



DREAM BIG

CHILDREN'S FESTIVAL

Teaching and Learning Resource

22 MAY - 1 JUNE
2019

SUPPORTED BY



Government of
South Australia

Arts South Australia
Department for Education

dreambigfestival.com.au

DREAM BIG

CHILDREN'S FESTIVAL
22 MAY - 1 JUNE 2019

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DreamBIG Children's Festival image design:

Miss Addison Wilson, age 5, from Port Elliot Primary School, is our 2019 DreamBIG CHILDREN'S Festival POSTER COMPETITION WINNER!

Students were invited to participate in a poster design competition, where the winning entrant has their work of art professionally incorporated into a range of materials for the DreamBIG Children's Festival 2019. Addison's image portrays the DreamBIG Children's Festival theme of **People Together**.

Why did Addison choose to make this particular image? "Measurement! I remember watching a movie at school about measurements and noticed everyone measures up different and they are different sizes, have different hair, different smiles, so I decided to draw a few people who are different to each other."

Techniques used by Addison included drawing with a grey lead pencil, outlining with texta and colouring in with watercolour pencils.

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STAY IN TOUCH

Follow DreamBIG to keep up-to-date with all the latest news about the 2019 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 2019

www.dreambigFestival.com.au

Visit this website for further information about:

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

Department for Education teacher resources

Additional DreamBIG materials, including websites, resources and photos can be found at the Department website

<http://tiny.cc/DreamBIGFest>

Permissions/consent forms

Department for Education policy and guidelines about the use of student or child images or work are available on the Department's intranet. Included is information about taking photographs of students or children, identifying them online, publishing photos and geotagging. For this information and consent forms (including versions translated in various languages) please go to the link below (note that this link requires Department staff login).

<http://tiny.cc/ConsentForms>

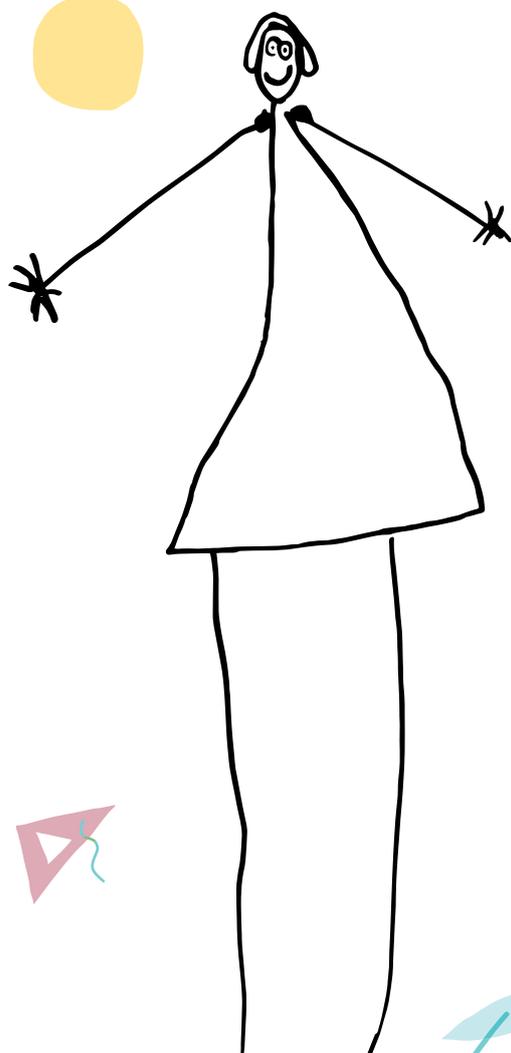
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www.creativecommons.org

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FROM THE MINISTER FOR
EDUCATION ...

JOHN GARDNER

The DreamBIG Children’s Festival is a community celebration of the importance of the arts and its contribution to the formation of children’s identities and their participation in society. For over 40 years the Festival has brought **People Together** through the art of storytelling.

DreamBIG provides children with the opportunity to participate in inspirational arts performances where artists tell their stories through dance, drama, media arts, music and the visual arts. In doing so, children’s understanding of themselves, their own experiences and the experiences of others’ is enhanced.

The Department for Education has a long-standing partnership with DreamBIG Children’s Festival due to the positive impact that involvement in the arts has on children’s learning, their social and emotional wellbeing and their participation within the community. Additionally, engagement in the arts supports children’s creativity, critical thinking and problem solving capabilities.

We know that these fun activities can have a long term positive impact. I for one still have memories of attending Come Out Festival events three decades ago – events which helped inspire in me a long term interest in our State’s outstanding Festivals!

In line with the 2019 DreamBIG Children’s Festival’s theme, **People Together**, this Teaching and Learning Resource makes connections between

the artistic program of the Festival and the Australian Curriculum. The resource plays a vital role in engaging children, from preschool to year 10, with Festival activities by supporting South Australian teachers to extend learning opportunities within the school environment. Importantly, the resource includes ideas for children who are unable to access the performances and exhibitions.

Congratulations to Addison Wilson, a reception student from Port Elliot Primary School, for her design that features throughout the materials for DreamBIG 2019. Addison’s design eloquently captures the essence of people coming together for this exciting Festival.

Thank you to everyone from the Department for Education and DreamBIG Children’s Festival for creating such an important resource. I encourage teachers to use the resource with children to share stories, to build a stronger sense of community and to celebrate the ways that the arts bring **People Together**.



FROM THE DREAMBIG
CHILDREN’S FESTIVAL
CREATIVE PRODUCER ...

SUSANNAH SWEENEY

Welcome to the 2019 DreamBIG Children’s Festival! It’s packed with creative, inspiring and motivating experiences for you and your students to discover and relish.

Our theme this year is **People Together** because in the words of Helen Keller *“Alone we can do so little, together we can do so much.”* To work together well we must respect and enjoy our similarities and differences.

One of DreamBIG’s focuses this year is empathy, which is such an important attribute for every human to understand and practise. Empathy enables us to function together in the world. I’ve sought to program experiences that will expand your students minds and hearts and unite them as they enter new worlds and perhaps try on some other people’s shoes.

The 2019 DreamBIG Children’s Festival is filled with performances, workshops, exhibitions and activities that involve dancing, Gruffalos, robots, singing, birthdays, orchestras, fireflies, imagination, pandas, dogs, music, expeditions, opera, Guru Dudu’s Silent Disco walking, writers, exhibitions, rice, a musical cubbytown and so many other things to explore together!

So, enjoy looking through this program and selecting something for your students to attend. They deserve the best experiences we can offer. And I’m confident you’ll enjoy yourself as well!



DID YOU KNOW?

There are over 1600 Arts Ambassadors subscribing, advocating, sharing information and encouraging participation in DreamBIG and other arts events in SA.

If you would like to receive our e-news please send your name, school, learning area and year level(s) you work with to:

Education.DreamBIG@sa.gov.au



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

SHARYN SCHELL

The Arts are a tremendous way to bring **People Together**, whether making, performing, sharing, viewing or responding to artworks. In multiple ways, the Arts present rich opportunities to explore and interpret the worlds of people from all over the globe.

The Australian Curriculum: The Arts invites students to consider a range of viewpoints which are dependent on the contexts (eg social, cultural and historical) of the viewer, the artist and the audience. With greater understanding of the experiences, stories and viewpoints of others, comes increased acceptance and tolerance that contribute to feelings of belonging.

We are always grateful for the viewpoints and thoughtful suggestions provided through feedback – they enable the DreamBIG Children's Festival to refine, shape and build on successes of previous Festivals.

The theme **People Together** offers a myriad of opportunities to amplify participation in quality arts learning experiences for children and young people that encourage them to DreamBIG.

Whether or not you are able to access the extensive Festival program, the ideas in this teachers' resource are designed to support teachers to create engaging and challenging arts experiences for students back at school.

Activities and further resources that are available such as professional learning workshops, regional offerings, statewide projects and digital technologies, all contribute to learner access to the Festival across South Australia.

Thank you to the many Arts Ambassadors, educators, artists and the Festival team for your role in sharing information, responding with feedback and bringing our young **People Together** to celebrate all that we have in common!

INTRODUCTION

THE ARTS IN EDUCATION

Extensive research from around the world confirms the importance of quality arts experiences in education. In support of this research, the arts 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 status of the arts has been firmly established in the *Melbourne Declaration on Educational Goals for Young Australians* (2008).

The *National Statement on Education and the Arts* (2007) clearly states that "all children and young people should have a high-quality arts education in every phase of learning ... help[ing]

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

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



DreamBIG CHILDREN'S FESTIVAL FORMERLY COME OUT

Originating in 1974 as part of the Adelaide Festival of Arts, the 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.

The 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.

The DreamBIG Children's Festival features all the different arts forms and there is a wealth of rich opportunities for active participation.

Unique globally, the partnership between the education and the arts sectors is often admired as it enables deeper engagement and greater participation in the arts.

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

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

THE PURPOSE OF THIS RESOURCE

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

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

EARLY YEARS LEARNERS

Early years educators will find strong connections between the 2019 DreamBIG Children's Festival theme of **People Together** throughout *Belonging, Being, Becoming: The Early Years Learning Framework* (EYLF). Learning experiences in this resource will connect to the *Early Years Learning Framework* and the *Indicators of Preschool Literacy and Numeracy*.

These resources will provide inspiring ideas for educators to interpret in relation to their sociocultural community contexts. Meaningful experiences have been designed to engage children's critical and creative thinking, imaginations and sense of belonging.

As children actively participate they will:

- share each other's celebrations through food, dance, arts and music

- connect inclusively in places for a shared purpose
- celebrate belonging in their family and as part of a community.

Educators will be able to responsively 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:

Young children and the Arts

<http://www.aep-arts.org/wp-content/uploads/Young-Children-and-the-Arts.pdf>

Creative Connections - young children and the Arts

<http://www.teachinglearningcaring.com/upload/Creative%20Connection%20for%20Young%20Children.pdf>

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

STUDENT DIVERSITY

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

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

When considering Festival activities for your students, think about planning to ensure they are inclusive of all students. For some students it will be necessary to make adjustments to the complexity of the curriculum content to be covered and/or the instructional and assessment strategies to be used and/or the learning environment. On excursions to Festival events or for any excursion or camp, adjustments may be necessary to allow some students to participate.

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

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

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

Department for Education schools will find the Special Education Resource Unit (SERU) <http://web.seru.sa.edu.au/> website is also very useful in relation to students with disability.

Other useful websites include:

Scoutle – filter by student cohort and The Arts

<https://www.scoutle.edu.au/ec/p/home>

ESL students meet Van Gogh, Monet – Art activities

<https://www.fluentu.com/blog/educator-english/esl-art/>

Teacher's corner: using Art in the English Language Classroom

<https://americanenglish.state.gov/resources/teachers-corner-using-art-english-language-classroom>

Drama and students with special needs
<http://www.artsonthemove.co.uk/education/secondary/specialneeds.php>

Kurruru Arts and Culture Club (South Australian)

www.kurruru.org.au

Australian Aboriginal Art Education and Teacher Resources

<https://japingkaaboriginalart.com/education/>

Painting in the Rain, Special Needs Students

<https://educationcloset.com/2018/02/01/painting-in-the-rain/>

Teaching dance to students with visual impairments

<http://www.teachingvisuallyimpaired.com/dance.html>

Arts and Special Education

https://www.kennedy-center.org/education/vsa/resources/2013_VSA%20Intersections_Exemplary_Programs_Approaches_2014.pdf

Equity and Diversity Guidelines for Drama Education

http://dramaaustralia.org.au/assets/files/DA_EquityAndDiversity.pdf

1000 hand Bodhisattva Dance – hearing-impaired

<https://www.youtube.com/watch?v=uUI0JRoQeG4>

**WIN \$500
FOR YOUR
PEOPLE
TOGETHER IN
THE ARTS FOR
DreamBIG!**



**NOT YET AN ARTS
AMBASSADOR?**

EMAIL YOUR NAME AND
CONTACT DETAILS TO:

Education.DreamBIG@sa.gov.au

TEACHERS: Win \$500 for your classroom to spend on arts supplies (ie art consumables, software, video camera, microphone, headphones, a session with a dance or drama tutor for the students ...).

To enter just tell us:

1. How your school participated in DreamBIG 2019 (no matter whether you did something back at school, used the teachers' resource or were able to access the Festival program)
2. What your students learnt about **People Together** in the Arts for DreamBIG? What was learnt and how might you approach it next time?
3. How many students participated in 2019?

How will you tell us? Ideas might include:

- a relevant item from your school's newsletter
- a few photos (of something your students performed or made or displayed)
- a short video clip (30 seconds max.)
- students' comments and feedback (we love those!)
- creative writing, eg a poem (no more than 150 words)
- an original unit or program of work you've written that you're happy to share (must be arts focussed)
- actually, (almost) anything your imagination can come up with!

DO remember to label everything with your contact details!

Email: Education.DreamBIG@sa.gov.au

Post: Manager, Arts Projects (including DreamBIG), Education Development Centre, Learning Improvement, Milner Street, Hindmarsh SA 5007

Courier: Learning Improvement, Strategic Design

Due: Friday 28 June 2019

The winner will be announced via the Arts Ambassadors e-newsletter.

UNESCO INTERNATIONAL ARTS EDUCATION WEEK

The UNESCO International Arts Education Week (20 - 26 May) coincides with the DreamBIG Children's Festival (22 May - 1 June) in 2019.

The International Arts Education Week aims to increase the international community's awareness of the importance of arts education by promoting cultural diversity, intercultural dialogue and social cohesion (**People Together!**) How will your school or preschool highlight the importance and benefits of an arts education?

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

USING THIS RESOURCE

The theme for DreamBIG Children’s Festival 2019 is **People Together**. 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 quality *making* and *responding* arts experience, or engage in a Festival statewide project. Form yourselves and your students as **People Together** in DreamBIG Children’s Festival 2019!

As **People Together** in education, how can we use the arts curriculum and methodologies to:

- enrich and inspire students
- promote critical and creative thinking
- increase student engagement and retention rates
- improve students’ academic learning achievement

- access the Australian Curriculum in other learning areas
- promote aesthetic knowledge and understanding about arts practices for all learners?

This teaching and learning resource presents opportunities for teachers to expand their knowledge and understanding of the Australian Curriculum: The Arts and make links to other learning areas.

WHAT’S IN THIS RESOURCE?

A number of references are made to the Australian Curriculum, Assessment and Reporting Authority (ACARA) throughout this resource. Due to restrictions on space, only some sections from the Australian Curriculum: The Arts have been included.

These extracts include selections 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.

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 following table.

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/>

The left-hand column of the table above shows four content descriptions. Upon close inspection, they incorporate concepts and skills that correlate with the **Critical and creative thinking** learning continuum, which is organised into four interrelated elements:

- **Inquiring** – identifying, exploring and organising information and ideas
- **Generating ideas**, possibilities and actions

- **Reflecting** on thinking and processes
- **Analysing**, synthesising and evaluating reasoning and procedures.

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

These ‘common threads’ of the Content descriptions that run through all Arts subjects of the Australian Curriculum engender the integration of these five Arts subjects when designing programs for their learners.

“Arts integration is a teaching strategy in which the arts are integrated with the non-arts curriculum to deepen students’ understanding of both”

Isenberg and Jalongo, 2010, Werner and Freeman, 2001

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

WHAT'S THE LAYOUT?

The teaching and learning experiences in this resource follow a consistent format. These include:

1. Inquiry questions
2. References to the Achievement Standard²
3. Indications of relevant General capabilities and Cross-curriculum priorities
4. Selections of Examples of knowledge and skills
5. Ideas for Assessment
6. Learning experiences
7. Responding and Viewpoint questions
8. Teaching for Effective Learning (TfEL) tips
9. Further Ideas
10. Resources
11. Links to the artistic Festival program.

The learning experiences are suggested as entry points for engaging, challenging and supporting student learning, as per box 5 of the Learning Design thinking tool shown on the following page.

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

TfEL AND LEARNING DESIGN

The South Australian *Teaching for Effective Learning* (TfEL)³ framework supports teachers to develop their pedagogic practice:

1. Create safe conditions for rigorous learning
2. Develop expert learners
3. Personalise and connect learning.

The pedagogy – how students experience their learning – matters to achievement, and to developing their future learning skills and dispositions.

The SA Learning Design thinking map is a thinking tool that helps us bring together the Australian Curriculum and the pedagogy of the SA *Teaching for Effective Learning* (TfEL) framework. It encourages us to think deeply about the intended learning and our students' related prior understandings, knowledge, skills and attitudes.

The goals of the department's Learning Design, Assessment and Moderation (LDAM) strategy are that by 2020, educators will work with the *Early Years Learning Framework* and the Australian Curriculum to:

- Design learning that engages and intellectually challenges every learner.

- Build consistency of teachers' professional judgement about the evidence and quality of child/student learning.

For further information about SA Learning Design see:

Overview

http://www.acleadersresource.sa.edu.au/media/LD_overview_A4_template_1.pdf

Detail

http://www.acleadersresource.sa.edu.au/media/LD_detail_A4_template_2.pdf

Worksheet

http://www.acleadersresource.sa.edu.au/media/LD_worksheet_A4_template_3.pdf

Worksheet in Word

http://www.acleadersresource.sa.edu.au/index.php?page=learning_design

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/>

AUSTRALIAN CURRICULUM GENERAL CAPABILITIES AND CROSS-CURRICULUM PRIORITIES

The 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		CROSS-CURRICULUM PRIORITIES	
	Literacy		Aboriginal and Torres Strait Islander histories and cultures
	Numeracy		Asia and Australia's engagement with Asia
	Information and communication technology capability		Sustainability
	Critical and creative thinking		
	Personal and social capability		
	Ethical understanding		
	Intercultural understanding		

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

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

3 – For your own copy of the SA TfEL framework and digital Learning design resources telephone (08) 8463 5801 or email: leanne.milazzo2@sa.gov.au

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

What is the intended learning and why is it important?

Why is this learning important?

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

Read the relevant Australian Curriculum references.

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

What do we want them to learn?

What do they bring?

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

- Misconceptions/alternative conceptions
 - Perspectives/biases
 - Points of interest
- #### Existing understandings
- What are different ways that enable students to demonstrate their existing understandings, skills, knowledge?
- #### What else do they bring?
- What about the students' learner identity and learning to learn skills?
 - What dispositions, experiences, do they bring?
- #### Strategies
- What strategies can I use that capture and enable this to be shown?

What could the intended learning look like at this level?

Shared understanding of 'quality learning'

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

How will students know what comprises high quality learning?

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

What does 'at this level' mean?

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

What intended learning is not evident in the achievement standard?

- What could this look like at this level?

How will we know if they got it?

What evidence will enable us to assess the intended learning?

Demonstrating the learning

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

Self assessment

- What opportunities are there for self-assessment?

Peer assessment

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

How will we engage, challenge and support their learning?

Engage

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

Challenge

- How can I stretch all learners?

Support

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

So what will we do to get there?

Design the teaching and learning plan

Bringing it all together through the learning experiences.

Planning, sequencing, resource organisation and ...

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

What is the intended learning and why is it important?

What do we want them to learn?

What do they bring?

What could the intended learning look like at this level?

How will we know if they got it?

What evidence will enable us to assess the intended learning?

How will we engage, challenge and support their learning?

So what will we do to get there?

Design the teaching and learning plan

PEOPLE TOGETHER IN THE ARTS THROUGH 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 requires 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

<https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/>

Please note: at the time of preparing this resource, the National Literacy and Numeracy Progressions Learning area advice for The Arts was unavailable on the Australian Curriculum website.

