




DREAM BIG

CHILDREN'S FESTIVAL
19-29 MAY 2021

TEACHING &
LEARNING
RESOURCE



Supported by
**Government of
South Australia**

Arts South Australia
Department for Education

schools.dreambigfestival.com.au

DREAM BIG

CHILDREN'S FESTIVAL
19-29 MAY 2021

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DreamBIG Children's Festival 2021 Poster Competition Winner

South Australian Reception to Year 12 students were invited to enter a poster competition, competing for a monetary prize. The winning design has been professionally incorporated into a range of materials for DreamBIG Children's Festival 2021. **Phitchapha Ritnayom**, a Year 6 student from Pennington School R-7, is our 2021 winner!

Phitchapha's art teacher, Ms Irma Louis, encouraged students to explore line, pattern and colour, using a variety of materials and application techniques. Through discussion, planning and sketching of ideas, Phitchapha created her impressive winning design. Explaining how her design portrays this year's theme of **Be Curious**, Phitchapha writes that:

"Being an artist means being curious. When you are curious you observe new ideas and see new worlds. I drew a picture about aliens who heard about DreamBIG Children's Festival and they are curious to see what it is all about. They want to experience the fun and the excitement. They are inquisitive just like me and want to be part of this great event. I enjoyed drawing my picture and I hope you enjoy it too."

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Aboriginal and Torres Strait Islander peoples should be aware that this document may contain images or names of people who have since passed away.

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STAY IN
TOUCH

Follow DreamBIG to keep up-to-date with all the latest news about the 2021 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 2021

schools.dreambigfestival.com.au

Watch this website for further
information about:

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

Department for Education
teacher resources

Additional DreamBIG materials, including websites, resources, consent forms and photos can be found on the Department website.

<http://tiny.cc/DreamBIGFest>

Permissions

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

For this information please go to the link below (note that this link requires Department staff access to the intranet).

<http://tiny.cc/ConsentForms>

Consent forms available at:
schools.dreambigfestival.com.au

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FROM THE MINISTER FOR EDUCATION...

JOHN GARDNER

DreamBIG Children's Festival continues to provide a remarkable platform for children and young people to engage in the arts, to develop their confidence, and their creative, personal and interpersonal skills for successful futures.

This year's theme, 'Be Curious', recognises the impact of the creative and performing arts in fostering our children's experience of wonder and awe. Active engagement in diverse learning experiences are provided by DreamBIG, through dance, drama, media arts, music and the visual arts.



Congratulations to Phitchapha Ritnayom, a year 6 student from Pennington School R-7, whose design features on the cover of this resource and DreamBIG program for 2021. Phitchapha's 'curious aliens' demonstrates a vivid imagination and successful use of art and design skills for this winning poster.

DreamBIG 2021 Teaching and Learning Resource is a valuable tool for pre-school to year 10 teachers in creating connections between the artistic program of the Festival and the Australian Curriculum: The Arts. By supporting the Festival, the resource further broadens the learning opportunities that can be provided in schools across South Australia.

I offer my thanks to everyone from the teams in the Department for Education and DreamBIG Children's Festival for creating such an important resource.

Curiosity can be a powerful educational tool. I encourage teachers to use the resource with children to support them to explore, discover, to 'Be Curious' and to actively engage in their learning.

FROM DreamBIG CHILDREN'S FESTIVAL CREATIVE PRODUCER...

SUSANNAH SWEENEY

How can we help young people navigate this strange new world that 2020 has delivered – with bushfires, a global pandemic, the Black Lives Matter movement, an imminent major recession, and the continuing march of global warming? It's more important than ever that we work on fostering young people's shared sense of humanity and curiosity. Humanity reveals our ability to love and show compassion to others,



while curiosity drives our desire to ask questions about the world and things we don't understand. That's why 'Be Curious' is the chosen theme for the 2021 DreamBIG Festival. We live in a world that needs innovation and creativity. We are all born with an innate sense of curiosity, but those who retain it throughout their lives are likely to be brighter, more creative and ultimately more successful. Curiosity is an essential quality for a growth

mindset, and essential to both the arts and sciences. We want young people to have a thirst for new ideas and new information so they can explore and cultivate new ways of doing things. If, through the arts, we can enmesh empathy with curiosity it will set a young person on a great path for their own lives, and for those around them. So, I invite you and your students to explore DreamBIG 21. It's full of shows and experiences that will stretch your students' minds, fill them with wonder and help them (in the words of Dr Richard Harris) to 'find their inner explorer'.



More than 1800 Arts Ambassadors are subscribing, advocating, sharing information and encouraging participation in DreamBIG and other arts professional learning events in SA. Are you one of them?

If you would like to receive our e-newsletter please send your name, school, learning area and year level(s) you work with to: Education.DreamBIG@sa.gov.au

DID YOU KNOW?

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

SHARYN SCHELL

DreamBIG Children's Festival 2021 presents the theme Be curious as an invitation to explore and be intrigued.

'When curiosity is alive, we are attracted to many things; we discover many worlds,' says actor, author and businessman Eric Booth. Use the arts ideas inside this resource to spark your students' curiosity, nurture their vibrant imaginations, and encourage them to explore new worlds.



Research indicates that there are all kinds of positive benefits for be(ing) curious. Curiosity changes our brain. Curiosity is a forerunner to empathy, helping us to imagine what it might be like to be another person, promoting tolerance, understanding, improved relationships and better health.

Curiosity helps us learn and achieve; we're better at learning things we're curious about.

Whether or not you're able to access the extensive Festival program, the ideas in this teachers' resource are designed to support educators to create captivating arts experiences with students back at school as well as enhance their understanding of a Festival event.

I would like to especially thank all the writers/contributors and the Arts Ambassadors who promote participation and provide valuable input in all kinds of ways – such as organising excursions, incursions and special arts events – and provide considered feedback through evaluation processes.

"When curiosity is alive, we are attracted to many things; we discover many worlds."

– Eric Booth



DreamBIG CHILDREN'S FESTIVAL

FORMERLY COME OUT

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

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

Children, young people and the general public were invited to vote for their preferred name.

As a result, 'DreamBIG' became the new name of this iconic South Australian children's arts festival. DreamBIG Children's Festival features all the different art forms and provides a wealth of rich opportunities for active participation. Unique globally, this partnership between the education and arts sectors is admired for the way it facilitates deeper engagement and greater participation in the Arts. Both artists and educators benefit from the opportunities presented by the Festival to support learning in all areas within the curriculum, not just the Arts.

In a state that prides itself on the quality of its arts festivals, DreamBIG Children's Festival



provides capacity for high quality, sustained engagement with the Arts that contributes to improved learning outcomes for young people, and generates a lifelong interest in the Arts.



"Curiosity is the engine of achievement."

– Ken Robinson



WIN \$500 FOR YOUR CLASS!

Win \$500 for your classroom to spend on arts supplies (eg art consumables, software, video camera, microphone) or to support an artist in school program.

How to enter?

We are *curious* about how our schools engage with DreamBIG. We invite you to send us snippets from your school's newsletter, photos, student comments, or an original unit of work in the Arts that you have written. And please tell us a little about each of the following:

- Your school's participation in DreamBIG 2021: eg how you used this resource or accessed the festival program.
- What your students learnt in the Arts during DreamBIG: eg how did they show their *curiosity*?
- How many students (ie your class/school) participated in DreamBIG in 2021.
- What you would do with the \$500.



Please label everything and forward as appropriate:

Email: education.dreambig@sa.gov.au

Post: Manager, Arts Projects (including DreamBIG) Education Support Hub Learning Improvement (Level 1) GPO Box 1152 Adelaide SA 5001 (Courier: R11/37)

ENTRIES CLOSE AT 5PM ON MONDAY 21 JUNE 2021.

This opportunity is for South Australian teachers only. The winner will be announced via the Arts Ambassadors e-newsletter.

Not yet an Arts Ambassador? Email your name and contact details to: education.dreambig@sa.gov.au

The Arts in Education

The importance of quality arts experiences in education is confirmed with extensive research from around the world. Supporting this research, The Arts are included in the Australian Curriculum. An arts-rich education contributes positively to improving learning outcomes for children and young people in a variety of settings.

The *Alice Springs (Mparntwe) Education Declaration* (Education Council, 2019) affirms the goals of the *Melbourne Declaration on Educational Goals for Young Australians* (2008). The declaration, along with *The National Statement on Education and the Arts* (2007), firmly established the status of the Arts and provided the policy framework for the Australian Curriculum, including The Arts.

The *Australian Curriculum* states:

'The Arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential... *The Australian Curriculum: The Arts* offers students the opportunity to study all five subjects in the primary years of schooling, and to specialise in secondary school.

The five subjects enable students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.[†]

Learning in and through the Arts is facilitated when the cultural sector works in partnership with educators to enrich learning outcomes, strengthening community identity and local culture, '*...nurturing the love of learning needed for success.*'²

Some further resources

Workman, E., 'Beyond the Core: Advancing Student Success through the Arts.' *Education Trends*. Education Commission of the States, Sept. 2017. Retrieved from www.ecs.org

1. Audrey Azoulay, Director-General UNESCO, International Arts Education Week 2020.
2. Alice Springs (Mparntwe) Education Declaration 2019.



UNESCO INTERNATIONAL ARTS EDUCATION WEEK

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

The International Arts Education Week aims to increase awareness of the importance of arts education for the 'full development of the individual'. The knowledge, skills, values and attitudes promoted by arts education contributes to the development of resilient, confident and creative individuals.

'Creativity builds the resilience we need in times of crisis (ie Covid-19). It has to be nurtured from the earliest age to unlock the imagination, awaken curiosity and develop appreciation for the richness of human talent and diversity. Education is the place where this starts.'¹

How will you enable access for your students' learning in the Arts this year?

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



THE PURPOSE OF THIS RESOURCE

This resource supports educators to design their preschool and school learning programs both *in* and *through* the Arts. The Festival provides the added impetus of high

quality arts experiences enhancing classroom programs.

While this teaching and learning resource focuses on the Arts, there are also learning experiences linked to other learning areas.

Teachers are encouraged to explore other learning areas through the Arts to spark students' *curiosity* and contribute to their deeper and richer learning opportunities.

The learning experiences outlined in this resource contain many ideas for learning programs that teachers can adapt to accommodate the different year levels (from the early years to secondary) as well as the diversity of learners.

Inside, there are opportunities for teachers to expand their knowledge and understanding of the Australian Curriculum: The Arts and make links to other learning areas.

WHO IS THIS RESOURCE FOR?

In no particular order, this resource can be used by:

- teachers who are new to teaching the Arts
- non-specialist (generalist) primary teachers
- experienced and/or specialist arts teachers.

The following provides a broad overview of how this resource may be used with Early Years learners and when planning for the diversity of students.

EARLY YEARS

Early years educators will find strong connections between the 2021 DreamBIG Children's Festival theme **Be Curious** throughout *Belonging, Being, Becoming: The Early Years Learning Framework* (EYLF). Learning experiences in this resource will connect to the *Early Years Learning Framework*, the Department's *Indicators of Preschool Literacy and Numeracy* and the *Preschool Literacy and Numeracy Guidebooks*.

These resources provide inspiring ideas for educators to interpret in relation to *curious* learners. As children actively participate they will:

- use processes such as exploration, collaboration and problem solving
- be actively involved in learning, expressing their uniqueness and personality
- try new ideas and take on challenges and calculated risks
- express wonder, interest, and *curiosity* in their environment
- participate in a variety of rich and meaningful inquiry-based experiences
- explore their own culture and learn about the rich cultural history of Indigenous Australians.

Educators will be able to responsibly follow lines of inquiry for their context. Their inquiries will connect with contemporary literature, music, dance, theatre, visual and media arts and people.

Educators will plan and evaluate their inquiries using the EYLF Planning Cycle. This can be found on page 11 of the *Educators' Guide to the Early Years Learning Framework* or at the following link: *Educators' Guide to the Early Years Learning Framework*, Australia <https://docs.education.gov.au/documents/educators-guide-early-years-learning-framework-australia>

Some further resources

Creative Connections – Young Children and the Arts <https://www.teachinglearningcaring.com/upload/Creative%20Connection%20for%20Young%20Children.pdf>

Our Learning SA – experiences for families to enhance children's learning at home <https://www.education.sa.gov.au/our-learning-sa/prior-to-school>

Dinham and Chalk (2018) *It's Arts Play, Young Children Belonging, Being and Becoming through the Arts*, Oxford.

Roy, Baker and Hamilton (2015) *Teaching the Arts, Early Childhood and Primary Education*, Cambridge.

STUDENT DIVERSITY

Student populations are diverse. Educators must provide appropriately challenging and supportive curriculum, pedagogy, assessment and educational pathways for all students in order to optimise their engagement, progress and achievement in a way that is inclusive of:

- Aboriginal and Torres Strait Islander students
- students for whom English is an Additional Language or Dialect (EALD)
- students who live with a disability
- students in out-of-home care (under the guardianship of the Minister)
- gifted and talented students.

When considering festival activities for your students, be sure to choose ones that are inclusive of all students. In some cases, you will need to make

adjustments to the complexity and/or pace of the curriculum content to be covered, and/or the instructional and assessment strategies to be used, and/or the learning environment. For example, you may need to make adjustments to enable some students to participate in excursions to festival events, other excursions or camps.

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

<https://www.australiancurriculum.edu.au/resources/student-diversity/>

Department for Education schools will find the Special Education Resource Unit (SERU) website very useful in relation to students who live with a disability or have specific learning difficulties.

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

Some further resources

Jacobs R, Campbell V, Hogan, Z (2018) *Called to connect: transformative approaches to language and literacy learning in migrant and refugee communities*. Paper presented at Australian Association for Research in Education Annual Conference, Sydney, November.

Meeting the diverse needs of all students

<https://www.inclusive.tki.org.nz/guides/universal-design-for-learning/>

Guidelines – universal learning <https://castprofessionallearning.org/wp-content/uploads/2014/05/UDL-Guidelines-2014.pdf>

Extending gifted students through the arts

<https://www.teachermagazine.com.au/articles/extending-gifted-students-through-the-arts>

Gifted and Talented – a total philosophy

<https://teacherhead.com/2012/09/12/gifted-and-talented-provision-a-total-philosophy/>

Drama and students with special needs, UK

<https://www.artsonthemove.co.uk/education/drama-and-students-with-special-needs.php>

SPOTLIGHT ON THE AUSTRALIAN CURRICULUM AND THE ARTS

A number of references are made to the Australian Curriculum, Assessment and Reporting Authority (ACARA) throughout this resource and are indicated by a '†'. Only some sections from the Australian Curriculum: The Arts have been included.

The selected extracts are from the Achievement Standards, Examples of Knowledge and Skills, and Viewpoint questions. These are then used to focus the 'Inquiry questions' and develop the 'Learning experiences to engage, challenge and support'.

Through dance, drama, media arts, music, and visual arts, teachers can focus on the strands of *making* and *responding* throughout the Content descriptions.

CONTENT DESCRIPTIONS: STRUCTURE ACROSS THE ARTS

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

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

Source: <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/structure/>

Close inspection of the left half of the table reveals concepts and skills that correlate with the Critical and creative thinking learning continuum, also organised into four interrelated elements:





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




Consider these similarities when planning and designing learning for students in the Arts. These 'common threads' of the Content descriptions that run through all Arts subjects of the Australian Curriculum enable the integration of the five Arts subjects when designing programs for learners.

GENERAL CAPABILITIES & CROSS-CURRICULUM PRIORITIES

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

GENERAL CAPABILITIES

-  Literacy
-  Numeracy
-  Information and communication technology capability
-  Critical and creative thinking

-  Personal and social capability
-  Ethical understanding
-  Intercultural understanding

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

CROSS-CURRICULUM PRIORITIES

-  Aboriginal and Torres Strait Islander histories and cultures
-  Asia and Australia's engagement with Asia
-  Sustainability

BE CURIOUS IN THE ARTS: LITERACY AND NUMERACY LEARNING PROGRESSIONS



Literacy and numeracy are fundamental to a student's ability to learn at school and to engage productively in society. Improving literacy and numeracy development is a priority for many schools. Successful teaching and learning in relation to literacy and numeracy require the teacher to understand where the student is now and where the student needs to go next in their literacy and numeracy development.

The literacy and numeracy learning progressions describe common pathways for developmental sequences for the acquisition of aspects of literacy and numeracy development.

The progressions provide a tool to locate the literacy and numeracy development of students and assist teachers to be more explicit and targeted in their learning design.

Learn more at

National Literacy and Numeracy Learning Progressions (Version 3)
<https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/>

Arts (all subjects) specific **literacy** resources
<https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy->

[learning-progressions/national-literacy-learning-progression/literacy-learning-area-advice-the-arts/](https://www.australiancurriculum.edu.au/resources/national-literacy-learning-progression/literacy-learning-area-advice-the-arts/)

Arts (all subjects) specific **numeracy** resources
<https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/national-numeracy-learning-progression/numeracy-learning-area-advice-the-arts/>

BE CURIOUS IN THE ARTS: SELECTED GENERAL CAPABILITIES

Literacy and numeracy are strengthened, made specific and extended through the Arts.

LITERACY

In the Australian Curriculum: The Arts, students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through *making* and *responding*, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others' artworks.

Each Arts subject requires students to learn and use subject specific vocabulary of increasing complexity as they move through the curriculum. Students learn that the vocabulary of the arts varies according to context and they develop their ability to use language dynamically and flexibly.†

Department for Education resources

Numeracy and literacy (birth to 18 strategy) | Resources for families
<https://www.education.sa.gov.au/teaching/curriculum-and-teaching/numeracy-and-literacy>

Best advice series: literacy | Literacy teaching resources | Assessment in literacy
<https://edi.sa.edu.au/educating/literacy-and-numeracy> (staff login required)

Some further resources

Multi-modal texts
<https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/multimodal/Pages/createmultimodal.aspx>

Making meaning through dance
<https://www.education.vic.gov.au/childhood/professionals/learning/ecliteracy/videos/Pages/meaningdance.aspx>

Lesson plans for visual literacy
https://www.teachprimary.com/learning_resources/view/lesson-plans-for-visual-literacy

Visual literacy

<http://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/readingviewing/Pages/litfocusvisual.aspx>

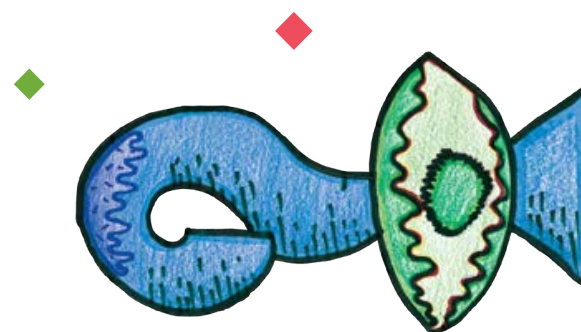
Barton G, Lemieux A, Chabanne JC (2018) *Arts-based teaching of literacy*, AARE
<https://www.aare.edu.au/blog/?tag=arts-based-teaching-of-literacy>

Fine arts – literacy teaching tool
<https://www.education.vic.gov.au/childhood/professionals/learning/ecliteracy/emergentliteracy/Pages/finearts.aspx>

ABC Media Arts Literacy
<https://www.abc.net.au/education/media-literacy/use-the-news-media-arts/11534142>

ABC Media Literacy
<https://www.abc.net.au/education/media-literacy/>

Kuechel, Beaudry, Ritz-Swain (2015) *Visual Literacy*, Meshguides.
<http://www.meshguides.org/guides/node/214>



NUMERACY

In the Australian Curriculum: The Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. Across the Arts subjects, students recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles. Students work with a range of numerical concepts to organise, analyse and create representations of data relevant to their own or others' artworks, such as diagrams, charts, tables, graphs and motion capture.†

Department for Education resources

Numeracy and literacy (birth to 18 strategy) | Resources for families
<https://www.education.sa.gov.au/teaching/curriculum-and-teaching/numeracy-and-literacy>

Best advice series: numeracy | Numeracy teaching resources etc.
<https://myintranet.learnlink.sa.edu.au/educating/numeracy-and-literacy> (staff login required)

Some further resources

Garrett R, Dawson K, Meiners J, Wrench A (2019) Creative and Body-based Learning: Redesigning Pedagogies in Mathematics. *Journal for Learning through the arts*, 14(1)

Numeracy in the Arts
<http://numeracyskills.com.au/numeracy-k-6-in-creative-arts>

Maths and art
<https://www.youcubed.org/maths-and-art/>

Maths and art
<https://www.artfulmaths.com/mathematical-art-lessons.html>

Maths and music – Nrich
https://nrich.maths.org/public/topic.php?group_id=48&code=-365

Maths and dance – Nrich
<https://nrich.maths.org/5502>

Moving Maths – NZ
<http://artsonline.tki.org.nz/Teaching-and-Learning/Primary-teaching-resources/Units-and-sequences/Dance-Across-the-Curriculum/Activity-3-Moving-Maths>

CRITICAL AND CREATIVE THINKING

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

They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively.

They consider and analyse the motivations, intentions and possible influencing factors and biases that may be evident in artworks they make to which they respond. They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences.‡

Examples of opportunities to think critically and creatively in the Arts can be found in the 2017 DreamBIG Teaching and Learning Resource at:

<https://www.education.sa.gov.au/sites/g/files/net691/f/dreambig-teachers-resource-2017.pdf>

PERSONAL AND SOCIAL CAPABILITY

In the Australian Curriculum: The Arts, students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability. They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.‡

Suggested examples of opportunities to support students to develop personal and social capability through the Arts are provided for you in the table over the page and throughout this resource. Adapt them as appropriate for your year level.






“Curiosity is one of the most permanent and certain characteristics of a vigorous intellect.”

