to welcome the visitors, **or in role as Carty, ask the students to introduce the person**). Students explain to Carty what they've been doing to get the map right, **or in role as Carty, ask the students if they've managed to 'fix' the messy map.**

In response, students present their map (show their drama), as they rehearsed at the beginning of this session.

Video the presentation.



Part 3: Debrief, for example:

- Observers **identify** the landmarks they saw on the map and **discuss** their response to the map with students.
- Students **share** observations about the process of making the drama and what they have learned about their school.

Optional extensions:

Students:

- **Use** their map, the images and audio recordings they made on their original tour of the school and responses from the debrief as ideas for a dance in extension Session 5. (Companion: Dancing the Map)
- **Review** images and/or footage of their map and respond (draw, write or speak) with a personal reflection/recall about the school tour, significant landmarks, creating their physical map and presenting their drama.



IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

For younger students:

- Teacher uses questions to prompt students to create freeze frames. For example: What do you see in this photograph (the friendship seat under a tree)? How do you think the tree feels about providing shade over this special seat? What shapes and angles can you see?
- Visit and make freeze frames for 3 rather than 5 or more landmarks.
- This learning sequence is an ideal opportunity to tour and familiarise Reception/new students with the school environment.

For older students:

- Make freeze frames for 5 or more landmarks.
- Create scripts for short conversations that might be heard at each landmark.
- Use repetition and rhythm to shape vocal phrases/questions as they travel between landmarks.
- Map a landmark they visit on an excursion or an area of the wider community.
- Interview members of the community and use responses to devise dialogue for the drama (people in the park, retail workers, etc).

All students:

- Add visual arts activities that respond to the tour, their drama and/or dance sequences by creating a 2D visual artwork to represent the pathway, patterns and landmarks.
- Use these process drama strategies to imagine and explore other lenses, themes or narratives such as:
 - Where else could we be in the world?
 - Imagine if – where are we now? (For example: the zoo, the beach, outer space, a country, a city.)

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

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


[DreamBIG Teaching and Learning Resource Companion](#) (Companion)

LEARNING INTENTIONS	SUCCESS CRITERIA
<p><i>Capturing Critters</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • experiment with shot type and image manipulation • design and create an animated sequence • plan, create and present a short, animated documentary. 	<p>To what extent can students:</p> <ul style="list-style-type: none"> • capture and manipulate digital images? • use paper to create a creature with multiple parts and prepare a background image for their animation? • create a short animation?

INQUIRY QUESTIONS	<p>What creatures are supported in our school's ecosystem? How can we represent the creatures found around our school to show their physical structure and ability to move?</p>
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LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/

The Arts: Media Arts – Achievement Standards (excerpts)	Links to other learning areas	General capabilities	Cross-curriculum priorities: Organising ideas
<p>By the end of Year 6, students:</p> <ul style="list-style-type: none"> • explain how media languages and media technologies are used in media arts works they construct and/or experience • use media languages, and media technologies and production processes to construct representations in media arts works for specific purposes and audiences • present their work in informal and/or formal settings using responsible media practice. 	<p>HASS, for example Year 5 Skills: Questioning and researching AC9HS5S02</p> <p>Science, for example Year 5, Science understanding: Biological Sciences, AC9S5U01</p>	<p>Critical and Creative Thinking:</p> <ul style="list-style-type: none"> • Inquiring • Generating • Analysing • Reflecting <p>Digital literacy:</p> <ul style="list-style-type: none"> • Creating and exchanging 	<p>Sustainability</p> <ul style="list-style-type: none"> • Systems: SS2 • Design: SD1
RESOURCES	<p>Spaces:</p> <ul style="list-style-type: none"> • Art room or classroom • Outdoor spaces around the school 	<p>Equipment:</p> <ul style="list-style-type: none"> • A complete list of equipment for this learning sequence is available in the Companion. 	<p>Approximate teaching time:</p> <ul style="list-style-type: none"> • 4 to 5 x 50-minute sessions + optional extension session

PRIOR STUDENT EXPERIENCE	No prior experience is required, however some experience in using the Stop Motion Studio app would be helpful.	
TEACHER PREPARATION	<ul style="list-style-type: none"> • Gather resources for Sessions 1 and 2 (map template and book/video – if using). • Check in with students/other teachers about students' prior knowledge of maps and mapping. • Prepare copies of the image manipulation checklist. (Companion: Image manipulation checklist) • Review 'how-to' advice (such as YouTube videos) for image editing functions on the checklist and/or using the Stop Motion Audio app. • Research examples of how to make models using cardboard and split pins, for example www.creatingmycambridge.com/songs-creative/resources/puppets/ 	
EVIDENCE OF UNDERSTANDING	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> • Responses to brainstorming and think/pair/share activities • Maps created by the students • Images: pre- and post-manipulation • Storyboard • Stop motion animation. 	 <p>Look for this icon throughout this sequence</p>

SESSION 1	<p>There's critters in our school!</p> <p>Resources:</p> <ul style="list-style-type: none"> • A3 or A4 sheets of paper • Pencils • Rulers • Sticky notes • Plastic sleeve for each student/pair • (Optional) wordless picture book <i>Boy and the Elephant</i> by Freya Blackwood or online walk-through • (Optional) pre-printed maps of the school for younger students 	Teacher prompts	Student activities
		<p>Pose the question: 'Do you think there are hidden critters in our school?'</p> <p>Allow students time to ponder, share and record their responses (speaking, writing, drawing).</p> <p>Optional: Introduce students to the wordless picture book <i>Boy and the Elephant</i> by Freya Blackwood and/or</p> <p>Show www.youtube.com/watch?v=JhuTmVadEEk which is a walk-through of part of the book.</p>	<p>Lead a brainstorming activity about what parts of the school would be included on a map of the school. Keep a record of the responses (photograph, scan or save the paper).</p> <p>Explain and share examples of maps that show a 'birds-eye-view'.</p>
		<p>Provide students with paper, pencils and rulers and scaffold the mapping activity. Guide students to complete a very basic 'sketch' map. Younger students may use a pre-printed map.</p> <p>Once maps are completed, provide sticky notes for students to work in pairs to brainstorm the types of creatures/critters that might be found in the locations on their map/s. These could range from small insects to larger animals, such as koalas, birds, chickens, etc.</p> <p>Facilitate each pair reporting back to the class. Draw a basic map on the board to collate students' ideas.</p>	<p>Construct a map of the school, either individually or in pairs.</p> <p>Label the locations on the map clearly and accurately.</p> <p>Work in pairs using sticky notes to brainstorm the types of creatures/critters that might be found in different areas around the school.</p> <p>As a pair, report back to the class.</p>
		<p>Explain that in the next session students will be visiting the locations on their maps and capturing their critters on camera.</p> <p>Collect and store the maps and sticky notes securely in plastic sleeves labelled with students' names.</p>	

SESSION 2

Capturing the critters!

Resources:

- Maps with sticky notes from Session 1
- Devices with camera, for example: iPads, Chromebooks or laptops (1 per student/pair)

Companion:

- Image manipulation checklist

Explain to students that they will:

- use their maps to go on an adventure around the school
- be nature photographers, aiming to 'capture' some of their critters on camera
- need to photograph 4 to 6 locations on their map, and a critter found at each location.

Talk through:

- the image manipulation checklist with students. Most of the items on the checklist will be completed back in the classroom (Companion: Image manipulation checklist)
- any safety reminders – for example, out of bounds areas, taking care of technology, not touching or disturbing critters found. Other boundaries may need to be set depending on the size of the school grounds. Remind students to move about the school quietly.

Distribute cameras/devices (individual or one per pair).

Allow students time outside to complete their photography task.
Record the device number if shared devices are being used because images will need to be accessed next session.

Use cameras/devices to photograph:

- 4 to 6 locations on map
- a critter found at each location.



Once students return to the classroom, **scaffold** students' work as they:

- **explore** the editing features available on the camera/device
- **complete** editing/image manipulation tasks
- **save** their work.



Facilitate a think/pair/share activity (last 5 to 6 minutes), focusing on the images that students have captured and manipulated. Depending on time available and class size, invite pairs to **report back** to the whole class.

Consider these questions individually and then share your ideas with a partner:

- Which is your favourite image and why?
- Where did you find this critter and was it listed on your original brainstorm?
- How did you manipulate this image?



SESSION 3

Critter creation lab

Resources:

- 'Student name Critters' image folder from previous session on iPads, Chromebooks or laptops
- Recycled cardboard
- Split pins
- Coloured pens or pencils
- Plastic sleeves

Guide students as they analyse their critter photographs from around the school and consider the physical form of the critters they have 'captured'. Students will need to use the same device as last session to access their folder.

Lead a brainstorming session about which parts of the creatures are moving parts.