PEOPLE TOGETHER IN THE ARTS THROUGH 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://myintranet.learnlink.sa.edu.au/educating/numeracy-and-literacy> (Department staff login required)

Some further resources

The Shape of Text to Come - How Image and Text Work, Jon Callow, PETAA, 2013

The School Drama Book, R Ewing and JN Saunders, Sydney Theatre Co, Currency Press, 2013 <https://www.sydneytheatre.com.au/schooldrama>

Drama as a framework for the development of literacy (UK) http://www.arts-bridge.co.uk/uploads/6/1/4/2/6142844/literacy_article.pdf

Drama for literacy <https://www.dramanotebook.com/drama-curriculum/drama-for-literacy>

Multi-modal texts (eg animation, comics, digital storytelling, media) <https://creatingmultimodaltexts.com/>

The Little Book of Literacy Essentials <http://www.lancsngfl.ac.uk/curriculum/english/download/file/The%20Little%20Book%20of%20Literacy%20Essentials.pdf>

Why dance literacy? <https://ausdance.org.au/articles/details/why-dance-literacy>

How dance can teach literature <https://artsedge.kennedy-center.org/educators/how-to/encouraging-arts/how-dance-can-teach-literature>

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/liifocusvisual.aspx>

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.‡

“Availability of art classes is a characteristic of high performing schools”

Critical Links

Singing and rhyming activities are likely to help children develop phonological awareness. As phonological awareness develops, children become increasingly able to hear and manipulate smaller units of sound. Children with well-developed phonological awareness can spot and suggest rhymes, count or clap the number of syllables in a word, and can recognise words with the same initial sounds such as 'money' and 'mother'.

<https://educationendowmentfoundation.org.uk/tools/guidance-reports/preparing-for-literacy/>

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
<https://myintranet.learnlink.sa.edu.au/educating/numeracy-and-literacy>
(Department staff login required)

Some further resources

Visual Mathematics – YouCubed
<https://www.youcubed.org/resource/visual-mathematics/>

Numeracy across the curriculum
<http://numeracyskills.com.au/>

The Arts have a vital role in STEM
<https://www.teachermagazine.com.au/articles/integrating-arts-and-science-in-the-classroom>

Mouth-watering art to master math concepts
https://www.childcarequarterly.com/pdf/summer13_math.pdf

Mondrian squares riddle
<https://ed.ted.com/lessons/can-you-solve-the-mondrian-squares-riddle-gord-hamilton#review>

Crayon Physics – solve puzzles with your drawings
<http://www.crayonphysics.com/>

Enterprising research: Creative strategies to support learning outcomes in numeracy
<https://www.youtube.com/watch?v=9mcwBkJQdL0>

How DBI can improve numeracy
<https://www.youtube.com/watch?v=NdNFuZ8tnHc>

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>

INTERCULTURAL UNDERSTANDING

In the Arts, intercultural understanding enables students to explore the influence and impact of cultural identities and traditions on the practices and thinking of artists and audiences. Students develop and act with intercultural understanding in making artworks that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships.

Students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures

and contexts in which artists and audiences live. Through engaging with artworks from diverse cultural sources, students are challenged to consider accepted roles, images, objects, sounds, beliefs and practices in new ways.‡

Suggested examples of opportunities to support students to develop intercultural understanding through the Arts are provided for you in the following table and throughout this resource. Adapt them as appropriate for your year level.

“We don’t see things as they are, we see them as we are.”

Anaïs Nin



INTERCULTURAL UNDERSTANDING THROUGH THE ARTS

Organising Element	Sub-element	Arts examples for the elements NB Suggestions only – adapt as required for year level
Recognising culture and developing respect	Investigate culture and cultural identity	Students examine a range of styles of self-portraiture from various cultures, eg Frida Kahlo, Rita Angus, Pablo Picasso, Salvador Dali, Gordon Bennett, and create their own self-portraits with 1 or more (cultural) identities.
	Explore and compare cultural knowledge, beliefs and practices	Describe and compare a range of cultural stories, events and artefacts, eg make and compare the puppetry from a variety of cultures, ie Bunraku, Wayang, Sicilian marionettes, Vietnamese Water Puppets
	Develop respect for cultural diversity	Discuss ideas about cultural diversity in local contexts, eg seek advice and expertise from local cultural groups before making cultural artworks
Interacting and empathising with others	Communicate across cultures	Identify factors that contribute to understanding in intercultural communication and discuss some strategies to avoid misunderstanding, eg drama tableaux about 'mirroring' in this resource.
	Consider and develop multiple perspectives	Identify and describe shared perspectives within and across various cultural groups, eg explore a range of perspectives on an issue through role plays
	Empathise with others	Imagine and describe the feelings of others in familiar situations and/or in a range of contexts, eg make a photostory or develop a visual art work to communicate how children in another country may feel about their place
Reflecting on intercultural experiences and taking responsibility	Reflect on intercultural experiences	Explain what and how they have learnt from a wide range of intercultural interactions and experiences, eg explain ways that different cultural perspectives have influenced dance or music, eg Indigenous hip-hop
	Challenge stereotypes and prejudices	Discuss the effects of acceptance and inclusion in familiar situations, eg in drama, role play situations that explore varying outcomes of accepting and being accepted by others, ie <i>Chinese Cinderella</i>
	Mediate cultural differences	Identify ways of reaching understanding between culturally diverse groups, eg explore and make Asian pop-art and/or k-pop

Some further resources

Intercultural understanding in the Arts
<http://www.asiaeducation.edu.au/professional-learning/pathways-and-toolkits/intercultural-understanding/intercultural-understanding-in-the-arts>

Learning Improvement Teaching and Learning Aboriginal Education Moodle - Units of work located in 2016 and 2017 Curriculum.
 No password required.
<https://dlb.sa.edu.au/tlsmoodle/course/view.php?id=191>

Welcome to Country and Acknowledgement of Country (Department staff login required).
<https://myintranet.learnlink.sa.edu.au/operations-and-management/communications-and-marketing/marketing-and-promotions/events/welcome-to-country>

Difference Differently - Together for Humanity (Years 3-10: English, History, Geography, Civics & Citizenship)
<http://differencedifferently.edu.au/about/>

Australia Kaleidoscope
<http://www.curriculum.edu.au/cce/default.asp?id=9326>

Intercultural understanding project
<http://interculturalunderstanding.org/resources.html>

Australian Institute for Teaching and School Leadership
<https://www.aitsl.edu.au/tools-resources/resource/intercultural-understanding-illustration-of-practice>

Uthando Project
<http://uthandoproject.org/>

Take 5
<http://artsedge.kennedy-center.org/educators/how-to/take-five/cultural-connections>

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

INTEGRATE LEARNING BETWEEN ARTS SUBJECTS AND 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.†

This resource contains an example of a unit of inquiry that integrates Arts subjects. Drama and Visual Arts are described in some detail, with further suggestions provided for Media Arts, Dance, Music and other learning areas such as Science and English. A mind-map provides an overview.

Some further resources

Teaching the Arts, early childhood and primary education, Roy, Baker and Hamilton, Cambridge, 2015.

Integrated Teaching through the Arts, Diaz, Donovan and Pascale, 2018.

'Integrating the Arts Throughout the Curriculum', Report of the Arts Education Partnership National Forum <http://www.aep-arts.org/>

Defining Arts Integration, Silverstein and Layne, Kennedy Center, 2010. <http://www.kennedy-center.org/education/partners/defining-arts-integration.pdf>

Arts POP – Dos and don'ts of integration <http://artspop.org.au/>

STEAM Look-for List Education Closet <https://educationcloset.com/wp-content/uploads/2018/01/STEAM-Look-For-List.pdf>

Integrated Arts vs STEAM – infographic <https://educationcloset.com/2016/11/30/arts-integration-steam/>

Arts Integration rubric <http://ccsesaarts.org/wp-content/uploads/2014/11/6-ArtsIntegrCheckRubric.pdf>

Arts Integration – Arts Edge <http://artsedge.kennedy-center.org/educators/how-to/series/arts-integration/arts-integration>

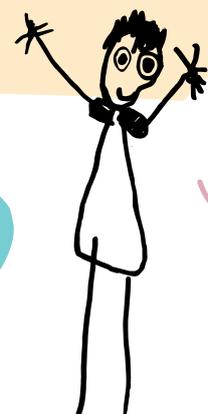
Arts across the curriculum <http://www.nea.org/tools/lessons/Arts-Across-the-Curriculum-K-5.html>

Arts Integration is an **APPROACH** to **TEACHING** in which students construct and demonstrate **UNDERSTANDING** through an **ART FORM**. Students engage in a **CREATIVE PROCESS** which **CONNECTS** an art form and another subject area and meets **EVOLVING OBJECTIVES** in both.

<http://artsedge.kennedy-center.org/educators/how-to/series/arts-integration/arts-integration>

“When we paint, whether it is on our bodies for ceremony or on bark or canvas for the market, we're not just painting for fun or profit, we're painting as we always have done to demonstrate our continuing link with our country and the rights and responsibilities we have to it.”

Galarrwuy Yunupingu



2019 FESTIVAL THEME PEOPLE TOGETHER

For DreamBIG Children’s Festival 2019 the theme is **People Together**. 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 **People Together** (including when people are not-together).

PURPOSE OF THE THEME

A theme is a way of belonging to and participating in the Festival no matter where in South Australia you are. Educators are invited to use the theme of **People Together** 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 contexts such as:

- societies, cultures and histories
- knowledge about the:
 - elements (of the arts)
 - materials, skills, techniques, processes
 - forms and styles
 - content

- evaluations about judging the effectiveness of an artist’s intended artwork and in communicating meaning to an audience.
- evaluations in terms of the:
 - philosophical and ideological
 - theoretical
 - institutional
 - psychological
 - scientific.†

INQUIRY QUESTIONS

How can this resource support teachers to:

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

For the teacher, how can I support students to:

- take creative risk by embracing diversity?
- enrich their own creative process through empathy and openness using the theme **People Together**?

EXPLORE THE THEME PEOPLE TOGETHER

SEE THINK WONDER

Prepare and show students an image of **People Together**, eg it could be the cover of this resource or its accompanying Schools Program. Use a visible thinking routine like See-Think-Wonder and pose the following questions for discussion:

1. What do you **see**?
2. What do you **think** about that?
3. What does it make you **wonder**?⁵

Be innovative

Alternatively, explore the theme of **People Together** through the Arts using one of the following:

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

5 - <http://pz.harvard.edu/resources/see-think-wonder>

USE THE CRITICAL AND CREATIVE THINKING GENERAL CAPABILITY OF THE AUSTRALIAN CURRICULUM TO EXPLORE THE THEME OF PEOPLE TOGETHER.

Inquiring – identifying, exploring and organising information and ideas	<ul style="list-style-type: none"> • What does the term People Together mean? • How can People (be) Together? • What are some facts about People (being) Together? • How many different ways can People (be) Together? How could you sort them?
Generating ideas, possibilities and actions	<ul style="list-style-type: none"> • Give some examples of People Together – one for each letter of the alphabet. • If People (are) Together, when are they not together? • What would happen if People (did not get) Together? Could it be possible? Give reasons. • What kinds of ways do People (get) Together? • What would you change about how People (get) Together? Give reasons for your answer.
Reflecting on thinking and processes	<ul style="list-style-type: none"> • What kinds of art forms/arts subjects do you most enjoy while being with other people? Give reasons for your answer. • Are there more important or better ways for People (to get) Together than others? Give reasons for your answer. • Design a new way for People (to get) Together – describe it or communicate it in your chosen arts subject.
Analysing, synthesising and evaluating reasoning and procedures	<ul style="list-style-type: none"> • Identify any gaps in what and how People (get) Together. • This week (or month or during the DreamBIG Children’s Festival), what will you do together with other people? • After one week (or month) after the Festival, how effective were the tasks/actions you selected as per immediately above? Repeat this evaluation with your classmates.

Lotus Diagram – Exploring the Theme – People Together

Museums, art galleries, libraries	Schools, tertiary institutions	Rituals, ceremonies, birthdays, weddings	International day or week of awareness eg Reconciliation	Careers/ profession eg musicians, film director, sculptor, cleaner	Bands, ensembles, choir, clubs, associations	Family, home, country, culture, food
Sports fields, gyms, gardens,	Spaces	Theatres, cinemas, mosques, temples, churches, clubs	Disasters eg bushfires, floods	Social media	Belonging	Horoscope, religion, beliefs
Restaurants, cafes, shopping centres, markets	Online, social media			Rules, laws, constitution		
Performers	Storytelling – through all kinds of art forms eg Wakakiri, songs	Performance, drama, theatre, musical, production, movie, 4D art	Belonging	That are seen eg uniforms, costume, hats, wheelchair, lighting	Language, Auslan, Braille	'Unseen' cues, prompts eg stage cues, sound effects, music
Audience	The Arts	Media arts to make & to view, television	Signs & symbols	Verbal and non-verbal eg 'in' words, gestures	Signs & symbols	International code of signals (ICS) eg flag semaphore
Exhibitions eg SALA			Negatives	Cultural foods, flora, fauna, instruments, masks, puppets		
Change, innovation eg refund on drink containers	Better health	Isolation, loneliness	Pain – physical, mental	Crowding, overpopulation	Lack of resources	Pollution, global warming
New experiences, personal growth	Benefits	Community action eg Save the Whales	People Not Together		Negatives	
Turn ideas into action!		Collaboration to solve problems & amplify the results	People Not Together			
		Efficiencies made in time management, finances, serving others...	'Othering' – inequality, exclusion, labelling			

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 THAT ENGAGE, CHALLENGE AND SUPPORT



DANCE R - 6: ME + YOU = TOGETHER

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area The Arts

Reception - Year 2: ...describe artworks (dance) they make and those to which they respond. They consider where and why people make artworks (dance).

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

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

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

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

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

IDEAS FOR ASSESSMENT

Years R - 2 DANCE

- Recreate three shapes that you saw in the dance video.
- Join your shapes together with movement. Show the movement to others in your class.



EXAMPLES OF KNOWLEDGE AND SKILLS

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

Reception - Year 2

- **Body** – awareness, zones, bases
- **Space** – personal, general space; pathways; shapes
- **Relationships** – groupings; spatial relationships, eg over, under
- **Fundamental movement skills** – non-locomotor movements, eg bending, stretching, twisting
- **Technical skills** – practising to develop body control
- **Choreographic devices** – selecting meaningful movements
- **Safe dance practices**

Years 3 - 4

- **Body** – awareness, zones, parts, bases

- **Space** – directions in personal and general space; pathways; levels; shapes
- **Relationships** – groupings, eg solo, connected; spatial relationships, eg over, under
- **Fundamental movement skills** – non-locomotor movements, eg rising, pulling, spinning
- **Technical skills** – developing body control, coordination
- **Choreographic devices** – selecting meaningful movements, combining movements
- **Safe dance practices** – awareness of care, respect, responsibilities towards others in the space

Years 5 - 6

- **Body** – zones, parts, actions
- **Space** – directions in personal and general space; pathways; patterns on the floor, eg zigzag
- **Time** – contrasts, repetition
- **Relationships** – groupings, eg solo, connections between one or more dancers; spatial, eg use a partner for support
- **Fundamental movement skills** – locomotor and non-locomotor movements, eg galloping
- **Technical skills** – developing body control, coordination, balance
- **Choreographic devices** – selecting and combining meaningful movements; canon; unison
- **Safe dance practices**[‡]

DANCE R - 6: ME + YOU = TOGETHER

INQUIRY QUESTIONS

How can I support my students to:

- consider how dances from different social and cultural contexts use the dance elements, space and relationships
- develop awareness of their body in space and in relationship to others around them (safe dance practice)
- explore and perform moving in space with others, making formations, patterns and sequences?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

Equipment needed:

- dance clips for viewing with the class (see Session 1 below)
- space for the class to spread out
- an untuned percussion instrument, such as claves (clapping sticks) or drum
- music with a **steady beat**, eg Charles Wright and the Rhythm Band - *Express Yourself* (Mocean Worke Remix) <https://www.youtube.com/watch?v=HU8Klv1u790>
- sound system or similar, on which to play music
- word wall of **dance terms** and images as per the teacher notes provided; students could help research and prepare these.

SESSION 1 - INTRODUCTION

View and **respond** to these three dance video clips with the class:

Bhangra dance: Bhangra music and dance, Learning activity 1, Scootle <http://www.asiaeducation.edu.au/curriculum/the-arts/details/bhangra-music-and-dance>

Bangarra Dance Theatre: E - Resource Brolga (view from 1.27 min - 2.45 min) <https://www.bangarra.com.au/youth-outreach/education/resources/brolga>

Flashmob - T-Mobile (advertisement) <https://www.youtube.com/watch?v=VQ3d3KigPQM>

Follow each dance clip with a discussion using the following questions where appropriate:

- What did you notice when you watched this dance?
- How many dancers appeared in this dance?
- What did you notice about the way the dancers **moved**?
- What did you notice about the way the dancers moved in **space**?
- Did they dance by themselves, or were they part of a group?
- What **patterns** or **shapes** did you see the groups of dancers make?

- *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? How does space, **costume** and/or multimedia communicate meaning in this dance? Why did they/you make this dance?
- *Evaluations* why are these people dancing? Where are they dancing? Where is this dance from?
- *Societies and cultures* do you recognise new movements in the dance? Why do you think people from different **cultures** dance? Where are these dances performed? What are the traditions, customs and conventions of this dance? What different **performance spaces** are used for dances and why?

Facilitate a class discussion (or remind them) about the 'norms' for dance lessons focussing attention on:

- the use of space and **spatial relationships** between dancers in the dances we view and make.
- ways to use space that show **respect and safety** as they **explore, create movements** and **share space** with others.
- establishing how mutual respect for each other's personal space is shown. As artists we play, explore and create dance using the space and our bodies.



“... art speeds up social inclusion and tolerance in our multicultural, connected societies. A painting, an artefact, a piece of ancestral music speaks volumes about the history of civilizations and the ties that bind them. Young people must be taught to love art: it will make them understand each other better ...”

Irina Bokova

DANCE R - 6: ME + YOU = TOGETHER

INTRODUCE WORKING IN THE SPACE

ASK STUDENTS TO:

1. find a place in the room just for you
2. notice the space around them self (safety – note obstacles, other people)
3. stand still (dance begins and ends with **stillness**)
4. listen to the beat of the drum
5. on the cue of "Go!" walk through the space to the beat of the drum
6. when the drum beat stops, to stop still.

TEACHERS

1. Use the claves or drum to create a **steady beat**.
2. Cue students to move by saying "Ready, go!"
3. Encourage students to:
 - **cover the entire space** on their walking exploration
 - **move safely** through the space without making contact with others
 - **walk** to the beat.
4. Repeat varying the **tempo** (speed) of the beat.
5. Repeat providing a set number of beats/steps, eg 8 beats for 8 steps.

TEACHER TIPS

- Use an **untuned percussion** instrument to create and control the beat while students are learning, instead of actual music.
- Use **imagery** to encourage students to explore walking using various **pathways** through the space. Ask them to **imagine** they have coloured paint on their feet and as they walk they are leaving **footprints** in **patterns** on the floor.

SESSION 2 – SOLO IN A LARGE GROUP

TEACHER NOTES

Cover the space: students explore walking through the whole space and through the group without touching anyone. Their **pathways** are always changing and adapting to the group.

Shape: students **explore shape** using their body to respond to the words called

out. Shapes can vary in dimension and size. Encourage students to explore a range of possibilities.

Body awareness: students focus on different parts of their **body** and create shapes using **isolated body parts** as well as whole body shapes.

Self-expression: when asked to create a shape that **represents** them, how might students **embody** descriptive words, such as brave, energetic, creative, calm?

Cue sheets: create, **display** and refer to **visual cues** sheets to represent shape and body parts (try an image search on the internet for shape in dance).

ASK STUDENTS TO:

- cover the space walking
- stop when the beat stops
- make a still shape using their body.

TEACHERS EXPLAIN:

This time when you stop, I will ask you a question and I'd like you to respond to that question using your body.