– Samuel Johnson



PERSONAL AND SOCIAL CAPABILITY THROUGH THE ARTS

Organising Element	Sub-element	Arts examples for the elements NB: Suggestions only, adapt as required for year level	
	Self-awareness	Recognise emotions	Students describe the influence that people, situations and events have on their emotions, eg enact emotion words and emotive effect on others in freeze-frames, tableaux. Draw on scenes from story books, performances, images of people displaying different emotions to role-play, song lyrics, dances, visual images.
		Recognise personal qualities and achievements	Opportunities to experience and reflect on art making activities they've participated in or art works they've engaged with to identify their reactions, responses, needs, wants and what influences these.
		Understand themselves as learners	Describe how participation in arts learning such as drama, can transform their learning about an inquiry question or topic, ie space travel.
		Develop reflective practice	Self-reflection and discussion of feedback of their own and others art works, eg a group media arts task or a performance, analysing how they've contributed to positive outcomes or achieved artistic intentions. Reflection, asking critical questions and giving and receiving feedback are central to practice in all Arts subjects.
	Self-management	Express emotions appropriately	Students can express their emotions appropriately and constructively, eg through dance, role-playing using 'I' messages, singing, drawing, painting and as they work collaboratively.
		Develop self-discipline and set goals	Devise and apply strategies to monitor own behaviour, eg recognise the cues of tone of voice, body language, facial expressions, and explore ways of responding to those cues. Set realistic learning goals, eg daily practice on a musical instrument, developing control when rehearsing dance moves.
		Work independently and show initiative	Attempt tasks independently and identify when and from whom help can be sought, eg making a clay sculpture or when making a puppet to tell a cultural story.
		Become confident, resilient and adaptable	Persist with tasks when faced with challenges and adapt their approach to achieve their goals, eg learning to play a particular phrase on an instrument, remembering the moves in a dance piece, refining a technique to communicate ideas in a painting or drawing.
	Social awareness	Appreciate diverse perspectives	Being open to ideas and perspectives is a feature of all Arts practice and learning. Activities such as 'hot seating' in drama, responding, reflecting and analysing the ideas of others as communicated in dance, music, media arts, visual arts support students to develop this awareness.
		Contribute to civil society	Identify a community need or an opportunity and consider ways to take action to address it, eg compose a song and/or artworks highlighting the issue and share through a physical or virtual performance/exhibition/event.
		Understand relationships	Factors that contribute to positive relationships are explored in depth in the Arts, eg through drama strategies/techniques; through the processes in creating scenes for a film and accompanying sound/music to convey intended meaning; or using genre conventions to highlight nuances in relationships when making media artworks.
	Social management	Communicate effectively	Identifying and explaining factors that influence effective communication in a variety of situations is explored throughout Arts subjects, eg stance, posture, body language in dance or drama; emphasising mood by shaping dynamics, and tempo in music; combining images and sounds for media artworks to convey meaning; or using conventions such as colour or proportion in visual arts.
		Work collaboratively	Embedding opportunities for students to support each other in group work tasks, encouraging each member of a group to contribute, promoting respect for others' ideas, eg, choreographing moves for dance, considering personal strengths when choosing roles for a short video production in media arts.
		Make decisions	Use ethical, social, economic arguments to make decisions when accessing to music or media art works, eg acknowledging and respecting copyright, or using age/socially appropriate content in their own art making activities.
	Negotiate and resolve conflict	Practise solving simple interpersonal issues, using drama techniques like 'flashbacks' or 'flash forwards' (for any story, topic, bullying situation etc) to identify causes and possible resolutions for a conflict.	
	Develop leadership skills	Initiate or help plan and organise: class concert for local kindy group; class exhibition as a fundraiser; production of a short video for a competition or to promote a message.	

Some further resources

Eisner E, *10 Lessons the Arts Teach*
<https://www.arteducators.org/advocacy-policy/articles/116-10-lessons-the-arts-teach>

Think Feel Care

<http://www.pz.harvard.edu/resources/think-feel-care>

Improving Social and Emotional Learning in Primary Schools (2019) Education Endowment Foundation
<https://educationendowmentfoundation.org.uk/tools/guidance-reports/social-and-emotional-learning/>

INTEGRATE LEARNING OF THE ARTS WITH OTHER LEARNING AREAS

The Australian Curriculum has this to say about integrating the Arts:

Although Dance, Drama, Media Arts, Music, and Visual Arts are described individually in The Arts, students need opportunities to study and make artworks that feature fusion of traditional art forms and practices to create hybrid artworks.

This learning involves exploration of traditional and contemporary arts practices from different cultures, including works from Aboriginal and Torres Strait Islander cultures as suitable to community and cultural protocols. Such works might:

- combine performance, audio and/or visual aspects
- combine processes typical of the different arts subjects
- involve other learning areas

- exist in physical, digital or virtual spaces
- combine traditional, contemporary and emerging media and materials
- be created individually or collaboratively.

The curriculum provides many opportunities for integration of learning between arts subjects and with other learning areas.[‡]

Arts integration is a teaching strategy in which the arts are integrated with the non-arts curriculum to deepen students' understanding of both.³

Isenberg and Jalongo (2010), Werner and Freeman (2001)

Some further resources

Donovan L, Pascale L (2012) *Integrating the Arts Across the Content Areas*, Shell Education

Donahue D, Stuart J (2010) *Artful Teaching: Integrating the Arts for Understanding Across the Curriculum*, Teachers' College Press

3. <https://www.monmoutharts.org/arts-integration>

Arts Integration Resources

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-hot-tos/articles/collections/arts-integration-resources/>

Integrated Arts vs STEAM – Infographic

<https://educationcloset.com/2016/11/30/arts-integration-steam/>

Arts Education Partnership – Resources by Topic – Arts integration

<https://www.aep-arts.org/resources-by-topic/>

Managing Time, Integrating the Arts, Arts POP

<http://artspop.org.au/content/view/index-docid=54.html>

Arts Integration rubric

http://ccsesaarts.org/wp-content/uploads/2014/11/6_ArtsIntegrCheckRubric.pdf

Arts across the curriculum

<http://www.nea.org/tools/lessons/Arts-Across-the-Curriculum-K-5.html>

DESIGNING THE LEARNING

TEACHING FOR EFFECTIVE LEARNING (TfEL) AND SA LEARNING DESIGN

The South Australian Teaching for Effective Learning framework

supports teachers to develop three big ideas that underpin the effective impact of many teaching practices. The three big ideas are:

- Create safe conditions for rigorous learning (Domain 2)
- Develop expert learners (Domain 3)
- Personalise and connect learning (Domain 4)

SA Learning Design is a 'thinking map' that supports teachers to bring together curriculum and pedagogy in the design of units of work, short learning sequences or individual lessons.

SA Learning Design with embedded formative assessment supports teachers to design learning that focuses on these six interconnected ideas:

- Learning intentions (Box 1)
- What the learner brings to this learning (Box 2)
- Success criteria (Box 3)
- Eliciting evidence and providing feedback (Box 4)
- Selecting and creating resources, activities and provocations (Box 5)
- Identifying actions to develop expert learners and learning culture (Box 6)

For a copy of the SA Learning design 'thinking map', see overleaf.

Embedding formative assessment in learning design is central. This work is supported by the online *Formative Assessment Professional Learning Module* featuring Professor Dylan Wiliam.

TfEL Framework Guide

https://www.education.sa.gov.au/sites/g/files/net691/f/tfel_framework_guide_complete.pdf

TfEL Companion Facebook page

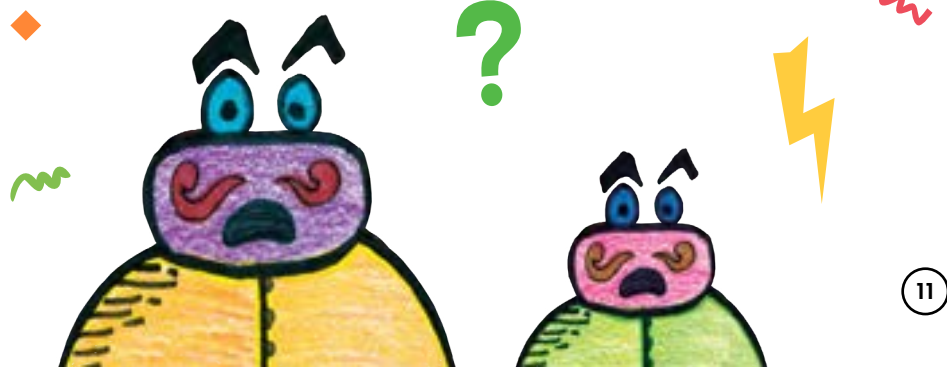
<https://www.facebook.com/groups/tfeltalk/>

SA Learning Design Booklet and templates

<https://acleadersresource.sa.edu.au/resources/sa-learning-design/learning-design-templates/>

Formative Assessment Professional Learning Modules

<https://edi.sa.edu.au/educating/learning-design/resources/formative-assessment/formative-assessment-strategies-professional-learning-modules> Staff login required



Designing learning that embeds formative assessment

Learning intentions

- What do we want students to learn and why is this learning important?
- How will the learning intentions be shared and developed with students?

What do we want them to learn?

Success criteria

- What will quality learning look like?
- How will this understanding of quality learning be shared and developed with students?

How will we know if they got it?

Selecting and creating resources, activities and provocations

- How will we engage, challenge and support all students?
- How will we make best use of face-to-face and digital learning environments?

So what will we do to get there?

What students bring to this learning

- What misconceptions and prior knowledge can we anticipate?
- What skills and dispositions might impact this learning?

Eliciting evidence and providing feedback

- What processes and activities will we use to surface evidence of students' learning?
- What processes and practices will be used to provide feedback for learning?

Identifying actions to develop expert learners and learning culture

- How will we create and sustain a culture of learning?
- How will we develop the skills and dispositions of effective lifelong learners?

Designing learning that embeds formative assessment

Learning intentions

What do we want them to learn?

What students bring to this learning

Success criteria

How will we know if they got it?

Eliciting evidence and providing feedback

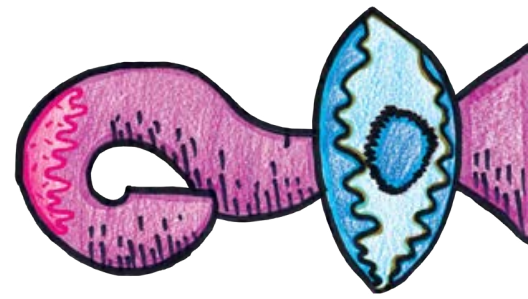
Selecting and creating resources, activities and provocations

So what will we do to get there?

Identifying actions to develop expert learners and learning culture

2021 FESTIVAL THEME:

Be Curious



A theme is a way of belonging to and participating in the festival, no matter where you are in South Australia. The theme for DreamBIG Children's Festival 2021 is **Be Curious**.

Use this resource to explore the different ways this theme may apply to festival productions and events.

Access a live festival arts performance, create your own *making and responding* arts experience, or engage in a festival statewide project.

In what ways are you and your students curious about this DreamBIG Children's Festival?

Be(ing) Curious how can you use the Arts curriculum and methodologies to:

- enrich and inspire students
- promote critical and creative thinking

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

The social, cultural and historical contexts of artworks, for both the artist and the audience, are influenced and shaped in all manner of ways by **Be(ing) Curious**.

Educators are invited to use the theme of **Be Curious** to challenge their students, as 'artists' and 'audience', to explore and interpret contexts from many different viewpoints as per the Australian Curriculum: The Arts.

This includes viewpoints from contexts such as:

- societies, cultures and histories
- knowledge about the:
 - elements (of the Arts)
 - materials, skills, techniques,
 - processes
 - forms and styles
 - content
- evaluations about the effectiveness of an artist's intentions with their artwork and in communicating meaning to an audience
- evaluations in terms of the:
 - philosophical and ideological
 - theoretical
 - institutional
 - psychological
 - scientific.‡



BE CURIOUS: HOW WILL YOU EXPLORE THE THEME?

INQUIRY QUESTIONS

How can this resource support teachers to:

- develop a creative Arts learning program around the theme of **Be Curious**?
- highlight effective teaching practices in the Arts?

How can the teacher support students to:

- take creative risks by embracing curiosity in the Arts?
- enrich their own creative process by **be(ing) curious**, being flexible, striving to be and to do their very best, questioning and posing problems?

How can the theme **Be Curious** be communicated in the Arts?

- What could **Be(ing) Curious** look like?
- What does **Be(ing) Curious** feel like?
- What does **Be(ing) Curious** sound like?

TRY CRITICAL AND CREATIVE THINKING TO EXPLORE THE THEME

Inquiring – identifying, exploring and organising information and ideas

- What does the term **Be Curious** mean?
- How can we **Be Curious**?
- What are some facts about **Be(ing) Curious**?
- How many different ways can we **Be Curious**? How could you sort them?

Generating ideas, possibilities and actions

- Give examples of **Be(ing) Curious** – one for each letter of the alphabet.
- If we are **Be(ing) Curious**, when are we not **Be(ing) Curious**?
- What would happen if we were not **Be(ing) Curious**? Could it be possible? Give reasons.
- What kinds of ways can we **Be Curious**?
- What would you change about how to **Be Curious**? Give reasons for your answer.

Reflecting on thinking and processes

- What kinds of art forms/arts subjects do you most enjoy when **Be(ing) Curious**? Give reasons for your answer.
- Are there more important or better ways than others to **Be Curious**? Give reasons for your answer.
- Design a new way to **Be Curious** – describe it or communicate it in your chosen arts subject.

Analysing, synthesising and evaluating reasoning and procedures

- Identify any gaps in what and how we can **Be Curious**.
- Today, this week, during DreamBIG Children's Festival, what will you do that shows that you can **Be Curious** in the Arts?
- Reflecting on the above, how effective were the tasks/actions you selected? Discuss and repeat this evaluation with your classmates.

Lotus Diagram – Exploring the Theme – BE CURIOUS

...would happen if...? 		...are the habits of curious people?	A topic, eg flora, fauna, environment, space		Artworks, compositions, performances	Explore, investigate, play, experiment, improvise	Skills, techniques, capabilities, practice	With a growth mindset
...could I do better (reflection, feedback)	What	...do I already know?	A person, people, culture	About	Signs & symbols of being curious...		How	...is that done? ...am I going?
...causes (something) to happen?	...causes (something) to happen?	...is the evidence? Facts? Opinions?		Elements of all arts, eg movement, voice, relationship, pattern, shape, colour, dynamic, media...	Inviting the unknown	Share, curiosity is contagious	Open-ended questions	...do elements of the arts convey meaning?
Increases alternatives; boosts creativity; improves problem-solving	Learning, understanding	Empathy, greater acceptance of others					...are we (am I) doing this?	
Interest in others enhances relationships	Benefits	Improves accuracy		Be Curious		...not?!	Why	...does that happen?
What can I... See? Hear? Feel? Taste? Smell?	Attentive listening enables better communication						...are (the arts) all about communication?	
Use all the senses to learn	Sensory	What and how many colours can I see?	Fear	Constraints	Bias, judgement	...am I going?	...could I find...?	...to next?
		What instruments can I hear/can I play?	Unfamiliar language, people, places...		Time		Where	...is this (story/pathway) going?

This lotus diagram offers ideas that may help educators design a teaching and learning program related to the theme. The blank spaces are for your suggestions.

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT



This resource provides examples of comprehensive elaborations of the Arts learning area in each of the Arts subjects. All examples can be adapted to suit other year levels.

An achievement standard and Examples of knowledge and skills will only be given for one Band, instead of all Bands which may be cited adjacent the title.

The teaching and learning experiences in this resource contain the following features:

- Title, year level (all can be adapted to suit other year levels)
- References to the Achievement standard

- Inquiry question – leaves enough space for curiosity, for educators to develop learning intentions appropriate for their context
- Icons for of relevant General capabilities and Cross-curriculum priorities
- Selections of Examples of knowledge and skills
- Ideas for Assessment – for you to tease out success criteria appropriate for the diversity of learners in your class
- Learning experiences
- Responding and Viewpoint questions
- Teaching for Effective Learning (TfEL) tips

- Further ideas (may contain ideas for Bands not already cited)
- Resources
- Links to the artistic festival program.

The learning experiences are suggested as entry points for engaging, challenging and supporting student learning, as per the Learning Design 'thinking map' (see pages 11-13).

Use these suggestions to work through the learning design as a way of planning learning that is relevant to the teaching and learning context, as follows on the next few pages.



DANCE 5-10: HOW DO YOU MOVE SPACE?

AUSTRALIAN CURRICULUM: THE ARTS ACHIEVEMENT STANDARDS – Learning Area: The Arts

Years 7–8 Dance ... identify and analyse the elements of dance... and apply this knowledge in dances they make and perform.

... choreograph dances, demonstrating selection and organisation of the elements of dance, choreographic devices and form to communicate choreographic intent.

...and perform them with confidence and clarity, and with technical and expressive skills appropriate to the dance style.†

NB Unit can be adapted for years 5–6 and 9–10.



EXAMPLES OF KNOWLEDGE AND SKILLS

Students will explore, improvise, interpret, represent and respond to:

- active, positive, negative, general and personal space
- using level, dimension, direction, shape
- the concept of outer space, through movement.

Through this unit students will also develop body awareness. They should be encouraged to use their whole body, as well as focusing on different body parts (eg arm, legs, hips) to move in isolation and in different combinations.

Students will focus on the use and awareness of the elements of dance, building on the knowledge and skills developed in the previous Bands.

Years 7–8

Body – perform within their own body capabilities

Space – extend their understanding and use of space, ie performance space, active space, positive space, negative space, general space, personal space

Time – momentum, tempo, accent

Dynamics – inaction versus action

Relationships – groupings; spatial relationships, use of interactions to communicate choreographic intention

Technical skills – extended from previous band, increasing accuracy

Expressive skills – increasing confidence, clarity of movement, intention, projection

Safe dance practices underlie all experiences.†

IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Collaborate effectively with peers in composition and performance.
- Identify and analyse how dance elements have been used to communicate meaning, either in written or verbal form and using dance-specific language.
- Create and perform to the class a choreographed dance piece, inspired by curiosity about 'space', demonstrating the selection and organisation of the elements of dance.

RESPONDING AND VIEWPOINTS

Examples of questions to explore with the class (either in discussion and/or written form) include:

- *Evaluation*: What was the choreographer’s stated intent for this composition? How were the ideas or concepts expressed?
- *Meanings and interpretations*: Do you think this composition would look different if developed to a different piece of music? In what ways?
- *Societies and cultures*: Do you think that different cultures or different styles of dance use space in different ways? Provide examples.

INQUIRY QUESTION

How can I support my students to use space to create and communicate meaning through dance composition and performance?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

Task

In pairs or small groups students will create and perform a 30–60 second composition that demonstrates and communicates the use and meaning of **space**. Students will reflect on their own work and the work of others.

Duration 3–4 lessons

Safe dance practice

Students should participate in a physical warm-up before any physical work is undertaken.

TEACHER (prepares in advance)

- Video clip of ‘Space Oddity’ by David Bowie and facility to play it
- Class pairs or groups of 3 for students to work in
- *Padlet* or similar online brainstorming tool, or paper and pens
- ‘Space’ Dance terminology definitions

TEACHER

- Hook them in: View ‘Space Oddity’
- Discuss what students saw and heard, and what the clip made them curious about.
- *Think* individually, discuss in *pairs*, *share* with whole class as many ideas about space and space travel as you can.
- Teacher (or assigned student scribe) collates the ideas on a common board or poster to ‘hold that thought’.
- Explain: This composition task is about space, not only outer space, but space as one of the **5 elements of dance (body, time, space, dynamics and relationships)**.
- Divide the class into pairs or groups of 3.

Let’s get going

- In designated pairs or small groups and using paper or a free online app such as *Padlet*, STUDENTS brainstorm the meaning of each of the terms: **general space, personal space, active space, positive space, negative space, spatial relationships**. If students don’t know the meanings, encourage them to make an informed guess.



- TEACHER facilitates class discussion to accurately define each term and the concept it represents. Display the definitions prepared earlier, revealing them one at a time, and asking students how they would represent each of these terms/concepts with **movement**?
- TEACHER facilitates STUDENTS who improvise and experiment with each concept in pairs or 3s – the whole class working together.

Quick improvisation – whole class

Call out each **space** term and give students only 5–10 seconds to improvise a representation of each. The last will be ‘outer space’ (which is a bit different as it is not an element of dance). Working as a whole class supports students in gaining confidence and understanding of the concepts and the task, without feeling exposed.

STUDENTS

- In pairs or small groups create a movement or combination of movements to represent each of the **6 space** concepts and ‘outer space’.
- Decide on an order for the movement or movement combinations and then link each to create a **sequence** of movement (ie **composition**). Students may need to add extra movement (transitions) to ensure the sequence flows.
- Using ‘Space Oddity’ as accompaniment, explore how the movement and music can work together.
- Add or establish a **beginning** and **ending** position to the composition.
- **Rehearse** and refine these compositions ready for performance.
- **Perform** (or record if students are not confident to perform) to others in class.

‘SPACE’ DANCE TERMS

General space – the space you are dancing in, eg room or stage – it doesn’t change

Personal space – your personal bubble, your kinesphere, as far as you can reach in any direction – you carry it with you

Active space – the area where the action takes place, eg a section of the stage where people are moving – leaving the rest of the stage bare or inactive

Positive space – the space and shape defined

by your physical body, eg your torso, arms, head

Negative space – the space and shape created between physical body parts or objects, eg the disc of space created by holding the arms in a circle, the triangular shape of space created between the floor and legs when standing with the feet apart

Spatial relationships – how dancers are placed in relation to each other, eg far apart,

in a straight line, one behind the other, in physical contact

Outer space – not a dance term, this one’s up to the student

Composition – creating dance phrases and sequences in response to particular parameters or stimuli

Choreography – creating a complete dance work

DANCE 5-10: HOW DO YOU MOVE SPACE?



- Use class discussion after each performance to identify and reflect on where each composition has **represented** each of the types of space. (TEACHERS to set protocols for this.)

Respond verbally (2-3 minutes) or in writing (100-200 words):

- *Evaluating* their own representation of space in their composition.
- *Describing* and *explaining* how they developed their composition and the movement choices they made.
- *Considering* the success and areas for improvement in their composition and performance.
- *Reflecting* on how their pair or group collaborated on the development and rehearsal of their composition.

TfEL TIPS

2.4 Create safe conditions for rigorous learning; challenge students to achieve high standards with appropriate support and in which students can work creatively.

FURTHER IDEAS

Students could:

- Combine with another pair to amalgamate the two movement phrases to create a complete dance.
- Film the movement sequence and add a narration, so the recording becomes an information documentary about the use of space in dance.
- Use *Sounds of Space/NASA* as an accompaniment, (see Resources list below).
- Create their own mash-up of the *Sounds of Space/NASA* and 'Space Oddity' for accompaniment.
- Create their own mash-up of audio, sound effects and images as a backdrop for a performance.

The Arts: Dance Years 3-4

- Blast off! Life in space ([ACADAM007 – Scootle](#))

RESOURCES

Large sheets of paper (poster size)

Padlet – example of online brainstorming tool
<https://padlet.com/>

Ground Control to Major Tom
29 Sept 2007 by Thomas Diroll 11
<https://youtu.be/AFks9A9TCF0>

Sounds of Space/NASA
2 Nov 2019 by Nelen
<https://youtu.be/X1RnNcyFZTY>

NASA – audio, ringtones, sound effects

<https://www.nasa.gov/connect/sounds/index.html>

NASA – Mars Curiosity Image Gallery

https://www.nasa.gov/mission_pages/msl/images/index.html

Developing practical knowledge chart (NZ)

<http://artsonline.tki.org.nz/content/download/11806/74112/version/3/file/Developing+Practical+Knowledge+-+Chart+1+Years+1+to+6+.pdf>

Children's books about Space
Story Time from Space Videos

<https://storytimefromspace.com/library/>

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

Femme: Erin Fowler Projects

Like Dancing with your Big Sisters and Brother: Of Desert & Sea

Listen to See – Ecoute Pour Voir: Danse Carpe Diem/Emmanuel Jouth & Mai(g)wenn et LesOrteils, Restless Dance Theatre

Placeship: Cirkidz and Kurna Warra Pintyanthi

Silent Disco: DJ Monski Mouse

Spirit: Yellaka

Wolfgang's Magical Musical Circus: Circa Contemporary Circus

"Curiosity about life in all of its aspects, I think, is still the secret of great creative people."

– Leo Burnett



DANCE 3–8: DANCING OUR LANDSCAPE

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

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

... structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences.†

NB Unit can be adapted for years 3–4 and 7–8.