Scaffold the concept of 'layers' and help students to make 'exploded' /deconstructed versions of their critters using cardboard. Use 'how-to' resources as required, for example:

www.creatingmycambridge.com/songs-creative/resources/puppets/

Guide students as they assemble their critters using split pins and explore how their creations might move.

Choose a critter you discovered and documented during your photographic explorations and think about how this critter could be represented as a recycled cardboard puppet.

For example:

- Which parts move? (eg head, legs, antennae)
- How many separate parts will I need to make? (How many legs? How many eyes? etc)

Make each part of the critter on separate cardboard pieces and join them together with split pins.

Experiment with ways these cardboard critters will move and their movement style.




Store your critters and pins in a named plastic sleeve to access next session.

Facilitate a think/pair/share activity (last 5 to 6 minutes), focusing on the cardboard critters and considering these questions:

- What type of critter did you choose to create?
- How many moving parts does it have?
- How do you think your cardboard critter will move as an animation?

Allow time for students to document (write, draw or make an audio recording) and share their responses with a partner or the class.

SESSION 4	<h2>Imagine, plan and storyboard</h2>	<h3>Animation workshop part 1</h3>	
	<p>Resources:</p> <ul style="list-style-type: none"> • Stop motion www.acmi.net.au/education/school-program-and-resources/make-stop-motion-animation/ • Animation activities www.acmi.net.au/education/program-resources/lets-get-animated-resource/ • Storyboard template www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/ • Pens, pencils 	<p>Scaffold learning as students work through the pre-production/planning tasks for an animation; for example, use the resources to scaffold discussion about what is required when planning:</p> <ul style="list-style-type: none"> • the story • a character list • a shot list • a description of the action for each shot • dialogue (optional) • a list of equipment such as lighting and other elements such as SFX or music. <p>Allow time for students to:</p> <ul style="list-style-type: none"> • imagine, visualise and plan their animation • transfer the information from the plan into a storyboard. Draw your own or use this template: www.acmi-website-media-prod.s3.amazonaws.com/static/documents/870_Storyboard-Template_V2.pdf 	
SESSION 5	<h2>They're alive!</h2>	<h3>Animation workshop part 2</h3>	
	<p>Resources:</p> <ul style="list-style-type: none"> • iPads, Chromebooks or laptops with Stop Motion Studio app (free) • Plastic sleeves of critters from last session • 'Student name Critters' image folder from Session 3 • Storyboards from Session 4 • Colour printer • Media streamer such as Reflector or Airdrop • Stand/tripod <p>Companion:</p> <ul style="list-style-type: none"> • Q&A template <p>Australian Curriculum v9: The Arts – Media Arts, Examples of knowledge and skills (EoKS)</p>	<p>Demonstrate how to use the Stop Motion Studio app to make a simple animated sequence:</p> <ul style="list-style-type: none"> • With the device ideally held steady on a stand/tripod (makeshift or purchased), each press of the camera button takes a single frame of animation. • Move the cardboard critter incrementally and take a series of photos of tiny changes to the critter's position. An animated movement will be recorded and played back. 	<p>Practise using the Stop Motion Studio app, for example:</p> <ul style="list-style-type: none"> • Set-up your device on a stand • Explore how much you need to move a critter's body part to achieve an 'animated' effect. What happens if you move the part too far? Not quite far enough?
	<p>Circulate and advise as required as students:</p> <ul style="list-style-type: none"> • select a location for their animation from the images taken in Session 2 • print the image and place into position • film their stop motion animation • save their work. 	<p>Choose one of the location images from your saved files to become the backdrop or 'home' for your critter.</p> <p>Print that image for use as the location in your stop motion animation. Position and secure the image in place.</p>	<p>Take the shots:</p> <ul style="list-style-type: none"> • Use your storyboard as a guide to take the shots you've planned to show your critter moving in the location. • Play back your shots to see how they are progressing and refilem as required. • Save your work.

<p>Guide class sharing and reflection at the end of the filming process, for example:</p> <ul style="list-style-type: none"> • Use a media streamer such as Reflector/Airdrop to project the animations onto the board • Do a 'gallery walk' where devices are placed on tables around the classroom and students make their way around the room to view each animation. <p>Optional:</p> <ul style="list-style-type: none"> • Pre-organise a guest audience such as other students, parents or community members (for example, a local environment officer) to the screening of the students work • Create a single (whole class) documentary by combining each student's/pair's files. 	
<p>Scaffold and advise as students plan and prepare an introduction for their animation ready to share with the class.</p>	<p>Prepare an introduction to your animation:</p> <ul style="list-style-type: none"> • Think of a title. • Include 2 to 3 'facts' such as what the 'critter' is, where it is found in the school, or information about the process you used to plan and film your animation. • Record the introduction (speak to camera or make slides). 
<p>Facilitate:</p> <ul style="list-style-type: none"> • A screening for the class or for an invited audience such as other students, parents or community members: for example, a local environment officer • A Q&A/reflection. (Companion: Q&A template) 	<p>Introduce your section of the documentary. Watch your animation and the animations your peers have created. Think about and discuss:</p> <p>In your own animation:</p> <ul style="list-style-type: none"> • The best parts • Something that you would do differently next time. <p>In other animations:</p> <ul style="list-style-type: none"> • What was interesting, funny or exciting in the animation? • What questions would you like to ask the film-makers? 
<p>Depending on time available and access to digital devices:</p> <p>For younger students:</p> <ul style="list-style-type: none"> • Complete only Sessions 1 and 2 (photography component) • Use an existing map of the school rather than drawing their own • Work with a buddy (or buddy class) to take their photographs • Create cardboard critters that have only 2 to 3 parts (head, body, tail) • Replace stop motion animation with puppetry by using wooden skewers to move and manipulate the critter from off screen. <p>For older students:</p> <ul style="list-style-type: none"> • Film their animation 'on location' (instead of using the printed image) (Companion: Outdoor filming) • Add voiceovers, sound effects, music/soundscape or text to their animation • Use multiple backgrounds (for different scenes) • Incorporate using greenscreen backgrounds www.acmi.net.au/education/school-program-and-resources/film-it-visual-effects/ • Create title/credit sequences for their animation and/or the class documentary. 	

IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

MUSIC: YEARS 3 to 4 (Adaptable for Reception to Year 2 & Years 5 to 6) SOUNDS OF SUSTAINABILITY (SOS)


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

Festival program link: *Wallabeats* by ArtsHog

[DreamBIG Teaching and Learning Resource Companion](#) (Companion)

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

LEARNING INTENTIONS		SUCCESS CRITERIA	
<p><i>Sounds of Sustainability</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • explore the potential of found sounds and instruments for music-making • actively listen to music and share observations • improvise, compose and perform • notate (document) musical ideas. 		<p>To what extent can students:</p> <ul style="list-style-type: none"> • combine found sounds and instruments and voices in compositions and performances? • express ideas about the way they interpret music? • use notation to document music ideas/compositions so they can be understood and performed by others? 	
INQUIRY QUESTIONS	<p>What is a music instrument? How can we use objects from the environment and household items as instruments?</p>		
LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/			
The Arts: Music –Achievement Standards (excerpts)	Links to other learning areas	General capabilities	Cross-curriculum priorities: Organising ideas
<p>By the end of Year 4, students:</p> <ul style="list-style-type: none"> • describe the use of elements of music in music they compose, perform and/or experience • demonstrate listening skills when performing and composing • combine the elements of music to compose music that communicates ideas • sing and play music they have learnt and/or composed in informal settings. 	<p>Year 1, HASS, for example, Skills: Questioning and Researching AC9HS1S02</p>	<p>Critical and Creative Thinking:</p> <ul style="list-style-type: none"> • Inquiring • Generating • Analysing • Reflecting <p>Literacy:</p> <ul style="list-style-type: none"> • Speaking and Listening - Interacting 	<p>Sustainability Systems: SS2 Design: SD1</p>

RESOURCES	Spaces: <ul style="list-style-type: none"> • Classroom • An outdoor area with natural features • Large space with a floor/surface that is safe for movement 	Equipment: <ul style="list-style-type: none"> • A complete list of equipment for this learning sequence is available in the Companion. 	Approximate teaching time: <ul style="list-style-type: none"> • 4 to 5 x 30-minute sessions
PRIOR STUDENT EXPERIENCE	No prior experience is needed for these play-based activities.		
TEACHER PREPARATION	<ul style="list-style-type: none"> • Locate suitable spaces for Sessions 1, 2, 3 and the Dance extension (if chosen). • Decide which, if any, extension activities you'll include and the flow you'll use for Session 3. (Companion: Extra activities) • Depending on time available, Sessions 1 and 2 can be combined. • Gather equipment and make Playlist selections. (Companion: Playlist) • Choose contrasting music and select 30-second and 1-minute sections for Session 3. (Companion: Playlist) • For additional information and support look at Music GR01: Tips and tricks for teaching music R to 6 (Department, The Arts) 		
EVIDENCE OF UNDERSTANDING	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> • Session 1: sound drawings and contributions to discussion • Session 2: participation in the exploration and contributions to the discussions • Session 3: participation in listening and movement activities • Sessions 4 and 5: contributions to improvisation, composition and performance activities. <div style="text-align: right;">  <p>Look for this icon throughout this sequence</p> </div>		