1. Walk for 8 counts. Teacher cues students with "Ready, Go!" playing 8 beats on the drum. Students STOP walking after hearing the 8 beats.
2. TEACHER ASKS: How can you use your body to make a big shape? How big can you make your body?
3. Allow a little time for students to make the shape. Provide feedback with positive comments on the shapes and sizes you notice.
4. Repeat the 'walk and stop' process a couple of times for the students to make their shape as per teacher request.
5. This time, again repeating the 'walk and stop' process, call key words one or two at a time (eg **small, high, wide, low** shapes) for students to respond with their body as they walk to the beat.
6. Still using the 'walk and stop' process, add some complexity. ASK: How can you make a shape with your body, using only your fingers? Show me! Allow students a little time to make their shape before walking to the beat again.
7. Continue the process a few more times, asking students to explore making shapes by **isolating body parts** (eg feet, arms, hands, elbows, backs, legs) at each 'stop'.
8. ASK: Now make a shape that expresses you.

9. Repeat the 'walk and stop' process for students to demonstrate their new shape.

CHOREOGRAPHY

The teacher scaffolds several small tasks, as before, to enable each student to select and organise movements into a dance sequence. Adjust how many instructions are given at a time, as appropriate for the year level.

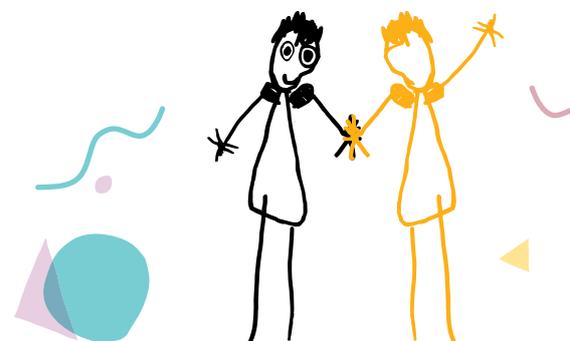
ASK STUDENTS TO:

1. work individually
2. **walk** for 8 counts, to the beat of the drum
3. **create** a shape expressing size, eg big
4. **hold** that shape for 8 counts
5. **leave** the shape and **walk** for 8 counts
6. **create** another shape using one body part (as done previously)
7. **hold** the shape for 8 counts
8. **leave** the shape and **walk** for 8 counts
9. **create** a shape that represents and expresses YOU!
10. **hold** the shape for 8 counts
11. repeat the sequence (ie *walk, create, hold, leave, walk...*)

PERFORMANCE

Ask half of the class to perform their dances for the other half of the class. Facilitate class discussion about the following:

- Describe how the dance was organised. How did the dancers use space? What shapes did you notice the dancers created? What were some of the ways the dancers expressed themselves? What might those shapes be representing?
- Swap and repeat the performance and discussion process with the other group.



DANCE R - 6: ME + YOU = TOGETHER

SESSION 3 – SECRET HANDSHAKE

TEACHER NOTES

Pathways: invisible travel patterns in space. Pathways can be **curved** or **straight**, in **circles** or **lines**. Create, display and refer to **visual cues** sheets to represent various pathways.

Secret handshake: give students 2 minutes to create their handshake. Encourage them to think creatively and involve various body parts. Provide opportunities to practise their handshakes using an 8 count tempo a few times before incorporating into the dance sequence.

Partners: encourage students to work with someone they may not have worked with before. You can repeat the process another time with students changing partners.

Counterbalance: students work together to create a shape in which one student applies a force that balances a force from the other student. Create, display and refer to visual cues sheets to represent counterbalance (conduct an internet search for images of **counterbalance** in dance).

TEACHERS

Scaffold these tasks as before, adjusting as appropriate for the year level. Allow a little extra time for students to create the secret handshake.

ASK STUDENTS TO:

1. find a place in the room just for you; take notice of the space around you (safety)
2. **walk** forward making a **straight pathway** through the space to the beat of the drum – 8 counts
3. **walk** in a **curved pathway** through the space – 8 counts
4. **walk** and **find a partner** – 8 counts
5. **create** a secret handshake – 8 counts
6. **repeat** the handshake – 8 counts
7. **walk around each other** (students to problem-solve) – 8 counts
8. **create a counterbalanced** shape together – 8 counts
9. **hold** the shape – 8 counts
10. **walk** away from the partner and spread out in the space – 8 counts
11. repeat the sequence.

TEACHER TIP

Suggest to students that they try counting in their head, using the beat of the music to help.

PERFORMANCE

Ask half of the class to perform their dances for the other half of the class.

- **Viewpoint** questions: Describe the ways the dancers worked together in this dance. What did they do? What counterbalance shapes did they make together? What were the features of some of the handshakes you observed? What were the **similarities** and **differences** between the handshakes you observed? How **accurate** were the movements to the counts of 8? What makes movement accurate? How can dancers become more accurate?
- Repeat the process with the other group

SESSION 4 – ACCUMULATION DANCE – LARGE GROUP

TEACHER NOTES

Shape: students make a shape using the whole body. Add adjectives to help them if necessary such as, wide, big, bold, strong shapes.

Contrast: in pairs a contrast might include, one person at **high level**, one person at **low level**. Contrast size, level, **direction**.

Connection: shapes made by a group, while **connected** or in **close proximity**. This may include group **formations** and **patterns**.

Formation: the **arrangement** of a group in a pattern such as a line, circle, **triangle**.

Key words display: create, **display** and refer to visual cues sheets (eg on a word wall) to represent the key words contrast, connection, formation and **rotation**.

TEACHERS

Scaffold these tasks as before, adjusting as appropriate for the year level. Review key terms, eg contrast, connection, formation, rotation.

ASK STUDENTS TO:

1. find a place in the room just for you. Notice the space around you (**safety**).
2. **walk** through the space for 8 counts (use the drum)
3. **make** a shape using your whole body, hold for 8 counts
4. **walk** through the space and find a **partner** – 8 counts
5. **make** a shape with your partner that represents the idea of **contrast** (eg big and small) – **hold** for 8 counts
6. **walk** with your partner and **join** with **another pair** – 8 counts
7. in a **group of four create** a shape that represents the idea of **connection** (eg students put their hands on the shoulders of the person next to them)
8. **rotate** the group shape in a **circle** (360 degrees) – 8 counts
9. **walk** and join another group to **make a group of eight** – 8 counts
10. now as groups of eight they form the following, taking 8 counts for each formation:
 - **line** – 8 counts
 - **circle** – 8 counts
 - **rotate** the circle using **locomotor movement** (ie hop, leap) – 8 counts
11. **walk** to join another group to make a **group of sixteen** – 8 counts
12. in groups of sixteen they **form** a shape that **connects** each person to another person – 8 counts
13. **move** into a **formation** where everyone (whole class) is **close** to each other **but not touching** – 8 counts
14. **spread out** to find a place just for each person – 8 counts
15. Repeat the **sequence**, adding music when appropriate.

“When I dance, I cannot judge, I cannot hate, I cannot separate myself from life.”

Hans Bos

DANCE R - 6: ME + YOU = TOGETHER

RESPONDING AND VIEWPOINTS

With the class, **discuss** and **reflect** on a range of questions as suitable for the age group, such as:

- How is the work **structured**, organised, arranged?
- How have **skills** and **processes** been selected and used?
- What **forms** and **styles** are being used and why?
- *Forms and elements* Which levels are you using in your dance? What sort of movements did the dancers perform? What kind of music are they dancing to? How does your dance **begin**? Is there a **middle** part? How does the dance **end**? What shapes did you see/make? (**individual** and **group**)
- How effective is the dance sequence in meeting the choreographer's **intentions**?
- How are concepts and **contexts** interpreted by the dancer?
- How does the dance communicate meaning to an audience?
- *Meanings and interpretations* how are you using grouping or pathways to communicate ideas or intentions in your dance?
- *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, **music**, **staging** in your answer).

TfEL TIPS

2.1 Create safe conditions for rigorous learning; develop democratic relationships.

3.4 Model and reinforce processes for giving and receiving constructive feedback.

FURTHER IDEAS

- Connect the dance sequences from each session to create a longer dance
- Explore making and performing one or more sessions with another class who have also explored these sessions.
- Share/perform your dance with another class/other people. Invite family to view your dances.
- Create a Flash Mob using the principles of Session 4: accumulation of groups of dancers.
- Explore performing the group dances to music with various tempos and number of beats in multiples of 4.
- Explore making a **music score** to accompany your dance – select music from a range of cultural contexts.
- Draw on group dance formations found in the dance resources to create new group formations and patterns.
- Explore mapping your dance and create a **visual representation** of the pathways and shapes.
- Maths: Explore links with number, **measurement** and **geometry**, specifically location and transformation.

RESOURCES

Teaching Primary Dance: A Primer for Generalist Primary Teachers, Katrina Rank, Education Services (2014)

Bhangra music and dance

- Perform dance using expressive skills ([ACADAM011 - Scootle](#)) Learning activity 1
- Explain how the elements of music and dance communicate meaning ([ACAMUR091 - Scootle](#)) ([ACADAR012 - Scootle](#))

Flashmob Adelaide Railway Station Come Out 2011

<https://youtu.be/te8pbWpHkqs?t=14>

Arts Rich Together – series of clips https://www.youtube.com/channel/UCAiljF-YbEtw_gvH0Alkobg

Creative Body-based Learning – Christie Downs Primary School <https://www.youtube.com/watch?v=6msMFEj8IP8>

PEOPLE TOGETHER AT DreamBIG CHILDREN'S FESTIVAL

Dance Like Everyone is Watching: dance workshop, Liz Cahalan

Game Theory: Joshua Monten Dance

Jump First, Ask Later: Powerhouse Youth Theatre and Force Majeure (Regional tour)

Panda's Home: Compagnie TPO & TONG Productions

Guru Dudu's Silent Disco Walking Tour

10 Minute Dance Party: Jof

The Displaced: Time In Space Circus

“A line is a dot that went for a walk.”

Paul Klee

“I love it when you go to see something, and you enter as an individual and you leave as a group. Because you’ve all been bound together by the same experience.”

Tom Hiddleston



DANCE 5 - 8: PAINT MY MOVES

AUSTRALIAN CURRICULUM: THE ARTS ACHIEVEMENT STANDARDS

Years 5 - 6 Learning Area The Arts: ... explain how ideas are communicated in artworks (dance) ... they describe characteristics of artworks (dance)... contexts that influence their art making.

... make artworks that communicate meaning ... to share artworks for audiences, demonstrating skills and techniques.

Years 7 - 8 Dance: ... students 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. They choreograph ... perform them with confidence and clarity, and with technical and expressive skills appropriate to the dance style.†



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

IDEAS FOR ASSESSMENT:

Years 7 - 8 DANCE

- Create and perform to the class a choreographed dance phrase, inspired by a visual image, demonstrating the selection, manipulation and organisation of the elements of dance.
- Identify and analyse how the elements of dance have been used to communicate meaning and intent. This may be done as written, oral or a blog and uses dance-specific language.
- Evaluate their own work and the work of others, identifying how the final product relates to the inspirational image.

EXAMPLES OF KNOWLEDGE AND SKILLS

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

Years 5 - 6

- **Body** - zones/parts/actions (eg gestures that lead toward, away from and around own body; isolation of body parts in contrast to whole body movement)
- **Space** - directions in personal space (own kinesphere⁶) and

general space (the room); pathways or floor patterns and directions of arms or legs

- **Time** - contrasts in tempo and rhythm
- **Relationships** - groupings, make and respond to dance independently and with others
- **Energy** - movement with contrasting dynamics
- **Safe** dance practices

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[†]

DANCE 5 - 8: PAINT MY MOVES

INQUIRY QUESTION

How can I support my students to:

- identify, represent and communicate different cultural viewpoints and global perspectives through dance?
- If a *picture paints a thousand words*, how might that be expressed through dance?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

TEACHERS

The following learning experiences may take between 1 to 6 sessions.

Carefully choose between 1 and 4 different images from around the world that show people engaged in, eg:

- cultural activities
- culturally significant artworks
- a representation of a significant historical or cultural event.

Prepare the image(s) for ease of display for the class.

To effectively guide and prompt students, elicit critical and creative thinking and intercultural understanding, ensure you are very clear about the background story of the image(s).

SESSIONS 1 - 6

STUDENTS

1. Form groups of 2 or 3.
2. Each group choose 1 image to work with.
3. Brainstorm and consider the following questions about their image. Option: if the whole class explores the same image, use apps that may enhance or enable discussions, eg *Popplet* or *Today'sMeet*.
 - Take time to **focus** on the **image** before speaking/sharing.
 - What's going on in the image?
 - What do you **see** that makes you say that?
 - What do you **recognise**?
 - How does it make you **feel**?
 - What does it make you wonder?
 - What more can you find?
 - What might be happening?
4. Where might it be from? What makes you say that?
5. What emotions are generated?
4. Option: Research to find out more about their image/culture represented.
5. Identify and highlight key words and phrases (ie the terms described in the Examples of knowledge and skills for dance) from their brainstorm/research.
6. Group those words and phrases into lists based on the following suggestions:
 - **movement: sit, bend, jump**
 - descriptive words: **general space**, closeness of people or objects, obvious relationships between people and objects
 - what you see, eg sticks, crowd of people, shopping centre, balcony, shiny floor
 - what's going on, eg people are cheering, running from a storm.
7. Using the whole body, create and **improvise** movement, first for each of the highlighted words or phrases, until movement is created for each group of words or phrases.
8. **Focus** the movements on the variety of:
 - the meaning of the word/phrases
 - the **rhythm** created by the syllables of the word/phrases (eg peo-ple-jump-ing-sticks)
 - the **inflection** or sound created by the word/phrases (eg does the sound go up or down in pitch – this is often how song writers work out the melody of a song).
9. Sequence the movements and add **transitions, contrasts** and use a variety of **levels, dimensions, directions, shapes, spaces, relationships** and connections between dancers.
10. Focus on the **dynamics** used within the combined sequence, ensuring the **emotional** intent is clearly **communicated** (eg **fast** and **slow, sudden** and **sustained**).
11. **Rehearse** the **sequence** to ensure confidence, clarity,

technical accuracy and **expression**. Film the rehearsals to view and discuss, refining technique and the intended message(s) of the dance.

12. **Perform** (or film) the finished product, using it to **refine** and improve what is being communicated.
13. **Reflect** and **evaluate** the product and **process** of their own work and the work of peers in writing, through discussion, orally or an online platform (eg blog, respecting online **protocols** for safety and ensuring **inclusive** practices).

TEACHER TIPS

- Encourage **whole body movement** as well as smaller **gestural** movement.
- Have students begin with **miming** a word's meaning, then **abstracting** a movement by making it larger or smaller, exaggerating the movement or parts of the **movement phrase, performing** the movement while moving across the space, doing the movement with several different **body parts**.
- Ask students to explain the **connections** between their **choreography** and their inspirational image.
- Have students keep an ongoing blog or journal of their processes, which can be reviewed, and progress reflected upon periodically.
- Appropriate **audience** and feedback protocols need to be established before performances, eg discuss the **role** of the audience with the students.
- If all students work on the same image, point out that different interpretations or **viewpoints** of the same image are valid. This process can be assisted by paraphrasing and linking the interpretations, whether the interpretations are similar or dissimilar. The teacher should maintain an unbiased and neutral position.
- Option: peer assessment of each other's collaboration and contribution to task and/or take notes of your observations during the process to use for assessment purposes.

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

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

DANCE 5 - 8: PAINT MY MOVES

RESPONDING AND VIEWPOINTS

Depending on the image(s) selected, a few ideas to explore with the class either in discussion and/or written form include:

- Is there a **social** or **cultural** context to the image; how is this expressed in the choreography?
- How do the words/phrases link to the original image?
- How has that been expressed in movement?
- *Evaluation* eg how successful was the choreographer in creating an interesting and varied dance sequence? Which dance elements were used well and for what purpose? What were the reason(s) for making those decision(s)?
- What have you learnt about the meaning of the Festival theme through this task?
- *Meanings and interpretations* eg what emotions are generated by the choreography? How do you know? What makes you say that?
- *Societies* eg how does this dance relate to its social context and that of its audience? What are the protocols for viewing and performing Aboriginal and Torres Strait Islander dances?
- *Histories* eg what historical forces and influences are evident in the dance work? How do the costumes and movements in this dance reflect the era in which it was created?

TfEL TIPS

2.4 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.

4.2 Personalise and connect learning to students' lives and aspirations.

FURTHER IDEAS

- Links to languages can be made to develop cultural understanding.
- Explore cultures represented in your community, or those represented in your classroom.
- Music – students could access or create music to accompany their choreography; music without lyrics is most effective.
- Combine all student sequences to create a full choreographic work involving the whole class.
- Include costume or other design elements.
- Media Arts – create a digital backdrop with music to accompany the performance of the choreography.
- English/Drama – the same process could be followed using poetry or prose from different cultures as an inspiration/stimulus.

RESOURCES

Popplet

<http://popplet.com/>

TodayMeet

<https://todaysmeet.com/>

Australian Curriculum, work samples, ensemble

<https://www.australiancurriculum.edu.au/resources/work-samples/samples/ensemble-site-specific-at/>

PEOPLE TOGETHER AT DreamBIG CHILDREN'S FESTIVAL

Dance Like Everyone is Watching: dance workshop, Liz Cahalan

Game Theory: Joshua Monten Dance

Jump First, Ask Later: Powerhouse Youth Theatre and Force Majeure (Regional tour)

Panda's Home: Compagnie TPO & TONG Productions

Guru Dudu's Silent Disco Walking Tour

10 Minute Dance Party: Jof

The Displaced: Time In Space Circus



“Arts integration seems to be the best form of differentiation out there because it taps into so many different interests and abilities and forms of learning..”

Elizabeth Peterson, Massachusetts

“Enactment or ‘walking in someone else’s shoes’ should be regarded as the essence of educational drama.”

R Ewing & J Simons

DRAMA 3 - 8: EAR BYTES

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS

Years 3 - 4 Learning Area The Arts

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

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

Years 5 - 6 ... explain how ideas are communicated in artworks (drama) they make and to which they respond ...

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

Years 7 - 8 Drama ... identify and analyse how the elements of drama are used, combined and manipulated in different styles ... apply this knowledge in drama they make and perform ...

... collaborate to devise, interpret and perform drama.

... manipulate the elements of drama, narrative and structure to control and communicate meaning.

... apply different performance styles and conventions to convey status, relationships and intentions.

... use performance skills and design elements to shape and focus theatrical effect for an audience.†

IDEAS FOR ASSESSMENT:

Years 5 - 6 VISUAL ARTS

- Create and perform a radio play, in a small group, that tells a simple story enhanced by music and sound effects.
- Discuss how your own and others' radio plays use the sound and music to communicate meaning.



EXAMPLES OF KNOWLEDGE AND SKILLS

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

Years 3 - 4

- **Role, character and relationships** – develop, sustain and communicate character through voice, dialogue and sound effects. Explore the use of the sounds that represent space and to communicate relationships between characters.
- **Voice** – vary the voice, eg clarity, pace, volume and projection.
- **Movement** – use sound effects to represent movement, gesture to create belief in the character and the situation. Consider the reasons for moving and awareness of audience.
- **Situation** – explore how drama can use narrative or abstract structures to develop performance.

Year 5 - 6

- **Role, character and relationships** – creating the inner and outer world of a character; differentiating between characters and stereotypes
- **Tension** – factors that contribute to tension, eg use of sound to heighten suspense
- **Mood and atmosphere** – the feeling or tone of physical space and dramatic action created
- **Audience** – response to and communication of central ideas or themes, verbally and through performance.