EXAMPLES OF KNOWLEDGE AND SKILLS

Students will focus on the use and awareness of the elements of dance, building on the knowledge and skills developed in the previous Bands.

Years 5–6

Body – Body parts/actions, eg gestures

- Body zones, eg body areas of front, back; cross-lateral, left arm and right leg
- Body bases, eg seat as base

Elements of dance

Space – Level, eg moving at a level, between levels

- Directions, eg diagonal, circular
- Shapes, eg symmetry vs asymmetry, organic vs geometric shape, angular vs curved
- Dimensions, eg size of movement; large, small, narrow, wide
- Pathways, eg in air, on floor
- Positive and negative space

Time – Tempo, eg sustained, increasing and decreasing speeds

- Rhythm, eg regular, irregular
- Stillness, eg pausing, freezing

Dynamics – Controlling and combining different movement qualities, eg a smooth sustained movement followed by a percussive, jagged movement; limp, floppy movements followed by stiff, sharp movements

- Force, eg lightness/strength

Relationships – groupings, eg solo, connected, group formations

- Spatial relationships, eg over, under, near, far
- Interaction, eg lead/follow, meet/part
- Between different body parts
- Use of objects/props to communicate dance ideas

Fundamental movement skills

– locomotor movements: adding and combining more complex movements, eg running, galloping, sliding, crawling

- Non-locomotor movements, eg rising, pulling, swinging, spinning, collapsing, curling

Technical skills – developing body control, accuracy, body awareness, alignment, strength, coordination, balance

Safe dance practices

- Warming up bodies before executing more complex and contrasting movement patterns in dance sequences and cooling/calming down afterwards
- Removing socks if floor is slippery (and clean)†

IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Create and perform to the class a dance piece, demonstrating dance skills and techniques that communicates meaning about the contexts that influenced the piece.
- Explain and describe how ideas have been used to communicate meaning, either in writing or orally, using dance-specific language.

RESPONDING AND VIEWPOINTS

Examples of questions to explore with students in discussion and/or written form:

- What **patterns** or **shapes** did you see the groups of dancers make?
- Describe the kinds of **gestural** movements you saw. What were they intending to represent? How effective were they?
- *Meanings and interpretations:* What did this dance make you think about? Did the dance movements remind you of anything? How did they **communicate** the ideas or intention in this dance? How is the movement of the body used to represent a **story**, **character** or idea?
- *Histories:* What historical influences (ie uses of landscape) are evident in the dance?
- *Societies and cultures:* Do you recognise new movements in the dance? What different **performance spaces** are used for dances and why?
- *Evaluations:* Which **dance elements** were used well and for which purpose? How was your **mood** changed by this dance? (Refer to the **energy**, shapes, tempo in your answer.)†



DANCE 3–8: DANCING OUR LANDSCAPE

INQUIRY QUESTION

How can I support my students to:

- reflect and understand the historical, cultural and social contexts for how we form our opinions about places?
- appreciate how people feel the way they do about places?
- understand how the present is different from the past?
- draw upon the history and features of a 'place' to communicate meaning and intent through choreography and performance?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

Task

For each lesson, students will consider the history of 3 different spaces, the landscape, flora and fauna and its use by community. Its significance to community over time will be communicated through embodied responses.

LESSON 1 – EXPLORING PLACE

The Adelaide Festival Centre site and the bank of the River Torrens/ Karrowirra Parri, where much of DreamBIG Children's program is presented.

TEACHER NOTE

This lesson provides an opportunity to acknowledge the Kaurna People as traditional custodians of Adelaide plains and develop greater understanding of the significance of the Karrowirra Parri and how the river bank has been used over time.

CURIOSUS? Who was Mary Hindmarsh and why is she referenced here?
<https://collections.slsa.sa.gov.au/resource/B+45583>

TEACHER (prepares in advance)

Images of the River Torrens/ Karrowirra Parri depicting the significance and use of the riverbank over time, eg:

1. National Gallery of Australia, 'Adelaide, a tribe of natives on the banks of the River Torrens' (1850) Alexander Schramm <https://artsearch.nga.gov.au/detail.cfm?irn=143355>
2. State Library of South Australia, 'Government House from River Torrens' (1837) Mary Hindmarsh <https://collections.slsa.sa.gov.au/resource/B+4941>
3. State Library of South Australia, 'View of the River Torrens looking across to the Adelaide Festival Centre' (2003) Patricia Moore, <https://collections.slsa.sa.gov.au/resource/B+68724>
 - Your choice of a piece of music as background to accompany exploratory movement task, eg: William Barton's 'Improvisation' from the album *Birdsong at Dusk* (2014).

See Resources for a list of further support material.

TEACHER CUES

Dance movements in Lessons 1 and 2 focus more on freestyle timing; therefore the accompanying music can also be less structured, more free flowing and without a steady beat. See Resources list for music suggestions.

Possible 'hook'

Welcome to Country video clips by local sports teams often feature Kaurna words and images of landscape, eg Welcome to Country (a) Adelaide Crows, 19 April 2017 (with Kaurna landscape around the Adelaide Festival Centre)

<https://youtu.be/YxPMLcm2K90>

(b) Port Adelaide Football Club, 23 April 2018

<https://youtu.be/tiv9h2UOUGo>

Search YouTube for more.

1. Elicit students' prior knowledge of the Adelaide Festival Centre and surrounding riverbank. Connect to any attendance at DreamBIG Children's Festival program.
2. Share the images with students and facilitate class discussion, guiding and prompting students to elicit critical and creative thinking and intercultural understanding.

See, Think, Wonder

Dance movements in Lessons 1 and 2 focus more Support discussion with a visible thinking routine like *See-Think-Wonder*:

- What do you **see**?
- What do you **think** about that?
- What does it make you **wonder**?

3. Lead the students in discussion, using the following questions for each image as appropriate:
 - What do you see in this image?
 - How is the landscape being used by the people who live there?
 - What does this image tell you about the people who live there?
 - What differences do you notice in this image, compared to the previous?
 - What do you wonder?

Discussion may be supported by the *See, Think, Wonder* and/or the *Think, Pair, Share* 'Thinking Routines', Project Zero, Harvard University.⁶

Think, Pair, Share

Pose a question to students ... who take a few minutes to think about the question ... then turn to nearby student and shares thoughts.⁷

5. Project Zero adapted the Think, Pair, Share routine from Lyman F T (1981) *The Responsive Classroom Discussion: The Inclusion of All Students*. In A Anderson (Ed.), *Mainstreaming Digest* (pp. 109-113). College Park: Uni Maryland Press.

6. The See, Think, Wonder thinking routine was developed by Project Zero, a research centre at the Harvard Graduate School of Education <http://pz.harvard.edu/resources/see-think-wonder>

7. The Think, Pair, Share thinking routine was developed by Project Zero, a research centre at the Harvard Graduate School of Education <http://pz.harvard.edu/resources/see-think-wonder>

DANCE TERMS TO KNOW, UNDERSTAND AND USE

Improvisation – free exploration of movement

Choreographic form – selection and organisation; beginning, middle, end

Choreographic tools

- **Unison** – dancers performing the same movement at the same time
- **Canon** – individuals and groups performing the same movement of phrase one after the other

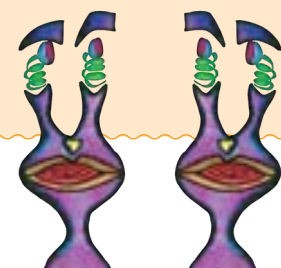
• **Repetition** – repeating a motif, movement or sequence without variation

• **Stillness** – pausing, freezing; holding a shape for a moment, then continuing with a dance sequence

• **Contrast** – contrasting use of the body, energy, time and space, eg high/low, fast/slow, sudden/sustained

• **Accumulation** – new movements added to existing movements and sequences

- **Retrograde** – a new movement phrase is performed backwards, as if rewinding
- **Transition** – the connection from one movement, sequence or idea to another





DANCE 3–8: DANCING OUR LANDSCAPE

TEACHER CUES

Safe dance practice: Facilitate a warm-up with students before any physical work is undertaken.

Movement task

STUDENTS

- Work independently within their own personal space **improvising** to accompanying music to explore **gestural movement*** that represents the landscape or use of landscape as depicted and discussed in image 1, eg arms snaking side to side to represent the river; arms and torso reaching tall and curving to represent the red gums; limbs making sharp angles to represent buildings.
- Refine and select one gestural movement to represent image 1.
- Continue this process (explore, refine, select) to create a gestural movement for images 2 and 3.
- Link the 3 movements together with a transition to create a short sequence. Transition actions, eg turn, slide, jump, gallop.
- Rehearse the sequence with attention to beginning and ending in stillness.
- Perform completed sequences; half the class at a time.

Reflect and discuss

- What did you notice about the use of curved, straight or angular lines?

LESSON 2 – EXPLORING PLACE: THE SCHOOL SITE

Task

Similar to Lesson 1, but with a focus on your school site, providing an opportunity to **acknowledge the traditional custodians** of your school site, the history of the area and how the land has been used over time.

TEACHER TIP

***Gestural movement** is the movement of face, body or limbs to express ideas and emotions, or anything done to communicate a purpose or feeling. When asking students to improvise and select gestural movement to represent the images viewed in Lessons 1 and 2, encourage them to be specific, eg creating gestural movement to represent a tree, fishing in the river, the clearing of land.

TEACHER NOTE Lesson 2

Source images of your school site and surroundings over time to share with students. Search the school archives, ask the principal or governing council, engage with your local council, Aboriginal community groups, organisations, Aboriginal land councils. Images may include paintings or maps of the area, the oldest photograph of the school, development of sites and buildings.

Share the selected images with students and **facilitate** class discussion, guiding and prompting students to elicit critical and creative thinking and intercultural understanding.

As for Lesson 1, repeat the questions at item 3 for each image.

Movement task

STUDENTS

- Work independently within their own personal space improvising to accompanying music (see Resources) to explore gestural movement that represents the landscape or use of landscape as depicted and discussed in the first image, eg arms **trace the outline** of shrubs to represent the landscape; **gesture** of picking fruit to represent the site's previous use as an orchard; arms stack on top of each other to represent the building of the school.
- As for Lesson 1, **repeat Movement tasks, items 5–9.**

Alternatively, students work in pairs, combining their individual sequences and include **counterbalance** to create a duet (two dancers performing together).

Reflect and discuss

- In small groups, students discuss the choices they made, reasons for those choices and any similarities and differences in each others' **sequences**. How effective was each group's sequence in **communicating** either the landform or its use? Give reasons.

LESSON 3 – SCHOOL SPACES: SITE SPECIFIC DANCE

Task

Similar to Lessons 1 and 2, but with a focus on specific spaces in your school. Again, students imagine, create, perform and view dances that communicate **embodied** responses to landscapes and distinctive features of the school grounds.

TEACHER NOTE Lesson 3

- In advance, thoughtfully pre-select an area in the school landscape with 6–8 contrasting spaces, eg open spaces, corner spaces, stairs, ramps, natural and man-made spaces.
- Consider areas that can be explored safely and within view.

Introduction

- Hook them in: take students on a (mystery) walking tour of the preselected sites. (Alternatively, activate the Preparation Session in Further Ideas that follow.)

Facilitate discussion about the features of each of the sites.

- What do you notice about this place?
- Describe the landform features of the space.
- What is the history of this area?
- What do people do in this place?
- What connections or stories do people have to this place?
- What might be some possibilities in using this space for dance? Elicit action words, gestures, scenarios (stories).

Groups and spaces

- STUDENTS form small groups of 3–4.
- TEACHER supports the groups to select a site for their dance from the range of options presented.

Responding to the space

- In their small group, STUDENTS work independently to explore and respond to the features of the site using **gestural movement*** (as in Lessons 1 and 2).
- STUDENTS share their movement responses with their group, discussing the similarities and differences of their ideas.

DANCE 3–8: DANCING OUR LANDSCAPE

Creating a movement sequence

- Each student selects and contributes two **movements** to include in the dance sequence.

Form

STUDENTS

- Organise the order of the movements and find creative ways to connect movements together to form a dance **sequence**.
- Apply choreographic tools such as **repetition, canon, stillness, retrograde, contrast** to express meaning and extend their dance sequence.
- Create a clear **beginning, middle** and **end** to their dance.

TEACHER CUES

Sample 1, Ensemble: Site specific, Australian Curriculum Work Samples (see The Arts: Dance – Satisfactory – Years 5 and 6.)

Performance

STUDENTS

- Practise and refine the dance for performance. Focus is on **accuracy** and **expression** of meaning.
- Perform at the site for the class and film performances for further analysis and discussion.

Reflect and discuss

At the end of each performance, use the following questions to guide reflection and analysis.

- What is one thing you appreciated when viewing this performance?
- What is something you discovered when viewing this performance?
- What is something you wonder(ed about) having viewed this dance performance?

TfEL TIPS

2.1 Create safe conditions for rigorous learning; challenge students to achieve high standards with appropriate support.

3.4 Develop expert learners by promoting dialogue as a means of students learning by talking through their thinking.

FURTHER IDEAS

Preparation Session – Where do people dance?

Explore these examples:

I.B.I.S., E-Resource, Bangarra Dance Theatre (view 0:00min to 2:15min)

<https://www.bangarra.com.au/learning/resources/eresources/ibis/>

This House is my Head, Zoë Dunwoodie, Australian Dance Theatre, 3 Jun 2020. (View from 1:00 min) <https://www.youtube.com/watch?v=XTcRwZWP9o>

I Can Relate, Choreographer/Director by Alison Currie; Producer Insite Arts. Filmed on Ngarrindjeri Land at Port Elliot. Password: Portfolio <https://vimeo.com/137874493>

Use the following questions to guide class discussion around each video clip, as appropriate:

- Where are they dancing?
- Why are these people dancing?
- How are the dancers using the space?
- What emotions are shown through the gestural movements?
- What message/s are being communicated by the dancers? How can you tell?

Other ideas

- Visit a local natural site (eg beach, national park, wetland) and photograph the area. Use the photographs and pathways travelled while visiting the site as stimulus for creating a dance.
- Explore mapping your dance and create a **visual representation** of the pathways and shapes. What similarities did you find with the landscape and/or its uses?



The Arts: Dance, Years 3–4

Sharing stories: Community; Every dance tells a story (ArtsEdge, WA) ([ACADAM007 - Scootle](#))

Geography – Year 7

Water in the World; Place and liveability

Nandhu | Terrain, Bangarra Dance Theatre. Journey through Kati Thanda-Lake Eyre and the Arabunna people's relationship with this sacred site <https://bangarra-knowledgeground.com.au/acknowledgement-of-country?referrer=journeys/nandhu-terrain>

Geography – Year 8

Landforms and landscapes ([ACHGK048](#))

Spiritual, aesthetic and cultural value of landscapes and landforms for people, including Aboriginal and Torres Strait Islander Peoples ([ACHGK049](#))

RESOURCES

Music suggestions

First Nations artists singing in first language:

Inma, Electric Fields, 2016

Uncle, Frank Yamma, Wantok Musik, 2014

Milyakburra, Emily Wurramara, Wantok Musik, 2018

Self-titled, Kardajala Kirridarra, 2017

My Spirit Is Free, Eleanor Dixon, from *Desert Divas Vol II*, Music NT, 2017

Contemporary Artists: *Burning Moment*, Nick Wales & Sarah Blasco, 2019

Popular albums: *Goodbye Country*, Groove Amada, 2001; *Enya*, BBC Enterprises, 1987; *The Cat Empire*, EMI Music Australia, 2003

Film music: *WALL-E*, Thomas Newman, Pixar, 2008; *Requiem for a Dream*, Clint Mansell, performed by Kronos Quartet, 2000

Classical: *Dance pieces*, Philip Glass, CBS Inc, 1987; *Gnossienne 1*, Erik Satie; *Frates for chamber ensemble*, Arvo Part, 1976

Other ideas

Connecting our own lives to the past
http://pz.harvard.edu/sites/default/files/ConnectingOurOwnLivestothePast_OOEL4PZ.pdf

Karrawirra Parri (Lesson 1)
https://www.adelaide.edu.au/kwp/placenames/council/areas/map_kwp.html?template=print

History of the AFC on the Riverbank, Adelaide Festival Centre
<https://www.adelaidefestivalcentre.com.au/about-us/history/>

Kaurna Walking Trail - Karrawirra Parri & Adelaide city, Kaurna Warra Pintyanthi & Graham F Smith Peace Foundation
<https://d31atr86jnrq2.cloudfront.net/docs/map-kaurna-walking-trail.pdf?mtime=20190512154605>

Karrawirra Parri–Torrens River, Australia Day Council, South Australia. Hear the story of Elder Park and the Torrens River from the Kaurna Community
<https://www.youtube.com/watch?v=GFOqYkPivQ>

Karrawirraparri 'Red gum forest river' City of Charles Sturt
<https://www.charlessturt.sa.gov.au/community/arts,-culture-and-history/kaurna-culture/karrawirraparri>

Aboriginal Culture and Heritage, City of Holdfast Bay
<https://www.holdfast.sa.gov.au/discover-our-place/aboriginal-culture-history>

Adelaide, a tribe of natives on the banks of the River Torrens
 National Gallery of Australia, Alexander Schramm
<https://artsearch.nga.gov.au/detail.cfm?irn=143355>

Kaurna for Kids, Adelaide Uni, Aust Govt Indigenous Languages & Arts
<https://www.youtube.com/channel/UCHYUt-QKNkW4OGYWA18cOaQ>

Geographical Names Guidelines SA Govt
<https://www.sa.gov.au/topics/planning-and-property/planning-and-land-management/suburb-road-and-place-names/geographical-names-guideline>

Map of Indigenous Australia, AIATSIS
<https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>

Curious about where to source images and research the history of your school site? Try:

- School archives
- Local City Council, library, history groups and societies
- State Library of South Australia
<https://www.slsa.sa.gov.au/photographs>
- South Australian Museum
<https://www.samuseum.sa.gov.au/>
- Bay Discovery Centre
<https://www.holdfast.sa.gov.au/discover-our-place/history-culture/bay-discovery-centre>

- Living Kaurna Cultural Centre
<https://www.marion.sa.gov.au/venues-and-facilities/living-kaurna-cultural-centre/living-kaurna-cultural-centre>
- Aboriginal Land Council/ Organisation within your area

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

Femme: Erin Fowler Projects
 Like Dancing with your Big Sisters and Brother: Of Desert & Sea
 Listen to See – Ecoute Pour Voir: Danse Carpe Diem/Emmanuel Jouth & Mai(g)wenn et LesOrteils, Restless Dance Theatre
 Placeship: Cirkidz and Kaurna Warra Pintyanthi
 Silent Disco: DJ Monski Mouse
 Spirit: Yellaka
 Wolfgang's Magical Musical Circus: Circa Contemporary Circus

CURIOS? If viewed in a gallery, *I Can Relate* is projected onto a sculpted 3D rock-like screen. Why has such a choice been made, and how effective is it in communicating its intentions?

Uncover more at:
 Alison Currie Project page <https://www.alisoncurrie.com/icanrelate>
 Insite Arts Project page <https://www.insitearts.com.au/projects/i-can-relate>

**"The cure for boredom is curiosity.
 There is no cure for curiosity."**

– Dorothy Parker



DRAMA 3–8: THE CURIOSITY BOX

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

Years 3–4 Drama ... describe and discuss similarities and differences between artworks (drama) they make and those to which they respond.

... discuss how they and others organise the elements and processes in artworks.

... collaborate to plan and make artworks that communicate ideas.†

NB Unit can be adapted for years 5–6 and 7–8.



RESPONDING AND VIEWPOINTS

Adapt these possible discussion questions as appropriate for your class:

- What did you observe in others' improvisations, skits etc. that you might consider when making your own drama, and why?
- *Forms and elements:* How did the improvisation begin; develop; conclude? How did the performers use their voices, movement, body language and gestures to create and share believable characters? How are elements of drama (such as role, situation, time and place) part of the action?
- *Evaluations:* How well did you collaborate to make the improvisations? What worked best? What did you like best? Why?
- *Societies and cultures:* How could/did these improvisations relate to other cultures, times and places? Is the main idea of global significance? In what ways?†

EXAMPLES OF KNOWLEDGE AND SKILLS

Students will focus on the use and awareness of the elements of drama, building on the knowledge and skills developed in the previous Bands.

Years 3–4

Elements of drama

Role, character and relationships

- Adapt and maintain focus in role; develop relationships between characters (use dialogue to show relationships)
- Establish fictional settings using space and time; explore use of story structure through drama

Voice and movement

- *Voice* – varying the voice, eg volume, projection
- *Movement* – using movement and gesture to create believable characters, situations
- *Tension* – factors that contribute to tension or mystery in drama; what's happening next or what happened before?

Space and Time

Establishing a clear setting and sense of time to create belief

Audience

Shaping the drama to present to others using story structures (link to Literacy)†

IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Create and perform several short dramas that communicate ideas about a topic, working effectively and collaboratively in a small group,
- Respond by describing, either in writing or orally, the similarities and differences between their own and others short dramas.

INQUIRY QUESTION

Through drama, how can I support students to:

- explore and gain an understanding of the past?
- understand and appreciate traditions?
- develop understanding of what aspects of the past can be seen today?
- obtain insight into how the past impacts decisions for the future?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

The Curiosity Box

This unit takes students on a journey back in time to discover a little about how our First Nations people cared for this land and made use of everyday plants for food.

TEACHER (prepares in advance)

Laminated pictures of machinery parts. Allow 1–2 per student (some can be the same) to 'make' one **imaginary** Time Machine to transport the class. Use a copyright-free image search engine (see Resources list) for close-up shots of eg:

- old engine parts, shock-absorbers
- old clock mechanisms (cog wheels, springs)
- steam engine pressure gauges.

Consult your Aboriginal community for local information about daily life, name for wooden bowls, edible seeds, plants in your area as relevant.

Large images of daily life about 400 years ago in your local area, eg collecting food, cooking. Ideas for pictures may be found in *You and Me Murrawee* or *Young Dark Emu* (see Resources list).

- Large sheets of paper, crayons
- Long length of fabric (river)
- Large 'key' or bunch of keys (cardboard, foam)
- Cardboard box (Curiosity Box) and its 'lock'



Contents for Curiosity Box:

- Laminated pictures of engine parts (see above)
- Piece of something wooden
- The Letter (see highlighted text this unit)
- A seed, eg wattle seed or other edible seed from your area, or a picture of one.

Coolamon (wooden bowl or dish)
Task Cards – Make enough for half the class (students will work in pairs). Place a picture of a Coolamon on one side; explanation of what's in it on the other side, eg:

- Is full of delicious berries
- Contains a sleeping baby
- Is full of fish or other meat
- Contains a large, live crab
- Some sticky honey
- Is extremely heavy

Glow and Grow feedback chart (see following learning opportunities, number 12).

Learning opportunities here have been numbered to enable the teacher to determine how many lessons to allow for this unit.

TEACHER – Secretly hide the Curiosity Box with its contents somewhere in the room, until you (in role) 'find' it in number 4.

1. WARM UP – Keeper of the keys

Sitting in a circle, immediately engage the students and turn on their imagination. Explain that one student will be the 'Keeper of the Keys' for a very precious Curiosity Box (which you've hidden). Their task is to guard the keys so no-one can open the box. Facilitate the students in developing (imaginary) characters to answer the questions:

- Who could the Keeper be?
- Who might be trying to get the keys and why?