		Teacher prompts	Student activities
SESSION 1	<p>Finding sounds in the environment</p>	<p>Lead a brainstorm about what students think the term 'sound source' means. Allow time for students to share their ideas and then decide on a class definition. For example, a sound source is the object (instrument, machine, person, natural phenomenon) that is making the sound.</p>	
	<p>Space:</p> <ul style="list-style-type: none"> Outdoor space (quiet enough to hear environmental sounds) with places to walk and sit <p>Resources:</p> <ul style="list-style-type: none"> Clipboards Paper Pencils/textas (Optional) device with a microphone (Optional) pre-printed maps of the school for younger students 	<p>Lead students on an aural journey of discovery around an outdoor area. This could be outside at school, on a local walking path or somewhere students are visiting on an excursion, such as a bush or beach area. Before beginning, remind students about safety protocols etc. As appropriate, organise students into pairs/small groups, depending on the area, students' age and familiarity with the space.</p> <p>Encourage students to be as quiet as possible so they can hear all of the sounds. They will not necessarily be able to see the source of all sounds but should still suggest how they are made. Allow time for students to make a list of the sounds they hear and, if they can, identify the source of each sound. (Companion: Outdoor listening template)</p>	<p>Walk in silence around an outdoor space listening carefully to hear all the sounds in the environment. When prompted by the teacher, sit with a partner (as quietly as possible) and</p> <p>Draw a list of sounds you heard as you walked; for example, birds, cars, people, the wind.</p>
	<p>Companion:</p> <ul style="list-style-type: none"> Outdoor listening template (optional) 	<p>Facilitate paired/group discussion after the silent listening walk. For example, place the clipboards (with drawings) on the ground and give students time to walk quietly and observe each other's sound lists. Then, use prompts such as:</p> <ul style="list-style-type: none"> What sound did you hear first? Which sound was the most difficult to draw? Did you hear any sounds where you weren't sure how they were made? Did you hear yourself? 	<p>Share your list of sounds with a partner or the whole class.</p> <p>Discuss:</p> <ul style="list-style-type: none"> sounds everyone heard and sounds that only some people heard sounds that have an invisible sound source. <p>Listen again, this time sitting quietly. If you hear sounds that you didn't hear the first time, add drawings to your list.</p> <p>Optional extension for older students: Use a device with a microphone to record sounds they hear in the environment for use in future compositions.</p>



Exploring and improvising

Resources:

- **Sound stations** (2 to 3 of each depending on class size)
 - **Natural object stations** – small rocks, sticks, leaves of different sizes and textures or gum nuts that can be found in the area (set up collaboratively with students during the session)
 - **Instrument stations** – a selection of small untuned percussion instruments and beaters (set up before the session if possible)

Companion:

- Exploring sound sources

Department, The Arts:

- Music GR02/03: Elements of music posters/slides

Australian Curriculum v9:

The Arts - Music [Examples of knowledge and skills](#) (EoKS)

Discovery learning workshop

Introduction:

These activities can happen over 1 to 3 sessions. For example, Reception students might focus on one 'station' per session.

In this session, students explore different types of sounds and ways they can manipulate (change) sounds using a variety of sound sources:

- Objects found in the natural environment
- Instruments.

Collecting natural objects:

- **Organise** students into pairs/small groups.
- **Discuss** what is/is not appropriate to take from a natural environment.
- **Guide** students as they collect items from the environment that could be used as sound sources.

Exploring and improvising at the sound stations:

- **Explain/demonstrate** the instructions for each station.
- **Circulate and assist** students to complete the activities at each station.
- **Support** creativity by encouraging students to:
 - **engage** with the materials/instruments at each station in their own way
 - **explore** possibilities using the sound sources at each station imaginatively; for example, prompt students to explore loud and soft (dynamics), combinations of sounds (textures) and ways of making the sound happen (articulation) such as hands, beaters (manufactured or sticks), or the different sounds that can be made with one object/instrument (timbre or tone colour), and **discuss and respond** to the questions at each station. (Music GR02/03) (EoKS)

Record responses using the template provided. (Companion: Exploring sound sources)

At each station students experiment to find out:

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



Discuss:

- words that describe the sounds each object makes
- whether any of the sounds the natural objects make are similar to a music instrument they've seen or played.

Shape the activities in response to students' interest and curiosity.

At the end of each session and/or after students have engaged with all stations **lead a class discussion** to gather student responses to the questions and link to the elements of music. (Music GR02/03)



Listening and moving

Space:

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

Resources:

- Device and speakers for playing music
- Dance props, for example scarves, ribbons or strips of fabric

Companion:

- Playlist
- Extra activities

Teacher-led listening and movement session

These activities can be used in any order and repeated, for example, at the beginning or end of sessions. If teaching this sequence within a classroom program, consider spacing the activities over 1 or 2 weeks and incorporating a literacy (speaking and listening) focus. If teaching the activities in a specialist program, consider spacing the activities over a term in parallel with sequential learning activities. Additional/follow-on dance and music sessions are available. (Companion: Extra activities)

Active listening:

Students listen to (and view if appropriate video is available) performances of 2 to 3 contrasting pieces of music. Allow wriggle time for students to get comfortable before asking them to focus on the music. **Select music** that uses a variety of found sounds (objects, natural materials), music instruments and digital devices. (Companion: Playlist) **View/listen** to about 30 seconds of each piece of music. Consider which 30 seconds to listen to, rather than always from the start (introduction). **Prompt** students to:

- describe the mood/feel of the music
- describe how each instrument/sound source produces sound (for example, hitting – with hands or beaters, pulling a bow across strings, plucking strings, blowing air through a tube/mouthpiece, electricity)
- Optional: name the sound sources/instruments the performers are using (prompt as required).



Listening and moving:

Note: begin with gentle, less strenuous movement/music as bodies warm up. Prompt students to move about carefully so they avoid collisions with others and furniture. If using dance props such as scarves, introduce appropriate use and consider using them for only some of the movement exploration; for example, when mirroring with a partner.

- **Play** the music (previously listened to, then new music) for approximately 1 minute before changing to the next track.
- **Guide** students through the following scaffolded movement prompts:
 1. Students mirror teacher movements.
 2. Students move freely in response to the music (improvise).
 3. Students take turns to mirror a partner's improvised movements.
 4. Some students sit to observe, the rest move.
- During prompts 1 to 3, **encourage** students to explore:
 - different pathways (curved, zig zag)
 - changing levels (low, medium, high)
 - staying in one place (non-locomotor) or moving/travelling (locomotor)
 - using different body parts (hands, legs, torso, feet, arms, whole body)
 - moving creatively with their dance prop/s.
- **Ask** students (during and/or at the end of the movement exploration):
 - How did your bodies move to different types of music?
 - How did using a dance prop influence your movements?
 - What was interesting about your partner's dance movements?

I'm a Nudie Foodie

Resources:

- Information about nude food:
 - www.wow.sa.gov.au/activities/nude-food
 - www.kesab.asn.au/kesab-blog/what-is-nude-food
- Empty lunch boxes and recycled plastic
- Device and speakers for recording and playing back performances

Companion:

- Teaching Nudie Foodie
- Extra activities

Teacher-led improvisation workshop

In this session students will learn a chant and create a rhythmic ostinato* (pattern) using their lunch box, recycled materials and plastic packaging.

Discuss the concept of nude food and why it's important.

Teach the chant: ***I'm a Nudie Foodie***, hint: adapt '***I'm a Little Teapot***'. (Companion: Teaching Nudie Foodie)

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

Guide and scaffold as students create an arrangement of the chant. For example:

- **Trial** different ways of using voices and dynamics (volume) to make the chant more interesting/engaging and identify students' preferred options.
- **Demonstrate and practise** a variety of rhythmic patterns using a lunch box as an instrument; for example, students echo the patterns they hear. Begin with four beat patterns then extend to eight beats. (Companion: Teaching Nudie Foodie)
- **Ask** students which ostinato they think works best as an introduction to the chant.
- **Perform and record** the arrangement (introduction and chant).
- **Reflect**, for example: ask students to think and share with a partner:
 - Which parts of the arrangement you think worked best?
 - Something you could do differently next time.

**Ostinato: a rhythmic or melodic pattern that is repeated throughout a section or a whole piece of music, often as an accompaniment.*

Optional activities:

- Use stick or staff notation to document the ostinatos.
- Work in groups to improvise ostinatos and combine them to create a composition.

IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

Add additional sessions focusing on:

- Dance
 - Music – composition and performance
- (Companion: Extra activities)

Reception to Year 2:

- Teacher closely scaffolds and guides composition activities.

Years 5 to 6:

- Students complete improvisation, composition and performance activities in pairs or small groups.
- Teacher incorporates a focus on using music terminology in discussions and when composing and rehearsing.


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


Festival program link: *Fluffy* by ArtBomb



[DreamBIG Teaching and Learning Resource Companion](#) (Companion)

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

LEARNING INTENTIONS		SUCCESS CRITERIA	
<p><i>Paper Play</i> gives students opportunities to:</p> <ul style="list-style-type: none"> • learn about connections between nature and everyday materials (paper) • use sustainable art practices • explore organic shapes and forms • create temporary (ephemeral) 3D artworks. 		<p>To what extent can students:</p> <ul style="list-style-type: none"> • share knowledge and understanding about where, how and why we use paper and paper products? • create sculptures using 3D building techniques, paper, glue and scissors? • use sustainable visual arts processes? 	
INQUIRY QUESTIONS	<p>What is paper? What are its observable qualities? How is it made? How do we use paper? Should all artworks last forever? How can we make artwork sustainably?</p>		
LINKS TO AUSTRALIAN CURRICULUM VERSION 9 v9.australiancurriculum.edu.au/			
The Arts: Visual Arts – Achievement Standards (excerpts)	Links to other learning areas	General capabilities	Cross-curriculum priorities: Organising ideas
<p>By the end of Year 2, students:</p> <ul style="list-style-type: none"> • identify where they experience visual arts • experiment with visual conventions, visual arts processes and materials make and share artworks in informal settings. 	<p>Science, for example: Year 2: Earth and space sciences, AC9S2U03</p>	<p>Critical and Creative Thinking:</p> <ul style="list-style-type: none"> • Inquiring • Generating • Analysing • Reflecting <p>Literacy:</p> <ul style="list-style-type: none"> • Speaking and Listening - Interacting 	<p>Sustainability</p> <p>Systems: SS2</p> <p>Design: SD1</p>
RESOURCES	<p>Spaces:</p> <ul style="list-style-type: none"> • Classroom • Suitable space for making paper (optional) 	<p>Equipment:</p> <ul style="list-style-type: none"> • A complete list of equipment for this learning sequence is available in the Companion. 	<p>Approximate teaching time:</p> <ul style="list-style-type: none"> • 5 to 6 x 30-minute sessions + time for papermaking and/or composting

PRIOR STUDENT EXPERIENCE	No prior experience is required for these play-based learning activities.	
TEACHER PREPARATION	<ul style="list-style-type: none"> • Complete your own brainstorm about how people use or interact with paper in everyday life. • Preview thinking strategies and art-making techniques students will use. • Consider options for where an art installation could be situated in the classroom or elsewhere in/around the school. • Source resources, such as 'how to' YouTube clips to explain/demonstrate the process of making paper, watch the videos and practise making paper before demonstrating in class (if including this option). 	
EVIDENCE OF UNDERSTANDING	<p>The following activities and tasks offer opportunities to collect evidence of understanding:</p> <ul style="list-style-type: none"> • Participating in and contributing to brainstorms and discussion/sharing circles • Applying paper manipulation techniques • Using paper, glue and scissors to create a 3D sculpture • Installing the sculpture in a 'paper garden/forest and photographing the work • Composting the work or using the materials to make paper. 	 <p>Look for this icon throughout this sequence</p>

SESSION 1	<p>Paper in our world</p> <p>Resources:</p> <ul style="list-style-type: none"> • Paper and paper products found in the classroom • Device and screen for showing video • Video: Paper is made from trees by animator Miles Rose <p>Companion:</p> <ul style="list-style-type: none"> • Ephemeral artworks and sustainable arts practice 	Teacher prompts	Student activities
		<p>Scaffold play-based discovery learning about:</p> <ul style="list-style-type: none"> • paper: the materials it is made from; how it is made; when, why, and how we use it in our lives and why we need to recycle paper and paper products (use the video, <i>Paper is made from trees</i>) • ephemeral/temporary artworks students can relate to (such as sandcastles, face painting, decorated birthday cakes) (Companion: Ephemeral artworks and sustainable arts practice) • sustainable art practices such as reusing paper to make a sculpture and then recycling or repurposing the artwork. (Companion: Ephemeral artworks and sustainable arts practice) 	
		<p>Lead a brainstorm about how we use/interact with paper in everyday life.</p>	<p>Explore, play, imagine and share ideas and thinking about paper.</p>
		<p>Remind/introduce students to characteristics of paper/paper products, for example: weight, feel/texture, shape, colour/s, uses/purpose in preparation for locating and observing paper/paper products in the classroom.</p>	<p>Search the classroom and identify paper types/paper products they find.</p> <p>Observe/interact with the items to identify 'facts' about them.</p>
		<p>Facilitate a think/pair/share activity focusing on students' observations of the paper products they find in the classroom.</p>	
<p>Lead a discussion circle, encouraging students to share facts and ideas about:</p> <ul style="list-style-type: none"> • the process of making paper or why it is important to reuse and recycle paper and paper products • ephemeral artworks • how they might feel when they recycle or repurpose an artwork they have created. 			

		Teacher prompts	Student activities
SESSION 2	<p>Playing with paper</p> <p>Resources:</p> <ul style="list-style-type: none"> • Device and screen for showing video and still images • Videos/posters/images showing: <ul style="list-style-type: none"> - ways of manipulating paper - examples of paper and/or garden/forest art installations • Camera/device for photographing work in progress • Recycled/found paper and paper products <p>Companion:</p> <ul style="list-style-type: none"> • Paper Play cards • Installations <p>Department, The Arts:</p> <ul style="list-style-type: none"> • Visual Arts GR02/03: Elements of Visual Arts posters/slides <p>Australian Curriculum v9: The Arts – Visual Arts, Examples of knowledge and skills (EoKS)</p>	<p>Introduce the art-making task: create a 3D sculpture for a paper garden/forest. Note: students make the sculpture in Session 4.</p> <p>Explain that in this session students will be learning techniques they can use to make their sculpture.</p> <p>Show examples of installations. (Companion: Installations)</p> <p>Display a list of ways paper can be manipulated and demonstrate a range of techniques for manipulating paper.</p> <p>Show a video of a similar project to inspire students, for example: https://polyglot.org.au/show/paper-planet/. Remind students that unlike the project in the video they will not have access to tape.</p> <p>Digitally display or distribute printed pictures of different types of plants for inspiration.</p>	<p>Experiment with and practise ways to manipulate paper such as folding, cutting, scrunching, ripping, twisting, coiling, rolling, pinching, feathering or shredding. (Companion: Paper Play cards) (Visual Arts GR02/03)</p>
		<p>Circulate and support students to experiment and practise the techniques. Notice the techniques they are confident with and provide further explicit instruction as needed. (EoKS)</p>	
		<p>Photograph work in progress as prompts for circle sharing to wrap up the session.</p>	<p>Describe a technique they explored to the class in circle sharing time.</p> 
SESSION 3	<p>Refining paper building skills</p> <p>Resources:</p> <ul style="list-style-type: none"> • Device and screen for showing video and still images • Posters or a website to introduce the terms 'organic shape' and 'organic form' • Recycled/found paper • Glue sticks • Scissors • Pencils 	<p>Recap the art-making task and paper play from Session 2 and let students know that in this session they'll be using paper, scissors and glue.</p> <p>Introduce the terms 'organic shape' and 'organic form'. Point out that organic forms are often found in nature and can be seen in plants. Based on observations from previous session, select a few appropriate paper construction skills and demonstrate these to students.</p>	
		<p>Demonstrate how to make organic shapes and forms. Show a video that demonstrates a range of techniques, and explain to students that they will use glue instead of tape, for example: www.youtube.com/watch?v=fHJdGOBb3IY</p>	<p>Develop and practise paper construction skills by following instructions and exploring to create organic forms.</p>
		<p>Guide students through options and techniques for making 3D forms, such as using a larger piece of paper as a base.</p>	<p>Think creatively to explore joining techniques that don't rely on tape.</p>
		<p>Photograph work in progress as prompts for discussion circle sharing time to wrap up the session.</p>	<p>Describe to the class, in circle sharing time, one of the techniques they explored.</p>

SESSION 4

Making sculptures for a paper world

Resources:

- Recycled/found paper (from the school)
- Glue sticks
- Scissors
- Camera/device for photographing
- Device and screen for showing video

Recap the art-making task. Emphasise that this project is all about the play and the process. The artworks the students make do not have to be 'finished' – it's all about using imagination and exploring the material of paper and its connection with nature.