Year 7 - 8

- **Situation** – improvising with available materials and technologies to establish setting; using conventions of story in drama
- **Focus** – using a range of devices and effects to highlight specific aspects of the performance for the audience
- **Tension** – using foreshadowing and information withholding to create suspense
- **Audience** – using narrative and non-narrative dramatic forms and production elements†



INQUIRY QUESTION

How can I support my students to:

- improve their understanding of empathy
- understand that storytelling is an oral skill
- communicate a story drama (ie podcasting, radio play) for a vision impaired audience?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

Identify a focus for this unit, eg stories or legends about birds from the range of cultures represented in the class. The following would be developed over 4 to 6 sessions.

SESSION 1

- Discuss the ways in which families would sit together and listen to stories told on the radio before TV or the podcast was invented. How might you create a story just using the **sound elements** of drama? Record the ideas for use later.
- Listen to a podcast about an animal, eg a unicorn, or *Off Track*, from the ABC which combines sounds of nature with stories of wildlife.

DRAMA 3 - 8: EAR BYTES

LISTENING: TEN TIMES TWO

1. Listen to the podcast quietly. Allow your ears to wander and take in as much as possible.
2. List 10 words or phrases about any aspect of what you hear.
3. Repeat Steps 1 & 2: Listen again and try to add 10 more words or phrases to your list.

http://pzartfulthinking.org/?page_id=2

- Use the technique of Listening, Ten Times Two, for making careful observations of what they hear.
- Encourage class discussion about ways that represented the main idea in the podcast, and how that was achieved with **voice, sound** effects and music, again noting the ideas for later use.

SESSION 2 – RESEARCH

- In groups, students research stories about birds or animals from a range of fables, legends and myths from around the world, selecting one story.
- List the **characteristics, behaviours, sounds, descriptive words** for the **character** (bird, animal) involved.
- Create a simple story line, deciding on the who, where and what of the story; the place and/or situation and the action that will take place (ie a beginning, middle and an end).

SESSION 3 - 4 – WRITING, PLANNING, REHEARSING

- Plan what sound effects, music or other production elements are needed to enhance and communicate the story (radio play/podcast).
- Use whatever materials are available to add sound effects, music.
- Rehearse, focussing on the **voice, pitch, pace** and using available materials (ie digital or other objects).
- Practise rehearsing for the rest of the class to obtain feedback to improve their work, reflecting on the feedback and whether their intended story or messages are effectively communicated.

- With appropriate safety concerns addressed, it may be possible to include **sensory effects**, such as water spray bottles or a fan at critical points in the story. Seek feedback, reflect and discuss whether these sensory additions improve or detract from the story, giving reasons?
- Use the feedback to continue to rehearse and refine their radio play/podcast in preparation to perform 'live'.

SESSION 5 – PRESENTING

- Groups take turns in being the audience, wearing blindfolds to listen to other groups' performances.
- With further feedback, refinements and rehearsals, groups could perform for visually impaired people. Again, feedback about the effectiveness of their performance is sought.
- Option: groups could record their stories in a digital format. Students could listen to each other's artworks and provide further feedback, either in written or oral form and share them as appropriate.

TEACHER TIPS – RESPOND-CRITICALLY, ANALYSE-REFLECT

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

RESPONDING AND VIEWPOINTS

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

- *Forms and Elements* How did the drama begin? Develop? Conclude? How did performers vary their voices, sounds of movement and actions to create and share **believable characters**? How is dramatic tension developed in the drama?
- *Meanings and Interpretations* What are the stories and the ideas in the drama you listened to? What did the performer intend audiences to experience and understand from the drama?
- *Evaluations* How well did you collaborate to make drama? What worked best in the drama? What did you like best in the drama? Why? How did the performers use the audible elements of drama and design effectively? What evidence supports your judgment about the drama?
- *Societies and cultures* How did this performance relate to other cultures, times and places? Is the main idea (sustainability) of global significance? In what ways?
- *Considering viewpoints* Which of the characters do you identify with? What relationships and situations do you recognise (or not recognise) in the drama you listened to? What are the **appropriate protocols** for viewing Aboriginal and Torres Strait Islander drama and other culturally specific performances? How does this **style of drama** (radio play/podcast) vary from those seen in other traditions and other parts of the world? †

“Cinema is a matter of what’s in the frame and what’s out”

Martin Scorsese

DRAMA 3 - 8: EAR BYTES

TfEL TIPS

3.3, 3.4 Develop expert learners; explore the construction of knowledge. Model and reinforce processes for giving and receiving constructive feedback. Promote dialogue as a means of learning by talking through their thinking.

4.4 Personalise and connect learning. How is this different to what you thought or felt before? Communicate in multiple modes.

FURTHER IDEAS

Drama ([ACADRM033 - Scootle](#))
Arts-POP: arts packages

English Creating texts ([ACELY1725 - Scootle](#)) ([ACELY1728 - Scootle](#))
Syllabus bites: creating digital and multimodal texts; Poverty and urbanisation

RESOURCES

Variety of percussion instruments, digital technologies to produce sound effects, music (eg from tablets), speakers, microphones, recording equipment, blindfolds

Off Track, ABC Radio National
<http://www.abc.net.au/radionational/programs/offtrack/>

Kidspot - Kid approved 12 best podcasts
<http://www.kidspot.com.au/>

Radio drama revival
<http://www.radiodramarevival.com/so-you-wanna-create-a-radio-drama/>

School Radio
<http://www.schoolradio.com/resources>

Shout Out: Kid's Guide to Recording Stories
<https://transom.org/2013/kids-guide-to-recording-stories/>

Kids' Vid - instructional website for teachers and kids making videos
<http://kidsvid.4teachers.org/>

Write a radio play
<https://www.wikihow.com/Write-a-Radio-Play>

Storynory - myths and world stories
<https://www.storynory.com/>

BBC School Radio - audio resources for primary
<http://www.bbc.co.uk/learning/schoolradio/subjects>

PEOPLE TOGETHER at DreamBIG CHILDREN'S Festival

A Hymn to the Hateful: Written by Finegan Kruckemeyer, performed by Running With Scissors Theatre Company of Adelaide High School.

BEEP: Windmill Theatre Co

Cunning Little Vixen: State Opera of South Australia

Dropout: True North Youth Theatre Ensemble

Fear (Not): Prospect Theatre for Young People

Impersonal Space: Company AT

Katie's Birthday Party: Mary-Frances Doherty

Like Me, Like You: ActNow Theatre

Morris Gleitzman: Loyal Creatures: Australian Children's Book Laureate

New Owner: The Last Great Hunt (puppetry, animation)

Responding to Racism: ActNow Theatre

Robot Song: Arena Theatre Company

The Boy Who Loved Tiny Things: Zoe Barry, Drop Bear Theatre & The Seam

The Displaced: Time In Space Circus

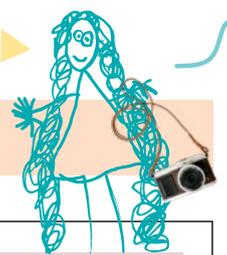
The Gruffalo: CDP Kids Production



“The ... concept of ‘third space’ ... helps draw our attention to a space that is essential to learning and the creation of community – the place where connections are made ... making connections ... is a critical element of the process of building knowledge and understandings. ... making connections is essential to the creation of healthy communities. Negotiating differences in perspective, exploring alternative interpretations, and creating new solutions are all features of life in the ‘third spaces’ of learning in and through the arts. They are also ... among the central processes of a true democracy.”

Steve Seidel, Director – Project Zero | *Third Space: When learning matters*

MEDIA ARTS 3 - 8: OUT OF ORDER!



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

Years 3 - 4 ... describe and discuss similarities and differences between artworks (media arts) they make and those to which they respond.

... discuss how they and others organise the elements and processes in artworks (media arts) collaborate to plan and make artworks (media arts) that communicate ideas.

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

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

IDEAS FOR ASSESSMENT: Years 5 - 6 MEDIA ARTS

- Produce an 8-10 frame storyboard for a documentary about your collection.
- Using your storyboard, collaborate to create a short documentary that shows and explains the historical or cultural purpose of the collection. Decide who will see the documentary and how you will distribute it.

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 in the previous Bands:

Years 3 - 4

- **Representation and story principles** – Structure, Intent, Settings – use story structures and organise ideas around an inanimate object.
- **Languages: elements of media arts (technical and symbolic) – Composition; Time; Space; Sound** – arrange and sequence images and text to organise events in stories; create relationships between ideas; depict places; use sound effects.
- **Technologies** – edit, produce images, text, sounds with available technology.
- **Audience** – recognise the different interests of audience groups.
- **Institutions: individuals, communities and organisations** – understand purposes and processes for producing media artworks; recognise appropriate and inappropriate use of other people's images and works when making media artworks.†

Year 5 - 6

- **Representation and story principles** – Structure; Intent; Settings; Genre conventions – organise ideas, use story structures and tension to engage an audience; communicate ideas and stories with a purpose; use

real or imagined environments and situations for ideas; use established and accepted rules for constructing stories and ideas in a particular style.

- **Languages: elements of media arts (technical and symbolic) – Composition; Time; Space; Sound; Movement; Lighting** – arrange and sequence images and text to communicate ideas or stories from different points of view using framing, editing and layout; use distance and relationship between objects, sounds and text; use sound for effect; make use of the way the eye discovers images or text; use light, shade and colour for effect.
- **Technologies** – edit and produce images, text and sound with selected technologies.
- **Audience** – purpose for which media artworks are made
- **Institutions: individuals, communities and organisations** – identify purpose and processes for producing media artworks; role of communities and organisations in regulating access to media artworks.†



INQUIRY QUESTION

How can I support students to gain an understanding of:

- the role of the curator, eg in an art gallery, Festival
- collections, classifying and grouping, for order
- multiple ways of grouping, eg visual cues, purpose, safe, unsafe
- the positive and negative consequences of classifying and grouping
- ethical use of grouping classifying?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

TEACHER NOTES

When and for what reasons are **People (not) Together?**

- Students will learn about the existence of categories, classifying and groupings of objects displayed in museums and galleries. The grouping of objects is helpful for

people to simplify and to streamline functions. However, using the same process to group people may oversimplify our understanding of others as well as labelling them as 'different'. Is this appropriate?

- The title of this unit of work, OUT OF ORDER! implies numerous things, eg
 - someone is doing something that can't be condoned
 - that people are not together or out of order

MEDIA ARTS 3 - 8: OUT OF ORDER!

- that something is no longer functional
- there is someone who is different, doesn't fit in and who should either be avoided, kept at a distance or not approached.

It suggests that someone may become labelled, stereotyped, or classified as 'other'. How do people become 'the other'? An individual's perceptions for such groupings can result in prejudice, racism, bias and bullying.

- Prepare a selection of images by artist and avid collector, Patrick Pound, to show students, perhaps one from each of the following:

The Point of Everything 2018
<http://adelaidebiennial.com.au/2018/artist/patrick-pound/>

The Great Exhibition 2017
<https://www.ngv.vic.gov.au/exhibition/patrick-pound/>

Patrick Pound makes art of cast-offs
<https://www.smh.com.au/entertainment/art-and-design/from-ebay-to-the-ngv-patrick-pounds-mad-folly-makes-art-of-our-castoffs-20170316-guz8qu.html>

- Alternatively, use the image function on a search engine to gather a collection of images of collectibles, eg of tiny objects.
- Ask students to each bring in a small box, eg a shoebox.

ASSUMED KNOWLEDGE

It is assumed that teachers will have already prepared students with skills in using a camera to take different kinds of shots and from a range of angles, lighting, framing, as well as using appropriate photographic software.

SESSIONS 1 - 2 – INTRODUCTION

- View the images by artist Patrick Pound prepared earlier.
- Use the Ten Times Two technique for looking (see page 25).
- Or examine the tiny objects using the See, Think, Wonder technique (see page 14).
- Encourage students to share their findings. What seems to be the common feature that groups these collectibles together?

- Re-visit an image of Pound's collections.
- Facilitate class discussion about collections, eg:
 - Do they know of anyone who collects things?
 - Do any of the students collect things? Is it a hobby? How do they collect things and where do they go to find them, eg online? Do they group the objects in any way? How do they store or display them? How precious is their collection to them?
 - What do they think they know about collecting?
 - What questions do they have?
 - What do they want to know more about? What ways are there of grouping their things? What other ways could they be grouped or sorted?
- Brainstorm a list of names given to people who collect coins, stamps, cards, snow domes, used toothbrushes, insects, toy cars, dolls, etc. Names include numismatic, philatelist ...
- What kinds of places are such collections often displayed, exhibited or portrayed (ie museums, galleries and in documentaries)?
- **What stories** do these collections tell us?

Demonstration

- The teacher EITHER presents a large collection of diverse, age appropriate objects OR invites students to provide their own different things. They can bring in between 5 - 10 or more items, eg flowers, cards or games to discuss with the class. Limit the objects to hand or palm size.
NB: Discourage students from bringing fragile or valuable items.
- Display all the items randomly on a table or other surface.
- Each student presents a statement as to what the object(s) means to them, ie why they like it, what their **connection** is to it.
- Discuss how the collection of items could be sorted, grouped or classified. Ask the class to group

the objects in a number of different ways, eg by size, texture, weight, shape, colour, value, country of manufacture, date, rarity, purpose or function or other as suggested by students.

- Take photos of each new grouping for use later in discussion.
 - Brainstorm with students other kinds of unique unifying categories or groupings, eg: things I can find in gardens, in magazines, in my bag, things that are green or things starting with a letter or a number.
 - Reflect and discuss:
 - Are there any objects that don't fit in? Why? What differences are there?
- Option: a language-based activity could include:
- writing about 'selection thinking', giving reasons for creating each grouping/ collection.
 - developing a glossary or word wall of terms like: taxonomy, classification, categories, groups, feature, qualities, contexts, collections, sorting ...
- Students make a choice and begin creating their own collection, using a shoebox for storage and display. Allow time for students to add to their collections.

SESSION 3

- Ask the students to imagine they are **curators** and facilitate their discussion, decision-making and planning about how to effectively display and install the boxes, eg perhaps attached to a wall?
- Each student presents their personal collection with an explanation of why each piece belongs to their grouping or classification.

SESSION 4 – PRE-PRODUCTION

- With the students, revise **camera technical skills**, including taking pictures, using various camera **angles** and **shots** and **documentary codes** and **conventions**.
- In pairs or small groups, students plan to make a short documentary about how the **collections** are grouped or classified, using one or more of their collections. They can use **images**, **text** and **voice**

MEDIA ARTS 3 - 8: OUT OF ORDER!

overs to demonstrate effective grouping and **classifying** for their collection/s, taking care to **communicate** reasons for the groupings.

- Students discuss, plan and decide which images need to be taken to **set the scene, convey meaning**, as well as the **types of shots**, how they would be **captured**, what text will be included and what **narrative** voice-over (scripted) will be used. They should aim for an **8-12 frame storyboard** (add more or less according to year level).

SESSIONS 5 - 6 - PRODUCTION

- Students explore the use of documentary codes and conventions to tell the story and **enhance representation**, eg through **lighting**, mood, narrative voice-over, camera angle and shots.
- Allow time for capturing images of relevant object(s) from the collection, lighting the object(s), recording voice-over, **directing, critical thinking** and **creative processes** as students experiment, work together and create with **media** technology.

SESSIONS 7 - 8 - POST-PRODUCTION

- Students mix and **edit** their **footage, arranging** their images as a documentary to ensure effective communication of their point of view in grouping and classifying the objects.

SESSION 9

- View each documentary as a class. **Peer assess** – provide **constructive feedback** for each other. Was it clear how the collections were grouped?
- Reflect and write about the process and what was learnt, using the responding and viewpoint questions as a guide.

TfEL TIPS

2.1 Create safe conditions for rigorous learning; develop democratic relationships.

3.3 Develop expert learners; explore the construction of knowledge.

RESPONDING AND VIEWPOINTS

Examples of questions and concepts to explore with the class include:

- *Forms and elements* What images will I use and in what order? How can I change the meaning of a story by adding or changing a **soundtrack** or voice-over? What **elements** define a **genre**? How can I create mood and setting through images/sound/**framing**/lighting?
- *Evaluations* What **cultural images** can or cannot be used when making and publishing my artwork? How are media artworks **changed** when viewed **outside a cultural context**? How effective is my image construction in terms of making meaning to me and to others?
- *Societies and cultures* How are values demonstrated in this media representation? Can we judge a culture from the media artwork?
- *Philosophies and ideologies* What established **behaviours** or **conventions** have influenced the design of my artwork for a particular audience?†

FURTHER IDEAS

- Take your class to see *The Boy Who Liked Tiny Things* by Drop Bear Theatre during DreamBIG. Alternatively/additionally:
 - visit a museum or gallery to examine collections and groupings of objects.
- Explore the history of exploration and the collection of examples of flora and fauna as colonial activities to show/exhibit to others the 'exoticness' of the new world.
- Make a collection of **point of view** shots (using particular camera angles) focussing on a particular culture or groups, possibly those represented in the class.
- Collect and sort a range of teas, eg from different countries or different

kinds of tea, ie fruit, herbal, green. Produce a documentary or short **advertisement** for a particular tea. What does the tea say about the community from where it originates? Check out these from the National Library of Australia:

Robur Tea from The Sell exhibition (1916-1920s) (3.20 min)

<https://youtu.be/MmF86JZK9-Y>

The Sell: Australian Advertising 1790s-1990s (30 sec)

<https://youtu.be/lB-6Qbe5n2l>

How to make a documentary
<http://omeleto.com/category/documentary/>

Science – Years 3 - 7

Biological sciences: explore how living things can be grouped ([ACSSU044 - Scootle](#)) or Primary Connections: Plants in action.

Languages

Aboriginal Languages and Torres Strait Islander Languages – collect a **vocabulary** of words, eg the language of greetings, farewells, foods. Make a short **animation** with characters introducing each other, using the vocabulary as appropriate in the communicating and understanding strands. Use animation software such as PowToon, GoAnimate. You could begin by viewing *Little J and Big Cuz* and use the accompanying preschool/primary resources. <https://www.littlejandbigcuz.com.au/>

RESOURCES

Digital software and technologies as available

Helping teachers to explore multimodal texts

http://www.curriculum.edu.au/leader/helping_teachers_to_explore_multimodal_texts,31522.html?issueID=12141

A Lens into the Past – what can photos tell us?

https://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Lens_Into_The_Past#Instruction

The Boy Who Loved Tiny Things

<https://www.rbg.vic.gov.au/whats-on/the-boy-who-loved-tiny-things/2018-01-10>

<http://www.theseam.com.au/tiny-things/>

MEDIA ARTS 3 - 8: OUT OF ORDER!

<https://www.weekendnotes.com/the-boy-who-loved-tiny-things/>
<https://www.youtube.com/watch?v=vW5iuPwp2zU>

Storyboards – contains online storyboarding tool

<https://www.acmi.net.au/education/online-learning/film-it/storyboards/>

Creating multimodal texts
<https://creatingmultimodaltexts.com/visual-literacy/>

Shout Out: Kid's Guide to Recording Stories

<https://transom.org/2013/kids-guide-to-recording-stories/>

Kids' Vid – video production for kids and teachers

<http://kidsvid.4teachers.org/>

Generate, Sort, Connect, Elaborate (GSCE) visible thinking routine, Project Zero, Harvard University

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

Media Lab – free media arts resources for primary, secondary schools

<https://medialab.aftrs.edu.au/>

PEOPLE TOGETHER at DreamBIG CHILDREN'S Festival

Animate My World: Living Arts Program at Life Without Barriers

Big Screen, Little Artists

Firefly Forest: Patch Theatre Company

Like Me, Like You: ActNow Theatre

New Owner: The Last Great Hunt (puppetry, animation)

Panda's Home: Compagnie TPO & TONG Productions

Phil Cummings – Stories Behind the Books

Playable CubbyTOWN: Playable Streets

Robot Song: Arena Theatre Company

Same Like Yesterday: Virkuthalpila and Other Stories from Our Country

The Boy Who Loved Tiny Things:

Zoe Barry, Drop Bear Theatre & The Seam



MUSIC 3 - 4: FOOD BEATS

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

Years 3 - 4 ... 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 (music).