Play a circle game with the keys under a chair in the middle and the Keeper blindfolded on the chair. The Keeper has to prevent the keys from being stolen.

NB Remember which student/s were successful in grabbing the keys – you'll need their help later on!

2. SETTING THE SCENE – Introducing the Garden

The story begins in a garden, which can be anywhere; perhaps a section of the school's garden.

Ask students to close their eyes, and talk them through **imagining** their garden with possible suggestions, eg is it a big or small garden? Do you have vegetables growing? Do you have chickens, a pond?

STUDENTS in groups of 3–4:

- Share with each other what their garden looked like.
- Create a group garden adding features of their own garden they particularly liked.
- Make a **map of the garden**, using large sheets of paper, crayons, pencils, etc.

3. Imaginary river

Invoke students' imagination again, this time with an imaginary river (or the length of fabric), along which students place their garden maps.

Back in their groups, students create a freeze-frame of their garden, explaining each aspect of the garden as they share these.

NB You'll need to recall aspects of these garden explanations shortly.

Ask students to relocate their freeze-frames (ie garden) together to form one big garden.

4. Find the box

TEACHER (in role) Move around the 'big garden' (freeze-frames) as created by the groups, remembering and commenting on sections of their gardens. In doing so, you find the Curiosity Box, a very Curious looking box! It is locked! (Play, **dramatise** your discovery a little!)

Select a student (from earlier warm-up and who was successful in 'getting the keys') to 'unlock' the box.

TEACHER – **Create an air of mystery** as each item in the box is examined.

- Pictures of parts of an engine or machines
- A letter in a tin (see highlighted text below)
- A piece of something wooden
- A seed

Ask students what they think should be done with the box?

Elicit the suggestion to read the letter, and invite the student to read it aloud.

The letter

*If you are reading this letter, then you must have found my Curiosity Box.
I do not think you will believe the adventures I have had, or the treasures I have collected.
You may think this is a box of rubbish.
Totally to the contrary!
I have left this box just as I found it.
Task 1 - Build the machine – in time.
For time-travel back my friend.
Take the Curiosity Box with you.*

5. Figuration

In groups, students build the various sections of the time machine using the laminated pictures of parts for the time-machine prepared earlier. Share with the whole class.

Combine the group pieces to make one whole machine; include added sound effects.

CURIOSUS? Before starting this unit, find out what you can about the 'Coolamon' and its purpose. Eg, What is it and what does it look like? What other name(s) are there for the Coolamon (ie, in your local area?) How is it used and what is it made of? How is it made, who makes them and who uses them? What symbolic meaning might it have? Is it still in use and if so, where and by whom?



6. Travelling back In time

TEACHER – Explain that when the whole machine is working together, it will transport us back in time.

Before heading off, facilitate a discussion/brainstorm with students about what they expect to find. Record their responses for use later, eg:

- What if we meet any people from back in time?
- What will we do?
- How will we behave?
- What will we ask them?

Time Machine takes the group back 400 years

(Play, dramatise the time-travel with the students, adding sound effects, etc.)

7. Back in time

When the time machine stops there is a person (ie you in role as this character) waiting to meet the arrivals.

NB Choose a character to play: man, woman, or child.

This person from the past is there to help students see the Country as it was. It is no longer the 'gardens' they had imagined. Encourage students to remember the questions they wanted to ask for the 'hot seat'.

8. Hot seat

TEACHER (now in role as the character the students have just met from their time-travel) answer the questions students remembered from earlier on.

NB Don't make up the answers if you don't know them. Record these questions and ensure you continue the learning by engaging local Elders later.

Follow their questions with your own (in **character**) as you point to the Curiosity Box:

- What is that?
- What is inside?

STUDENTS display each item as the **Character** comments, eg:

- The seed (character informs students that it is very good for eating)
- The letter
- The pictures of parts of an engine
- A piece of something wooden (see NB above centre).

NB Has anyone made the connection with the piece of something wooden in the Curiosity Box? Character may need to inform students it's a part of a Coolamon; perhaps show some pictures (prepared earlier), explain what they're used for, etc. and ideally, find an image of a Coolamon appropriate for them from your local area.

9. What's in my Coolamon?

STUDENTS form pairs. Each pair receives a Coolamon Task Card (prepared earlier) that indicates what is in their Coolamon. Ask students to **improvise**, either as a **mime** or with **dialogue**, what is in their Coolamon.

10. DRAW what you now 'see'

Ask students to draw what they now 'see'. What would this area have looked like 400 years ago? Save these drawings for use later on.

NB Once students 'return' to the 'future' they will compare their past and present pictures.

11. GROUP WORK –

Improvisations: Collect items to share in a 'meal'

STUDENTS form groups. Each group is given a picture of daily life 400 years ago (prepared earlier). Using these images as **inspiration**, groups improvise a short **skit** to present to the rest of the class. Encourage dialogue to help tell what is happening, eg: What food was collected? Was all food cooked, or some eaten without cooking?

12. REFLECTIONS – Glow and Grow

A glow and grow reflection chart has 2 columns: glow and grow. 'Glow' is where a student's successes are recorded; 'Grow' cites their areas for improvement. Use the following sentence starters as criteria, or devise your own with your class.

GLOW

It was interesting when...
It was great to see...
I enjoyed your.../the way you ...
I like the way...

GROW

One suggestion would be...
Did you consider...
I was wondering...
Can you think of anything you would do differently?

13. Time to go home

'Re-make' the time machine and travel back to the present. On arrival, the time machine blows apart. (Encourage appropriate actions, **sound effects**). Lucky we are back!

14. Decision alley

Once back in the present, a decision has to be made regarding the Curiosity Box.

- What is to happen to all the items?

Facilitate student suggestions for each item, eg: We can eat or plant the nut, throw the machine away or put the pieces of machine back in the box. We can bury the box back in the garden.

- Stop after you get suggestions for the piece of Coolamon. Here, explain that 'someone' will be invited to decide what is to happen to it.

Students will have the opportunity to offer **persuasive** ideas as the 'someone' (a student) moves through an avenue of trees, formed by the rest of the students. The 'someone' moving through the trees listens to all the suggestions, and then has an opportunity to make the decision once everything has been said.

NB What if we really found an Aboriginal artefact, or piece of one? What would be best thing to do with it?

Students may also say 'Put it in a museum'. Use this opportunity to invite an Elder into your classroom to find out what First Nations people would prefer to happen to any artefacts found.

Discuss or use for a Creative Writing topic: If the Curiosity Box gets re-buried, what might happen in the future? Do you think it will be found again?



TFEL TIPS

- 2.1 Create safe conditions for rigorous learning; Develop democratic relationships.
- 2.2 Build a community of learners; Teach explicit skills needed for teamwork.
- 2.4 Challenge students to achieve high standards with appropriate support.
- 3.1 Teach students how to learn – encourage the use of imagination; working collaboratively.
- 3.4 Promote dialogue as a means of learning; Model and reinforce processes for giving and receiving feedback.
- 4.4 Communicate learning in multiple modes.

FURTHER IDEAS

Students compare and discuss the pictures drawn of the present and the past (numbers 2 and 10).

Take a Bush tucker walk in the Adelaide Botanic Gardens or Hectorville Reserve.

Invite Elders from your local community to visit to talk to students about local foods.

Grow traditional food source plants in the school garden.

Creative Writing topic: What happened to the rest of the Coolamon, and how did the piece come to be broken off?

Science – Reception to Year 7

Science Understanding – Biological sciences

Science Inquiry Skills – Evaluating | Communicating

Geography – Years 7 and 8

Place and liveability | Landforms and landscapes | Communicating | Reflecting and responding.

RESOURCES

Dinham J (2019) *Delivering Authentic Arts Education*. Cengage Learning, South Melbourne

Changing Worlds: A South Australian Story
<https://outreacheducation.sa.edu.au/changing-worlds-a-south-australian-story-website/>

Clague L, Harrison N, Stewart K, Atkinson C (2018) 'Thinking outside the circle: reflections on theory and methods for school-based garden research' *The Australian Journal of Indigenous education*, vol. 47, no. 2, pp. 139-145 <https://doi.org/10.1017/jie.2017.21>

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<https://www.foreground.com.au/culture/decolonising-agriculture-bruce-pascoes-dark-emu/>

Langton, M (2019) *Welcome to Country: Youth Edition*, Hardie Grant, Australia. (Download the **Teacher Notes Years 7–10** when searching the internet for the book.)
 Sharing Stories Foundation
https://sharingstoriesfoundation.org/wp-content/uploads/2018/04/Culture_Teacher-Guide.pdf

Copyright-free suggestions
<https://www.dreamstime.com/> or
<https://stocksnap.io/>

From Gumnuts to Buttons: *Changes Over Time*, The Orb, Department of Education Tasmania
<https://www.theorb.tas.gov.au/>

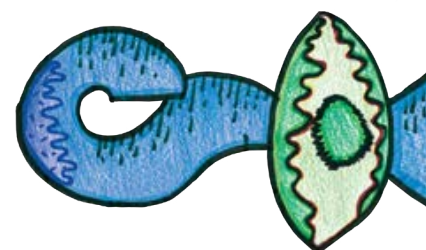
DreamBIG Teaching and Learning Resource 2019
<https://www.education.sa.gov.au/teaching/projects-and-programs/dreambig-childrens-festival>

With gratitude and many thanks to Uncle Tamaru for his guidance with this drama unit.

Tamaru Kartinyeri, Kaurna Elder, Uncle Tamaru (Karrl Smith) Deadly Mob
<https://www.facebook.com/KarrlTamaruSmith/>

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

- AudioPlay – *The Turners*: Audioplay
- Creation Creation: Windmill Theatre Co
- Dr AudiYO's *Giant Adventure*: Froudust
- Emil and the Detectives*: Slingsby Theatre
- Everything They Ever Said with Fingers Crossed Behind Their Backs*: Kindred Collective, SAYarts
- Jumu'ah (Friday Prayers)*: Act Now Theatre
- Like Me, Like You*: Act Now Theatre
- Lockdown*: Expressway Arts
- Magic Beach*: CDP Kids
- Mental*: True North Theatre Ensemble
- Our Stories*: Uncle Mickey Kumatpi O'Brien, Stephanie Gollan, Ema Bovoro, Karen Briggs
- Placship*: Cirkidz and Kaurna Warra Pintyanthi
- Still Point of a Turning World*: August & September, Carte Blanche with Causeway Projects
- Spirit*: Yellaka
- The Narrator*: Jessica Wilson
- Troll*: Trick of the Light Theatre
- We Come from Far Far Away*: NIE Theatre
- When the Mirror Bird Sings*: The Paperboats
- WHOOSHI!*: Sensorium Theatre
- Wolfgang's Magical Musical Circus*: Circa Contemporary Circus
- Zoom*: Patch Theatre Company



DRAMA R-8: SPACE-IOUSITY – THE CURIOUS NIGHT SKY

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

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

... structure elements and processes of arts subjects to make artworks that communicate meaning

... work collaboratively to share artworks for audiences, demonstrating skills and techniques.†

NB Unit can be adapted for years R-4 and 7-8.



IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Collaborate effectively to create dramas (ie short plots, skits, tableaux), inspired by images and audio, demonstrating drama skills and techniques that communicate meaning about the contexts that influenced the pieces.
- Respond in writing or video explaining how the ideas of another group in the class are communicated. Use drama-specific language.

EXAMPLES OF KNOWLEDGE AND SKILLS

Students will focus on the use and awareness of the elements of drama, building on the knowledge and skills developed previously.

Years 5–6

Elements of drama

Role, character and relationships

- *Role and character* – eg creating the inner and outer world of a character; differentiating between characters and stereotypes
- *Relationships* – how relationships influence character development
- *Situation* – sustaining a fictional setting using space, time

Voice and movement

- *Voice* – varying voice, eg clarity, pace
- *Movement* – using movement, facial expression, gestures
- *Focus* – communicate key story elements, characters' motivations
- *Tension* – factors that contribute to tension, suspense in stories, eg sound, light
- *Space and time* – sustain a sense of time and create belief

Language, ideas and dramatic action

- *Central ideas or themes* that give perspectives and ideas to the audience
- *Mood and atmosphere* – feeling or tone of physical space; the dramatic action created

Audience

Shaping and sustaining drama for others to communicate meanings.†

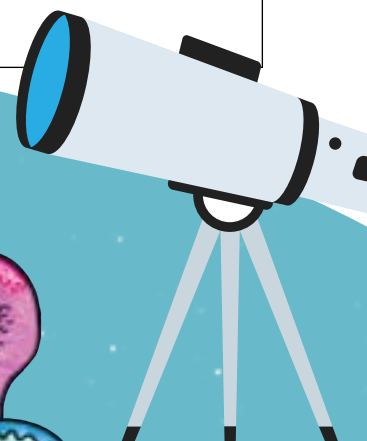
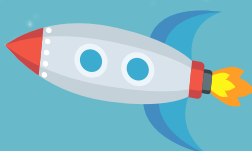
RESPONDING AND VIEWPOINTS

Adapt (as appropriate for your year level) these examples of discussion questions:

- What sort of movements, facial expressions, gestures and sounds did performers use when they shared their improvisations? What did that tell you about the plot/story?
- What ideas did you get from watching other groups' presentations?
- What was it like, or how did you feel, when you were creating your own drama?
- Was there anything else you would have liked to have used to create your setting?
- *Forms and elements*: How did it begin; develop; conclude? How did the performers use their voices, movement, body language and gestures to create and share believable characters? How are elements of drama (such as role, situation, time and place) part of the action?
- *Evaluations*: How well did you collaborate to make the improvisations? What worked best? What did you like best? Why?
- *Societies and cultures*: How could/did these improvisations relate to other cultures, times and places? Is the main idea of global significance? In what ways?†

"It is not that I'm so smart. But I stay with the questions much longer."

– Albert Einstein



INQUIRY QUESTION

How can I support students to:

- **be curious** about space, planets, the future, using the elements of drama?
- delve into their imaginations and gain a deep embodied understanding of space travel, 'life' on a planet?
- take creative risks, interpret what space might be like?
- communicate their interpretations in multimodal ways?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

Space-iosity – The Curious Night Sky!

This unit has an accompanying Music unit of the same name. Please download it at: <http://tiny.cc/DreamBIGFest>

TEACHER (prepares in advance)

- Small cardboard box (satellite)
- Images – read through this unit to see where these are needed. Choose best option: hardcopies or showing on screen.
- **Some examples of images for both Space-iosity units** can be accessed at: <http://tiny.cc/DreamBIGFest>

TEACHER CUES

Warm-ups/Cool-downs: These are common drama exercises, most of which can be easily adapted to suit the topic of study. Some suggestions follow for this topic.

LESSON 1 – IS THERE ANYONE OUT THERE?

WARM UP – Word association

Sit in a circle. TEACHER says a word related to Space Exploration, eg rocket. Moving around the circle, each student says the first word that comes to mind about the topic.

Repeat the process with another, related topic, eg Mars. Spend 5 mins recording the many words the students have come up with. Create a Word Wall for use later on.

TEACHER shows students images prepared earlier (eg from *Curiosity: The Story of a Mars Rover*) as ideas for exploring 'the world outside (their) window' (see Resources list at the end of this unit). Ask questions such as:

- Where is it?
- Is it a garden or city street?
- Have you seen pictures like this before?
- Have you looked at the sky at night?
- Have you seen anything moving?

Explain to students that, in groups, they are going to go on a space exploration.

Watch the first 52 seconds of the YouTube clip, *Mars Science Laboratory Curiosity Rover Animation* (see Resources list).

Freeze-frame – Satellite

STUDENTS form groups to:

- Create a **freeze-frame** depicting a satellite in outer space. Will there be an astronaut or robot inside?
- Share each with the class. Those watching interpret what they see.
- TEACHER plays the *Space Sounds* (see Resources list). Explain that these are **actual sounds recorded in space** by NASA.

STUDENTS return to their groups and listen to the **soundtrack** repeatedly, allowing time for them to work together to: (a) brainstorm and document their ideas, (b) create a **tableau** of:

- WHERE (their) satellite is headed
- WHY it is going there
- HOW it moves.

Improvisation/creative movement

- STUDENTS now bring their tableaux alive with the backing soundtrack.
- Record the WHERE and WHY that each group will share with the class.
- Share these with the class.

- TEACHER questions, eg Did any of the groups see any sign of life out in space? (The answer may come back 'No', which is OK. If it comes back 'Yes', ask them to say what they found).
- TEACHER: 'We need to explore this further; I'm really curious to see what more we can discover.'

COOL DOWN

Assist the students to relax in a comfortable position and either imagine (eyes closed) or view space travel from a rocket ship. For inspiration see Resources list for YouTube clips, eg *A Space Journey* or *The World Outside My Window*.

NB Music unit of the same name can now be undertaken as a follow-on or stand-alone lesson.

LESSON 2 – SETTING OUT

WARM UP – Space Race

STUDENTS stand in their own space in the room.

- One person is the 'caller' (of words related to Space, from the Word Wall created previously).
- Each word called has an accompanying action. Students decide their own actions for each word, eg:

Black hole – slow motion movements, spiraling with arms out wide

Count down – frozen still with arms by their side like a rocket

Shining Stars – jiggling whole body on the spot

Space Race – rapid movements all around the room (cue safe practices)

TEACHER – Review and remind students of the great job they did last lesson when creating their space satellites and moving through outer space. Watch the first 4.49 mins of YouTube clip *How to Get to Mars* (see Resources list).

NB Don't allow students to see the actual 'Curiosity Rover' emerging, as they will be designing their own.



DRAMA R-8: SPACE-IOSITY – THE CURIOUS NIGHT SKY

Encourage lots of discussion – whole class or in groups that report back to the class (older students). Ask questions, such as:

- How many sections came off the original rocket?
- What was that large round mass it passed?
- Why didn't it need any rockets to push it once it was out in space?
- Where do you think it finally landed, and how long did it take to get there?

Work with students to identify different segments of the journey from Earth to destination.

Then divide students into that number of groups, each one representing a separate segment in order to create the one journey. Example below.

NB The 'Speech Piece' created in corresponding Music Unit in this teachers' resource can be used as backing (see comments in blue). Alternatively, designate students to provide the vocals for each group, as they show their improvisations one after the other to depict the journey.

Gp 1. The rocket is on the launching pad and blasts off. **All groups join in countdown**

Gp 2. Burn out stage 1, outer thrust rockets drop off and inner thrust rocket fires. **'Long trip – 6 months'**

Gp 3. Burn out stage 2, going past the moon. **'Past the moon'**

Gp 4. Burn out stage 3. **'No more atmosphere!'**

Gp 5. Landing on the planet. **'4th planet from the sun'**

Show students the *Spaceflight Now infographic* of the launch stages (see Resource list). Point out that each time the rocket re-fires it is a Burn-Out stage.

TEACHER TIP

Assessment/extension: Take photos of the different segments of the journey as depicted by students. Supply a printed copy for each group, who then write an explanation for what is happening. Alternatively, students can create a media arts photo story. Encourage students to describe how they depicted the different stages of the rocket's journey.

Display the image *Celebration: MAVEN Arrives at Mars* (see Resource list) or similar. Explain that whenever a rocket gets sent into space, many people are needed to make it happen.



Prompt and invite students to comment on what they can **see** in the photo, eg:

- Why do you think some people are clapping?
- Can you see the **expressions** on their faces?
- Who do you think these people are?

Accept the suggestions, then move into the final activity.

Tableau – 3, 2, 1, Action! Freeze!

Invite students to choose one **character** in the photo. On the count of 3, the photo will come alive for 20 seconds as students **imitate** their character to create a freeze-frame. 3, 2, 1, Action! Freeze!

Point out that this is what the people back on Earth were doing when they saw your arrival on the planet Mars!

COOL DOWN

Perhaps watch the video clip *How to Get to Mars* again. Remember to stop at 4.49mins!

LESSON 3 – MARS ROVER

WARM UP – Yes Let's

This can be played as a whole class in a circle, in small groups or even in pairs. Work as a whole class until students are familiar with this exercise.

The idea is for one person to start with a statement, eg 'Let's build a rocket ship!'

Everyone responds **enthusiastically**: 'Yes! Let's build a rocket ship!'

Everyone then enthusiastically **pretends** to build the rocket. Anyone can then change the **action** by calling out the next activity, eg 'Let's moon walk!'

Everyone responds **enthusiastically**: 'Yes! Let's moon walk!' and everyone then moon walks.

And so on.

Review the previous lesson about getting to Mars. Encourage students to offer as many **facts** as they can remember. What was happening when the video *How to Get to Mars* was stopped?

Today's lesson is to create themselves into Curiosity, the Mars Rover.

BRAINSTORM

STUDENTS form groups to share their responses to the following questions.

- Why was Curiosity sent to Mars?
- Did it have to collect anything? If so, how do you think it did this?
- What do you think the robot looked like?
- Did it make any noises?

TEACHER – Display the photo of *Curiosity on the Clay* (see Resources list) or similar, explaining that this is just a peek at *one part of Curiosity on Mars*.

Record the suggestions offered to the questions.

Figuration

STUDENTS create themselves into the *Curiosity Mars Rover* (that has not yet been shown to them). The brief is for them to show that their Rover:

- is able to move
- has power (what will power it?)
- is able to collect samples of ...? (what has been collected?)
- makes noises (what noises are made?)

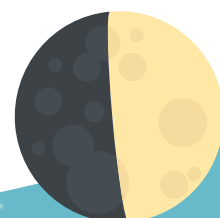
STUDENTS share their devised **improvisations**. Audience members give feedback. Use the Grow and Glow feedback chart (see page 24).

OPTIONAL

TEACHER – Video or take photos of the students' creations. Ask them to show their design on paper, or create it from found objects, or perhaps make a Stop Motion Animation or Photo Story.

COOL DOWN

Finish watching the video *How to Get to Mars* – the whole video or just from 4:49 mins mark. The Curiosity Space Rover has successfully landed on Mars and is now ready to explore and send photos back to Earth.



**LESSON 4 –
MARS ROVER EXPLORE**

In today’s lesson Curiosity explores Mars in search of life or interesting objects. Adapt the lesson to suit the ability of your students.

WARM UP – Zoom!

Students stand in a circle.

NB Students can come up with their own sound effect for each action, eg zoom, woah, zap!

- One person starts by sending the satellite (small cardboard box) to the person next to them, who then turns and sends it to the next person. Each time the satellite passes, there is the sound effect ‘Zoom’.
- ‘Woah!’ – Once the satellite has completed one orbit (going once around the circle), students send it back the other way. They do this by lifting both arms towards the person who is trying to send it to them and saying ‘Woah!’
- ‘Zap!’ – A third action is added. The satellite can now be sent straight across the circle to someone opposite, with the sound effect ‘Zap!’

For younger students

Re-enact *Life on Mars* or *You Are the First Kid on Mars* (see Resources list). This can be done in groups, or as a whole class with **narrators**. Encourage students to enact the craters, rocket, a Martian. Present.

For Year 3 and above

TEACHER – Use the photos prepared earlier (from the Resources list).