Remind students that part of this project is composting the paper to complete the cycle and return the natural product to the ecosystem.

Explain that they'll be photographing their work before it is composted so they will have a record of what they've achieved.

Encourage and support students as they create their sculpture.

Create a sculpture for a paper garden or forest that will be installed in their classroom using paper, scissors and glue and a range of 3D building techniques.



Guide students as they plan and collaborate to show their sculptures as an installation. For example, as a class create a sketch of where each sculpture will go in the space and then allow pairs of students 1 or 2 minutes to place their work. Review as a class and adjust if required.

Collaboratively plan and set-up their paper world/installation.

Photograph work in progress.

Lead students on a 'gallery walk' to observe their sculpture in the installation and the sculptures made by other students.

SESSION 5

Returning the artworks to nature

Resources:

- Paper sculptures
- Compost bin
- Devices with a camera and microphone
- Materials for making paper

Companion:

- Information about papermaking

Explain the composting process and the sustainability connections. (See Session 1)

Support students as they place their sculpture in the compost bin.

Photograph the process as students compost their sculptures.

Record students describing the connections between paper and nature and how their art practices were sustainable.

Place their sculptures in the compost bin.

Discuss connections between paper and nature and how their art practices were sustainable (on camera or to a partner).



Optional: Papermaking

Connect the recycling process to the process of making new paper described in *Paper Comes from Trees* (See Session 1). (Companion: Information about papermaking)

Papermaking (optional)

Work collaboratively in small groups and follow steps in a process to make 'new' paper from sculptures, recycled or waste paper.

IDEAS FOR ADAPTING THIS LEARNING SEQUENCE

Teachers can adapt this sequence for students in Reception by focusing on a smaller range of ways to manipulate paper (appropriate to students' motor skills).

Is Paper Always Flat? offers ideas for extending this unit for older students. Both learning sequences use paper as an art-making material and challenge students to think about how they can use materials sustainably.

Students in Years 3 to 4 could also:

- use the paper garden/forest installation as a set for an animation or a devised drama; for example, with teacher-in-role as the gardener or forest guardian/custodian
- create a backdrop for the installation, for example using greenscreen backgrounds www.acmi.net.au/education/school-program-and-resources/film-it-visual-effects/
- create a soundscape for the installation
- (if students from different classes/year levels complete these activities) combine their artworks into a single installation, do a gallery walk in pairs (one from each level), then share their observations and comments
- add colour to the installation (see *Is Paper Always Flat?*).

COMPANION LEARNING SEQUENCES PREVIEW

Download the T&LR and Companion for use in 2023 and years to come

The 2023 DreamBIG Teaching and Learning Resource Companion (Companion) is the accompanying resource to the 2023 DreamBIG Teaching and Learning Resource (T&LR).

The Companion provides additional materials that teachers can use to plan learning that will enhance students' experience in DreamBIG events and when they're exploring the Festival theme, **Our World**.

The Companion includes:

- 5 additional learning sequences (see below)
- A learning sequence for Adelaide Festival Centre's 50th birthday Statewide Project
- A playlist with tracks matched to learning sequences and activities
- Instructions for the Dance warm-ups
- Worksheets, checklists and templates for all learning sequence activities
- Detailed equipment lists for all 10 learning sequences.

The Companion provides the additional materials for the 5 learning sequences in the T&LR, including teacher notes about:

- Incorporating Aboriginal artworks in classroom activities
- Process Drama
- Ephemeral artworks and sustainable arts practices
- Thinking strategies

DANCE: YEARS 1 to 2 (Adaptable for Reception & Years 3 to 4)

EVERYDAY DANCING

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

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

MEDIA ARTS: YEARS 7 to 8 (Adaptable for Years 5 to 6 & Years 9 to 10)

MY FUTURE

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

Festival program links:

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

On My 50th Birthday – Statewide Project and DreamBIG exhibition and animations by DreamBIG and CentrED

MUSIC: YEARS 5 to 6 (Adaptable for Years 3 to 4 & Years 7 to 8) MAKING MUSIC FOR MY ISLAND HOME

In **Making Music for My Island Home**, students begin a song-writing process by looking at images and listening to music as prompts for questioning why the idea of home often comes up when we consider what is important in **Our World**. The Warumpi Band's song *My Island Home* (also performed by Christine Anu and Jessica Mauboy) captures these ideas. Students use song-writing to explore their ideas about what a home is and how they feel about the idea or concept of 'home'.

Exploring the lyrics and music for *My Island Home* also provides opportunities for students to deepen their knowledge of why Country/Place, Culture and People are central to First Nations Australians' identity. Students work in small groups to write lyrics for a song about the concept of home and then continue their creative collaboration to write the music.

They use live/preset loops from an app such as GarageBand to compose, rehearse and record their music. The learning sequence ends with a performance of the songs the class has composed. Note, if a discussion about the concept of 'home' isn't appropriate for your class, select an alternative topic such as favourite places, green/open spaces, natural/man made spaces, spaces/places that are 'ours'.

Festival program links:

DreamBIG Opening Event featuring The Mighty Choir of Small Voices and Dusty Feet Mob

Neon Dreams by Northern Sound System

VISUAL ARTS: YEARS 5 to 6 (Adaptable for Years 3 to 4 & Years 7 to 8)

IS PAPER ALWAYS FLAT?

Is Paper Always Flat? challenges students to think about the multiple uses for paper in our world, how paper has evolved through the ages and the different types of paper and textures they encounter at school, at home and in the community. Through these activities, students consider the importance of the elements of art and how we use them in different ways and how to identify them in artworks.

They also discuss different forms of art that are 'ephemeral', how artists use materials in different ways and the importance of sustainability in art and in everyday life. Students create their own paper flower/plant that will be part of a larger paper 'garden'. They learn, practise and use paper texture and paper-joining techniques. Students research ways artists present their work to communicate their ideas and engage audiences, and collaboratively plan and create a 'paper garden' art installation. Throughout they reflect on their learning and the decisions they've made. This sequence extends the activities in *Paper Play*.

Festival program link: *Fluffy* by ArtBomb

VISUAL ARTS: YEARS 5 to 6 (Adaptable for Reception to Year 10)

ON MY 50TH BIRTHDAY

STATEWIDE PROJECT BY DreamBIG and CentrED

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

On My 50th Birthday combines performing arts and visual arts pedagogies to encourage students' imagination and creativity as they respond to Adelaide Festival Centre's invitation to create an artwork depicting their vision of the future.

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

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

Festival program link: *On My 50th Birthday* by DreamBIG and CentrED



STATEWIDE PROJECTS

There's an exciting range of opportunities for students across our great state to engage with DreamBIG.

Read on and go to the Schools Program and DreamBIG website What's On page for more information and registration details for most events.



Your class is invited to the...

SCAN QR CODE
TO ACCESS
THE **DreamBIG**
WHAT'S ON PAGE

DreamBIG Opening Event

OUR WORLD WEDNESDAY 17 MAY 2023

Celebrate **Our World** and your part in it by raising your voice as part of The Mighty Choir of Small Voices. Join thousands of students from across the state singing a rendition of *My Island Home*, learnt during term 1 with supporting resources and (for those attending in person) an in-school choir workshop.

This iconic song was originally written by Neil Murray and performed by the Warumpi Band. It celebrates band member George Burarrwanga's home, Elcho Island in Arnhem Land. *My Island Home* has also been performed by Christine Anu and Jessica Mauboy.

In a DreamBIG first, the Choir will sing and dance together! During term 1, students will learn via virtual workshops the dance moves

choreographed by Port Augusta's Youth Ensemble Dusty Feet Mob, who will lead the Choir in a mass dance-along on the day.

There will also be sneak peek performances from Sean Parker & Company, the Expressway Arts Ensemble and Class of Cabaret alumni.

Attend Live

- Once registered to attend, participating schools will be provided with the resources early in term 1, 2023.
- Towards the end of term 1 you will be treated to a one-off workshop with a Primary Schools Music Festival conductor. This is to ensure consistency and prepare everyone for what to expect on the day.

Attend Virtually

For the first time, DreamBIG will be livestreaming the Opening Event across the state, right to your classroom!

Your class can join in on all the fun; sing and dance along to The Mighty Choir of Small Voices and Dusty Feet Mob, plus have a special VIP experience as the livestream Master of Ceremonies gives you exclusive access to the event.

- Your class or whole school can hold an Opening Event celebration via livestream on Wednesday 17 May or watch the recording at a day and time during the festival that suits you.
- Once registered for the livestream and/or recording, participating schools will be provided with the resources early in term 1, 2023.





On My 50th Birthday

BY DreamBIG and CentrED

Adelaide Festival Centre, DreamBIG Children's Festival's home since 2015, is turning 50!