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

IDEAS FOR ASSESSMENT: Years 3 - 4 MUSIC

- Collaborate to create an ostinati composition to communicate ideas about foods of other cultures.
- Perform your ostinati compositions to others. Discuss how the music elements were organised to communicate food ideas, in your own composition as well as the composition of others.

EXAMPLES OF KNOWLEDGE AND SKILLS

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

Years 3 - 4

Elements of music

Rhythm

- simple metres $\frac{4}{4}$ crotchet ♩ crotchet rest ♪ quaver ♪♪ semiquaver ♪♪♪♪

- ostinato, tempo

Pitch

- pentatonic patterns, treble clef, staff

Dynamics and expression

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

Form

- question and answer (call and response), repeat signs

Timbre

- recognising familiar instrumental timbres in isolation and combination

Texture

- combining two or more rhythmic patterns which occur simultaneously

Skills (including aural skills)

- discriminating between rhythm and beat
- demonstrating beat, tempo changes
- matching; varying dynamics
- varying instrumental timbres to create expressive effects using instruments and voices safely
- taking on different roles in group music making†

“The history of a people is found in its songs.”

George Jellinek



MUSIC 3 - 4: FOOD BEATS

INQUIRY QUESTION

How can I support my students to:

- explore and appreciate the diversity of cultures and promote intercultural understanding
- be curious, imaginative and a critical thinker in posing questions as they explore ideas, spaces, materials and technologies
- offer and receive effective feedback about past and present artworks and performances?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

ASSUMED KNOWLEDGE

It is assumed that students will have a solid understanding of how to play the instruments you are intending to use. If planning to use found objects to create compositions, introduce the concept of objects as musical instruments before beginning the unit.

Prepare in advance:

- Download a copy of the poem, **rhythm** and **ostinato** (one document) from: <http://tiny.cc/DreamBIGFest>
- Memorise the poem!
- If unfamiliar with musical **notation**, speak the words in a rhythmic way, taking a short break between each line.
- Put the **ostinati** onto cards, making enough for your class. Alternatively, compose your own **ostinato** and food words for the cards.
- Display the poem so that the whole class can see it, eg by interactive whiteboard.
- Have a small, soft ball available.
- **Self** and **peer-assessment** proformas for students

SESSION 1 – SECURE THE POEM AND BEAT

TEACHERS

- Explain to students that many people around the world may be very different from you and sometimes it can be hard to know what to say to someone who comes from another background.

- It is normal to be curious about other people and a great way to begin understanding a different culture is by sharing food.
- With students sitting in a large circle and the poem displayed for the class, read aloud the entire poem.
- Ask students to repeat each line after you. As students become more confident, **recite** larger sections to be **echoed**. Don't spend too long on this as students will have more time to memorise the text while playing the game below.
- Once the text has become more secure, explain to students that all poems and music have a beat. The beat is like your heart-beat; it doesn't stop and goes on even when resting.
- Using the small soft ball, practise passing (not throwing) the ball from person to person around the circle to a **beat**. Use a **small drum** to make and keep the beat.
- After the class has practised passing the ball around the circle a few times, speak the poem as it moves from person to person.
- At the end of the poem, ask the child who is holding the ball to name a food their family likes to eat. Everyone else whose family also eats this food must stand up and change places in the circle.
- Continue playing this game until students can confidently recite the entire poem.

SESSION 2 – FOOD WORDS IN RHYTHM

TEACHERS

You will need:

- **Ostinati** cards (prepared earlier) with foods and the rhythmic patterns.
- A variety of **tuned** and/or **untuned percussion** or found instruments such as cardboard boxes, buckets, pots, pans etc.

ASK STUDENTS TO:

- Recite the poem that they learned in the last session. If the words are not yet memorised, repeat the game activity from session 1.
- After reciting the poem, start adding on food rhythmic patterns (**ostinati**).
- Begin with the food 'dates' (traditionally eaten to break the

daily fast in Ramadan). If creating your own food **ostinato**, select a one syllable food that can be said with a constant steady beat.

- As a class speak the poem then clap and say 'dates' on the beat for **four bars** (16 times).
- Repeat this process and introduce all four **ostinati** (ie dates, kimchi, wonton soup, and ravioli) separately after saying the poem. Use the cards prepared earlier and practise all four **ostinati**.
- Once all **ostinati** are secure, experiment with **layering**. Always maintain a steady beat using your first **ostinato** ('dates') and then have small groups of students perform others as independent parts. Always come back to speaking the poem to tie the piece (performance) together.
- When students are familiar with the **ostinati** patterns and layering them, transfer onto instruments.

TEACHER TIPS

If using:

- **tuned percussion instruments**: remove the 'F' and 'B' bars. Decide which notes are to be played for each **ostinato** and explain to students. You may wish to begin with using only untuned percussion instruments before moving onto a combination of tuned and untuned percussion.
- **untuned percussion**: select instruments that suit the **ostinati** such as a drum for keeping the beat and a triangle for quicker words.
- **found instruments**: have students help to select appropriate objects.

- After speaking the poem experiment with layering the various **ostinati** to create a unique piece of music. Focus on **maintaining a steady beat** and observing **rests**.
- At first, ask students to say and play their **ostinato** but as they become more confident move towards playing only and saying the words internally.
- Nominate a student **conductor** to create their own masterpiece by experimenting with layering the different **ostinati** stopping and bringing parts in.
- Note this composition could be based on **vocal** **ostinati** and **body percussion** equally as effectively.

MUSIC 3 - 4: FOOD BEATS

SESSIONS 3 - 4 – MUSICAL MEAL

TEACHERS

- Have instruments and ostinati cards ready for use.
- Revise the learning from the previous session and have students demonstrate the poem and ostinati patterns.
- Introduce the idea that for this session, they will all be (metaphorically) 'cooking' an international, musical meal. Often, when people eat a large meal there are many courses, eg the entrée, main meal, the side dish and dessert at the end.
- Have students **create** their own 'food word' ostinati. If they're familiar with writing **rhythmic notation** encourage them to notate the rhythm. If not, they can just write the words they are going to use.
- Remind students that this is a 'musical meal' and must sound like it all fits together. Support and 'spot check' students as they create ostinati that **complement** each other.
 - Ask students to decide which food will be the entrée, the main, the side dish and the dessert.
 - The entrée part should help to maintain a **steady beat** throughout the piece and will be played first.
 - Follow with the 'main', 'side dish' and 'dessert'. Elicit from the students what they think would be appropriate for these parts. Encourage the use of **rests** to allow all parts to be heard.
- Students demonstrate their ostinati by **clapping** the rhythmic **patterns**.
- Remind students to continue playing their ostinati 'part' throughout the entire piece.
- Transfer the ostinati onto instruments or found objects and begin to create their musical meal that begins with them all reciting the poem. Again, if using tuned percussion instruments remove the 'F' and 'B' bars and ask students to write down the notes they have decided to play.

TEACHER TIP

Instil in the students that the different parts should sound like they are having a conversation with each other, not an argument where they are speaking over the top of each other.

- Demonstrate and lead the class in **experimenting** with **tempo** and **dynamics** while playing their ostinati. Discuss these musical elements, including the importance of maintaining a steady beat. Elicit and point out the **difference between beat and rhythm**.

SESSION 5 – PERFORMANCE AND REVIEW

- Allow students time to revise and rehearse their compositions, focusing on effective layering of parts, beat and dynamics.
- Have them perform their compositions for the rest of the class for feedback and to allow for improvements before filming.
- **Film** their performances for further review and responding, as well as **self** and **peer-assessment**. Retain video for **assessment** and **student portfolios**.
- Facilitate students in completing self and peer-assessment sheets.

RESPONDING AND VIEWPOINTS

With the class, **discuss** and **reflect** on a range of questions such as:

- How is the work structured/organised/arranged?
- How does the artwork communicate meaning to an audience?
- What does this artwork tell us about the cultural context in which it was made?
- How does this artwork relate to my culture?
- *Forms and elements* How did the music change? How many different sections are there in the music?
- *Meanings and interpretations* Why was this music written?
- *Evaluations*: How did the music make you feel and why?†

TfEL TIPS

- 2.1 Develop democratic relationships.
- 2.4 Challenge students to achieve high standards with appropriate support.
- 3.4 Promote dialogue as a means of learning.

FURTHER IDEAS

- Select a short rhythmic poem from, or about, another culture or another language, to use as a basis to create a whole class **composition**. Have students compose the ostinati and perform for others.
- Create compositions based on foods from particular cultures such as your local Indigenous people or a culture that complements your school community.

RESOURCES

Try using ideas from the following video clips to engage students:

Adding Ostinato to Poetry (3.38 min)
<https://youtu.be/BSRRawgAwC8>

Body percussion warm-ups (4.49 min)
<https://youtu.be/INbZLgq5Oy0>

Rhythm Ostinato (9.55 min)
<https://youtu.be/b408dQaf80w>

Harry Potter Puppet Pal Ostinato Project (uses fruit words at 1.40 min)
<https://youtu.be/OY1KL4datQM>

Orff level I Belmont 'Take Five' (5.10 min)
<https://youtu.be/cWRGafkyvqk>

Kodaly Music Education Institute of Australia

<http://www.kodaly.org.au/aboriginal-music-and-torres-strait-islander-music-in-the-primary-classroom/>

PEOPLE TOGETHER at DreamBIG CHILDREN'S Festival

BEEP: Windmill Theatre Co

B'Tutta: Musica Viva

Cunning Little Vixen: State Opera of South Australia

Game Theory: Joshua Monten Dance

Junkyard Beats - The Box Show: Junkyard Beats

Like Me, Like You: ActNow Theatre

Panda's Home: Compagnie TPO & TONG Productions

Robot Song: Arena Theatre Company

Singing Under Ceilings: Workshops Ayers House, National Trust SA

Song for Reconciliation: Songwriting workshop; Nancy Bates

The Song Is You: Adam Page

Who Needs a Conductor Anyway?

Adelaide Symphony Orchestra

Women in Song: Nexus Arts for Reconciliation

VISUAL ARTS 5 - 8: AERIAL VIEWS



AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area The Arts

Years 5 - 6 ... explain how ideas are communicated in artworks (visual arts) they make and to which they respond ... describe characteristics of artworks (visual arts) from different social, historical and cultural contexts that influence their art making (visual arts).
... structure elements and processes of arts subjects (visual arts) to make artworks (visual arts) that communicate meaning ... work collaboratively to share artworks (visual arts) for audiences, demonstrating skills and techniques.†

IDEAS FOR ASSESSMENT: Years 5 - 6 VISUAL ARTS

- Create an artwork in response to the exploration of techniques and processes used by the contemporary artists that you have identified and analysed.
- Prepare a short artist's statement to explain how you have communicated meaning through the use of visual conventions and techniques.
- Collaboratively curate a class exhibition of all artworks.



EXAMPLES OF KNOWLEDGE AND SKILLS

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

Years 5 - 6

Representation

Subject matter – environment

Forms – drawing, painting, design

Styles – abstract, expressionistic

Techniques – drawing

Visual conventions – identify, use and interpret design elements; principles

Materials – understanding of possibilities and restraints (qualities)

Technologies – traditional and digital

Practices

Spaces – presenting artworks; influence of viewpoints and audience on artworks

Skills

Expressive – interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response

Conceptual – developing an idea into a visual representation

Practical – using visual arts materials and equipment

Processes – investigating, conceiving, refining, evaluating, comparing, analysing, identifying, judging and displaying

Viewpoints

Expression – physical, psychological, sensory, intuitive

Contexts – installation of artworks in various locations; artists and audiences from different cultures, particularly Aboriginal and Torres Strait Islander Peoples†

Years 7 - 8

Representation

Subject matter – contemporary, historical and cultural representations of art

Forms – art, craft, design, painting

Styles – contemporary

Techniques – drawing

Visual conventions – select, apply, evaluate design elements, principles, eg line, shape, colour, pattern

Materials – combine and manipulate a range of materials

Technologies – traditional and digital

Practices

Spaces – role of studio, learning to share responsibly; influence of viewpoints and audience on artworks

Skills

Expressive – interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response

Conceptual – developing an idea into a visual representation

Practical – using visual arts materials, equipment

Processes – investigating, reflecting, acknowledging, comparing, analysing, identifying, evaluating, judging and displaying

Viewpoints

Expression – physical, psychological, sensory, intuitive

Contexts – recognising artists, artworks and audiences that promote a conceptual understanding, eg from different cultures, particularly Aboriginal and Torres Strait Islander Peoples†

INQUIRY QUESTIONS

How can I support my students to:

- understand how Indigenous people of Australia represent their culture and country in visual art in modern society
- interpret, evaluate and critically analyse works of art
- understand the impact of western society on the Indigenous people of Australia
- understand how to view and develop their own works of art
- know about different techniques and media in making their artworks
- apply knowledge to support their ideas
- use digital learning technologies to source and communicate information and ideas
- reflect on their own values and behaviour?

VISUAL ARTS 5 - 8: AERIAL VIEWS

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

The focus is to view, interpret and respond to the artworks of three artists and the visual art elements and viewpoints that unite the artworks.

TEACHERS

Background information around vocabulary and context for contemporary Australian Indigenous art can be found at:

Eastern desert art

<http://www.easterndesertart.com.au/background/art-history/Indigenous>

Australian art

https://wikivisually.com/wiki/Indigenous_Australian_art

Aerial landscape art

https://wikivisually.com/wiki/Aerial_landscape_art

Prepare in advance an image for each of the artists' works listed below. As you do, research a little about each one, eg characteristics (line, shape, colour) of their style; portrayal and perspectives of the Australian outback landscape.

Napperby Lake by Clifford Possum Tjapaltjarri (1994)

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

Wetlands by John Olsen (1985); a contemporary artist who uses aerial perspective

https://olsengallery.com/ex-enlarge.php?work_id=3492&exhibition_id=211

Wirnpa and Sons by Daniel Walbidi (2014)

<http://desertriversonline.com.au/right-now/visual-arts-leadership-program/daniel-walbidi-wins-the-2014-telstra-general-painting-award>

Short St. Gallery

<http://shortstgallery.com.au/artworks/826274/wirnpa%20and%20sons%202014>

You will also need a selection of aerial maps from an image search on the internet, plus:

Central Art - handout of symbols

<http://www.aboriginalartstore.com.au/media/5902/ca-symbols-handout.pdf>

Aboriginal art symbols - Iconography

<https://www.kateowengallery.com/page/Aboriginal-Art-Symbols.aspx>

SESSION 1

- View and compare *Napperby Lake* by Clifford Possum Tjapaltjarri (1994) with Aboriginal art symbols (prepared earlier).
- Explore and discuss with the students (See, Think, Wonder):
 - What **shapes, sizes, patterns** do you see? What's going on in this picture?
 - What do you think about that? What do you already know about this image? Can this give you any **clues**? Based on this knowledge, what assumptions can you make?
 - What does it make you wonder? What questions do you have?
 - How many of these symbols can be identified in the painting by Clifford Possum Tjapaltjarri?
 - Using the clues of the symbols, suggest an interpretation of the painting.
 - What part of Australia would this painting depict? Give reasons for your answer.
- Similarly, view and discuss *Wetlands* by John Olsen (1985).
- Ensuring use of **visual art specific vocabulary** (eg pattern, shape, colour, texture), pose further questions for discussion, eg in your opinion what are the similarities in the paintings by Clifford Possum Tjapaltjarri and John Olsen?

ASK STUDENTS TO

- Find several examples of **aerial** maps or viewpoints of interest to you (supplied).
- From these maps develop a **composition** that **depicts** the various **elements** you can see (eg rivers, waterholes, roads, landmarks, fences), or trace them to make detailed drawings that are comprised of **lines, shapes** and **patterns**. Make each drawing A4 size at least, and don't be afraid to use lots of detail; it makes the final image far more interesting.

SESSIONS 2 - 4

TEACHERS

You will need:

- orange/yellow coloured cardboard
- cartridge paper, tracing paper
- watercolour paints, textas, inks, markers, pens etc.
- to be able to demonstrate the **paint dragging technique** (a quick look on the internet may help if you're unsure how to do this).

ASK STUDENTS TO

- Prepare several backgrounds, using the paint dragging technique demonstrated, on the orange/yellow card provided.
- Trace at least 2 of the studies undertaken in Session one.
- Transfer ONE of the tracings onto the most interesting of your backgrounds prepared earlier.
- Transfer another one of the tracings of the **aerial viewpoint** onto a BLANK piece of cartridge paper.
- Using watercolour paint, colour the 'loose' detail of the aerial viewpoint on BLANK cartridge paper.
- When dry, use an assortment of markers, pens, inks etc, to define the aerial viewpoints on BOTH designs emphasizing **line, pattern, shape** and **colour**.
- Consider and discuss whether they can see in their artworks, strong similarities to both Olsen's and Tjapaltjarri's work.

SESSIONS 5 - 6

- As before, view and discuss *Wirnpa and Sons* by Daniel Walbidi (2014). What part of Australia would this painting depict? Give reasons for your answer.

ASK STUDENTS TO

- Experiment with the **paint dragging** technique again, **this time using cardboard**.
- Dip the card in the paint and drag the edges and corners of a piece of cardboard to paint your composition.
- Use bright, clear colour and aim to depict texture and shapes.

VISUAL ARTS 5 - 8: AERIAL VIEWS

After responding and discussing their artworks (as per the section that follows) arrange a class exhibition of the artworks, with each student preparing a short **artist statement** about their works.

Option – make a short video clip as the artist statement and apply the use of QR codes or augmented reality for viewers to learn about each student's artwork.

RESPONDING AND VIEWPOINTS

Adapt this section's examples of questions to suit your year level. Responses can be oral, written or digital.

- Discuss with your table of fellow student artists the outcomes of your work:
 - How would you apply this unit of work to your classroom?
 - Are there any other approaches that could be used?
 - How would you emphasise the aspects of Aboriginal and Torres Strait Islanders culture in this exercise?
 - How would you construct other tasks that investigate viewpoints and responding based on what has been covered thus far?

Their own, others' and contemporary artworks

Discuss with the students what was successful, what they enjoyed, how they feel about using the materials and techniques, how their work is reminiscent of Aboriginal work and why.

- *Evaluations* Which artwork appeals to you most? Explain why you like it. Did you enjoy the process of making the artwork? What were some of the difficulties?
- *Materials and technologies* What is the artwork made of? How does the choice of material enhance the audience's understanding of the **artist's intention**? What made you want to touch this artwork (if anything)?

- *Skills, techniques and processes* How did the artist work within a space, and at this time? What **innovations** did they use to deal with the **constraints** of working with the **materials** available?
- *Evaluations* Did it make you think more seriously about the use of perspective (ie the use of 'aerial' views) by artists and or cultures? Or the environment? Or sustainability?†

Contemporary Australian, Indigenous artworks

What is the artwork about? What are the **main features**? Can you describe the colours, textures, patterns, shapes in the artwork? Are there any **symbols** in the artwork?

- *Histories* What did the artist want the audience to see and understand?
- *Societies and cultures* What clues in the artwork tell you where it was made, who made it, and why? What artworks are you familiar with? Which style of artworks represents your community?
- *Evaluations* Did you enjoy looking at the artwork? Why? Which artwork do you like the most? Explain why you like it. What artworks do you like to make, why?†

INTEGRATION IDEAS

Geography – Years 5 - 8

How do people and environments influence one another?