STUDENTS form groups. Each group has one photo with one question. (You’ll soon see which question matches which photo). For the purpose of this activity, some questions may seem a little obscure.

- What could have created this hole?
- Curiosity is ready to set out, but what is that on the ground?
- What will Curiosity find in these mountains?
- What will Curiosity find over this hill?
- What or who has created these tracks?

Alternatively, use the images suggested in the Music unit you downloaded of the same name.

In groups, students devise a short **improvisation** (2–3 mins):

- Begin with a freeze frame.
- Develop a **story** inspired by your group’s photo.
- What **characters** are you going to encounter?
- **Speaking/sound effect/noises are required to help tell the story of what’s happening.**
- Suggested questions are provided above, but students can come up with their own ideas.
- End with a freeze frame.

Groups share their improvisations.

Facilitate discussion with students, encouraging **constructive** comments and drama terms as appropriate to the age group.

OPTIONS

Older students can write a **script**, **rehearse**, and present it to another audience.

Reflections can be written or drawn and used as part of the assessment process.

COOL DOWN

TEACHER choice. See Resources list, eg *Kid’s Club – NASA*. *Primary Drama* exercises contains cool-downs as well as warm-ups.

TfEL TIPS

- 2.1 Create safe conditions for rigorous learning; develop democratic relationships.
- 2.2 Build a community of learners; Teach explicit skills needed for teamwork.
- 2.3 Negotiate learning – students decide on the direction of their group activity.
- 2.4 Challenge students to achieve high standards with appropriate support.
- 3.1 Teach students how to learn – encourage the use of imagination; working collaboratively.
- 3.4 Promote dialogue as a means of learning; Model and reinforce processes for giving and receiving feedback.
- 4.4 Communicate learning in multiple modes.

FURTHER IDEAS

Students **imagine** they are travelling into space and write a letter back home describing the journey and what happened when they arrived on Mars. When writing, they could take on one of the characters suggested below. A peer reads their letter and has to work out which character wrote it.

Hot seat – Students take on the role of one of the following characters and are interviewed by their peers (or a TV reporter):

- Astronaut
- Curiosity
- Martian
- NASA scientist

- Link to Technology – Create Curiosity the Mars Rover
- Students create their own soundscapes using found or class instruments.
- Stop motion animation

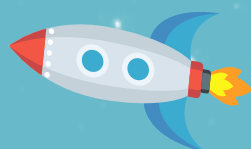
Investigate First Nations Astrology. *Indigenous astronomy and seasonal calendars*, Melbourne University <https://indigenousknowledge.research.unimelb.edu.au/resources/indigenous-astronomy-and-seasonal-calendars>

Science – Reception to Year 7

Science Understanding – Earth and space sciences
Science Inquiry Skills – Evaluating | Communicating

Geography – Years 7 and 8

Place and liveability | Landforms and landscapes | Communicating | Reflecting and responding.



DRAMA R-8: SPACE-IOSITY – THE CURIOUS NIGHT SKY

RESOURCES

Suggested images, Lesson 1

Robotic Mars Exploration Image Gallery, NASA

<https://www.nasa.gov/mission/pages/mars/images/index.html>

Mars Curiosity Image Gallery, NASA

<https://www.nasa.gov/mission/pages/msl/images/index.html>

Celebration: MAVEN Arrives at Mars, 21 Sep 2014, Image Gallery NASA

https://www.nasa.gov/sites/default/files/thumbnails/image/img_0421.jpg

Curiosity on the Clay, 22 Feb 2019, Jet Propulsion Laboratory, NASA

<https://www.jpl.nasa.gov/spaceimages/details.php?id=PIA23047>

Suggested images, Lesson 4

Some examples of images for both this drama and the music Space-iosity unit can be downloaded from <http://tiny.cc/DreamBIGFest>

A Space Journey, Impermanence, 29 Apr 2011 (views from a rocket ship)

<https://www.youtube.com/watch?v=Un5SEJ8MyPc>

The World Outside My Window – Time Lapse of Earth, David Peterson, 3 Dec 2013

<https://www.youtube.com/watch?v=GOAEIMx39-w>

NASA – audio, ringtones, sound effects

<https://www.nasa.gov/connect/sounds/index.html>

Motem M, Curiosity: The Story of a Mars Rover, (2018) Candlewick Press, or on YouTube:

By Lura Funk, 31 Mar 2020
<https://www.youtube.com/watch?v=5EGGy67uPSQ>

O'Brien P, *You Are the First Kid on Mars* (2009) Penguin Putnam, or on YouTube: Episode 12, Ryan Kurada, 28 Apr 2020 <https://www.youtube.com/watch?v=6TDdTjNPKc>

Early Years – Agee J, *Life on Mars* (2017) Penguin Putnam, or on YouTube: By Mrs Clark's Reading Corner, 23 Mar 2017 <https://www.youtube.com/watch?v=CWbFPt9IsPU>

A female perspective: TEDx, *From a Childhood Dream to the First Person on Mars*, Alyssa Carson (4 Sep 2019) https://www.youtube.com/watch?v=_Vhml11ToiE

Mars Science Laboratory Curiosity Rover Animation, NASA Jet Propulsion, 24 Jun 2011

<https://youtu.be/P4boyXQuUlw> (11-min version—stop at 52 seconds) or https://youtu.be/gwinFP8_qIM (5-min version)

Space Sounds, by Spike Puppet, 19 May 2020. Created for space drama; sounds recorded by NASA. <https://youtu.be/J2SKToes6tg> (59 sec)

How To Get To Mars, Anders Heli Hansen, 28 Feb 2011. Stop at 4:49 min <https://www.youtube.com/watch?v=XRCIzZHpfIY>

Spaceflight Now, Vega Launch Trajectory, launch stages infographic https://spaceflightnow.com/vega/vv02/images/launch_graphic_full.jpg

Kid's Club – NASA <https://www.nasa.gov/kidsclub/index.html>

Primary Drama exercises <http://www.primaryresources.co.uk/pshe/pdfs/dramawarmups.pdf>

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

AudioPlay – *The Turners*: Audioplay
Creation Creation: Windmill Theatre Co

Dr AudiYO's *Giant Adventure*: Froudust
Emil and the Detectives: Slingsby Theatre

Everything They Ever Said with Fingers Crossed Behind Their Backs: Kindred Collective, SAYarts

Jumu'ah (Friday Prayers):
Act Now Theatre

Like Me, Like You: Act Now Theatre

Lockdown: Expressway Arts

Magic Beach: CDP Kids

Mental: True North Theatre Ensemble

Our Stories: Uncle Mickey Kumatpi
O'Brien, Stephanie Gollan, Ema Bovorov, Karen Briggs

Placeship: Cirkidz and Kaurna Warra Pintyanthi

Still Point of a Turning World: August & September, Carte Blanche with Causeway Projects

Spirit: Yellaka

The Narrator: Jessica Wilson

Troll: Trick of the Light Theatre

We Come from Far Far Away: NIE Theatre

When the Mirror Bird Sings: The Paperboats

WHOOSHI!: Sensorium Theatre

Wolfgang's Magical Musical Circus: Circa Contemporary Circus

Zoom: Patch Theatre Company

“We are born curious, but when answers are valued more than questions, we forget how to ask.”

– Stephanie Vozza



MEDIA ARTS R-4: NO GREEN BEARS PLEASE!

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

Reception –Year 2 Media Arts

...describe artworks (media arts) they make and those to which they respond. They consider where and why people make artworks.

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

NB Unit can be adapted for years 3–4.



IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Describe purposes and settings for where a 'green screen' is used in film that they make or view, giving reasons why.
- Collaborate to create and perform a tableau for a class video to re-tell a simple story, enhanced with a green screen and sound effects.



EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements (codes and conventions) of media arts, building on the knowledge and skills developed previously.

Reception–Year 2

Representation and story principles

Structure

- representing experience through the construction of stories and ideas

Intent

- communicating ideas from their imagination or experience

Character

- characteristics of fictional and non-fictional people, eg story characters, newsreaders, presenters, actors

Settings

- familiar, local and imagined environments and situations

Languages: elements of media arts (technical and symbolic)

Composition

- the selection and arrangement of images, sounds, text to highlight and organise important features of an idea or story, eg deciding what is in the frame, audio sequence or layout

Sound

- loudness, softness
- background noise

Technologies

- capturing and combining images, sounds and text or a combination of these with available technology

Audience

- identifying themselves as an audience
- recognising different audience groups
- recognising how meaning is made for and by an audience†

RESPONDING AND VIEWPOINTS

Adapt these suggested questions for discussion throughout the unit, as and when appropriate for your year level:

MEDIA ARTS

- *Forms and elements:* What images will represent my story or the ideas in the story? What images will I keep or delete? Which image interests me and why? What images will I use and in what order? How can I change the meaning of a story by changing the actions, expressions or sounds?
- *Meanings and interpretations:* Do you think this film would look different if developed to a different story book? In what ways?
- *Societies and cultures:* How was this media artwork made? How are values shown in this media representation? (ie do we have bears in Australia?) Can we judge a culture from the media artwork?
- *Evaluations:* What images can or cannot be used when making and publishing our film? How effective is our scene in terms of communicating meaning to me and to others?

DRAMA

- *Forms and elements:* How did the performers use their voices? What sort of movements did the performers use? What voice and movement have you noticed in others' performances that you might consider in making your own drama and why?
- *Meanings and interpretations:* What do you want your audience to think about your drama? What did this drama make you think about? How did you feel when making/watching the drama?
- *Evaluations:* What did you like best in the drama? Why? – This question can be used in a final peer/self-assessment.†

MEDIA ARTS R-4: NO GREEN BEARS PLEASE!

INQUIRY QUESTION

How can I support students to gain an understanding of:

- settings, characters, sound, movement and technology?
- green screen technology and its uses in storytelling?
- the combination of these elements to communicate a story?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

Assumed knowledge – students will have been introduced to **elements of story**, eg main idea, supporting details, **characters**, setting and **literacy** as appropriate for your year level.

TEACHER – Carefully read through, preview video clips and prepare in advance the items in Resources list for this unit.

LESSON 1 – HOW CAN A BOOK BE TURNED INTO A DRAMA?

Watch *We're Going on a Bear Hunt* by Michael Rosen.

Discuss with the class (and also, partner, turn and talk):

- How did the author/performer turn reading a story into drama? eg use of **voice**, **facial expressions**, hand actions, **tempo**, **pitch**
- How did the author/performer show how the **characters** were **feeling** in each section? eg as above, plus **volume**, **tone of voice**
- Discuss the use of language features such as **onomatopoeia**, **beat**, **rhythm** and **repetition** used in the story.

Act out

Use the Kids in Action version of *We're Going on a Bear Hunt* (prepared earlier), with the students using **claves** (clapping sticks) to beat time. Encourage the use of facial expressions, **gestures**, **postures**, etc. Employ **body percussion** and actions if you don't have claves.

LESSON 2 – HOW DID THEY DO THAT?

Recap

We're Going on a Bear Hunt from Lesson 1 (Michael Rosen version; prepared earlier).

Revisit important story elements, eg main idea, supporting details, characters, setting, climax, resolution.

Explain that we're 'going bear hunting again', but with more actions (yoga). Show the Cosmic Kids version.

Encourage and support students to think about the **backgrounds** used in each video (Michael Rosen and Cosmic Kids). Ask questions like:

- Where were the author and the yoga instructor standing?
- Do you think the author was really standing in front of ...? (Teachers, take your cue from student replies)
- Do you think the yoga instructor was really doing yoga in a "cartoon" field?
- How do you think these videos were really made? (This question may reveal students with prior knowledge about green screen technology).

LESSON 3 – WHAT IS A GREEN SCREEN?

Engage and activate students' prior knowledge about green screen technology. Facilitate this with a KWL chart (or similar) on the whiteboard. Questions to prompt student responses may include:

- What is green screen used for?
- Why is green the colour used?
- Can you wear green when using green screen technology? Why/why not?
- How does it work? (Stretch your students, ie 'How can you find out? How to find out?')

KWL CHART (original version)

- What do you **KNOW** about the topic?
- What do you **WANT** to know?
- What did you **LEARN**?

By Donna Ogle, 1986

Show the video clip (prepared earlier) to help your students understand green screen. Select one appropriate for learners in your class.

Revisit KWL

Add to your KWL chart, asking your students:

- What did we learn from the video?
- Did we find out the answers to what we were curious about?

Explain to students that we are going to use **green screen** to make and star in our own **bear hunt movie**!

TEACHER CUES

With just one tablet and tripod, students could manage the following tasks for a greater role in production:

- Add in the correct background picture (with help).
- Ensure all actors in the scene being filmed can be seen in the frame, give stage directions, zoom, etc. if and as needed.
- Operate the record and stop buttons.
- After pressing record, read the 5 sec countdown off screen before it begins to record.
- Add a few sound effects when appropriate during the filming.
- Take turns filming from the tablet.
- Share around the role of stage crew, eg moving objects, arranging the green fabric.

With multiple tablets, students could:

- Search and select Creative Commons images for backgrounds from the internet and learn how to Airdrop them to the teacher's table/iPad, allowing all images to be displayed on a larger screen to enable student voting for their favourites to use in the movie. Follow the process above for filming.

LESSON 4 – WHAT IS A STORYBOARD?

Explain that movies are made up of **scenes**. In the story, the different **settings (places)** that the **characters** explore will make up our own movie **scenes**. Consolidate this by using a **storyboard**.

Revise *We're Going on a Bear Hunt* story.

Facilitate the class in **deconstructing** the story to develop the **storyboard**. Elicit from the students to recall each:

- **setting/scene**, eg house, grass, river, mud, forest, snowstorm, cave, bear
- the order (**sequence**) that each setting appears

Save the storyboard for later use.



As a class, scroll through some royalty free images (prepared earlier) to be used in their own movie. Ask the students what pictures could be used for each **setting** in our green screen movie.

- Note which images are chosen and save for later use.

Brainstorm

The types of **movements and voices/expressions** to use for each **scene**, and practise the movements, eg tip-toes, swimming, looking, brave voices, scared voices, whispering. Note the moves, **actions** etc. and save for later referral.

Storyboard

Continue the storyboard from earlier, this time eliciting from students the corresponding **actions** and **characters** within each setting. Add these to the **storyboard** and save for later.

- Form students into 6 groups, ie Grass, River, Mud, Forest, Snowstorm, Cave. Allow a little time for each group to practise their movements, expressions, **gestures** and sounds.

NB Each group will be filmed in turn, for all scenes to be included. Record who's in which group.

LESSONS 5-6 – GREEN SCREEN ACTION! (Will a green bear be required?)

Green screen

TEACHER – set up your green screen in an appropriate space ready for filming. Using a tablet (eg iPad) with the *Do Ink* app or similar, change the **backgrounds** on the app as required for each **setting** and its respective film group.

Remind students of their film groups from previous lesson. Allow some rehearsal time as you facilitate the groups with their exaggerated actions, expressions and so on.

NB Remind students they will only get to act out their scene once so they must be prepared!

Filming begins

Using **exaggerated movements, facial expressions, voice** etc, each group acts out their scene as teacher films the action.

NB Use stage blocks and extra green fabric to create stairs; to go under the covers.

Off camera

- All other students will assist with the sound of the movie by reading the story in **unison**, with **expression** and in **time/rhythm** (off camera).
- Rotate and film each group through scene changes, saving each scene video into the photo gallery.

Continue this process until the entire story has been told and all video scenes have been saved (most likely a few lessons).

TEACHER – edit the film using iMovie or a similar video editing app.

LESSON 7 – GREEN SCREEN FINALE (How to share a bear story)

- Show students the finished scenes, one at a time.
- Using the technique of *Two Stars and a Wish*,⁸ have students comment on their 'scene' experiences from the **point of view** as the **actor** and as the **audience**.

Suggestions for further class discussion, reflection and feedback:

- What worked well in the **scenes** when being filmed?
- What **surprised**/excited you?
- Would you do anything differently next time? Why?
- What did you notice in others' scenes that you would like to try another time?
- How well did your group work? Did everyone help each other? Did you help someone? How?
- When were you most proud of your efforts?
- What movies/shows/**advertisements** have you seen where you think they use **green screens**?
- How would you use your knowledge about green screens now?
- What would happen if you wore green with your green screen? What colour screen would work better? Why/why not?

8. Dylan Wiliam Centre, *Practical Ideas for Classroom Formative Assessment*, 3 Feb 2015

Celebrate with a mini film festival (with popcorn, red carpet?!) to watch themselves in their movie premiere, eg at assembly, for parents, to school's intranet.

If you share images or student work, you need to get appropriate approvals.

Download consent forms at: schools.dreambigfestival.com.au

Further information: <http://tiny.cc/ConsentForms> (Department staff login required)

TfEL TIPS

- 2.2 Build a community of learners.
- 2.3 Negotiate learning.
- 2.4 Support and challenge students to achieve high standards, with appropriate support.
- 3.4 Explore the construction of knowledge.
- 4.1 Build on learners' understandings.
- 4.4 Communicate learning in multiple modes.

FURTHER IDEAS

- Links to English; Literacy activities, eg onomatopoeia, verbs, adjectives, character bubbles, creating new events for the story using a similar style; **readers' theatre**.
- Adapt for older students to do the pre-production and post-production tasks of filming, editing, adding sounds. Create movies on other quality children's stories to show to younger students.
- More able students could add animations; **3-layered effects** and app smash using others apps, eg Typorama, Tellagami.
- Compare the story with the musical tale of Peter and the Wolf by Sergei Prokofiev. Link it to Music, learning about the orchestra and its instruments. *David Bowie Narrates Disney's Peter and the Wolf* (full), Lucy Whiskers 23 Feb 2019 <https://youtu.be/Va8Uz6MoKLg>



MEDIA ARTS R-4: NO GREEN BEARS PLEASE!

- Science; eg caring for the environment.
- Study the description for the bear, eg 'One shiny wet nose! Two big furry ears! Two big googly eyes! IT'S A BEAR!' Choose another creature and write a similar description.
- Design and make a board game based on the story. Perhaps include quizzes asking players to improvise descriptions for another animal; examples for onomatopoeia, nouns, verbs, adjectives.
- Create another story where a family or group visit different places, discover something exciting but have to hurry back.
- BBC-Bite Size-Moving Image <https://www.bbc.co.uk/bitesize/guides/z89mmnb/revision/1>

RESOURCES

Rosen M, Oxenbury, H (illustrator) (1993) *We're Going on a Bear Hunt*, Walker Books (preferably a Big Book)

Video clips (3 different versions) of *We're Going on a Bear Hunt*:

- <https://youtu.be/0gy16ykDwds> read by Michael Rosen, 14 Feb 2014
- <https://youtu.be/KAT5NiWHFIU> by Cosmic Kids Yoga Adventure, 30 Jul 2017
- <https://www.youtube.com/watch?v=Wzlcu6tbEko> by FriscoF7, Greg & Steve, Kids in Action, 30 Nov 2017

Claves (tapping sticks) – or can be performed using body percussion and actions only.

Green screen or green of fabric, approximately 2m x 3m, preferably heavyweight.

- Extra green fabric
- Tablet, eg iPad
- Tripod/stand
- Do Ink* green screen app or similar (*approx \$5.00)
- iMovie app (or similar)
- Stage blocks

For images of settings/backgrounds, try free stock images from Pixabay

<https://pixabay.com/>

Understanding Green Screen (7mins) Tomorrow's Filmmakers, 15 Feb 2016 <https://www.youtube.com/watch?v=uH3LMmR2NNk>

Green Screen How to Video for the Classroom (4.16mins) Talkin Pinata Teaching, 30 Apr 2017 <https://youtu.be/6MYrORFvmC4>

How Does a Green-screen work? (2mins) Basetwo Media, 3 Dec 2014 <https://youtu.be/AOhBVLRSel>

How Green Screens Bring Learning to Life. J. Bruyere, 31 Jul 2020 <https://www.edutopia.org/article/how-green-screens-bring-learning-life>

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

Which events might use green screen technology?

AudioPlay – The Turners: Audioplay

Big Screens, Little Artists: Online – Statewide Project

Curious Bots: Keynote (for teachers) – Dr Catriona Wallace with Trinity the Robot

Emil and the Detectives: Slingsby Theatre

Hidden Creature Gallery: Arena Theatre Company

Infinite Monster: Terrapin

Lockdown: Expressway Arts

One Minute Sculptures: Online – Statewide Project

The Hybrid Society and Crate Expectations: Cake Industries

Troll: Trick of the Light Theatre

The Final Quarter: Adam Goodes' film

(Teacher resources: <https://thefinalquarterfilm.com.au/education/>)

Still Point of a Turning World: August & September, Carte Blanche with Causeway Projects

We Come from Far Far Away: NIE Theatre

Zoom: Patch Theatre Company

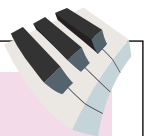


“Who questions much, shall learn much, and retain much.”

– Francis Bacon



MUSIC R-4: THE MAGICAL BEACH



AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

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

... discuss how they and others organise the elements and processes in artworks.

.... collaborate to plan and make artworks that communicate ideas.†

NB Unit can be adapted for years 3–4.



IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Collaborate effectively to create a soundscape inspired by a story, using ostinato.
- Perform their soundscape/ostinati composition to others.
- Discuss and document how the music elements were organised to convey meaning through their own and others composition.

EXAMPLES OF KNOWLEDGE AND SKILLS





Students will focus on the use and awareness of the elements of music, building on the knowledge and skills developed previously.

Years 3–4

Elements of music





Rhythm

- simple metres $\frac{4}{4}$ crotchet  crotchet rest  quaver  semiquaver 
- Ostinato, tempo changes (faster and slower)

Pitch

- Pentatonic patterns, melodic shape, recognising steps and leaps

Dynamics and expression

- Very soft (pianissimo) *pp*, very loud (fortissimo) *ff*, gradually getting louder (crescendo) , gradually getting softer (decrescendo) , smoothly, short and detached

Form

- Question and answer (call and response), repeat signs, binary (AB) and ternary (ABA) forms

Timbre

- Recognising familiar instrumental timbres in isolation and combination

Texture

- Combining two or more rhythmic or melodic patterns that occur simultaneously in different voices

Skills (including aural skills)

- Varying instrumental and vocal timbres to create expressive effects
- Taking on different roles in group music-making, eg accompaniment, lead
- Using technology as a tool for music-making and performance†

RESPONDING AND VIEWPOINTS

With the class, **discuss** and **reflect** on a range of questions. Adapt these suggestions as appropriate for your learners:

- What did this music performance make you think about and why?
- What sounds or musical phrases did you notice?
- What instruments were used in the music and how was their sound made?
- *Societies and cultures:* What does our music tell us about the cultural context in which it was made? How does this musical composition relate to our/my culture? How can you tell?
- *Forms and elements:* How is the music work structured/organised or arranged? How did the music change? How many different sections are there in the music?
- *Evaluations:* How did the music make you feel and why?
- *Meanings and interpretations:* How does the artwork communicate meaning to an audience? How did we indicate tempo and dynamic changes in our music? How did we show emotion/mood or atmosphere?†



INQUIRY QUESTION

How can I support students to:

- gain an understanding of a method for how musicians might come up with ideas for music compositions?
- **be curious** and imaginative about music composition as they explore ideas as images and text, re-interpreting them as musical sounds to convey meaning?
- explore and appreciate the impact of form, timbre (*tone colour*) and dynamics in music performance?
- provide and receive feedback about their music compositions?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

TEACHER (prepares in advance)

- A beach bag that can be securely closed; containing some items you might find at, or take to, the beach, eg seaweed, shells, drift wood, sand, cuttle-fish, sea sponge, cricket ball, beach towel, sun screen, goggles, snorkels, buckets and spades, surfboard.