To celebrate this milestone birthday, DreamBIG invites students in all year levels from across the state to imagine **what the world will be like on their 50th birthday**. What amazing inventions will we be using? What jobs will we need in the future? What will a future birthday cake look like? If you can dream it, you can draw it!

KIDS' OWN LIBRARY

BY KIDS OWN PUBLISHING

Let your students' creativity run wild through writing and illustrating their very own eight-page book. Using the KidsPublish app, and the theme 'My World' as a prompt, students can express their imagination and build confidence in storytelling, literacy, and a lifelong love of reading.

Get your class involved:

- **Submit** books for the Kids' Own Library. Children from all over South Australia visiting Adelaide Festival Centre will have the opportunity to read books created by your students.
- **Visit** the Kids' Own Library during the festival.
- **Participate** in the Kids' Own Library Book Swap. Would your students like to discover how children across the state see the world? DreamBIG will coordinate a 'book swap' and send books from other South Australian schools to your class.

Get your class involved:

- **DO IT YOURSELF** – Go to the On My 50th Birthday DreamBIG page (**scan QR code** at right to access) for a suite of teaching resources and the design brief, to support your class to host an in-school exhibition and/or to submit artworks for the DreamBIG exhibition and animation. Entries will be selected and curated by local artists Mali Isobel and Lucy Timbrell for inclusion in the exhibition and animation.



- **ARTIST IN RESIDENCE PROGRAM** – Classes can register for workshops with the artists to produce artworks for inclusion in the exhibition and animation.
- **VISIT THE EXHIBITION AND ANIMATIONS** – Various locations, dates and times during the festival.

WRITE NOW

BY DreamBIG, SUPPORTED BY WAKEFIELD PRESS

Writing opportunity for Years 7+

Secondary school students are invited to submit a piece of writing (Years 7 to 9: up to 150 words or Years 10 to 12: 300 words). Any literary style is welcome, with entries to address the theme **Our World**. The category winners will receive a \$75 voucher from Wakefield Press, and the overall winner will partake in a mentoring session with the Head of Wakefield Press's Young Adult Editorial Team.

OUR WORLD ON SCREEN

BY AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION (ACTF)

Virtual in-school online workshops for Reception to Year 6

Why and how do we share screen stories about **Our World**? What story would you like to share and how will you tell it? Over two virtual workshops students will explore and respond to screen stories, then create and present their own artwork about **Our World**. Teachers will receive resources to scaffold students' art-making in the classroom between workshops. A selection of produced artworks will be exhibited on Adelaide Festival Centre media screens.

STATEWIDE PROJECTS **CONTINUED**

CHANGE-MAKERS

BY PARLIAMENT HOUSE

Virtual in-school online workshops for Years 5 to 10

Changemakers provides online e-tours of Parliament House introducing Parliamentary processes. The programs, *Passage of a Bill* and *Representation*, introduce students to basic concepts of governance and Parliamentary systems, with a focus on how young people and communities can influence political processes and the South Australian Parliament.

SILOS & SYMPHONIES

BY ADELAIDE SYMPHONY ORCHESTRA (ASO)

Music composition opportunity for Years 7+

Regional Department for Education secondary schools are invited to apply for the Adelaide Symphony Orchestra's Silos & Symphonies creative project to help compose new musical works for the ASO. Composers will work with students over three workshops and follow-up sessions to incorporate student ideas into a composition for the orchestra. These original compositions will be performed and recorded by the ASO.

NATIONAL SIMULTANEOUS STORYTIME

The Speedy Sloth by Rebecca Young

Scholastic Australia has selected *The Speedy Sloth* to be read simultaneously across Australia, coinciding with DreamBIG. For more than 20 years, National Simultaneous Storytime (NSS) has encouraged young Australians to read and enjoy books. Register directly with NSS via www.alia.org.au/nss

SUN RUNNERS

BY WINDMILL THEATRE CO & AUDIOPLAY

Music composition opportunity for Years 7+

With a pair of headphones and a mobile device, you will become Olli and Gamma, hurtling across the solar system and fighting brain-sucking aliens from your very own living room. Sun Runners is an immersive space adventure of truly epic proportions.

THE FLYING CANOE

BY THRESHOLD

Digital audio experience for Reception+

The Flying Canoe is an interactive audio experience that will transport students to the islands of Kiribati and immerse them in Pacific culture. Transform the classroom into a world of myths and legends with stories from Kiribati writer Marita Davies, oceanic soundscapes and traditional Kiribati songs.

ZOO SNOOZE OVERNIGHT CAMP

BY ADELAIDE ZOO

Regional classes attending DreamBIG can register for a thrilling and educational overnight stay at Adelaide Zoo. Students will learn about the zoo's animals and key conservation issues on a night walk around the zoo.

SCAN QR CODE TO ACCESS THE DreamBIG WHAT'S ON PAGE





FREE EVENTS

DreamBIG Professional Learning

Online Teacher Briefing: Program & Resource Launch

Thursday 27 October 2023, 4.00pm to 5.15pm

There are more than 50 events in the DreamBIG Schools Program. Which show or workshop is right for your class?

Join the DreamBIG team as we run through the program, including in-school and regional projects, and explain the updated registration and booking system.

Hear about DreamBIG professional learning and using the Teaching and Learning Resource to bring

DreamBIG learning into your classroom.

Kid's Own Publishing will provide a tutorial on their app for students to create books for the Kids' Own Library.

Professional learning certificates will be provided.

Register [here](#) for live online participation or a recording of this free event by Monday 24 October 2022.

Metropolitan and Regional Workshops

To complement DreamBIG's Statewide Projects and the Department for Education's DreamBIG Teaching and Learning Resource, a range of arts-specific professional learning workshops will be offered in term 1 (regionally in Pt Lincoln, Pt Pirie, Mt Gambier, Riverland) and during the April school holidays in Adelaide.

The workshops are:

- suitable for generalist and arts specialist teachers; primary, secondary and special needs
- hands-on and practical in nature
- aligned with the Australian Curriculum: The Arts
- complementary to, but not reliant on participation in the festival
- designed for ongoing thematic arts learning at school.

Workshop details will be released early term 1 via the Arts Ambassadors network and the Department and DreamBIG websites. Professional learning certificates will be provided.

In-Festival Learning PANEL: Creative Minds, Creative Worlds

Thursday 25 May 2023,
4.30pm to 6.00pm,
Adelaide Festival Centre
and online.

**Young people engaging,
experiencing and
creating in Our World.**

DreamBIG invites all educators to a unique panel discussion between artists who create for and engage with young people in their work. Panellists will outline ways they engage young people in their creative processes, with practical examples that can be taken out of the rehearsal room and into the classroom.

Panellists include:

- Emma Jordan, Artistic Director of Prime Cut Productions (Ireland)
- Curly Fernandez, Performance Artist & Co-Director of ArtBomb (NSW)
- Yasmin Gureeboo, Artistic Director of ActNow (SA)

This event will include a Q&A with drinks and nibbles post-event.

Join us in person or register for the livestream or recording link. Regional sites are encouraged to allocate this as a staff meeting or professional learning event. Professional learning certificates will be provided for in-person and online attendance.

Register [here](#) to attend in person, for live online participation and/or a recording of this free event by Tuesday 23 May 2023.

DEPARTMENT FOR EDUCATION: SPOTLIGHTS

Curriculum Resources: The Arts

The Arts Curriculum Resources are designed by Arts teachers to support South Australia's teachers to deliver the Australian Curriculum: The Arts. The suite of Arts specific Reception to Year 10 resources includes:

Scope and sequences

- provide tailored advice on what to teach, specific to South Australian teachers
- are a starting point for planning across all 5 disciplines of The Arts
- offer advice about single-year learning progressions within the 2-year bands.

The units of work

- use pedagogies and teaching strategies designed to improve student engagement and outcomes
- are developmentally sequenced in complexity and offer a wide range of choice for generalist and specialist teachers
- promote independent and collaborative learning through the gradual release of responsibility strategy (see [Guidebooks: Secondary – Literacy Building Foundations](#), p.4)
- include ready-to-use resources including printable resources, PowerPoint displays, posters, audio and video files and online links
- celebrate and value the importance of creative process as well as product, including cross-curriculum links to units in other learning areas
- give advice to authentically embed the General capabilities and Cross-curriculum priorities
- offer guidance to implement the Literacy and Numeracy guidebook strategies within each Arts discipline

- provide advice and guidance on formative and summative assessment
- provide targeted and practical 'Teacher tips and alerts' to develop teacher capacity, confidence, curriculum and pedagogical knowledge
- feature South Australian artwork and artists
- are designed to be adaptable to support a range of school contexts and inspire practice
- are rich with cultural diversity
- provide high-tech and low-tech options, well-resourced and minimal resourced alternatives and cater for varied levels of teacher experience.