Year 5 ([ACHASSK113 - Scootle](#))

Drought and flood in the Murray-Darling Basin

Year 7 ([ACHGK037 - Scootle](#))

Groundwater; Explaining our catchment; Mapping our waterway ([ACHASSK186 - Scootle](#)) Taming the Australian Desert

Year 8 ([ACHASSK089 - Scootle](#))

Connecting with Aboriginal Desert Art

TfEL TIPS

- 2.2 Build a community of learners.
- 3.3 Explore the construction of knowledge.
- 3.4 Promote dialogue as a means of learning.

RESOURCES

National Museum of Australia – Encounters, Indigenous Cultures and Contact History

<http://www.nma.gov.au/encounters/education>

Desert River Sea

<http://desertriversea.com.au/artists/67>

National Gallery of Australia – Education Cross-curriculum resources

https://nga.gov.au/collections/resources/gallery.cfm?displaygal=KLA_L3_CCP_ATSI&onlyparent=0

Japingka

<http://www.japingka.com.au/artists/>

Short St. Gallery

<http://shortstgallery.com.au/artworks/826274/wirnpa%20and%20sons%202014>

Museum and Art Gallery of the Northern Territory

<https://www.magnt.net.au/telstra-natsiaa-2014>

PEOPLE TOGETHER at DreamBIG CHILDREN'S Festival

Animate My World: Living Arts Program at Life Without Barriers

Of All The People In All The World: Stans Café

An Anthology of Un-kept Secrets: Sally Hardy

For Country, for Nation: Samstag Exhibition

Hello Rajasthan/Hello South Australia

Imaginary Architecture: Lara Tumak

Phil Cummings – Stories Behind the Books

Playable CubbyTOWN: Playable Streets

SALA SA School Awards Exhibition

Same Like Yesterday: Virkuthalypila and Other Stories from Our Country

Art Gallery of South Australia

Stepping Out and Speaking Up In the West: City of Charles Sturt Workshops

The Boy Who Loved Tiny Things: Zoe Barry, Drop Bear Theatre & The Seam

Wonder – We All Eat Cake: Prospect Gallery Exhibition by local schools

INTEGRATED UNITS



MUSIC

Make and play:

- rainmakers
- water bottle xylophones, tuned to the pentatonic scale
- instruments using junk
- use junk instruments/Garage Band to create a digital soundscape and record the sound of a flowing river

DANCE

- Choreograph a 'river' sequence (use the soundscape) eg <https://www.youtube.com/watch?v=FcM1RKmqbLo>

DRAMA¹ see Amplify the Possible

- Role on the wall
- Tableaux (Freeze-frames)
- Improvisation
- Writing in Role
- Story telling (use Story Stones*)



- How the Murray River was made <https://www.youtube.com/watch?v=TgjY27Sy48g>
- Moogy's Yuki (canoe) <https://vimeo.com/14327457>
- Ringbalin - Breaking the Drought <https://www.youtu.be/exldNa9G-c8>

People Together

You And Me Murrawee
by Kerri Hashmi

Read the book or view:
<https://www.youtube.com/watch?v=RZFwqKDCCo>

MEDIA ARTS

- Create a story: sequence using Story Stones* based around their Fish Thong (Visual Arts, Drama)
- Turn the story into a short animation: using symbols from Visual Arts and music/voiceovers.
- Record images and sound using CLIPS app, Stop Motion, PowerPoint
- Create a travel magazine cover for the Murray River

SCIENCE

- Biological sciences
- Use and influence of science
- [\[ACSH051 - Scootle\]](#)
- [\[ACSH062 - Scootle\]](#)
- [\[ACSSU073 - Scootle\]](#)
- [\[ACSSU043 - Scootle\]](#)
- [\[ACSSU094 - Scootle\]](#)

ENGLISH

- Expressing and developing ideas
- Responding to literature
- Interacting with others
- [\[ACELA1483 - Scootle\]](#)
- [\[ACELA1496 - Scootle\]](#)
- [\[ACELT1603 - Scootle\]](#)
- [\[ACELY1689 - Scootle\]](#)

VISUAL ARTS² see Aerial Views; Thongs & Things

- Feelscapes <https://www.pinterest.com.au/pinkphimmada/feelscape/>
- Andy Goldsworthy - nature art
- Investigate floating sculptures
- Aboriginal art and the river

Where indicated on this mind map, detailed units follow eg 1. drama, 2. visual art. Other suggestions are for you to develop further where appropriate.
*Story Stones - conduct an internet search for more information.

DRAMA 3 - 6: AMPLIFY THE POSSIBLE



AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area The Arts

Years 3 - 4 ... 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 (drama) collaborate to plan and make artworks (drama) that communicate ideas.

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

... structure elements and processes of arts subjects (drama) to make artworks (drama) that communicate meaning ... work collaboratively to share artworks (drama) for audiences, demonstrating skills and techniques.†



IDEAS FOR ASSESSMENT: Years 5 - 6 DRAMA

- In small groups devise and perform a simple storyline that is based on one idea from the book *You and Me Murrawee*, focusing on role, character and voice. Perform to others in the class.
- Respond in writing or video explaining how the ideas of another group in your class are communicated.

EXAMPLES OF KNOWLEDGE AND SKILLS

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

Years 3 - 4

Elements of drama

Role, character and relationships

- Adapting a role and maintaining focus in role; developing relationships between characters (using dialogue to show relationships)
- Establishing a fictional setting using space and time; exploring how to use story structure through drama

DRAMA 3 - 6: AMPLIFY THE POSSIBLE

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)

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* – framing drama to highlight, communicate key story elements, characters’ motivations
- *Tension* – factors that contribute to tension or suspense in stories and tension in characters’ relationships, eg sound, light,

technology to heighten tension/suspense

- *Space and time* – sustain clear setting ... sense of time ... 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 by or emerging from the performance

Audience

- shaping and sustaining drama for others to communicate meanings[†]

INQUIRY QUESTION

How can I support students by using a multi-arts and integrated arts approach to gain an understanding of the way they and others view and respond to their environment – in particular the River Murray?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

TEACHERS

The following learning experiences may take between 1 to 7 sessions.

Prepare in advance:

- laminate a variety of river scenes depicting children/people at/on the river, eg fishing, paddling, washing clothes
- large pieces of paper or board to record words

- Option: chimes or other sound effect to represent ‘time passing’
- The book, *You and Me Murrabee* by Kerri Hashmi and illustrated by Felicity Marshall, Puffin Books 1999, is required. The book is available for viewing at: <https://youtu.be/RZFwqpKDCCo>

SESSION 1

WARM UP

- Students sit in a circle. The teacher explains that he/she will say a word, at which the students will go around the circle in turn, saying the first word that they think of after the teacher says the word. The first word the teacher says is “RIVER”.
NB: It is OK to say the same word another student says. Participation is more important than everyone having a different word.
- Repeat the process, this time with the students:
 - standing in the circle
 - adding a **gesture, movement**

or **sound** to go with the word ‘river’, eg for ‘rocks’ they might stamp their foot; for ‘water’ they could exclaim ‘whoosh!’

- repeating the previous student’s word and action before giving their word and action.

- Record the student’s words for use later on.

TABLEAUX

- In groups of 4 or 5, students select and re-create the river scenes (use the pictures prepared earlier) as a tableaux. Not all students need to be people; they can also portray inanimate objects/animals etc.
- Each group ‘performs’ to share the finished tableaux with each other.
- Use the **See, Think, Wonder** technique to discuss what is happening in the image, eg What is going on in this freeze-frame? What can you see? What do you think? What do you wonder?

“ This story is about two friends doing the opposite to each other. For example, like having dinner. One has hot dogs and the other has fish. They have different sorts of baths and sleep differently too. Then they think it doesn’t matter how someone lives, speaks or looks like. We are all the same even when we don’t look the same. I like this book because it’s telling people it doesn’t matter who you are. But you have to believe in yourself and that’s what matters. ”

– Liam, Courtenay PS, Age 10

DRAMA 3 - 6: AMPLIFY THE POSSIBLE

DEVELOPMENT

- Students can now again look at their river scene image. Imagine and discuss what would happen in 5 mins time. Would the picture be the same? Try using the Beginning, Middle, End thinking technique (see info box below).

BEGINNING, MIDDLE, END

Choose 1 of these questions:

- If this artwork is the **beginning** of a story, what might happen next?
 - If it this artwork is the **middle** of a story, what might have happened before? What might be about to happen?
 - If this artwork is the **end** of a story, what might the story be? http://pzartfulthinking.org/?page_id=2
- Based on their imaginings of what might happen next, students re-create the new image as a freeze-frame. They could present these new freeze-frames for each other if time permits.

TRANSITION

- Back in their groups, students problem-solve how they can transition their 2 freeze-frames from first to second. Each group needs to start with their first image, then transition into image 2.

NB: Use chimes to create a sound to assist the transition from image 1 to image 2.

- Students rehearse their transitions.
- Students perform to the class.

WIND-DOWN – Pass The Word (same as 'Chinese Whispers')

- Sitting in a circle, the person to start the whisper passes a word that was thought of in the warm-up activity and is whispered around the circle. Finish by discussing with the class: what they did, what happened (ie was the final word the same as the word they began with?) and have a reflection about their observations and what they discovered.

7 - http://pzartfulthinking.org/?page_id=2

SESSION 2

The focus is on tableaux, **characterisation, improvisation, group skills** and **audience skills**.

WARM-UP – Shape Shifter

- Students move around the room until the teacher calls out 2 things:
 - a number, at which students form groups of that number, eg 2, 5, 7 ...
 - one of the river words from the list made in Session 1.
- All members of the group have 10 seconds (time them) to work together to become that item, eg rock, boat, yabbie, tree.
- Pause briefly to look at each group's portrayal of that item.
- All students move on again around the space until the teacher calls the next number and the river word/item. Repeat this process a few times.
- Take a few moments to look at the pictures of the river scenes used in Session 1. Discuss what the people are doing in each picture. Discuss whether the people are using the river for a purpose? Are rivers important? Review the See, Think, Wonder technique used earlier.

READ THE BOOK

- Study the front cover with the students while introducing the book *You and Me Murrabee*.
- Invite comments/observations from the students, eg what do you think the book is going to be about? What is going on? What do you see that makes you say that?
- Read the book, pausing on each page to allow time for students to study the illustrations. As you do so, elicit from students what they **observe**, eg aspects that are the same and/or different; identify, describe and discuss the personalities of the characters.

NB: There is much to discuss in this book, eg the setting - it is the River Murray, but could it be any river in Australia, flora, fauna, sustainability in the past and present?

BRING THE BOOK ALIVE

TEACHERS

Depending on their previous drama experiences, students could either

choose an image from the book from memory themselves or prepare a set of images or written descriptions on card of what each picture contains. Give one image to each group, eg the children had made a mud slide; the fathers were heading out in their boats; there was cooking at the campfire.

STUDENTS

- Form groups and create freeze-frames of their selected image.
- Perform the freeze-frames for each other. With the class, discuss each group's freeze-frames, ie what is happening and who each student is in the picture.
- Bring their freeze-frames 'alive' (ie the 'Harry Potter effect'!) by adding **movement, gestures** and **speaking** to show what is going on in their picture. Each group needs to finish with a freeze, a **silent cue** for the audience to know that the improvisation has ended.
- Each group performs their improvised freeze-frames for each other, reflecting and discussing each improvisation, ie the **scenes, characterisation, use of voice, movement, gestures, sound effects**.
- Option: use the same technique as in Session 1, ie create a freeze-frame for what might occur 5 minutes later in their picture, but this time the scene comes alive as the students add movement and dialogue.

WIND-DOWN – Catch The Boat or Pass The Squeeze

The book shows a little boat. In this activity, students need to **imagine** that the boat is drifting down the river, ie as in 'drifting' around the circle of student's hands.

- Students sit in a circle and hold hands.
- **Silently** and **without visible movement** of the hand, teacher (or ask a student) begins the 'drifting' of the boat by squeezing the hand of the person next to them.
- The squeeze is passed on silently and subtly, person to person to (figuratively) 'drift the boat' around

DRAMA 3 - 6: AMPLIFY THE POSSIBLE

the whole circle until the boat is 'caught'.

- Invite several students around the circle to add a **sound effect** as the boat flows past, eg a kookaburra laughing, sound of the wind in the trees or rushing water.
- Ask one student to come out of the circle. Their task is to 'catch the boat' ie find where 'the boat' is as the hands are subtly squeezed around the circle. The sound effects will help direct the student.
- End with class reflection about:
 - a description of the activity
 - analysing what happened (ie how difficult was it to see the hand squeezing?)
 - their observations, what they discovered, and why it's important to be observant.

SESSION 3

Focus on students gaining a deeper understanding of **characters**, recognising that drama can show how different people **react** to the world around them and **reasons** for doing so.

TEACHERS

Prepare in advance:

- large pieces of paper (large enough to draw/trace around a life-size student)
- coloured textas
- **Problem cards** – on each card, write a situation that presents a problem to solve related to the book. Ensure there are enough for the number of groups in the class. (Examples of problems: other campers arrive with noisy jet-skis; others arrive with plans to cut down the 'canoe' tree.)

TEACHER TIPS

Students could research issues affecting the River Murray in the past, present or future in another learning area, eg science, in further preparation for this session. Use their findings as ideas to prepare the problem cards. Alternatively, devise the problems needed to be explored and use them to connect to another learning area.

WARM-UP – *Wild River*

- Each student finds a space in the room.
- The teacher is the 'caller'.
- Each call has an accompanying action (either those that follow or invite suggestions from the students). These can be called out in any order, eg:
 - **Deep river:** Stretch as high as you can
 - **Broad river:** Stretch as wide as you can
 - **Frozen river:** Freeze
 - **Rapids:** Jiggle your whole body on the spot
 - **Lazy river:** Move in slow motion around the room
 - **Wild river:** Rapid movements around the room (cue safe practices).
- Re-read the book and revise the characters.
- Identify the main characters, how many there are and who are they? Some explanation may be needed, ie that Murrabee means 'elder sister' in the language of the Ngarrindjeri people.
- Probe the students for the name of the other girl in the book ... Is there another girl in this story? What makes you say that? (She is the storyteller, telling the story to us, the reader.) Do we need to know her name? Do you think that Murrabee is really there? How can you tell, or what makes you say that?

ROLE ON THE WALL – *Character Description of Storyteller*

Students form groups of 3 or 4, taking 1 large piece of paper and coloured markers.

- A volunteer student lies down on the large piece of paper while other group members trace around the outline of their body. Alternatively, use a pre-prepared template available on-line (see resources at the end of this unit).
- On the outside of the tracing, group members write words to describe the **appearance** (of the storyteller).
- For the inside of the body:
 - mid-torso, write words to

describe **feelings** experienced (by the storyteller) throughout the day spent by the river

- arms and legs, add words that describe the **actions** and **behaviours** of the storyteller.
- When completed, leave the **characters** on the floor while students do a 'gallery walk' to read what other groups have written.
- Each group briefly reports on what they have written, giving reasons for their choices, ie the evidence from the story.
- Display these descriptions on the wall, keeping them for use later.

ROLE PLAY

Students form groups of 3 or 4.

- One person takes on the role of 'storyteller'.
- The remaining students become characters, as informed from the Problem Card (prepared earlier) given to each group. If needed, other roles can be taken from the book.
- Students **discuss the problem**, how each character would react to the problem and use this to devise a short **role play** which **portrays** the problem.
- The 'problem' must be **evident** to the audience in their performance.
- Students will need further time in the next session to **refine** their role play before performing it for the rest of the class.

WIND-DOWN – *Secret Leader*

- Sitting in a circle, one student is nominated as 'the detective', who is asked to quickly and briefly leave the room.
- Another student is chosen to be 'leader'.
- The leader will **slowly move** or **gesture**, which remaining students in the circle will **mirror**.
- The detective is called back and tries to guess who the leader is from observing the circle of students all mirroring the same movements. (The actions need to be slow to make the detective's work a bit harder.)

DRAMA 3 - 6: AMPLIFY THE POSSIBLE

SESSION 4

The focus is on **characterisation, improvisation, group** and **written skills**. Students will need books/paper and pencils for writing.

WARM-UP – River Bed

To prepare, students sit in a circle and each person is given the name of something found on a river bed. Include items from the earlier class list, eg yabbie, pebble, old boot, platypus. (Check that everyone remembers their item, ie students raise their hand when their item is called by the teacher.)

- The teacher calls the name of one item. The student with this item must change places with someone else in the circle.
- When the teacher calls 'River bed', everyone changes place.

ROLE PLAY (from previous session)

- Re-visit the role plays. Give students time to **rehearse** before each group performs for others.
- Remind students about the **role of the audience**, ie to listen respectfully and work out what the problem was in each group's role play.
- Provide time for feedback to each group. Discuss each problem that was depicted, the storyteller's reaction to each of the problems, how each **character interacted** with each other, etc.

WRITING IN ROLE

- Students write a letter '**in role**' (from their role play) to a friend. They tell their friend what has been happening at the river, ie the **problem** that they encountered and what the solution was.
- Remind students that this is to be done as the character they portrayed in the role play. This ensures a **variety of opinions** are written in the letters, depending on whether their role was as a **protagonist**, or not.
- Students share their letter by reading it to a partner.
- Encourage volunteers to read their letter to the class.

- Enable discussion time around the events and opinions **expressed** including **reactions** of each of the characters.
- Display letters around the classroom for others to read.

WIND-DOWN – *Fortunately, Unfortunately*

- Sitting in a circle with the students, the teacher begins by saying:
 - "**Fortunately**, it was a lovely sunny day at the riverbank ..."
 - The next person in the circle continues with the story but has to start their sentence with "**Unfortunately** ..." (eg unfortunately ... dark clouds began to gather).
 - Continue all around the circle, ending the story back with the teacher.

SESSIONS 5 - 7

The focus is **oral storytelling** and developing **storylines**.

TEACHERS

Prepare in advance:

- stones to draw river symbols onto (cheap shops or hardware stores sell such stones in bags)
- textas
- all-in-one glue and sealer – to protect the images drawn on the stones, eg Mod Podge.

WARM-UP – *Word Ping-Pong*

- Students sit in pairs facing each other, as Person 1, Person 2.
- Person 1 begins by saying the word "River", person 2 then says the first word that comes into their head. Then Person 1 says the next word that pops into their mind.
- The idea is to continue in this way as quickly as possible without saying the same word twice (hence, 'ping-pong').

RETURN TO ROLE PLAY

- Re-visit the list of words written in Session 1. Add to this list by including other things that can be seen in the illustrations of the book, eg fire, sun, stars, moon, tent, boat.
- Students obtain 5 - 6 stones each and decide which river items they would like to draw onto each stone.



- These images will become the **impetus** for them to make up their own river story. The images need only be simple line drawings, eg half-moon, cloud with rain drops falling, a tree.
- Give students plenty of time to create their story; they may wish to work with a partner.
- A **storyboard** of their story can be written on a grid, ie one box for each stone. This is a guide for them to remember what to say, when they tell their story (verbally) to another pair or student.
- Option: use an app (eg Clips), PowerPoint or similar to record their story.

WIND-DOWN – *I used to think ... now I think ...*

- Sitting in a circle, encourage student feedback on their activities and learning, beginning with 'I used to think ...' and finishing with '... now I think...'
- Students could also write and/or draw their learning journey.

NB: All warm-up and wind-down activities are suggestions only. Time restraints may hinder them being used, or you may prefer others.