Alternatively, find images of these items and place them on flashcards or display on screen. However, this will remove a level of curiosity for students!

- [Download and prepare a copy of the Water Seascape ostinati flashcards from: <http://tiny.cc/DreamBIGFest>](http://tiny.cc/DreamBIGFest)
- Music, with a beach theme for students to move to
- Device to play the music
- Copy of *Magic Beach* by Alison Lester (2006) Allen & Unwin, Australia
- First illustrations from *Magic Beach*, ready to display
- Variety of non-melodic (eg tambourine) and melodic percussion (eg glockenspiel) or found objects (eg cardboard boxes, buckets, pots, pans).



LESSON 1

WARM UP – What’s in the bag?

Students sit in a circle.

The securely closed beach bag, with the beach items inside, is passed around the circle.

Ask each student what they think is in the bag – *without* opening or looking into the bag!

Do not reveal items in the bag until each student has had a turn.

Then, deliberately and dramatically, remove the items one at a time and discuss their purpose, etc, inviting students to share experiences/make connections with those items.

TEACHER CUES

Dramatise the ‘big reveal’ by announcing the following words in a sing-song type voice of your own: What’s in the bag? What’s in the bag? Can you guess, can you guess what’s hiding in the bag?

Shape building

Focus – making connections with the shapes in the beach bag, eg starfish, seaweed, shells.

- STUDENTS find a place in the room, on their own.
- TEACHER plays music and tells students to walk/move to it (prepared earlier).
- TEACHER stops the music and calls out a number, eg ‘5’.
- STUDENTS respond by forming groups according to the number, eg 5 students.
- While in those groups, teacher calls out an object, eg ‘surfboard’.
- Each group forms itself into a **visual representation** of the object, eg students shape themselves into a surfboard.

OPTION: TEACHER selects one group at a time to *move*, perhaps towards a table or window, while retaining their formed object.

Reading

TEACHER shows students the *Magic Beach* front cover illustration.

- Elicit from students what they think the book will be about? What can they see? What do they wonder about what they see? What season or time of year might it be? Do the people look happy/sad? How do you know?

What are they doing? How would they describe the mood of being at the beach?

TEACHER reads the story aloud to students.

- Spend a little time on each page, studying the pictures and inviting students’ comments and questions.
- Elicit comments about the use of **language, rhyming, language patterns, pictures, characters, mood** and **atmosphere** created.
- Record responses as a video or word wall.

WIND DOWN – Coda I

TEACHER displays the first illustration in the book *Magic Beach*.

STUDENTS:

- Individually, select and hold in their **imagination, a shape, character** or object from that picture.
- Find a space in the room and freeze as their imagined ‘shape’.
- Move around the room to another piece of beach-themed music.
- Freeze (as music stops) and create their selected shape/object.

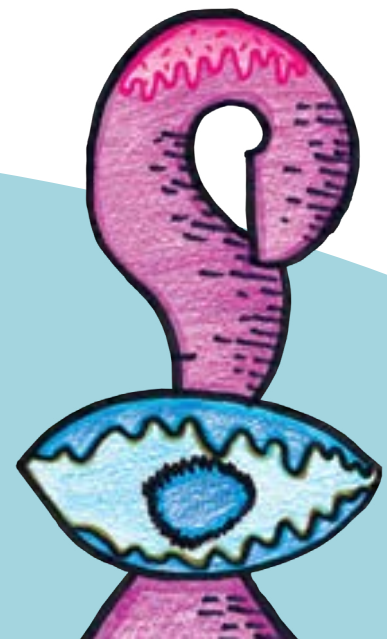
Extension: TEACHER photographs the individuals to display for the next lesson.

LESSON 2 – WATERY ‘WHYTHMIC’ WORDS?

WARM UP – Shape building

Repeat the previous lesson’s shape-building activity.

- Include the optional ‘movement’ aspect.



Watery sounds

- Display illustration of the first page of Magic Beach.
- Explore and elicit from students words associated with the sounds water makes, eg splash, crash, chomp, bubble, ripple, sparkle.

Record and display these words for use in the next 'watery rhythms'.

Watery rhythms

- Select words from 'watery sounds' above.
- Lead the students in using their voices, demonstrating and **vocalising** syllables of the words to create **rhythmic patterns (ostinati)** with some of the words.
- Facilitate rhythmic and **dynamic expressions** to depict the mood of the beach, eg encouraging sounds to be **soft, loud**, getting louder or softer.

Repeat this process, this time using the Water Seascape flash cards (prepared earlier) to reinforce **music notation**.

TEACHER facilitates the students to:

- Explore and select vocal **ostinati**.
- Discuss and decide on the **structure**. Elicit from students which vocal ostinati (word/sound(s)) could be introduced first, second and third?
- **Rehearse** this structure as a class and **perform** the seascape.

Evaluate work, leading a class discussion with questions:

- Which words/vocal ostinati were the most effective when combined with other words? Why?
- How did you know when to play softly, louder, faster, etc?
- What could be improved and how? What worked well?

TEACHER CUES

A suggestion for the performance structure: Read the text first, then perform the ostinati as a seascape (soundscape).

OPTIONAL

WIND-DOWN – Coda II

Try using a quieter style of beach music, eg *ASMR Recreating Ocean Sounds* (see Resources list).

- Repeat the previous shape-building activity.
- Include the 'movement' aspect.

Elicit and discuss:

- What sounds can you hear? How do you think that sound is being made? How can you tell?
- How does the music make you feel? (Encourage reasons.)
- What does the music remind you of? What images come to mind if you close your eyes when listening?

Alternatively, discussion may be supported by the *Listening: Ten Times Two Artful Thinking technique*⁹, Project Zero, Harvard University.

LISTENING: TEN TIMES TWO

- Listen to a piece of music, quietly (possibly with eyes closed). Let your ears wander!
- List 10 words or phrases about any aspect of what you hear.
- Repeat Steps 1 & 2: Listen again and try to add 10 more words or phrases to your list!¹⁰

LESSON 3 – TEMPO AND DYNAMICS

Focus is on selecting sound and action words from the text to re-create as sounds, using the percussion or found objects prepared earlier.

WARM UP – What's my timbre?

STUDENTS identify and respond to instrumental tone colour (**timbre**).

TEACHER

- Elicit from students different ways to make sounds with a tambourine, eg **shake, scrape, tap**. Demonstrate so they can hear the differences.
- Check they understand the different sounds. Double-check their understanding by asking them to respond with movement to the different tone qualities of the tambourine, eg when they hear:
 - Shaking tambourine = moving backwards
 - Scraping tambourine = crawling
 - Tapping tambourine = walking etc.

Seascape transfer

- Review and have students replay the water seascape from previous lesson.
- Using the percussion instruments (or found objects), facilitate students to substitute or transfer their vocal sounds/patterns/ostinati to their selected instrument. (See Teacher Cues.)
- Invite students to demonstrate their 'transfers' on their instrument.

9. This thinking routine was developed as part of the Artful Thinking project at Project Zero, Harvard Graduate School of Education.

10. Ibid, <http://pzartfulthinking.org/?p=87>

Water Seascape



Crashing	Crashing	sigh	----	Ti-ti	Ti-ti	Ta-	a
Wheee	----	Look	Look	Ta-	a	Ta	Ta
Bubble Bubble	Rest	Rest	Jump	Tik-ka-tik-ka	Rest	Rest	ta
Sur -	fing	Sur -	fing	Ta-	a	Ta-	a



MUSIC R-4: THE MAGICAL BEACH

Discuss and explore the rhythms on non-melodic and melodic instruments, eg Which sounds louder/softer? Which instruments best help to create and **communicate the mood** of the beach?

- Facilitate the class to perform the seascape.

OPTION: Begin with a few students playing the same rhythm; bring in other students with the next rhythm at regular intervals, **layering** the **texture** until everyone is performing. Conduct to alter the tempo and dynamics; invite a capable student to try **conducting**.

TEACHER CUES

Looking at the Water Seascape, substitute the following words for the instrument suggested:

Crashing = tambourine
Whee = guiro
Bubble = finger castanets
Surfing = triangle.

Wild white horses

Re-read to students the text from page 2 of *Magic Beach* (Wild white horses are thundering past...)

- Focus on key words: *thundering, racing, plunging, prancing, tossing and fading*.
- Encourage students to repeat these words, exploring the vocal sounds, finding rhythms from the syllables.
- Elicit from students how they might play each instrument when the rhythm of a word is transferred onto it. See examples in the table.

Discuss with students how to structure the sounds to create a class/group performance that **communicates** the **atmosphere, mood** and **sounds** of the wild white horses, eg: What sound(s) should we have in the introduction? What sound(s) would follow on? Which sounds would play throughout the seascape?

OPTION: Encourage student conductors, using a variety of techniques, eg relevant students/the class plays when conductor points to instruments, word and/or picture.

TfEL TIPS

- 2.1 Develop democratic relationships.
- 2.2 Build a community of learners.
- 2.4 Challenge students to achieve high standards with appropriate support.



3.4 Promote dialogue as a means of learning.

4.1 Build on learners' understanding.

FURTHER IDEAS

- Older students select another section from *Magic Beach* and collaborate in groups to create their own soundscape or further ostinati improvisations to perform for others.
- Dramatise scenes from the illustrations.
- Create a dance based on a section of *Magic Beach*.
- Does it rain at the beach? Try: YouTube *Rainstorm – Using the body to make sounds*, Julie Rogers, 17 Jul 2013 <https://youtu.be/VOU5gAFV9v8>
- What can you find under the sea? Try: YouTube *Carnival of the Animals – Aquarium*, St Saens, WROrchestra 9 Oct 2008 <https://youtu.be/lyFpZ5MZ7kk>

Literacy with younger students:

Read it Again *Foundation Q!* *Magic Beach* Lester A; Lesson 39, Magic chunks p.80 | Lesson 47, Look at that! p.97 | Lesson 48, What's your story? p.99 <https://earlychildhood.ehe.osu.edu/files/2016/04/Lesson-Plans.pdf>

BBC Bitesize – Music <https://www.bbc.co.uk/bitesize/subjects/z9xhfg8>

RESOURCES

Music associated with sea, water, beaches may include:

- Bound for South Australia and other Sea Shanties*
- Surfin' USA*, Beach Boys
- Water Music*, Handel
- La Mer (The Sea)*, Debussy

Download *Water Seascape* flashcards:

<http://tiny.cc/DreamBIGFest>

Ideas for video clips to engage students:

Ostinato Explained! Brian Gossard, 5 Feb 2016 https://youtu.be/0VksrMqE_4c

Magic Beach – Alison Lester, Opa's Corner Storytime, 4 Aug 2017 <https://youtu.be/ODMn-dPdpQU>

ASMR Recreating Ocean Sounds, Percussive Sounds ASMR, 24 May 2020 <https://youtu.be/ALa6LOwLnTU>

School Soundscape Final, Bell Oaks Music, 17 Nov 2014 <https://youtu.be/DhpuAvaNpGk>

ARTS:LIVE *Collection: Brave the Elements F-2 and 3-4* <https://create.artslive.com/explore/brave-the-elements/elements-of-music-f-2>

<https://create.artslive.com/explore/brave-the-elements/elements-of-music-3-4>

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

I Wanna Be A Musician!: Adam Page
Adelaide Guitar Festival: On The Road

Grandmothers Songs: Vonda Last

Magic Beach: CDP Kids (NB Incidental music only: this unit is based on the book.)

Neon Dreams – A Song Writing Party!: Northern Sound System

Project Ludwig: Australian String Quartet and Sandpit

We Come from Far Far Away: NIE Theatre

WHOOSH!: Sensorium Theatre

Wolfgang's Magical Musical Circus: Circa Contemporary Circus

Zoom: Patch Theatre Company

Word	Instrument	How to play
Thunder	Drums	Loud intermittent drum bursts OR short, fast and loud bursts of sound.
Racing	Claves	Start tapping them together slowly and softly, then get louder and faster, ie crescendo and accelerando.
Plunging	Voices (whoosh!)	Begin suddenly loud, then suddenly soft, ie sforzando
Prancing	2-tone block (woodblock)	Galloping rhythm at a steady pace, ie taa-ti-taa-ti.
Tossing	Maracas	Holding tight to the maraca, 'toss' (shake) it from side to side at a steady pace.
Fading	Triangle	Strike triangle and allow to fade naturally.



MUSIC R-6: CURIOUS INSTRUMENTS

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

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

... describe characteristics of artworks from different social, historical and cultural contexts that influence their art making.

... structure elements and processes of arts subjects to make artworks that communicate meaning. ... work collaboratively to share artworks for audiences ...[‡]

NB Unit can be adapted for years R–4.



IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Contribute effectively within a group to create, arrange, compose and perform an ostinato in response to the exploration of the theme, material/s of instruments and elements of music.
- Explain how materials are used in instrument making, and how methods of sound production and elements of music are used to communicate meaning in composing and performing.

EXAMPLES OF KNOWLEDGE AND SKILLS

Students will focus on the use and awareness of the elements of music, building on the knowledge and skills developed previously.

Years 5–6

Elements of music

Rhythm

- simple metres $\frac{4}{4}$ and time signatures, bars and barlines
- semibreve \circ minim \downarrow crotchet \downarrow crotchet rest \uparrow quaver \downarrow and associated rests, semiquaver \downarrow
- quavers in groups of 3 \downarrow
- Ostinato, tempo changes (faster and slower)

Pitch

- Pentatonic

Dynamics and expression

- Smoothly (legato), detached (staccato), accent

Form

- Phrase, rondo (ABACA), ostinato

Timbre

- Acoustic, electronic sounds; voice and instrument types

Texture

- Contrast within layers of sound

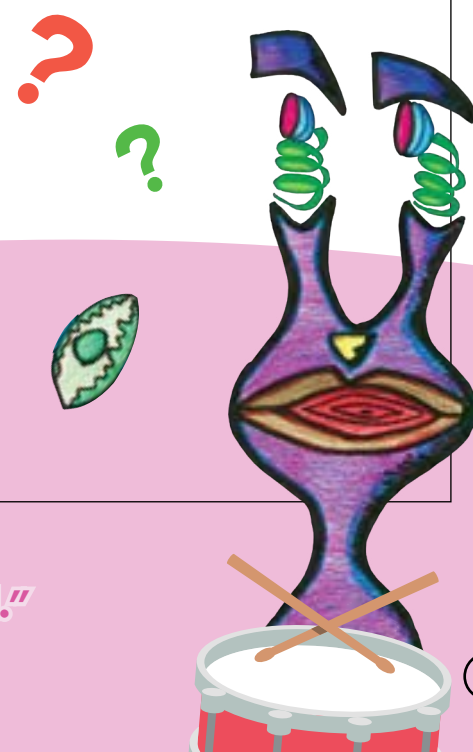
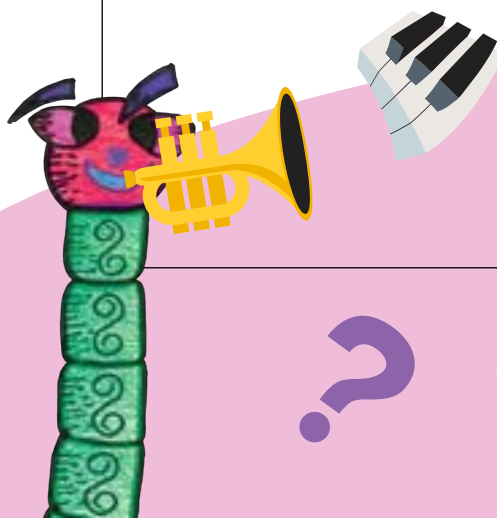
Skills (including aural skills)

- Identifying and notating metre and rhythmic groupings
- Singing and playing independent parts against contrasting parts
- Recognising instrumental and vocal timbres and digitally generated sounds
- Using available technology and digital media as a tool for music learning
- Listening to others controlling volume and tone in ensemble activities.[‡]

RESPONDING AND VIEWPOINTS

Adapt these suggestions as appropriate for your class:

- What did this music performance make you think about and why?
- *Evaluations:* How did the music make you feel and why? Why was this music written (if it was notated)?
- *Forms and elements:* What style of music is this? What musical clues helped you decide? How did the music change? How many different sections are there in the music? How is the music work structured/organised or arranged? What instruments were used in the music and how were their sounds made? How do their sounds differ? What sounds or musical phrases did you notice?
- *Meanings and interpretations:* How does the music communicate meaning to an audience? How did we indicate tempo and dynamic changes in our music? How does the performer show emotion/mood or atmosphere?
- *Societies and cultures:* Where is this music from? Why was it made? How do different cultures use music? Why is this music important to this culture? How can you tell?[‡]



"Be curious, not judgmental."

– Walt Whitman



MUSIC R-6: CURIOUS INSTRUMENTS



INQUIRY QUESTION

How can I support students to:

- **be curious** about ways that sounds can be created, and understand another way that may inspire composers to compose?
- explore and appreciate the impact of the elements of music in creating and performing?
- provide and receive feedback about their music compositions?
- develop understanding about the impact of both the method used to produce a sound and the material used to make the instrument on the timbre?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

TEACHER (prepares in advance)

- Video clips, images, instruments, etc. (see Resources list)
- Mini whiteboards/scrap paper.

LESSONS 1-4

Discuss and brainstorm with students:

- How many different types of sound can you think of?

Discussion may be supported by the *Think, Pair, Share, Draw*¹¹ process.

Record and display the ideas on a pin board/curiosity wall.

World musical instruments

Display and demonstrate a collection of different types of instruments from a variety of cultures. Alternatively, use pictures of instruments if real ones are not available.

Enrich with a video clip, eg *Introduction to Instruments of the World* (prepared earlier).

Stop and start the clip, highlighting features, eg:

- The families of instruments, eg idiophones, chordophones, membranophones, aerophones
- How they make sound
- What they are made of
- Which country/culture they might come from.

Discuss which ones are new to students.

Show 'real' instruments and discuss what they are made of: **wood** (eg bamboo, flute, guitar), **metal** (eg singing bowl, bells), **skin** (eg drum), **string** (eg violin, guitar).

Discuss with students:

- How are the instruments different or alike?
- What are they made of?
- What do they feel like?
- What do they sound like?
- How are they played (eg blown, shaken, hit, plucked)?

Option: ask students if there is another way to categorise instruments? Eg, brass, woodwind, strings, percussion (see Resources list).

Elicit and observe students' **recall** about the group/s each instrument belongs to.

Then either select an instrument and ask students how it is played or watch a video of a famous musician playing a particular instrument.

- Select a couple of **contrasting** pieces (about 20 seconds each piece) that will evoke gasps of delight and awe from students, eg Ravi Shankar – Sitar; James Morrison – trumpet; Tommy Emmanuel – guitar; or your own choice.

View world instruments being played, eg:

- *10 World Instruments Worth Knowing* (prepared earlier), including the Irish Bouzouki, Shamisen, Bansuri, Mbira, Angklung.
- Highlight which **musicians/bands** feature one of these instruments, eg Tama (talking drums) – used by Fleetwood Mac, Tom Waits; Duduk – used in films like *Avatar*, *Gladiator*, *Pirates of the Caribbean*.

Sort students into three groups.

11. The Think, Pair, Share thinking routine was developed by Project Zero, a research centre at the Harvard Graduate School of Education <https://pz.harvard.edu/resources/think-pair-share>

• Each group takes one category (ie wood, metal or skin) and lists all known instruments for that one category on an A3 sheet. Older student groups could do all 3 categories.

- Discuss the lists, **peer-assessing** for **accuracy**, eg are there some instruments that could belong in more than one list? Why?
- Display lists for later use.

What's that made of?

Hook students in by showing a video clip, eg *The Most Unusual Musical Instruments of the World!* (prepared earlier).

In groups, students research one or more unusual instrument, responding to questions, eg:

- What kind of **material/s** it is made of?
- What kind of sound, **timbre** does it make?
- How is the **sound** produced?
- Is it unique to a particular country/culture?
- What is its history or how long has it existed?
- What makes it unusual?
- What is it similar to, and why?

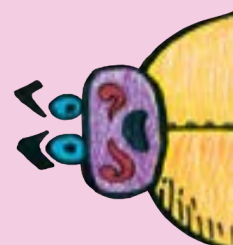
Set up a class debate about the most unusual instrument students have seen.

Add these instruments to the previous lists on display, categorising them accordingly.

Make an Instrument

STUDENTS – individually or in pairs:

- Choose from a list of simple-to-make, found-object instruments, eg water xylophone, sound sandwich, paper cup drum, rubber band box guitar, balloon skin drum, cardboard guitar, French Horn (garden hose and funnel), singing straws, tin-can drum.
- Make their instrument (encourage a variety).
- Combine in small groups to create their own 'Curious Orchestra'.





Compose for the Curious Orchestra TEACHER

- Brainstorm with students, ideas for DreamBIG theme of **Be curious**.
- Support the exploratory discussion using a Y chart.¹² Record the ideas. Taking inspiration from the Y chart, use a short, catchy phrase or sentence to develop an ostinato 4-beat pattern. See example that follows.
- Using the made instruments, demonstrate each 4-beat pattern with some student volunteers.
- Facilitate whole class in learning to speak/chant and play each **4-beat pattern**, one pattern at a time.



- Once secure with each single pattern, bring in the next instrument/group to join in with a different 4-beat pattern.



- Gradually **layer** the musical ideas to form a composition.
- Use simple gestures (**conduct**) to vary **dynamics**, alter **tempos**.

OPTIONAL

STUDENTS form groups of 3-4 and decide which instruments to play as a group; they compose, **notate**, play and **perform** their own 4-beat pattern. Two groups perform together, playing their **ostinato** simultaneously. Groups steadily combine until the whole class is performing. TEACHER conducts with dynamics, tempo; adding **accents**.

TEACHER NOTES

For younger students

Keep the 4-beat patterns simple. Show them how to write the rhythm in stick or graphic notation.

Introduce the idea of arranging the music together, eg Who starts first? How do we end the piece? Will we say the words/lyrics out loud?

Record the composition/s.

As a class, review and reflect together on how we could improve the music.

- What do we keep? What do we change? Make the changes. Re-record, reflect and evaluate the changes.

TEACHER NOTES

For older students (Yrs 5–6)

Use digital software (eg GarageBand or similar), to record the sounds from the found objects.

Use those sounds to create their own arrangement.

Add complexity, requiring the inclusion of both recorded and digital sounds.

Ask them to share with their peers.

Self-reflect and peer-evaluate on what could be improved.

Students can present both the digital track and describe/explain the process used to develop the composition.

TFEL TIPS

2.1 Develop democratic relationships.

3.4 Promote dialogue as a means of learning.

4.1 Build on learners' understandings.

Formative Assessment, Dylan William's 5 Key Strategies, Australian Curriculum SA Teachers & Leaders Resource

<https://acleadersresource.sa.edu.au/resources/formative-assessment/>

FURTHER IDEAS

Collate a collection of instruments that students bring into class.