General resources

- are applicable to all units and are specific to each art form, providing useful materials for class display and teaching support
- are located at the beginning of the unit and referred to throughout.

Several of the DreamBIG T&LR and Companion learning sequences cross-reference the artform-specific General Resources.

South Australian teachers can access the full suite of Curriculum Resources, which are downloadable and printable via [Plink](#).

Music Education Strategy

Music for a world-class education

A key focus of the [Music Education Strategy](#) 2019 to 2029 is to enhance capacity and upskill public educators across metropolitan and country South Australia. This is being achieved through a range of curriculum and teaching resources, including:

- Mentoring from dedicated Music Education Network Field Officers. The Field Officers are currently providing in-person and online support for a number of South Australian regional and metro schools and preschools, and have supported sites in the Yorke Peninsula, Port Pirie, Upper Mid-North, South-East, Riverland and various metro areas.

Email Education.musicstrategy@sa.gov.au to find out what resources are available or to contact one of our Field Officers

- The [South Australian Quality Music Education Framework](#), defining a set of characteristics for quality music education for schools, preschools and music organisations
- Extended music education [Professional Development](#) courses, available in 2023.



Outreach Education – Partnerships

The Outreach Education program, a partnership between the Department for Education and South Australia's key creative and cultural organisations, provides students with learning environments, experiences and resources, as well as professional learning opportunities for teachers.

Visit the [Outreach Education](#) site to connect with the organisations providing curriculum-aligned learning experiences and programs for South Australian teachers and students, unlocking the unique collections, exhibitions, performances, resources, and expertise they hold. Following is an outline of each organisation and their education programs. For the full details of Outreach Education DreamBIG offerings go to the DreamBIG Schools Program.

Adelaide Festival Centre

The [Adelaide Festival Centre's schools program CentrED](#) provides exciting and comprehensive experiences for teachers and students to engage with cross-curricular arts learning experiences. Programs are curated to enrich and extend the learning of teachers and students and to provide equitable access to curriculum linked quality arts learning experiences.

Festival link:

Statewide Project: On My 50th Birthday

In 2023 Adelaide Festival Centre is turning 50! To celebrate this milestone, DreamBIG invites all South Australian students to imagine what the world will be like on their 50th birthday. Students can submit artworks for inclusion in a curated exhibition and animation. Teaching resources are provided on the DreamBIG 50th Birthday project page.

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Adelaide Zoo (Zoos SA)

Zoos South Australia offers engaging [education programs](#) through Adelaide Zoo and Monarto Safari Park. Students get close to animals and make connections between conservation and the decisions they make every day.

Festival links:

A to Zoo: Join our qualified early years educators to discover more about our animals during a play-based, creative learning workshop. This Visual Arts, storytelling session includes a short tour of Adelaide Zoo.

ZooVenture: A Visual Arts, storytelling program where students trek through the Zoo and learn about practices to make **Our World** more sustainable.

Zoo Snooze Overnight Camp: Regional classes attending DreamBIG can register for a thrilling and educational overnight stay at Adelaide Zoo.

Art Gallery of South Australia

The Art Gallery offers dynamic education programs, activities and resources that engage students and educators with art. [Art Gallery education programs](#) align with the Australian Curriculum and enhance critical and creative thinking. Students explore visual literacy, histories and cultures, performance, writing, communication, and imagination through responding, drawing and making activities.

Festival link:

A Brush with Hope

What do you see when you look at a work of art? Come on a performance tour that explores the idea of Our World, as depicted by artists exhibited in the Gallery.



Botanic Gardens of South Australia

Learn about the fascinating world of plants and their importance to life on Earth at the Botanic Gardens: Adelaide, Mount Lofty and Wittunga (in Blackwood). [Educator-led and self-guided experiences](#) provide a unique range of cultural, educational and scientific opportunities for students and teachers.

Festival link:

Deep Time – Join us on a walk into Earth's 4.5-billion-year history. This walk through the Botanic Gardens will enrich students' perspective of time, our place in the world, and the wondrous adventure of being human.

The History Trust of South Australia

The History Trust of South Australia operates three museums: the Migration Museum, the National Motor Museum and the South Australian Maritime Museum, along with the Centre of Democracy managed in collaboration with the State Library of South Australia. History is alive with the stories and the people who lived them. Learn, participate and connect through the education programs across the museums and take advantage of the History Trust's [online collections and learning tools](#) to enrich classroom learning.

Parliament House

Bring civics and citizenship learning to life and discover how to be a changemaker in **Our World**, with a visit to Parliament House. Guided tours, debate programs and viewing opportunities are available to encourage active citizenship and meaningful student learning. All [guided programs](#) are aligned with the Australian Curriculum.

Festival links:

Change Your World – Students will use public speaking and advocacy skills while learning civics and citizenship in context at Parliament House. Turn class passion into real action!

Changemakers – Statewide in-school online workshops

Changemakers provides online video-link e-tours of Parliament House introducing Parliamentary processes. The programs, *Passage of a Bill* and *Representation*, introduce students to basic concepts of governance and Parliamentary systems, with a focus on how young people and communities can influence political processes and the South Australian Parliament.

South Australian Museum

The [South Australian Museum](#) holds collections of national and international significance.

The Museum is a leader in remote and regional community engagement and in Australian Aboriginal heritage and scientific research. School groups are welcome for self-guided visits, where students and teachers can ignite their worlds with wonder and curiosity.

Festival link:

RELICS: A New World Rises - Incorporating LEGO®, mixed media, found objects and storytelling, this exhibition is an exploration of adaptation, sustainability, diversity and the connections we make with one another.

Windmill Theatre Company

Windmill Theatre creates and presents unique and contemporary theatre shows inspired by the vibrancy and inventiveness of young people.

Windmill offers schools access to a wide range of theatrical performances, supported by comprehensive curriculum-aligned learning resources available for teachers and students. Windmill's award-winning [education program](#) brings together artists, educators and students to nurture creativity and lateral thinking.

Festival link:

Sun Runners – Statewide access to the digital audio experience

With a pair of headphones and a mobile device, you will become Olli and Gamma, hurtling across the solar system and fighting brain-sucking aliens from your very own living room.

Sun Runners is an immersive space adventure of truly epic proportions.



Schools Booking Information

Please read this information and refer to the Schools Program and DreamBIG What's On page for the full details of events and booking information.

It's best to book early as many shows and workshops have a limited capacity and may book out quickly.

Please note that priority for free workshops is given to schools also booking a paid performance. If you have questions regarding bookings, please contact:

Schools and Festivals Ticketing Coordinator
Heather McGinn

Tel: **8216 8603** Email: dreambig.ticketing@adelaidefestivalcentre.com.au

Please ensure you complete the correct DreamBIG consent form/s related to your participation in the festival.



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WHAT'S ON PAGE



New for 2023!

DreamBIG have developed a **Social Story** for teachers to support individual students and/or classes in the lead up to attending the Festival.

A downloadable DreamBIG Social Story is available on the Schools Resources page of the DreamBIG website.



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Professional Learning Booking Information

Online Teacher Briefing – Program and Resource Launch

Thursday 27 October 2022, 4.00pm to 5.15pm

There are more than 50 events in the DreamBIG Schools Program. Which show or workshop is right for your class? Register [here](#) for live online participation or a recording of this free event by Monday 24 October 2022.

Metropolitan and Regional Workshops

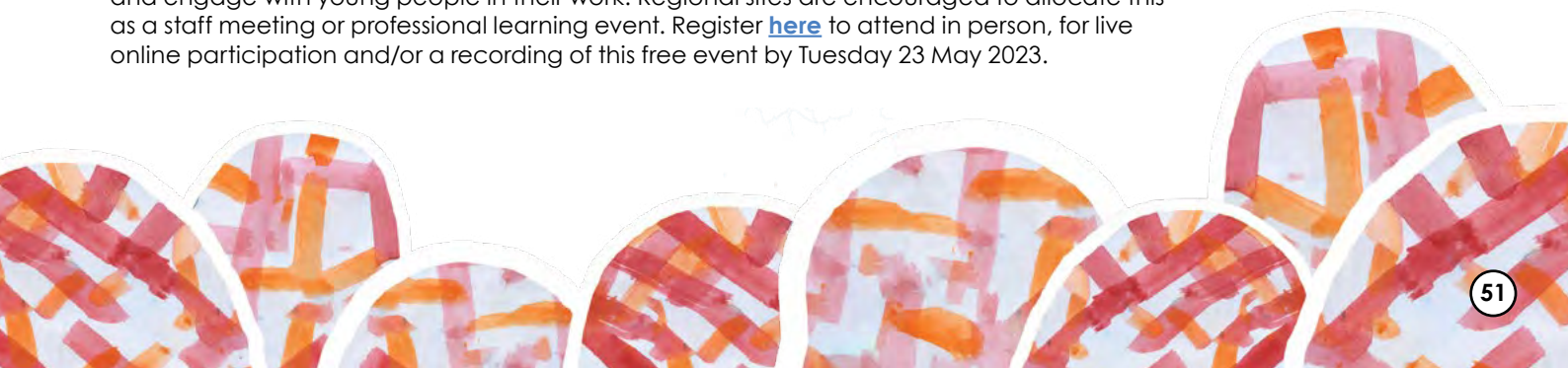
A range of arts-specific professional learning workshops will be offered in term 1 2023 (regionally in Pt Lincoln, Pt Pirie, Mt Gambier, Riverland) and during the April school holidays in Adelaide. Workshop details will be released early term 1 via the Arts Ambassadors network and the Department and DreamBIG websites.