Alternative books to explore in a similar way include:

- *We All Sleep* by Ezekiel Kwaymullina (Freemantle Press) 2017
- *My Place* by Sally Morgan (Fremantle Press) 2010
- *My Mum's Special Secret* by Sally Morgan, illustrated by Ambelin Kwaymullina (Scholastic Australia) 2017
- *Sister Heart* by Sally Morgan (Freemantle Press) 2016
- *Yarning Strong Dallas Davis, The Scientist and the City Kids: Theme – Land* by Jared Thomas, (Oxford Uni Press) 2011

DRAMA 3 - 6: AMPLIFY THE POSSIBLE

- *Sorry Day* by Coral Vass & Dub Leffler (National Library Australia) 2018
<https://www.coralvass.com/teachers-resources/>
- *My Girragundji*, Meme McDonald, Boori Monty Pryor (Allen & Unwin) 1998
<https://readingaustralia.com.au/books/my-girragundji/>

RESPONDING AND VIEWPOINTS

Facilitate class discussions using the following suggestions, which are examples of possible questions:

- What did you observe in others' performances that you might consider when making your own drama and why?
- *Forms and elements* How did it (the role play) 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? How is the dramatic tension developed in the drama?
- *Evaluations* How well did you collaborate to make drama? What worked best in the drama? What did you like best in the drama? Why?
- *Societies and cultures* How could this performance relate to other cultures, times and places? Is the main idea of global significance? In what ways? †

TfEL TIPS

- 2.2 Teach explicit skills needed for teamwork.
- 3.4 Model and reinforce processes for giving and receiving constructive feedback.
- 4.2 Identify and develop topics that demonstrate relevance to life beyond the classroom. Value individual self-expression and capitalise on students' unique strengths to convey their meaning.

RESOURCES

Pretending to Learn - Teaching Drama in the Primary Years: John O'Toole and Judy Dunn (2015) E-book

A Bangarang story – how the Murray River was made.

<https://youtu.be/TqjY27Sy48g>

RiverKids – Behind the News – life along the Murray River, narrated by a young Ngarrindjeri boy who introduces us to people who depend on it.

<https://youtu.be/v8Y71IbRGfo>

RiverKids teacher resources, map
<http://www.abc.net.au/btn/topic/riverkids.htm>

Moogy's Yuki (Moogy's Canoe) – Ngarrindjeri Elder making a traditional bark canoe; combines Caring for Country with transmission of traditional culture.

<https://vimeo.com/14327457>

Ringbalin – Breaking the Drought (Adelaide Film Festival)

– Ngarrindjeri Elder Uncle Moogy unites a group of Aboriginal River Nations to dance the spirit back into the river to break Australia's drought in 2010. The drought broke, followed by floods.

<https://youtu.be/exldNa9G-c8>

Information and educational resources
murrayriver.com.au

Aboriginal and Torres Strait Islander Guidelines for Drama/Theatre Education

<http://dramaaustralia.org.au/guidelines/>

Characters and staging in drama
<https://www.texasgateway.org/resource/characters-and-staging-drama>

Character analysis (free templates)
https://www.risd.k12.nm.us/assessment_evaluation/Character%20Analysis.pdf

PEOPLE TOGETHER at DreamBIG CHILDREN'S Festival

A Hymn to the Hateful: Written by Finegan Kruckemeyer, performed by Running With Scissors Theatre Company of Adelaide High School.

BEEP: Windmill Theatre Co

Cunning Little Vixen: State Opera of South Australia

Dropout: True North Youth Theatre Ensemble

Fear (Not): Prospect Theatre for Young People

Impersonal Space: Company AT

Katie's Birthday Party: Mary-Frances Doherty

Like Me, Like You: ActNow Theatre

New Owner: The Last Great Hunt (puppetry, animation)

Morris Gleitzman: *Loyal Creatures*: Australian Children's Book Laureate

Responding to Racism: ActNow Theatre

Robot Song: Arena Theatre Company

The Boy Who Loved Tiny Things: Zoe Barry, Drop Bear Theatre & The Seam

The Displaced: Time In Space Circus

The Gruffalo: CDP Kids Production



VISUAL ARTS 3 - 6: THONGS AND THINGS



AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area The Arts

Years 3 - 4 ... 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 (visual arts) collaborate to plan and make artworks (visual arts) that communicate ideas.

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

... structure elements and processes of arts subjects (visual arts) to make artworks (visual arts) that communicate meaning ... work collaboratively to share artworks (visual arts) for audiences, demonstrating skills and techniques.†

IDEAS FOR ASSESSMENT: Years 5 - 6 VISUAL ARTS

- Draw 2 or 3 responses to the ideas used by Indigenous artists in X-ray style artworks.
- Create a sculpture with a thong as a base, inspired by your initial drawings.
- Collaborate to exhibit all sculptures created by the class.



EXAMPLES OF KNOWLEDGE AND SKILLS

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

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

Years 5 - 6

Representation

Subject matter – eg, environment (macro/micro), physical and conceptual properties of materials

Forms – cross-media: drawing, design, sculpture

Styles – figurative, expressionistic, abstract, digital art, x-ray, etc

Techniques – collage, drawing, construction, environmental sculpture

Visual conventions – identify, use, interpret a selection of design elements, principles

Materials – understanding of possibilities and restraints (qualities)

Technologies – traditional and digital

Practices

Spaces – presenting artworks; influence of viewpoints and audience on artworks

Skills

Expressive – interpreting subject matter through various contexts and/or viewpoints to enhance understanding and create a personal response

Conceptual – developing an idea into a visual representation

Practical – using visual arts materials, equipment

Processes – investigating, conceiving, experimenting, selecting, refining, predicting, testing, evaluating, comparing, analysing, identifying, evaluating, judging and displaying

Viewpoints

Expression – physical, psychological, sensory, intuitive

Contexts – install their artworks in various locations; artists and audiences from different cultures, particularly Aboriginal and Torres Strait Islander Peoples†



VISUAL ARTS 3 - 6: THONGS AND THINGS

INQUIRY QUESTION

How can I support students by using a multi-arts and integrated arts approach to gain an understanding of the way they and others view and respond to their environment – in particular the River Murray?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

The focus is for students to make a sculpture from old rubber flip-flops/thongs.

TEACHERS

Prepare in advance:

- A collection of images of River Murray artworks by Aboriginal and Torres Strait Islanders. Use the image function on a search engine.
- A collection of old rubber thongs, cleaned thoroughly
- recyclable soft drink cans
- cardboard
- wire, safe cutting knife
- acrylic paints
- adhesive (ie hot glue gun, contact glue)
- volunteer parent to help (NB: instruct them beforehand not to take over the student's own designs!)

SESSION 1 – RESEARCH

- Look at the artwork of the Indigenous people of the Murray River areas, including the x-ray style artworks.
- Explore the images using the **See, Think, Wonder** technique:
 - What shapes, sizes, patterns, fin and tail shapes do you see?
 - What do you think about that? What do you already know about this image? Can this give you any clues? Based on this knowledge, what assumptions can you make?
 - What does it make you wonder? What questions do you have?
- Record the type of artwork and imagery by drawing a similar image in their own style or try x-ray style artwork.

- What types of fish are in the Murray River? <http://www.murrayriver.com.au/fishing/>
- Point out the **shapes, sizes, patterns**, fin and tail shapes. Students then draw small **sketches** of the types of fish with the details that interest them. It is important to look at the structures and ways in which the fins and tail are attached to the fish and that they occur outside of the main body shape. Have students try the Looking: Ten Times Two technique described below. This will provide them with further observations to assist their ideas in the next session.

LOOKING: TEN TIMES TWO

1. Look at the image quietly for at least 30 seconds. Let your eyes wander.
2. List 10 words or phrases about any aspect of the picture.
3. Repeat Steps 1 & 2: Look at the image again and try to add 10 more words or phrases to your list. http://pzartfullthinking.org/?page_id=2

SESSION 2 – CONCEPT REFINEMENT – DRAWINGS

Students **experiment** drawing their ideas for a **sculpture**, combining the fish shapes and details with Indigenous patterns and artworks they have been exploring and researching, eg x-ray style fish, exploring different ways of drawing fins, tails and internal structures.

SESSION 3 – MAKING

Materials: They then choose the thong shape and size to use and paint it with a **base colour**, over which they can then **paint** the details and features from their chosen concept drawings.

Glue on features, such as fins and tails. (Make a slit in the thong first and insert the fin etc.)

SESSION 4 – CLASS EXHIBITION – 'SHOAL OF THONGS'

Each student writes an **artist statement** to prepare for display alongside their work. Ask students to include:

- The title of their artwork with reasons for why they chose that title?

- **What inspired** them to make that particular artwork?
- What **steps** were taken to make the artwork?
- Any **challenges** in making the artwork and how they worked through them?
- What they like/dislike about their work?
- What they learnt by creating this artwork?
- Anything they would change if they could do it again and why?

Have students arrange a class **exhibition** of their artwork. They could invite another class or parents to view the exhibition and provide some feedback.

RESPONDING AND VIEWPOINTS

Adapt as appropriate, the following examples of Viewpoint questions for students to respond to. Responses can be oral, written or digital, ie take photos and make a PowerPoint.

Their own and others' artworks

- *Evaluations* Which artwork appeals to you most? Explain why you like it. Did you enjoy the process of making the artwork? What were some of the difficulties?
- *Materials and technologies* What is the artwork made of? How does the **choice of material** enhance the audience's understanding of the **artist's intention**? What made you want to touch this **sculpture**?
- *Skills, techniques and processes* How did the artist work within a space, and at this time? What **innovations** did they use to deal with the **constraints** of working with the **material** of the thong and its shape?
- *Evaluations* Did it make you think more seriously about the issue (ie of **People Together**, sustainability)? Did the rest of the class understand your message?

VISUAL ARTS 3 - 6: THONGS AND THINGS

Indigenous artworks they viewed

- What is the artwork about? What are the main features? Can you describe the **colours**, **textures**, patterns, shapes in the artwork? Are there any **symbols** in the artwork?
- *Histories* What did the artist want the audience to see and understand?
- *Societies and cultures* What **clues** in the artwork tell you where it was made, who made it, and why? What artworks are you familiar with? Which style of artworks represents your community? What are the people in the painting doing?
- *Evaluations* Did you enjoy looking at the artwork? Why? Which artwork do you like the most? Explain why you like it. What artworks do you like to make, why?^{†‡}

FURTHER IDEAS

John Olsen F-12 Education Resource - Rivers and Lakes, Yrs 7 - 8, p 25
<https://www.ngv.vic.gov.au/wp-content/uploads/2016/10/John-Olsen-The-You-Beaut-Country-Education-Resource-WEB.pdf>

TfEL TIPS

3.4 Model and reinforce processes for giving and receiving constructive feedback.

4.2 Identify and develop topics that demonstrate relevance to life beyond the classroom. Value individual self-expression and capitalise on students' unique strengths to convey their meaning.

INTEGRATION IDEAS

Media Arts

- View stop motion video *Tiddalik the Frog*.
<https://youtu.be/eg8M9nSXy0U>
- In groups of three or four, students develop a story about their fish and their relationships and adventures in the Murray River.
- Create a storyboard (<https://www.wikihow.com/Create-a-Storyboard>) for a short video.

- **Sets and props** can be made from simple materials, eg plasticine, coloured cellophane (for water) coloured paper (for reeds, rocks etc).
- Make the **animation** using Stop Motion or a similar App to record the video. Voice over, music, sound effects can be added.

How to create stop motion animation
<https://www.acmi.net.au/education/online-learning/magic-aardman-education-resources/how-create-stop-motion-animation/>

Free music and sound effects for animators

<https://www.lifewire.com/sound-effects-resources-for-animators-141014>

Science – Years 3 - 6

- Students investigate the importance of Aboriginal and Torres Strait Islander Peoples' knowledge in developing a richer understanding of the Australian environment to benefit all **People Together**.
- Search YouTube for a clip on the effect of carp on the ecosystems of the River Murray to share with students.

Explore resources on the use and influence of science through Biological sciences:

- ([ACSHE051 – Scootle](#)) ([ACSHE062 – Scootle](#)) ([ACSSU073 – Scootle](#)) *Old Bernie's Pond; Murray River crayfish*
- ([ACSSU043 – Scootle](#)) *Rocket frog; Field guide to SA Fauna*
- growth and survival are affected by conditions of their environment ([ACSSU094 – Scootle](#)) *Ngan'gi seasons calendar; What have we got here? With Dr Dave – Series 1 (YouTube); Water quality – Murray-Darling Basin.*
- View – Aboriginal dreamtime story about how the Murray River was made, illustrated with indigenous art. <https://youtu.be/TgiY27Sy48g>

English – Years 3 - 6

- Expressing and developing ideas ([ACELA1483 – Scootle](#)) *Indigenous peoples: people, place, language and song; (ACELA1496 – Scootle) Neighbours, Asia-Pacific*
- Responding to literature ([ACELT1603 – Scootle](#)) *Language of belonging – Wadu matyidi: my story*
- Interacting with others ([ACELY1689 – Scootle](#)) *Sustainability: taking care of the Earth together*

PEOPLE TOGETHER at DreamBIG CHILDREN'S Festival

Animate My World: Living Arts Program at Life Without Barriers

Of All The People In All The World: Stans Café

An Anthology of Un-kept Secrets: Sally Hardy

For Country, for Nation: Samstag Exhibition

Hello Rajasthan/Hello South Australia

Imaginary Architecture: Lara Tumak

Phil Cummings – Stories Behind the Books

Playable CubbyTOWN: Playable Streets

SALA SA School Awards Exhibition

Same Like Yesterday: Virkuthalypila and Other Stories from Our Country

Art Gallery of South Australia

Stepping Out and Speaking Up In the West: City of Charles Sturt Workshops

The Boy Who Loved Tiny Things: Zoe Barry, Drop Bear Theatre & The Seam

Wonder – We All Eat Cake: Prospect Gallery Exhibition by local schools

FLIP FLOP ART

Inspirational and aspirational – have a look at these short clips of art work made from recycling found flip-flops!

- Turning flip-flops into animal art
<https://www.youtube.com/watch?v=J-Ea1B126s>
- Flip-flop art – Ocean Sole
<https://www.youtube.com/watch?v=iZV9J6Z22Vk>
- Flip the flop: recycled art from Kenya
<https://www.youtube.com/watch?v=iE6Oa0h0Hkw>

MULTI ARTS – DRAMA, MEDIA ARTS 3 - 4: SOME SAME BUT DIFFERENT



AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area The Arts

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

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

IDEAS FOR ASSESSMENT: Years 3 - 4 DRAMA and MEDIA ARTS

Collaborate to plan and make a tableau to tell a story, based on the book *Mirror* by Jeannie Baker. Present as a live theatre performance or in digital format.



EXAMPLES OF KNOWLEDGE AND SKILLS

Focus on the use and awareness of the elements of drama and (codes and conventions) of media arts, building on the knowledge and skills developed in the previous Bands:

Years 3 - 4

Elements of drama

- **Role, character and relationships** – role: develop, sustain and communicate character through voice, body, gesture and focus in performance; Situation: explore how drama uses story structures
- **Voice** – varying voice, eg, clarity, pace, volume and projection
- **Movement** – using movement and gesture to create belief in character and situation; focus: framing point of view, situation and characters in drama
- **Tension** – use factors that contribute to tension or mystery in drama; consider what is happening next or what happened before
- **Space and Time** – establish a clear setting and sense of time to create belief in the drama
- **Language, ideas and dramatic action** – understand how these central ideas give drama consistency

- **Audience** – shaping drama for others using story structures

Years 3 - 4 Media Arts

- **Representation and story principles** – Structure, Intent, Settings – use story structures and organise ideas around an inanimate object.
- **Languages: elements of media arts (technical and symbolic)** – Composition; Time; Space; Sound – arrange and sequence images and text to organise events in stories; create relationships between ideas; depict places; use sound effects.
- **Technologies** – edit, produce images, text, sounds with available technology.
- **Audience** – recognise the different interests of audience groups.
- **Institutions: individuals, communities and organisations** – understand purposes and processes for producing media artworks; recognise appropriate and inappropriate use of other people's images and works when making media artworks.‡

INQUIRY QUESTIONS

How can I support my students to:

- Understand the term 'culture' in the context of **People Together** (as opposed to the scientific variety) – what does it mean? Look like? Sound like? Smell like? Taste like? Feel like?
- Understand the traditions of different cultures?
- Understand and appreciate their own culture?

LEARNING EXPERIENCES THAT ENGAGE, CHALLENGE AND SUPPORT

This unit of work will explore culture using elements of Drama and/or Media Arts.

SESSIONS 1 - 3

TEACHERS

- Prepare a number of different 'culture cards'. Conduct an internet search for photos from a variety of cultures. The image could be of a face, item of clothing, footwear, etc. Make enough cards so that there's one between 2 students. On one side of the card attach one image representative of a

culture. Each image could be a different culture. On the reverse side, place guiding questions that outline tasks for investigation and research in preparation of a tableau presentation, eg a name, country they're from, typical family breakfast, home and school life, shopping, family fun, religious activities (eg Chinese New Year). These questions might reflect the brainstorm discussion described further along.

- Study the book *Mirror* by Jeannie Baker. Research her work and background to the book.
- Select some pages from *Mirror* (there are many on the internet).

MULTI ARTS – DRAMA, MEDIA ARTS 3 - 4: SOME SAME BUT DIFFERENT

TEACHER TIPS

If a broader global concept is preferred, try exploring 2 cultures from each of the following: Asia, Europe, Middle East, Africa, Americas, Australasia, or for more relevance to your students, explore the cultures of the students in your class or school.

STUDENTS

- Produce a mind map for display by brainstorming the word '**culture**'. Encourage them to consider origins, location, family occasion, cultural knowledge, beliefs, practices, religion, food, significant celebrations etc.
- Write answers to the questions below on 'sticky notes'. Add them to their displayed mind maps for review later on.
 - What do they want to learn and understand?
 - What questions do they want to explore?
- **Mirroring** – develop the concept of mirroring with students as a **provocation** for later use. In pairs, students sit opposite each other and take on the role of either person A or person B. Person A leads with actions, person B follows by mirroring those actions. Encourage students to move slowly as the aim is **accuracy** and it shouldn't be too obvious who is leading. They are to keep looking at each other as long as possible, using their **peripheral vision**. Reverse their roles and follow up with student comments and feedback.
- **Mirroring extension** – this task really gets student's thinking about their own use of **space** and avoiding **masking** other's **poses** (including any outstretched arms or legs) from being seen by the audience. Groups of 3 mirror another group of 3, eg at the hairdresser, barber, dentist, getting a manicure, foot massage or other student suggestions.

- Students stand in a circle and choose one word that they associate with the word 'culture' OR a country. Each student has their turn to say their word, aim for minimal (or no) repetition of someone else's idea. Go around the circle again and this time students use a very specific **vocal expression (tone)** to say their word accompanied with a **gesture**.

TEACHERS

- Facilitate a class discussion exploring what they were asked to do in the mirroring activity. Apart from it being fun, what purposes does this kind of activity serve? Repeat these questions after examining the book.
- Lead the class in reading the preface of *Mirror* by Jeannie Baker. Together, spend time studying all the images and encourage students to share ideas about what the images and story are telling us. Revisit the questions just above to elicit from students any further reasons and purposes for the mirroring activity. What **connections** are they finding between the mirroring, the book, and the culture cards? Students could write their reflections on this.

TEACHER TIP

Reading Australia has a teacher resource for *Mirror* by Jeannie Baker. <https://readingaustralia.com.au/books/mirror/>

STUDENTS

- Form groups, and on sticky notes write down questions and **observations** they make of the images (prepared earlier) from the book *Mirror*. Each group reports back to the rest of the class, with the sticky notes being displayed somewhere in the classroom.
- Select one of the culture cards (prepared earlier) for their group and use as a starting point for a **tableau** presentation on *A day in the Life of* (name).

TABLEAU

A tableau is a freeze-frame. A series of tableaux (plural) can tell a story. The 'lead up' to the freeze-frame usually contains action/movements. However, as the freeze-frame itself contains no movement and no dialogue, the emphasis must be on the following:

- facial expression
- interesting levels (use of vertical space)
- control (stillness, including of the facial expression)
- concentration
- no **masking** (ie ensure an 'open' pose towards the audience; no other student should be blocking the audience's view of another group member).