Invite musical colleagues (who may not teach music) to demonstrate their own instrument.

Build links with the local secondary school. Arrange for the older students to demonstrate their instruments, perhaps as an excursion/incursion.

Organise an incursion of eg a local band, community band, police band, chamber orchestra, to demonstrate and play to the students.

Design a new musical instrument!

A musical company has asked you to create a new instrument.

Discuss and elicit from students:

- What could you make? What could it be made from (eg vegetables, plastic, wood)?
- How is it played?
- What type of music is it best suited to?

Use the design process to draw a prototype of your new instrument.

- How much will it cost to buy?

Design an advertising poster to promote your instrument.

Make a music video with the new instrument playing.

Present your ideas to the class.

Use a software program to make a 3D model of the instrument.

Making music with actual sounds from Mars, 17 Dec 2018, Andrew Huang <https://www.youtube.com/watch?v=iovUGHuulyo>

Guess the Sound – Music Instruments Quiz, 5 Apr 2020, Mister Teach

<https://www.youtube.com/watch?v=tb0gHAzpQPE>

Adopt and adapt these ideas for older students:

Year 9–10 Science Inquiry

Year 7–8 Design & Tech Competencies & Skills, Responsibility & Enterprise

Design a Musical Instrument with Recycled Matter, Bao Ying Chen

<https://coe.hawaii.edu/ethnomath/wp-content/uploads/sites/12/2019/10/Designing-a-Musical-Instrument-with-Recycled-Materials.pdf>

RESOURCES

TEACHER CUES

As always, please preview any videos for suitability before showing them to the class. It's also recommended to download the video to your laptop to avoid awkward advertisement moments!

Introduction to Instruments of the World, Music Arts Toolkit, PBS Learning Media (includes some teacher notes)

<https://www.pbslearningmedia.org/resource/kef-music-vocabulary/introduction-to-instruments-of-the-world-music-arts-toolkit/>

Video clips of famous musicians, eg James Morrison (trumpet), Tommy Emmanuel (guitar)

10 World Instruments Worth Knowing, Pro Audio Files, Michael Duncan.

<https://theproaudiofiles.com/10-world-instruments-worth-knowing/>

¹² Teaching & Learning in Health Sciences, UniSA, <https://lo.unisa.edu.au/mod/book/view.php?id=611321>





Instruments of the Orchestra – A Monster List of Useful Links for Teachers, Midnight Music.
<https://midnightmusic.com.au/2014/12/instruments-of-the-orchestra-a-monster-collection-of-links-for-music-teachers/>

Teacher inspiration for making instruments from 'junk': Profile: The Junkman, Music Arts Toolkit
<https://www.pbslearningmedia.org/resource/ke1-music-musician-profile-101/profile-the-junkman/#.XrSnxGx7mds>

The Most Unusual Musical Instruments of the World, 19 Sep 2016, Perdoscope.
<https://www.youtube.com/watch?v=oCYHMVIQezA>

Make a Sound Sandwich, Planet Science
<http://www.planet-science.com/categories/under-11s/our-world/2011/04/make-a-sound-sandwich.aspx>

52 Homemade Musical Instruments to Make, L Brummer, Felt Magnet, 19 Jul 2020
<https://feltmagnet.com/crafts/Music-Instruments-for-Kids-to-Make>

Bash the trash, Kids Corner
<https://www.bashthetrash.com/kidscorner>

Unusual Instruments

72 Homemade Instruments in 7 Minutes, 12 Dec 2019, Musiquesdenullepart
<https://www.youtube.com/watch?v=OTPkDPJmoA8>

OK Go – Needing/Getting – Official Video, 5 Feb 2012, OK Go.
<https://www.youtube.com/watch?v=MejbOFk7H6c>

Unusual Instruments, 3 Jan 2018, Angie Mullins
<https://www.youtube.com/watch?v=H6tFGieNaEE>

Animusic HD – Pipe Dreams (1080p), 6 August 2011, Alexandre Dobruski
<https://www.youtube.com/watch?v=HR8Oz8Pp8hl>

Marble Machine (music instrument using 2000 marbles), 2 Mar 2016, Wintergatan
<https://www.youtube.com/watch?v=lvUU8joBb1Q>

The Landfill Harmonic Orchestra, 13 Dec 2012, Jammer Jhed
<https://www.youtube.com/watch?v=UJrSUHK9Luw>

The Vegetable Orchestra - Transplants, live @ TEDxVienna, 19 Feb 2014, Rockvideos.at
https://www.youtube.com/watch?v=kKrx1gWI_Vk
<http://www.vegetableorchestra.org/qa.php>

Playing Instruments Made From Ice, 26 Feb 2019, Great Big Story
<https://www.youtube.com/watch?v=5SYorweedGw>

- A3 paper, several sheets
- Mini white boards, scrap paper
- Variety of musical instruments, including any from around the world. If unavailable, find images and prepare them for display.

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

I Wanna Be A Musician!: Adam Page
 Adelaide Guitar Festival: On The Road
 Grandmothers Songs: Vonda Last

Neon Dreams – A Song Writing Party!: Northern Sound System

Project Ludwig: Australian String Quartet and Sandpit

We Come from Far Far Away: NIE Theatre

WHOOSH!: Sensorium Theatre

Wolfgang's Magical Musical Circus: Circa Contemporary Circus

Zoom: Patch Theatre Company



"Curiosity will conquer fear even more than bravery will."

– James Stephens



"I love art so much because of curiosity. At the start of a painting, I know 10 percent of what the painting will be, and then I have to improvise the whole thing."

– Fernando Botero





VISUAL ARTS R-6: PAPER, CARD, WIRE & STRING?

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

Years 3–4 Visual Arts ... describe and discuss similarities and differences between artworks (visual arts) they make and those to which they respond.

... discuss how they and others organise the elements and processes in artworks.

... collaborate to plan and make artworks that communicate ideas.†

NB Unit can be adapted for years R–2 and 5–6.



IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Create an artwork in response to the exploration of materials, techniques and processes used by the artists identified and analysed.
- Collaborate with others effectively in planning and creating an artwork.
- Prepare a short artist's statement to explain how they have used visual conventions and techniques.
- Collaborate as a class to curate a class exhibition of all artworks.

EXAMPLES OF KNOWLEDGE AND SKILLS

Students will focus on the use and awareness of the elements of visual arts, building on the knowledge and skills developed previously.

Years 3–4

Representation

- *Subject matter:* such as past histories, heritage
- *Forms:* drawing, design, sculpture
- *Styles:* figurative, realism, expressionist
- *Visual conventions:* identify, use, interpret a selection of design elements, principles
- *Materials:* understanding qualities and properties of a range of materials

Practices

- *Spaces:* adopting appropriate behaviour in a specialised space, eg cleaning up, organising materials, naming and exhibiting work

Skills

- *Investigative:* researching, discovering and reinterpreting artworks from various viewpoints as artist and audience
- *Observational:* seeing, noticing and viewing critically
- *Practical:* use of visual arts materials, equipment and instruments

Processes investigating, determining, conceiving, experimenting, questioning, predicting, testing, evaluating, analysing, observing, identifying and connecting

Viewpoints

- *Contexts:* recognising artists and artworks from the past, from different cultures, particularly Aboriginal and Torres Strait Islander Peoples†

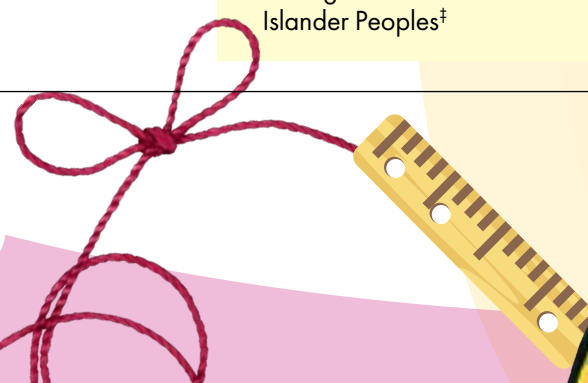
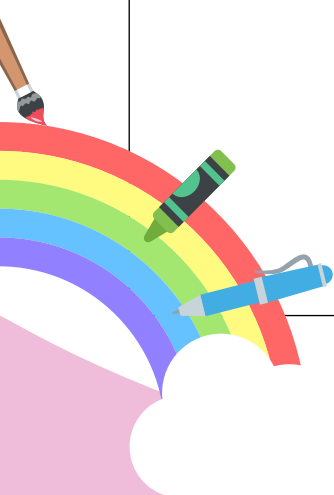
RESPONDING AND VIEWPOINTS

With the class, **discuss** and **reflect** on a range of questions. Adapt these suggestions as appropriate for your learners:

- *Forms and elements:* What colours were used? What is it made of? How is the colour used, and why is it used in this way? How does the artwork use visual conventions to convey meaning? How did the artist work within a space, and at this time? How and why did they innovate their practice?
- *Meanings and interpretations:* What did this artwork or design make you think about and why? What figures/shapes can you see in the artwork? What is the artwork made of? How does the choice of material enhance the audience's understanding of the artist's intention? Can you develop your ideas using different materials? What made you want to touch this sculpture?
- *Societies and cultures:* What clues in the artwork tell you where it was made, who made it, and why?

“Be less curious about people and more curious about ideas.”

– Marie Curie





INQUIRY QUESTION

How can I support students to:

- understand how contemporary artists use traditional skills and techniques in their art making?
- explore how readily available materials can be transformed into works of art?
- discover different techniques and processes for using these materials?
- analyse and interpret works of art, including abstract works?
- collaborate to plan, make and display works of art?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

Assumed knowledge

TEACHER will know their class well and know if any parents/caregivers are appropriate/available volunteers to facilitate students' art making (not make it for them) in lessons 4–6. (This involves using paper, card, wire or string to weave, plait, roll, coil, twist, knot, etc.) Alternatively, after the exploration lesson (1) discuss with students and choose just one of the materials suggested. How many ways can it be manipulated to create artworks?

Be curious!

TEACHER (prepares in advance)

- Examples of artworks to show students, eg Tjanpi Desert Weavers, Chiharu Shiota, Gunjan Aylawadi
- Materials (see Resources list this unit).

LESSON 1 – EXPLORE

TEACHER:

- Organise students into pairs or small groups.
- Challenge them to create a sculpture using only the materials provided (prepared earlier) but without using tape or glue.

- Encourage them to **be curious** about (a) what they can do with their **materials**, (b) how to transform and **manipulate** their materials in different ways.
- Challenge them to see who can come up with the most ideas, eg **cutting, tearing, twisting, knotting, plaiting, folding, scrunching, rolling, wrapping**.
- Ask students for ideas about how to display their work in an interesting way, eg hanging from the ceiling, mounting it on the wall.

Alternatively, photograph all the different ways as a record and save for later reference.

LESSON 2 – RESPOND

TEACHER:

Show students one or more of the artworks (from Resource list). For each image, facilitate discussion.

- What do you think this artwork is made from?
- How do you think it was made?
- Support the discussion using the Looking: Ten Times Two¹³ Artful Thinking tool, Project Zero, Harvard University.

LOOKING: TEN TIMES TWO

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
 - List 10 words or phrases about any aspect of the picture.
 - Repeat Steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list.¹⁴

- Facilitate students in one or more of the response activities below.

Round Robin

STUDENTS:

- Take turns to say a word that describes the work.
- Write three things the work reminds them of (on a sticky note).
- Create a board of all responses with the sticky notes.

Matching

- Each student is given a small picture of one of the works (prepared earlier) which they keep secret and do not show to anyone else.

- Moving around the room, they can only describe their picture verbally to others. They are looking for someone else with the same artwork. When found, they stand still with hands up (or something similar).

Sorting

- STUDENTS regroup and are given another picture (re-use above or different ones, prepared earlier).
- Moving around the room, once again they describe their artwork to others. This time they must find a couple of others to form a small group where everyone has a different picture.
- Find the **similarities** in their artworks, eg **lines, colours, shapes?**
- Find the **differences** between their artworks.
- Which artwork is the odd one out? Encourage student discussion, preferably using **visual art vocabulary** to explain why.
- Discuss questions they would like to ask the artist/s about their work. Write 3 questions each.

LESSON 3 – PLAN

TEACHER organises pairs or small groups to plan and draw a labelled diagram of a sculpture.

Brief them about the task. They could make:

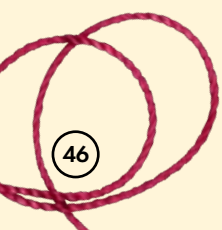
- **Figurative sculpture** of an animal, plant or object (perhaps something being studied in another learning area)
- Something more **abstract**.

Encourage consideration of:

- Which material they will **predominantly** use, eg paper cardboard, wire, string
- They can use small amounts of tape, glue, safety pins, staples
- Elements of visual arts, eg **shape, colour, texture, size**
- **Stability** and **strength** of their sculpture, ie to be free-standing.

13. This thinking routine was developed as part of the Artful Thinking Project at Project Zero, Harvard Graduate School of Education.

14. Ibid



Facilitate students to list what is required for their group to create their sculpture:

- Materials, tools
- Skills, **techniques** required to make their planned artwork or sculpture
- **Skills** already known by a group member (name the skill and student/s)
- Name/s of student against the skill they'll need to learn to create the intended artwork.

OPTIONAL: Challenge students to compete. Who can make the:

- Tallest sculpture?
- Sculpture that can support the heaviest weight?

NB While sculptures should be predominately made up of one of the four key materials, encourage creativity. Allow small embellishments for enhancement.

LESSONS 4-6 – INVESTIGATE, DEVELOP TECHNIQUES, CREATE

TEACHER facilitates the class to make group sculptures. This may require using video tutorials, parent/carer volunteer/s or students who are familiar with techniques required. STUDENTS develop new **skills** in using their chosen material to make the group sculpture.

Examples include:

- *String:* **Weaving**, knotting, plaiting, making tassels
- *Paper:* **rolling**, folding, twisting
- *Cardboard:* **folding**, bending, **notches**, tabs, **inserts**
- *Wire:* using pliers to **coil**, join and bend

Students work in their groups to construct their sculptures, working **safely** and to their **plan**, **refining**, **persisting** and **adjusting** as necessary.

TEACHER CUES

For younger students, perhaps select one or two skills for the class to focus on, eg papier mache or weaving. Older students may be able to decide which skills they want to learn and independently look up video tutorials. More capable students could select appropriate video tutorials with simple instructions to share with peers.

LESSON 7 – REFLECT, DISPLAY

STUDENTS (in their groups) suggest a title for their sculpture.

Individually, they **evaluate** the sculpture and their contribution to it, writing a short '**Artist Statement**'.

TEACHER encourages use of **art vocabulary** that should include:

- The **title** and a **description** of their artwork, giving reasons for why that title was chosen.
- An **explanation** of the **steps** taken to create it and the techniques used.
- Where their **ideas** came from, eg from the artworks studied in class.
- How well the finished sculpture **compares** to their original plan.
- How **successful** the sculpture is; **how** do they know?
- Parts of the sculpture they mostly worked on.
- **Challenges** encountered in making the artwork and how they worked through them.
- What did they learn in order to help make it? eg weaving? plaiting?
- What might they do differently next time?

Younger children may do this verbally or by answering a shorter list of written questions.

As a class, select a space to display the sculptures, with the artist statements alongside. Invite another class, teachers or parents to view them and perhaps add written comments on sticky notes.

TfEL TIPS

- 2.1 Develop democratic relationships.
- 2.2 Build a community of learners.
- 2.4 Challenge students to achieve high standards with appropriate support.
- 4.1 Build on learners' understandings.

"Even the genius asks questions."

– Tupac Shakur

FURTHER IDEAS

Many craft-based art works are made by female artists. Interview older female relatives in your family. What types of crafts did they learn and where did they learn them? Did they make their own clothes and other **textile** products? How, when and why did they make textile products? What techniques did they use?

Maths – Years 3-5

Educators, download the Interpretive Resource for *Absence Embodied*, (see Resources list)

Patterns and shape [\[ACMNA058\]](#) [\[ACMNA077\]](#)

Measurement and geometry

RESOURCES

Images of the suggested artworks:

Absence Embodied (2018) Chiharu Shiota (a search will locate the image and an educators Interpretive Resource) www.agsa.sa.gov.au

Various sculptures, Tjanpi Desert Weavers <https://tjanpi.com.au/collections/sculptures>

I Did Not See That, Gunjan Aylawadi <http://www.gunjanaylawadi.com/i-did-not-see-that>

Aboriginal Cultural Expression, Yr4 Fibre Arts, Scootle <https://www.scootle.edu.au/ec/resolve/view/S6582>

Suggestions for some basic techniques to learn and apply to your own creative sculpture:

Rainbow, colourful macramé feather/leaves Lots of Knots Canada 24 Apr 2020

https://youtu.be/qP94L_kRVYI

Crafting Coach: Magazine Art Aberdeen American News 11 Apr 2016

<https://youtu.be/AtsWLyClr1c>

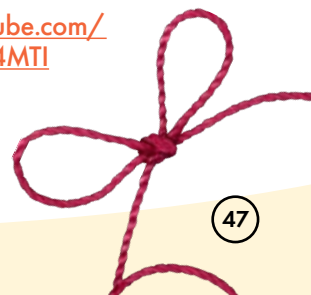
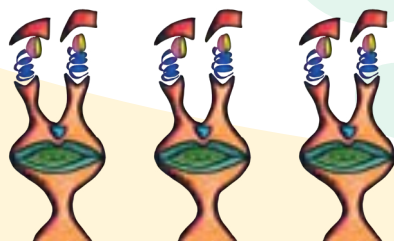
Magazine strips to create coiled art Century Park 28 Apr 2016

<https://youtu.be/HwclLbaOKPog>

Craft-tastic Yarn Giraffes Kit Ann Williams Group 10 Aug 2016 <https://youtu.be/DMzywcbvQaQ>

How to make a Tassel Red Ted Art 4 Oct 2017

<https://www.youtube.com/watch?v=h144Rix4MTI>



VISUAL ARTS R-6: PAPER, CARD, WIRE & STRING?

- Paper, different types, sizes, colours, eg newspapers, magazines
- String and yarns
- Cardboard in various weights and colours
- Craft wire (malleable)
- Pliers for cutting, bending wire
- Safety scissors, glue, tape
- Stapler, sticky notes
- Pencils, general craft tools

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

Being in Space: Urban Mind Studio, Commissioner for Children & Young People SA

Big Screens, Little Artists: Online – Statewide Project

Creating a Mural with Elizabeth Close: In School

Express Yourself: AFC Exhibitions & Collections

Finding Robyn: Wendy Todd

Hidden Treasures: Fabrik Arts and Heritage

Hidden Creature Gallery: Arena Theatre Company

Infinite Monster: Terrapin
LEAF Project: LifeCycles Schools Program

One Minute Sculptures: Online – Statewide Project

Ping Pong WoW: The Ball Room Projects

The Hybrid Society and Crate Expectations: Cake Industries

Wild City: Kathy Holowko



VISUAL ARTS 5-10: PORTRAITS, COLOURS, SYMBOLISM

AUSTRALIAN CURRICULUM: THE ARTS ACHIEVEMENT STANDARDS – Learning Area: The Arts

Years 5–6 Visual Arts ... explain how ideas are communicated in artworks (visual arts) they make and to which they respond.

... describe characteristics of artworks from different social, historical and cultural contexts that influence their art making.

... structure elements and processes of arts subjects to make artworks that communicate meaning

... work collaboratively to share artworks for audiences, demonstrating skills and techniques.†



IDEAS FOR ASSESSMENT

Adapt and differentiate as appropriate to the year level and learners' diversity.

- Create an artwork in response to the exploration of colours, symbols and techniques analysed and use to create a self-portrait.
- Curate a class exhibition of self-portraits, complete with artist statements

EXAMPLES OF KNOWLEDGE AND SKILLS

Students will focus on the use and awareness of the elements of visual arts, building on the knowledge and skills developed previously.

Years 5–6

Representation

- **Subject matter:** environment (macro/micro), physical and conceptual properties of materials and technologies
- **Forms:** drawing, painting
- **Styles:** figurative, expressionistic, abstract, surrealism, Dada, digital art, etc.
- **Techniques:** collage, drawing, screen printing, digital imaging, construction and environmental sculpture
- **Visual conventions:** identifying, using and interpreting line, shape, colour, texture, space, time, tone and value
- **Materials:** understanding the qualities and properties of a range of materials

Practices

- **Spaces:** recognising the meaning of studio, and adopting appropriate behaviour in the studio as a specialised space, eg, cleaning up, organising materials, naming work and exhibiting work

- **Display:** presenting artworks in formal and informal spaces to enhance meaning; influence of viewpoints and audience on artworks; form and function

Skills

- **Expressive:** interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response to stimuli
- **Conceptual:** developing a thought or idea into a visual representation
- **Practical:** using visual arts materials, equipment and instruments

Processes describing, explaining, exploring, questioning, selecting, interpreting, imagining, designing, experimenting, constructing, creating and displaying

Viewpoints

- **Expression:** physical, psychological, sensory and intuitive
- **Contexts:** recognising artists and artworks that work in cross-media, and artists who install their artworks in various locations. Referring to artists and audiences from different cultures, particularly Aboriginal and Torres Strait Islander Peoples, and from Asia.†

RESPONDING AND VIEWPOINTS

With the class, discuss the following suggestions. Afterwards, students could document their reflections:

- Which emotions were easiest to portray – both in the photo and when using colour?
- Which of your finished pieces do you think is most successful? Why?
- Show the pictures to someone else. Were they able to identify the emotions? What made it easier for them to identify emotion: the look on the face or the colour used?
- If you were going to do this again, what would you do differently?

Further ideas:

- *Forms and elements*: What colours were used? How is the colour used, and why is it used in this way? How does the portrait use visual conventions to convey meaning?
- *Meanings and interpretations*: What did this portrait make you think about? Why? Does the choice of material enhance the audience’s understanding of the sign’s intention?
- *Societies and cultures*: What clues in the portrait/s tell you where it was made, who made it, and why?

INQUIRY QUESTION

How can I support students to:

- **be curious** and ask: What are the hidden meanings in artworks?
- identify methods used by artists to convey meaning?
- understand how colour can reveal what an artwork is about?

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

LESSONS 1–6 – CURIOUS COLOURED PORTRAITS

TEACHER (prepares in advance)

Artworks and items from Resources list at the end of this unit.

Introduce and show students these artworks (prepared earlier) by artists who use unusual colours in their portraits:

- *Weeping Woman*, Pablo Picasso
- *Shadowland*, Annette Bezor
- *Portrait of Madame Matisse. The Green Line*, Henri Matisse

Facilitate class discussion of these portraits, each painted using different styles. You could begin discussion using the *See, Think, Wonder*¹⁵ thinking routine. Further explore the discussion with:

- Do the images still look like people?
- How does **colour affect** the way you see the image?

Encourage use of a **descriptive vocabulary** prior to a writing activity with *The Elaboration Game*¹⁶ ‘Artful Thinking’, Project Zero, Harvard University.