In-Festival Learning / PANEL: Creative Minds, Creative Worlds

Young people engaging, experiencing and creating in **Our World**

Thursday 25 May 2023, 4.30pm to 6.00pm Adelaide Festival Centre and online

DreamBIG invites all educators to a unique panel discussion between artists who create for and engage with young people in their work. Regional sites are encouraged to allocate this as a staff meeting or professional learning event. Register [here](#) to attend in person, for live online participation and/or a recording of this free event by Tuesday 23 May 2023.



ACKNOWLEDGEMENTS



Adelaide Festival Centre is at the heart of the arts in South Australia – celebrating 50 years

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

To discover more, visit adelaidefestivalcentre.com.au

Adelaide Festival Centre/DreamBIG Festival Staff

Douglas Gautier AM	CEO & Artistic Director Adelaide Festival Centre
Susannah Sweeney	Co-Creative Producer
Georgi Paech	Co-Creative Producer
Maddy Warren	Festival Coordinator
Azusa Kyushiki	Assistant Producer
Kellie Nicol	Special Events Producer (Opening Event & BFW)
Renee Gibson	CentRED Education Officer
Charissa Davies	Senior Exhibitions Curator
Alice Dilger	Curator, Children's Artspace
Jane Baird	Production Coordinator
Monika Stevens	Marketing Executive
Danielle Sherman	Marketing Executive
Seren Bell	Marketing Coordinator
Joshua Osis	Graphic Designer
Heather McGinn	Schools and Festival Ticketing Coordinator
Ali Jones	Festival Designer

2023 DreamBIG Teaching and Learning Resource and Companion production team:

Resource Manager/Developer: Cherie Broad, Department for Education, Manager Arts Projects (including DreamBIG Children's Festival)

Resource Developer: Helen Champion

Graphic Designer: Anna McKenzie Graphic Design

Editorial Service: Carole Lander, checkword.com.au

Print Broker: Chris Doak, Print Solutions

A special thank you to ...

The hard working and passionate DreamBIG and Adelaide Festival Centre staff

Colleagues within the Department for Education, Curriculum and Learning Division, in particular the Curriculum Development Directorate and from within the Curriculum Programs Directorate; Arts Projects and Outreach Education - Partnerships

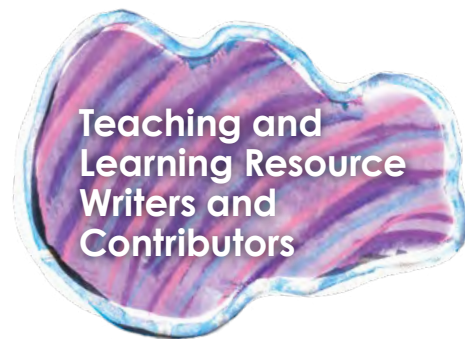
The Primary Schools Music Festival for ongoing support and assistance in the Opening Event's The Mighty Choir of Small Voices

Arts Ambassadors, teachers, schools, parents and caregivers for their involvement in providing children and young people with authentic arts learning and DreamBIG experiences

The teachers and students who participated in the DreamBIG poster competition

Educators SA

SERU (Special Education Resource Unit – Department for Education)



Thank you to each of these people for their commitment to Arts education and the students in SA's classrooms for their contributions of ideas, written material and feedback for this resource.

Alex Semmens
Amanda Kimber
April Grava
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Deonne Smith
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Eliza Lovell
Elizabeth Eland
Erin Murphy
Georgi Paech
Irene Solowij
Jane Wastell
Jarrad Tihverainen
Jessie McKinley
Joshua Osis
Julie D'Lima
Kerrin Rowlands
Kylie Neagle
Laura Franklin
Leanne Milazzo
Liam Janssan
Luke Gray
Luku Kuku
Maddy Warren
Matt Dorian
Monika Stevens
Natalie Castree
Nicholas Birch
Renee Gibson
Robyn Filmer
Robyn Hansen
Rod Nancarrow
Sallyann Geddes
Sharyn Schell
Steve Stylianou
Susannah Sweeney
Tracey Davies
Valerie Harrold

MINISTER'S ARTS EDUCATION AWARDS

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

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

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

Five awards are presented across three categories:

1. Public School Category (two awards)

- One award for a primary teacher of The Arts
- One award for a secondary teacher of The Arts

2. Non-Government School Category (two awards)

- One award for a primary teacher of The Arts
- One award for a secondary teacher of The Arts

3. Early Career Educator Category

- One award for a teacher of The Arts in their first 5 years of teaching.

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

ARTS AMBASSADORS

Thank you to all the Arts Ambassadors who promote and advocate for The Arts in their schools and across the South Australian community.

The Arts Ambassadors eNews is a free, opt-in email subscription for preschool, primary and secondary educators. It promotes Arts specific professional learning and opportunities for teachers, schools and students. Arts Ambassadors assist in promoting DreamBIG in their site.

To register as an Arts Ambassador

Or to update your contact details, send an email with your name, school, year level(s) you teach, and your role/interests in Arts education to: Education.DreamBIG@sa.gov.au



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OR SCAN THE QR CODE

Feedback

We welcome your feedback and suggestions to help us plan the Teaching and Learning Resource for future festivals. Please send your comments and/or ideas in an email with 'Feedback' in the subject line to:

Education.DreamBIG@sa.gov.au



Remember to enter the \$500 prize draw by Monday 19 June 2023, detailing how your school participated and responded to the theme **Our World**. Entry details are on **page 4** of this resource.



The professional voice of Educators in SA

[Educators SA](#) is an independent peak body representing more than 60 professional educator associations. Visit the Educators SA website and look for the creative arts, dance, drama, media arts, music and visual arts associations and view the [calendar](#) of online and face-to-face professional learning events.

DREAMBIG CHILDREN'S FESTIVAL IS PRODUCED AND PRESENTED BY



DREAMBIG CHILDREN'S FESTIVAL IS PROUDLY SUPPORTED BY

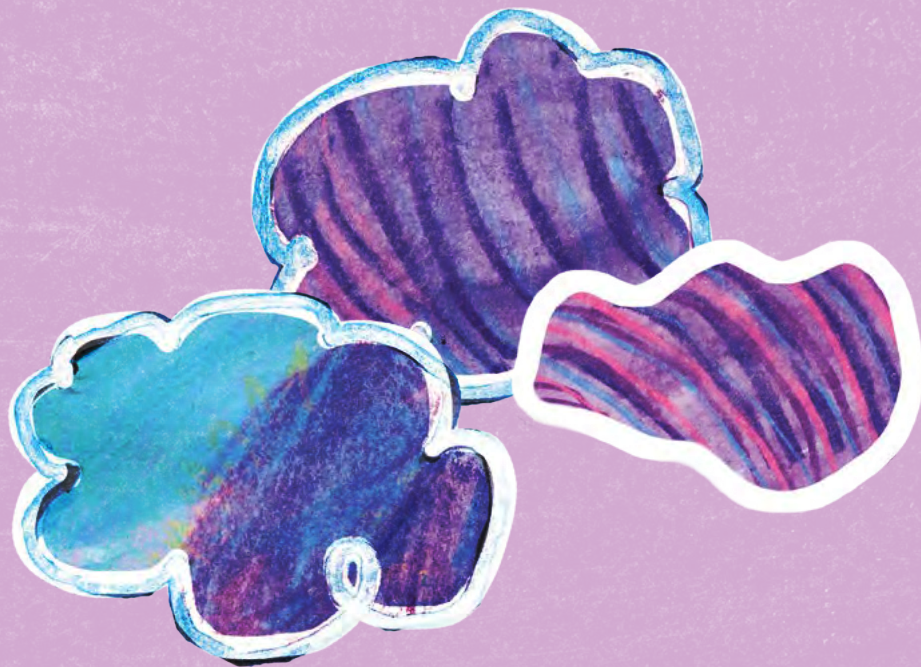


THANKS TO DREAMBIG CHILDREN'S FESTIVAL PARTNER



THANKS TO DREAMBIG CHILDREN'S PROGRAM PARTNERS





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