- Research and prepare, in their groups, a series of **tableaux** (5 **freeze-frames**) called *A day in the life of ... (name)* inspired by their culture card, eg getting up and having breakfast, morning work, food preparation or other work around the home, a special occasion, evenings.
- Pair up with another group and plan a **MIRROR narrative** series of tableaux. NB: Paired groups must be doing similar scenes (ie going to school) but will be from differing cultures. Group A enacts the lead up action to the first freeze-frame and when they freeze their narrator steps out and explains what is happening in the tableau. Group B repeats for their person's *A day in the life of...* As suggested, the 5 freeze-frames are put together as a tableau in presenting their story. It is important that each group's freeze-frame mirrors their partner group's freeze-frames to highlight the mirroring technique and that 'we are the mirror of each other' as **People Together**.
- Alternate their narrator for each freeze-frame to allow everyone to use vocal expression.
- Think of a good way to **signal movement** to the next freeze-frame – a bell, clap, eyes closed – eyes open etc.
- Present the tableaux to an audience, either at this point, or after including the following activities.

“Art is everywhere, except it has to pass through a creative mind.”

Louise Nevelson

MULTI ARTS – DRAMA, MEDIA ARTS 3 - 4: SOME SAME BUT DIFFERENT

MEDIA ARTS

- Groups select **music** (include **sound effects** if desired) to enhance their presentation of the 5 freeze-frames.
- Take photos of each of the group's 5 freeze-frames and either as a group or as individuals, write the narrative/story of their *A day in the life of...*
- The group selects one photo from their tableaux for display along with each individual's description about what they have learnt.
- Either of the options above can be put into a slideshow using the free app 'Clips'. Students can also add voice and describe their learning on each slide.
- Students conduct interviews with each other, asking questions similar to those in the Responding and Viewpoints.

VISUAL ARTS

- In the style of Jeannie Baker's collage technique, students make a collage of their chosen scene (ie freeze-frame) from their tableau, mirrored with a picture of another family.

RESPONDING AND VIEWPOINTS

Ideas to explore with the class include:

- Using the technique of Two Stars and a Wish⁸, have students comment on their tableau experiences from the point of view as the actor/artist and as the audience.
- Review the sticky notes written earlier. What have they learnt? What do they think of in a different way? What did they enjoy the most? After discussion, students could write or draw their learning journey.
- How did the performers use their **facial expressions**, **body language**, and/or control their movements to shape **believable** characters for the tableau?
- Discuss with students how different cultural groups might display their **emotions** in **different ways**. Could these differences cause communication problems?

- How are the elements of drama such as **role**, **situation**, **time** and **place**, part of the tableau? Did any of these elements impact on the day-to-day routines? Were any changes, improvements or perhaps a celebration required?
- Did they notice any **dramatic tension** in any of the tableaux?
- What did you observe in others' performances that you might consider when making your own drama and why? What would you do differently?
- After discussing and exploring any or all of the dot points in this section, students write about the meaning and intended purposes of their own tableaux, ensuring use of drama vocabulary as they reveal any of the sub-elements of the Intercultural Understanding learning continuum.
- *Societies and cultures* What features and ideas in the drama (tableaux) come from other cultures, times and places? How have you used these features and elements in your own drama? Why do you think people from all different cultures make and respond to drama (as we have just done)?
- *Meanings and interpretations* What are the stories and the ideas in the drama you watch and listen to? Which of the characters do you **identify** with? What **relationships** and **situations** do you recognise (or not recognise) in the drama you watch and listen to?⁹

Use the **Connect-Extend-Challenge** technique to connect new ideas to prior knowledge.

Connect: How are the ideas and information presented **CONNECTED** to what you already knew?

Extend: What new ideas did you get that **EXTENDED** or pushed your thinking in new directions?

Challenge: What is still **CHALLENGING** or confusing for you to get your mind around? What questions, wonderings or puzzles do you now have?⁹

TfEL TIPS

- 2.1: Create safe conditions for rigorous learning; develop democratic relationships.
- 3.3: Develop expert learners; explore the construction of knowledge. Model and reinforce processes for giving and receiving constructive feedback (ie through Two Stars and a Wish).
- 4.2: Personalise and connect learning; communicate learning in multiple modes.

FURTHER IDEAS

- Begin the session with a clip to engage the students. Conduct a search for Harmony Day resources on YouTube or use these ideas:
 - Hello around the World Song (to sing "hello" in many languages) www.youtube.com/watch?v=bswEiC4QrsY
 - Of Beauty Rich and Rare www.youtube.com/watch?v=byfl3RuvVZ4
 - Australia Today - 2016 census www.youtube.com/watch?v=uLgKg5mmXwU
 - Animation about diversity - *Being Different is Beautiful* www.youtube.com/watch?v=KJ1ygFkniYo&list=PLIG5B0mzkRHRNe3MaRwSSQIya2h-BLnnl
- To engage, try cultural fashion clothing from around the world <https://www.nationalgeographic.com/travel/travel-interests/arts-and-culture/style-culture-fashion-around-world/> or the Top 10 Most Offbeat Traditional Shoes Around the World <http://nationalclothing.org/71-top-10-most-offbeat-traditional-shoes-around-the-world.html>

8 - <http://www.dylanwiliamcenter.com/practical-ideas-for-classroom-formative-assessment/>

9 - <http://pzartfulthinking.org/>

MULTI ARTS – DRAMA, MEDIA ARTS 3 - 4: SOME SAME BUT DIFFERENT

- Children’s picture-books that explore different perspectives include:
 - *Come Away from the Water, Shirley* by John Burningham
 - *A Walk in the Park and/or Voices in the Park* by Anthony Browne

English – Years 3 - 4

- Literature: ([ACELT1601 - Scootle](#)) *Visual Storytelling*; ([ACELT1791 - Scootle](#)) *Syllabus bites: Visual literacy*
- Literacy: ([ACELY1675 - Scootle](#)) *Interpreting, analysing, evaluating* ([ACELY1690 -- Scootle](#)) *Night and day*
- In groups or individually, students read one or more of the suggested titles that follow in the resources section. Students could use the Story Stones technique to retell their selected story. (Conduct an internet search for how to make Story Stones).

English, History, Geography, Civics & Citizenship – Years 3 - 4

- *Difference Differently* – Together for humanity <http://differencedifferently.edu.au/about/>

RESOURCES

Mirror and Windows, both by Jeannie Baker (Walker Books Ltd)

Demi Reflective Fable by Demi (Grosset and Dunlap)

Chanda and the Mirror of Moonlight by Margaret Bateson-Hill (Zero to Ten)

The Chinese Mirror by Mirra Ginsburg (Harcourt Children’s Books)

Mirror by Suzy Lee (Seven Footer Press)

Stranger in the Mirror by Allen Say (Houghton Mifflin Harcourt Books)

No Mirrors in my Nana’s House by Ysaye M. Barnwell (Harcourt Children’s Books)

Jeannie Baker – make the collages http://iartistjeanniebaker.weebly.com/uploads/1/1/5/8/11583552/lesson_3- art_practice1.pdf

Jeannie Baker on creating Circle <https://www.youtube.com/watch?v=0QwNIsMXGmE>

Jeannie Baker website – books, technique for collage <http://www.jeanniebaker.com/>

Drama strategy – tableau <https://www.thoughtco.com/introducing-tableau-to-students-3938471>

App – Clips – (free) for making and sharing videos with text, effects, graphics <https://www.apple.com/au/clips/>

Australian Curriculum, work sample – clay objects <https://www.australiancurriculum.edu.au/resources/work-samples/samples/clay-objects-connection-to-our-coast-at/>

PEOPLE TOGETHER at DreamBIG CHILDREN’S Festival

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Animate My World: Living Arts Program at Life Without Barriers

BEEP: Windmill Theatre Co

Big Screen, Little Artists

Cunning Little Vixen: State Opera of South Australia

Dropout: True North Youth Theatre Ensemble

Fear (Not): Prospect Theatre for Young People

Firefly Forest: Patch Theatre Company

Impersonal Space: Company AT

Katie’s Birthday Party: Mary-Frances Doherty

Like Me, Like You: ActNow Theatre

New Owner: The Last Great Hunt (puppetry, animation)

Morris Gleitzman: *Loyal Creatures*: Australian Children’s Book Laureate

Panda’s Home: Compagnie TPO & TONG Productions

Phil Cummings – *Stories Behind the Books*

Playable CubbyTOWN: Playable Streets

Responding to Racism: ActNow Theatre

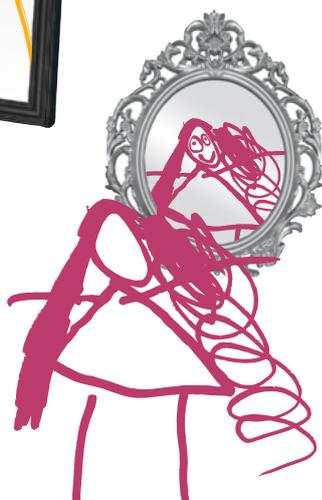
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Same Like Yesterday: Virkuthalypila and Other Stories from Our Country

The Boy Who Loved Tiny Things: Zoe Barry, Drop Bear Theatre & The Seam

The Displaced: *Time In Space Circus*

The Gruffalo: CDP Kids Production



STATEWIDE PROJECTS

DreamBIG OPENING EVENT: PEOPLE TOGETHER IN THE MIGHTY CHOIR OF SMALL VOICES

In an event that is fast becoming a Festival tradition, we'll bring 2000 children and young **People Together** from primary schools around Adelaide to form *The Mighty Choir of Small Voices* and sing *We're All In This Together* from High School Musical to celebrate the opening of 2019 DreamBIG Children's Festival.

How to participate

1. Purchase an opening event package and have participating students all learn to sing the new DreamBIG Children's Festival song during term 1, 2019, in preparation to sing it as part of *The Mighty Choir of Small Voices*.
2. For those unable to attend the main opening event in Adelaide, you are welcome to create your own event with **People Together** in your local community and include:
 - singing the DreamBIG song
 - a young person reading *Alpacas with Maracas*, the National Simultaneous Storytime book, which will be read by lots of young **People Together** around the country at the same time
 - learn and perform the Opening Event dance.

Where can I obtain:

- **the song?**
Schools already participating in the Primary Schools Music Festival 2019 will find it in their songbook and accompanying double CD. Schools seeking assistance in obtaining a copy, email your request, name, school and a contact phone number to Education.DreamBIG@sa.gov.au
- **the dance video?**
dreambigfestival.com.au from Friday 1 February 2019.



DreamBIG Children's Festival organisers are especially grateful to the SA Public Primary Schools Music Festival for their continued assistance with *The Mighty Choir for Small Voices*.

Since the choir's inception in 2011, their advice and direct assistance has been invaluable. This has included: finding songs/songwriters, editing, arranging, performing, recording, printing, sharing the song through their Songbook, CDs and statewide Choir Trainers Conference.

Without this, and further help in sourcing choir trainers for workshops and professional conductors for the opening event, *The Mighty Choir for Small Voices* would not be what it is today. **Thank you!**

NATIONAL SIMULTANEOUS STORYTIME 2019 – ALPACAS WITH MARACAS

Alpacas with Maracas written and illustrated by Matt Cosgrove, is the picture book selected to be read simultaneously on Wednesday 22 May 2019.

Celebrating its 19th year, this important annual event aims to encourage more young Australians (over 1 million in 2018!) to read and enjoy books. A picture book, written and illustrated by an Australian author and illustrator is chosen each year, and is read simultaneously in all kinds of places around Australia. [Registrations are now open](http://www.alia.org.au/nss)

Discover more about the book for 2019 at: <https://www.alia.org.au/nss>

BIG SCREENS, LITTLE ARTISTS YEARS 3 - 12

We invite schools to create short digital artworks, with no audio, around the theme of **People Together** to be displayed on the new big digital screens, internally and externally, as part of the Adelaide Festival Centre upgrade. Please send a USB with the artworks on them in any basic digital format. For further details: www.dreambigFestival.com.au

ARTIST IN RESIDENCE

One or two schools will also get the opportunity to work with artist Laura Wills and an assistant to help in creating work for the digital screens during term 1 2019.

How to Apply for the Artist in Residence at your School

This offer is available for students in year 3 and up, from Index of Educational Disadvantage Category 1-4 schools. To register your interest please send a ½ page proposal by Friday 7 December 2018 describing why your class/school would embrace and benefit from this experience to dreambig@adelaideFestivalcentre.com.au with the subject line **Big Screens, Little Artists**.

If you do not fit the categories to apply but would like to book and pay for an artist in residence for term 1, please contact us at the above email address and we can assist in facilitating that process.

Free Exhibition

Wednesday 22 May - Saturday 1 June. Adelaide Festival Centre Media Screens.

If you share images or student work, you need to get appropriate approvals. Download consent forms at: www.dreambigFestival.com.au

For 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

WIN \$500

FOR YOUR PEOPLE TOGETHER IN THE ARTS FOR DreamBIG!

If you do hold your own opening event, do remember to tell us and enter this competition! For all the details about how to enter see page 5.

STATEWIDE PROJECTS

HELLO RAJASTHAN/HELLO SOUTH AUSTRALIA – Years R - 12

Hello Rajasthan/Hello South Australia is an arts event with international reach. Connecting local students with children in India, this international initiative breaks down cultural barriers through art, understanding and friendship.

South Australian students will exchange art works about their lives, such as postcards, photographs, drawings and stories, with children living in Rajasthan in India. All the artistic contributions will be exhibited during the Festival in Adelaide and simultaneously at a location in Jaipur, Rajasthan, India.

If you are interested in participating, please contact us to be connected with a school in Rajasthan with the help of our friends at ThinkArts India. Send an email by no later than Friday 7 December, 2018, with the subject line **Hello Rajasthan** to: dreambig@adelaidefestivalcentre.com.au

Information Exchange: February - April 2019

Free Exhibition

22 May - 1 June 2019
Adelaide Festival Centre

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

Download consent forms at:
www.dreambigFestival.com.au

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

SMART ARTS – TEACHER PROFESSIONAL LEARNING

Embedding Creativity in Schools

SMART ARTS is a professional development intensive to build confidence and skills to use creativity and arts practices across curriculum delivery.

Teaching in and through the arts is proving to be a vital tool in improving general capabilities in literacy, numeracy, personal and social capabilities and critical and creative thinking.

Explore the possibilities of creative pedagogy to enhance your confidence and practical teaching resources.

Certificate of Professional Learning provided.

Monday 27 May 2019, 4-8pm
Space Theatre, Adelaide Festival Centre

FEEDBACK

Your feedback is important in planning the Teaching and Learning Resource for future Festivals. If you have comments or suggestions for how we could improve please forward them in an email with 'Feedback' in the subject line to: Education.DreamBIG@sa.gov.au

Your feedback could include responses to:

- How have you used or adapted the resource? Give us an example.
- Were there any ideas you found particularly useful for planning and/or assessing? Which one/s?
- What would you like to see more of? Less of?
- Next time...?

“Imagination is more powerful than knowledge”

Albert Einstein

SCHOOLS BOOKING INFORMATION

- Many shows and workshops have a limited capacity and may sell out quickly.
- Please list three performance choices, dates and times, and three corresponding workshop times if you wish to book a workshop as well. If your first choice of performance or workshop is fully booked, you will automatically be booked into your second choice, and so on.
- Priority for free workshops is given to schools booking for a paid performance.
- Some events need to be booked directly with the performance organisation and these are clearly marked on

that performance's/workshop's page. If you also wish to book a free workshop through BASS, please list the other performance/workshop you have purchased tickets for when completing the booking form.

HOW TO BOOK

1) BOOK ONLINE

dreambigFestival.com.au/schoolbookings

or

2) FILL IN THE BOOKING FORM ON THE OPPOSITE PAGE

Extra forms can be downloaded from dreambigFestival.com.au/schoolbookings

Submit the form to BASS via:

Email schools@bass.net.au

Post BASS School Bookings,

GPO Box 1269, Adelaide SA 5001

PLEASE NOTE: BASS will send you a temporary tax invoice, which will confirm your booking and indicate which of your preferences have been booked. This must be forwarded to your school's finance officer for payment by the due date. No refunds can be provided on paid bookings. If paying via cheque, BASS will hold tickets for seven (7) days before mailing, waiting for clearance of the cheque. A \$10 transaction fee is payable for each school booking (through BASS), inclusive of all paid performance/workshop requests, submitted concurrently.

School Booking Form



Contact Teacher _____ School name _____

Type of school Independent Catholic Government Home Schooled
 Please tick relevant boxes Metro Non-Metro Disadvantaged Other

Phone _____ Mobile Essential _____

School Email _____ Please tick to receive regular 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 only to Index of Disadvantaged (IoED) schools category 1 - 4 (where applicable)

How do you plan to travel to the event? Please tick relevant boxes Train Tram Bus Private bus Car On foot Other

ORDER OF PREFERENCE	DATE	TIME	No. of STUDENT TICKETS	No. of ADULT TICKETS*	TOTAL COST
OPENING EVENT Option A: Opening event & performance (Schools \$20 Equity Schools \$13) Option B: Opening event & workshop (All \$5)	22 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 (This fee is not added if you are only requesting free 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: Reception-Yr2 1:6 Yr3-Yr7 1:10 Yr8-Yr12 1:15

Additional teachers/adults above complimentary ratios are charged at the same rate as students

Please provide the following information for EDU SA evaluation purposes: Number of ATSI students _____ (Aboriginal and Torres Strait Islander) Number of EALD students _____ (English as an additional language or dialect)

MINISTER'S ARTS EDUCATION AWARD

The Department's Arts Education Award (formerly the Ministers' Arts and Education Awards administered by Carclew Youth Arts) reflects an ongoing commitment by the SA Government to recognise, celebrate and reward the work of outstanding teachers of the arts in

South Australian public schools. The award provides \$5000 to each of a primary and secondary teacher to undertake a program of professional learning of their choice in the arts.

Applications usually open in August and close mid-September. Winners are announced at the World

Teacher's Day Award Ceremony in late October.

For information about how to apply:

<https://ceasa.asn.au/event/world-teachers-day-award-ceremony/>

ACKNOWLEDGEMENTS



ADELAIDE FESTIVAL CENTRE

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

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Mary Hamilton

Phil Hoffmann AM

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Kate Thiele

Sandy Verschoor

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Chief Operating Officer

Director of Programming, Development & Venue Sales

Director of Ticketing & Digital Projects

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Executive Producer Cabaret & Commercial Ventures

Technical Manager

Manager Philanthropy

Manager Food & Beverage

Manager Finance & Business Support

Manager Human Resources

Manager WHS & Risk

Manager Marketing & Customer Experience

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THANK YOU

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- Primary Schools Music Festival for their continuing support, assistance and advice in the development and implementation of DreamBIG Children's Festival song with *The Mighty Choir of Small Voices*.
- Adelaide Festival Centre staff and volunteers who work so hard to deliver DreamBIG Children's Festival. We also acknowledge

the wonderful venue staff working on shows at venues in Adelaide and across the state.

- Many additional colleagues in the Learning Improvement Division and the wider Department for Education, whose invaluable feedback and advice are poured into producing this resource.
- Arts ambassadors, teachers, parents and caregivers who support and bring our children and young **People Together** to immerse themselves in the arts and DreamBIG.

JOIN A PROFESSIONAL ARTS EDUCATION ASSOCIATION

Visit the website of the Council of Education Associations of South Australia (CEASA) Educators SA and look for the dance, drama, media, music and visual arts associations.

<https://ceasa.asn.au/>



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 association members of Council of Educational Associations of SA - 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're working with and your role or interest in the arts to Education.DreamBIG@sa.gov.au

PARTNERS

DREAMBIG CHILDREN'S FESTIVAL IS PRODUCED AND PRESENTED BY



Government of South Australia
Arts South Australia
Department for Education

FESTIVAL PARTNERS



PROGRAM PARTNERS





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