As students watch the video:

- Encourage close listening skills; they will want to apply what they learn from this clip in their own portraiture-making activity afterwards.
- Use *Emotional Color Wheel – Flip through with the author* (prepared earlier).
- Facilitate discussion with the class afterwards.

Ask students to take photos of themselves or a friend, each photo showing a **different emotion**, eg happy, sad, angry, worried, scared.

- Print each image.
- Cut each image into 4 or into halves.

- Combine them in various ways to create a **composite** and **curious** looking face.

The result can then be copied or traced onto cartridge paper and coloured (using paint, crayon or pencil) to suit the mood or emotion of each portion of the face.

TEACHER CUES

This whole portrait activity can also be done on a computer instead of by hand.

CREATIVE CURIOSITY

Try this. What if you used **different colours** (to the ones usually used to **portray emotion** or mood) in the different sections of your pictures? eg red for sad, blue for angry.

- What do you think of the result?
- Are others still able to easily identify the emotion or mood in your portrait?
- How does **changing** from the ‘correct’ colour for a mood affect the onlookers’ **perceptions**?

For further consolidation, inspiration and a fun art activity, students could spend some time changing famous portraits at the *Art Face Twist Game* (see Resources list).

Frida Kahlo’s paintings are deeply personal and full of **symbolism to narrate** the story of her life. Research *Frida Kahlo, My Modern Met* (see Resources list).

- What do Kahlo’s **symbols** mean (eg animals, flowers, braces and backgrounds)?

Show students **portraits** by Frida Kahlo, eg *Self Portrait with Monkey*, *Self Portrait with Thorn Necklace and Hummingbird* (see Resources list).

MAKING

Practise drawing your own face using the same **expression** as the ones in the paintings cited.

Consider the following:

- Do you need to emphasise some features more than others?
- Are the **eyes wide open**, staring, startled, closed?
- Is Frida smiling or frowning? What will you do?
- Add a pet to your portrait. (Frida loved her pets and often included them in her work.)

15. Op cit., *See, Think, Wonder*, Project Zero

16. *The Elaboration Game* ‘Artful Thinking’ routine was developed by Project Zero, a research centre at the Harvard Graduate School of Education <http://pzartfulthinking.org/?p=96>



Frida's work is full of symbols with many different meanings. Experiment with symbols that could represent your own **feelings**, moods, or **significant events** in your life.

- To explain who you are and what your favourite pets, hobbies and interests are: add these symbols to your clothes (in the portrait) and to the **background**.

You can add **symbolism** to your story by the expression of the face and colours used.

Try using **various media** for your portrait to create different effects. Frida Kahlo used oil paint so you could:

- use **oil pastels**, which you can soften or 'melt' by rubbing with your fingers (or carefully brushing over lightly with a paintbrush that has been dipped briefly in turps). This will give the picture an oil paint look.

Once painted, you could then apply a colour or **black wash** over the whole picture to unify it by filling in any gaps. Finally you could:

- write a story about your portrait artwork to explain what it is about.

EXTENSION

Students could research the work of the following two artists, or the teacher can lead students through a class discussion and analysis of them.

Joshua Miels – an Adelaide artist who portrays emotions in his artwork, especially of men (see Resources list).

An artist is able to **capture** emotion and **mood** in a painting through the use of various conventions, such as colour, **texture**, **size**, **brushstrokes** and **backgrounds**.

Discuss Miels artwork with students and consider the following viewpoints:

- Do you think that Joshua Miels is effective in displaying **emotions** in his artwork?
- How do you feel when you look at his work?
- Can you easily identify the emotions portrayed?

- What do you consider is the easiest emotion to portray in a portrait painting?

Ahn Do – an Australian artist who paints portraits on ABC program *Anh's Brush with Fame*. Watch one of the programs in the series (available on iView). Do usually explains what he is trying to capture in a portrait. Discuss with students whether or not he has achieved this.

- What do you think he is trying to evoke when he creates a **portrait** of a famous person?
- What **hidden meanings** are there? Do you think the artwork shows these?
- Does he use **realistic colour** in his portraits? How many colours can you see in one of them?
- What colours are used for **shadows** and which ones for **lighting** areas of the face?

With students, look up the website *How Do Artists Depict Emotion in Art?* (see Resources list).

All the artworks on this site depict **heightened emotions**.

Discuss with students their **viewpoints**:

- In your opinion, which painting is the most successful? Explain why.
- Some artworks could suggest more than one emotion.
- Can you give some suggestions about these emotions? Explain your choice.

Select a number of **self-portraits** by artists and share them with the class.

Invite students to choose one self-portrait to study in detail.

Facilitate their **viewing** of the artwork for several minutes, looking closely for **patterns** that make them curious and raise questions.

Ask students questions such as:

- What do you **notice** in the work of art?
- What **questions** occur to you about the work of art?
- What does this artwork tell you about the world in which it was created?
- Is there a **narrative** (story) in this work? If so, what might it be?

- What aspects of the **artist's personality** are revealed in this artwork?
- What **techniques** has the artist **manipulated** to **heighten** their description (portrait) of self?¹⁷

TfEL TIPS

- 1.6 Design, plan and organise for teaching and learning.
- 2.3 Create safe conditions for rigorous learning: Negotiate learning.
- 3.1 Develop expert learners: Teach students how to learn.
- 3.2 Develop expert learners: Foster deep understanding and skilful action.
- 3.3 Develop expert learners: Explore the construction of knowledge.
- 4.3 Personalise and connect learning: Apply and assess learning in authentic contexts.
- 4.4 Personalise and connect learning: Communicate learning in multiple modes.

FURTHER IDEAS

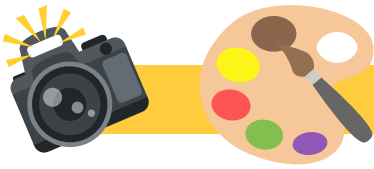
How can students best convey an understanding of **colour** and **light** as seen in art such as **Impressionism**?

Years 2–6

Investigate the Impressionist artists and what they sought to 'capture'.

- How did society of the time view their work? What were their viewpoints and why?
- Prepare images and show students the work of Monet, Renoir or relevant Impressionist artists.
- What colours did the **Impressionist** art movement rely heavily on and why?
- What does it mean that artists painted **en plein air**? Why did they do this?
- What kinds of **brush strokes** did they use?
- What techniques did they use to achieve an effect of **intense colour**? (eg Monet actually **eliminated black** from his **palette** altogether. Instead, he placed brilliant colours side by side. All the colours of the rainbow are layered and juxtaposed.)

¹⁷ *Living Cultures – Dance, Visual Arts and HPE, Band 9–10*, The Orb, Dept of Education, Tasmania.



For making and responding lessons about simple colour theory, with no paint being used at all:

Tissue Collage and Painting: Inspired by Impressionism, Year 2–6, Great Art Ideas for Primary School Teachers, National Gallery of Victoria

https://www.ngv.vic.gov.au/wp-content/uploads/2019/11/10-GreatArtIdeas-EducationalTeacherResource-TISSUE_COLLAGE.pdf

RESOURCES

Images to show students, such as:

Portrait of Madame Matisse. The Green Line, Henri Matisse, 1905, National Gallery of Denmark
<http://www.matissepaintings.org/madame-matisse/>

Weeping Woman, 1937, Pablo Picasso, TATE
<https://www.tate.org.uk/art/artworks/picasso-weeping-woman-t05010>

Shadowland, 2008, Annette Bezor, Artnet
<http://www.artnet.com/artists/annette-bezor/shadowland-E7z4xohl6jB3gEyzSY5PMw2>

Emotional Color Wheel – Flip through with the author, 10 Mar 2018, E Gibbons.

https://youtu.be/ijYipb_Kj9Cg

Frida Kahlo, My Modern Met

<https://mymodernmet.com/?s=Frida+khalo>

Self Portrait with Monkey, 1938, Frida Kahlo

<https://www.fridakahlo.org/self-portrait-with-monkey.jsp>

Self Portrait with Thorn Necklace and Hummingbird, 1940, Frida Kahlo

<https://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp>

How Do Artists Depict Emotion in Art? Artsology

<https://artsology.com/emotion-in-art.php>

Art Face Twist Game, Artsology

<https://artsology.com/art-face-twist-game.php>

Joshua Miels

<https://joshuamiels.com/about>

iPhone or similar, or camera, paint, paper, sketch book or visual diary, coloured pencils, oil pastels, turpentine (turps), paintbrushes.

For extension ideas:

Cartridge paper, coloured tissue papers, glue sticks, scissors.

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

Being in Space: Urban Mind Studio, Commissioner for Children & Young People SA

Big Screens, Little Artists: Online – Statewide Project

Creating a Mural with Elizabeth Close: In School

Express Yourself: AFC Exhibitions & Collections

Finding Robyn: Wendy Todd

Hidden Creature Gallery: Arena Theatre Company

Hidden Treasures: Fabrik Arts and Heritage

Infinite Monster: Terrapin

LEAF Project: LifeCycles Schools Program

One Minute Sculptures: Online – Statewide Project

Ping Pong WoW: The Ball Room Projects

The Hybrid Society and Crate Expectations: Cake Industries

Wild City: Kathy Holowko

“The portrait is one of the most curious art forms. It demands special qualities in the artist, almost total kinship with the model.”

– Henri Matisse



“Curiosity is lying in wait for every secret.”

– Ralph Waldo Emerson

STATEWIDE PROJECTS

DREAMBIG OPENING EVENT: *The Mighty Choir of Small Voices*

Be Curious!

What do primary school children look like when they form *The Mighty Choir of Small Voices*?

What do they sound like when they sing David Bowie's *Space Oddity* to celebrate the opening of 2021 DreamBIG Children's Festival?

In an event that has become a DreamBIG Children's Festival tradition, children and young people from primary schools will themselves **Be Curious!**

How to participate?

1. Purchase an Opening Event Package and prepare your students to participate in the *The Mighty Choir of Small Voices*, singing the new DreamBIG Children's Festival song. Learning the song is managed by you/colleagues at your school during Term 1, 2021. Towards the latter part of the term, when your students are secure with the song (approx. week 7 or 8), your choir will be treated to a one-off workshop with a conductor from the Opening Event. This is to ensure consistency and prepare you for what to expect on the day!
2. Alternatively, if you are unable to attend the main opening event in Adelaide, you are welcome to create your own event in your local community. Consider:
 - singing a song
 - creating your own dance to accompany the song
 - having a young person read *Give Me Some Space*, by Philip Bunting, the National Simultaneous Storytime book, which will be read simultaneously by lots of curious young people around the country.

We will be **curious** to know if you can do this and would love you to send us some details, such as photos and the number of students who participated!

You can either do this in advance, or afterwards. We don't mind!

Send to: education.dreambig@sa.gov.au

Need the music?

Schools already participating in the Primary Schools Music Festival (PSMF) 2021 will find the song lyrics in their Songbook and accompanying double CD.

Schools booked into the Opening Event, but not in the PSMF 2021, will be contacted.

Schools unable to attend the Opening and not participating in the PSMF 2021, will have access to a downloadable audio file/song lyrics early in Term 1, 2021: schools.dreambigfestival.com.au or contact education.dreambig@sa.gov.au

What turns 10 years old in 2021?

The Mighty Choir of Small Voices!



DreamBIG Children's Festival organisers appreciate the SA Public Schools Music Festival for their continued assistance with *The Mighty Choir for Small Voices*. Since the choir's inception in 2011, their advice and assistance continues to be invaluable. Their help includes: song selection, composing, arranging, performing, recording, and sharing the song through their materials, networks and annual statewide Choir Trainers Conference.

Without this assistance and the additional expertise in providing choir trainers for workshops and professional conductors for the opening event, *The Mighty Choir for Small Voices* would not be what it is today. **Thank you!**

NATIONAL SIMULTANEOUS STORYTIME 2021: *Give Me Some Space*

Give Me Some Space written and illustrated by Philip Bunting (Omnibus Books) is the picture book selected to be read simultaneously on 19 May 2021.

Celebrating its 21st year, this important annual event aims to encourage more young Australians (over 1.2 million in 2020!) to read and enjoy books. Each year the book, authored and illustrated by an Australian/s, is read simultaneously in all kinds of places around Australia. **Registrations are now open.**

More details and resources: <https://www.alia.org.au/nss>

BIG SCREENS, LITTLE ARTISTS: Years 3–12

Be Curious – What's this?

<https://youtu.be/cf6uAzVhkJY>

Did you have a look at the link above? What did you see? Wouldn't your students love the opportunity to have their own digital artworks displayed on the new big digital screens, inside and outside the Adelaide Festival Centre?

The digital artworks need to be short, have no audio, and show what it means to **Be Curious!**

Be inspired by your teaching and learning program or perhaps choose a topic students are grappling with. Use a 'green screen' (see the unit with 'green' in the title, this resource).

Details and submission instructions available at:

schools.dreambigfestival.com.au

If you share images or student work, you need to get appropriate approvals.

Download consent forms at: schools.dreambigfestival.com.au

Further information: <http://tiny.cc/ConsentForms> (Department staff login required)



ONE MINUTE SCULPTURES
inspired by Erwin Wurm:
Years R–12

Students are invited to pose with an everyday object (like a freeze frame in drama) for just one minute, while a photo is taken.

You can use any object (almost!) and teachers can build this activity into their learning program.

Make a collection of your *One Minute Sculptures* (photos) and send the images to DreamBIG for sharing on our website.

Be curious – look at Red Hot Chili Peppers – *Can't Stop* (Official Music Video) <https://youtu.be/BfOdWSiyWoc> (26 Oct 2009). This video clip features their own inspirations of Wurm's *One Minute Sculptures*.

Details about the project and for an extra resource to manage this project with your class go to:

<http://tiny.cc/dreambigfest> or schools.dreambigfestival.com.au

REMEMBER, anything sent in must be accompanied by the necessary consent form/s.

Download consent forms at: schools.dreambigfestival.com.au

Further information: <http://tiny.cc/ConsentForms> (Department staff login required)



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

To subscribe is free. Please send your name, school, learning area and year level(s) you work with to: education.dreambig@sa.gov.au

OUR STORIES: Year 3+

Take your seat around the proverbial campfire and hear from local storytellers Uncle Mickey O'Brien, Aunty Stephanie Gollan and Ema Bovoro in this **online presentation**.

Afterwards, students can participate in an interactive illustration workshop led by local First Nations artist and illustrator Karen Briggs. Years 3–7; limited availability. More info: schools.dreambigfestival.com.au

LOCKDOWN by ExpressWay Arts: Year 9+

Set just before lock-down due to a global pandemic, this radio play follows a group of teenagers who choose the same night to prove friendships, enact revenge, and make sacrifices for the people they love. What you think you know to be true depends on where you're standing. Created by ExpressWay Arts, a collection of young creatives from Adelaide's southern suburbs. More info: schools.dreambigfestival.com.au

CO-INVESTIGATORS OF CURIOSITY

ASMS/Eliza Lovell/Kerrin Rowlands: Years 4–7

Students from Adelaide's Australian Science and Maths School (ASMS), along with teaching artists Eliza Lovell and Kerrin Rowlands, present an adventurous **new platform of live interactive workshops** blending art and science with curious experiments to challenge and inspire every learner. A place where secondary students and primary students join forces. More info: schools.dreambigfestival.com.au

EMIL AND THE DETECTIVES by Slingsby: Year 6+

Never underestimate the determination of a child! Young Emil catches a train to visit family in the big city. Something valuable is stolen. But the thief soon discovers Emil was not such an easy target. Can a bunch of kids work together to uncover and outsmart the true criminal? More info: schools.dreambigfestival.com.au



WIN \$500 for Arts in your class with DreamBIG!

Holding your own DreamBIG event? Remember to tell us about it and be in the running for this competition! Details of how to enter are on **page 4**.

Schools' Booking Information

Please read the following information prior to completing the booking form.

The majority of paid performances are priced the same across the festival (Schools: \$16/Equity: \$10). Exceptions include the Opening Event, Still Point of a Turning World, Our Corka Bubs, Touch & Go and Nat Bartsch's Lullabies.

Many shows and workshops have a limited capacity and may book up quickly.

Please list three performance choices/dates/times and three corresponding workshop times if you also wish to book the latter. If your first choice of performance or workshop is fully booked, every effort will be made to book your second choice, and so on.

Priority for free workshops is given to schools booking for a paid performance.

Some events need to be booked via the performance organisation and these are clearly marked on the relevant page.

To book a free workshop through BASS, please list the other performance/workshop you have purchased tickets for when completing the booking form.

We understand that schools booking early will often need to provide estimated numbers. However, it is important that you advise us of exact numbers by the start of the 2021 school year so we can make tickets available for other schools.

How to Book

NEW ONLINE BOOKING FORM AVAILABLE.

Head to the DreamBIG website to submit your booking, faster and easier online!

1 **BOOK ONLINE** – preferred

schools.dreambigfestival.com.au/schoolbookings

OR

2 **FILL IN THE BOOKING FORM ON THE ADJACENT PAGE**

Extra forms can be downloaded from: schools.dreambigfestival.com.au/schoolbookings

Submit the booking form to BASS via:

Email: dreambigbookings@bass.net.au

Post: BASS School Bookings, GPO Box 1269, Adelaide SA 5001

PLEASE NOTE: BASS will send you and your finance officer a temporary tax invoice, which will confirm your booking and indicate which of your preferences have been booked. Your booking is not confirmed until you receive this invoice. No refunds can be provided on paid bookings.

EFT payment available, account details: Acc Name: BASS, BSB: 065 266, Acc Number: 1000 0100

A \$10 transaction fee is payable for each school booking (through BASS), inclusive of all paid performances/workshops, submitted concurrently.

Adelaide Festival Centre respects your privacy and meets government policy requirements. Ticket Pricing on pages is indicative only. Concessions and Groups may apply. Eligibility for concessions will vary across events. Program is subject to change without notice. Every effort has been made to ensure that performance dates, times, prices and other information contained herein are correct at time of publication. Refer to adelaidefestivalcentre.com.au for full ticketing terms and conditions.

"Look up at the stars and not down at your feet. Try to make sense of what you see, and wonder about what makes the Universe exist. Be curious."

– Stephen Hawking, at the Paralympics Opening Ceremony



Schools' Booking Form

DreamBIG has a brand new online booking form and is our preferred method of booking. Head to: schools.dreambigfestival.com.au/schoolbookings

Contact Teacher _____ School name _____

Type of school Independent Catholic Government Home Schooled
 Please tick relevant boxes Metro Non-Metro DfE IoED Category 1-4 Other

Phone _____ Mobile (Essential) _____

Teacher Email _____ Send me DreamBIG Children's Festival updates

Finance Officer Email (BASS invoice will be sent to this address) _____

Australian Curriculum Learning Areas _____ Year Levels _____ Schools IoED Category _____

Equity price tickets available to Index of Educational Disadvantaged (IoED) schools category 1 - 4 (where applicable)

How do you plan to travel to the event? Train Tram Bus Private bus Car On foot Other
 Please tick relevant boxes

Enter all performance and workshop preferences in the below table. Then enter all details in each field and the total cost.

ORDER OF PREFERENCE	DATE	TIME	No. of STUDENT TICKETS	No. of ADULT TICKETS*	TOTAL COST
OPENING EVENT Cost of Opening Event is \$5 per student, please add this when booking your performance or workshop.	19 May	10.50am			
Ticketed performance 1ST CHOICE					
Ticketed performance 2ND CHOICE					
Ticketed performance 3RD CHOICE					
Free Workshop/Activity 1ST CHOICE					
Free Workshop/Activity 2ND CHOICE					
Free Workshop/Activity 3RD CHOICE					
Please note: Priority for free workshops is given to schools booking for paid shows.	Add \$10 transaction fee per booking including all workshops				\$10.00
TOTAL COST					

Please record any special needs and numbers of students with disability ie using wheelchairs, vision/hearing impairment:

*Complimentary tickets are issued according to student/teacher ratio: R - Yr2 1:6, Yr3 - Yr6 1:10, Yr7 - Yr12 1:15

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

Please provide the following information for EDU SA evaluation purposes: Number of ATSI students _____ (Aboriginal and Torres Strait Islander) Number of EALD students _____ (English as an additional language or dialect)



FOR SCHOOL BOOKINGS PLEASE RETURN THIS FORM VIA:
 E: dreambigbookings@bass.net.au OR GPO Box 1269, Adelaide SA 5001

QUESTIONS?

Phone
08 8205 2220
 (Mon - Fri, 9 - 5)

ACKNOWLEDGEMENTS



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

Established in 1973, it 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, experience, and cultures.

To discover more, visit adelaidefestivalcentre.com.au

TRUSTEES

Jim Hazel (Chair)	Tony Smith
Christine Zeitz	Sandy Verschoor , Lord Mayor of Adelaide
Julia Dnistrianski	Maggie Zhou
Mary Hamilton	Mitchell Butel

MANAGEMENT

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Chief Operating Officer	Carlo D'Ortenzio
Director of Programming, Development & Venue Sales	Liz Hawkins
Director of Marketing, Sales and Audience Engagement	Kristen Eckhardt
Head of Public Affairs	Ruth Sibley
Creative Director Cabaret & Commercial	Ebony Bott
Manager Technical	Moria Hay
Manager Ticketing	Natalie Adam
Manager Philanthropy	Robyn Brown
Creative Producer, DreamBIG Children's Festival	Susannah Sweeney

Preparation of materials: Sharyn Schell, Department for Education, Manager Arts Projects (including DreamBIG Children's Festival)

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- The many additional colleagues from Learning Improvement and the wider Department for Education, whose invaluable expertise and feedback are poured into producing this resource.
- Arts ambassadors, teachers, parents and caregivers who support curiosity, bringing our children and young people together to immerse themselves in the arts and DreamBIG.

MINISTER'S ARTS EDUCATION AWARDS



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

Four awards are available for outstanding teachers of the Arts in public and non-Government schools. Each recipient of an award will receive \$5,000 to support their professional learning in their chosen Arts field.

Awards are presented in 2 categories: Public School Category (2 awards)

- A Primary teacher of The Arts
- A Secondary teacher of The Arts

Non-Government School Category (2 awards)

- A Primary teacher of The Arts
- A Secondary teacher of The Arts

Applications open late July and close mid-September. Winners are announced at the World Teacher's Day Award Ceremony in late October.

For information and to nominate: <https://educators-sa.sa.edu.au/ministers-arts-education-awards/>

Arts Ambassadors

Thank you to all the Arts Ambassadors, our South Australian educators dedicated to promoting and advocating for the Arts.

Arts Ambassadors receive e-newsletters with up-to-date information about DreamBIG Children's Festival and professional learning opportunities in the Arts offered by Department partners, eg Arts associations represented by Educators SA.

It's never too late to register as an Arts Ambassador. Register or update your email address by sending an email with your name, school, year level(s) you work with, and your role or interest in the Arts to: education.dreambig@sa.gov.au

"Creativity flows when curiosity is stoked."

– Neil Blumenthal

"The real hallmarks of humanity are: curiosity and an amazing ability to cooperate."

– Alice Roberts

Join a professional Arts education association

Visit the website of Educators SA and look for the dance, drama, media, music and visual arts associations:

www.educators-sa.sa.edu.au

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

FESTIVAL PARTNERS

DREAMBIG CHILDREN'S FESTIVAL IS PRODUCED AND PRESENTED BY



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