




DREAM BIG

CHILDREN'S FESTIVAL
19-29 MAY 2021

TEACHING &
LEARNING
RESOURCE



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Department for Education

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DREAM BIG

CHILDREN'S FESTIVAL
19-29 MAY 2021

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Follow DreamBIG to keep up-to-date with all the latest news about the 2021 event. Share your Festival experience using hashtag **#DreamBIGfest** across all social media platforms.

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

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

KEY WEBSITES

DreamBIG Children's Festival 2021

schools.dreambigfestival.com.au

Watch this website for further information about:

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

Department for Education teacher resources

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

<http://tiny.cc/DreamBIGFest>

Permissions

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

<http://tiny.cc/ConsentForms>

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

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DreamBIG Children's Festival 2021 Poster Competition Winner

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

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

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

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

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DANCE 3–8: DANCING OUR LANDSCAPE

AUSTRALIAN CURRICULUM: THE ARTS

ACHIEVEMENT STANDARDS – Learning Area: The Arts

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

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

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



EXAMPLES OF KNOWLEDGE AND SKILLS

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

Years 5–6

Body – Body parts/actions, eg gestures

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

Elements of dance

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

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

Time – Tempo, eg sustained, increasing and decreasing speeds

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

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

- Force, eg lightness/strength

Relationships – groupings, eg solo, connected, group formations

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

Fundamental movement skills

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

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

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

Safe dance practices

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

IDEAS FOR ASSESSMENT

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

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

RESPONDING AND VIEWPOINTS

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

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



DANCE 3–8: DANCING OUR LANDSCAPE

INQUIRY QUESTION

How can I support my students to:

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

LEARNING EXPERIENCES TO ENGAGE, CHALLENGE AND SUPPORT

Task

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

LESSON 1 – EXPLORING PLACE

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

TEACHER NOTE

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

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

TEACHER (prepares in advance)

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

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

See Resources for a list of further support material.

TEACHER CUES

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

Possible 'hook'

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

<https://youtu.be/YxPMLcm2K90>

(b) Port Adelaide Football Club, 23 April 2018

<https://youtu.be/tiv9h2UOUGo>

Search YouTube for more.

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

See, Think, Wonder

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

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

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

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

Think, Pair, Share

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

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

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

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

DANCE TERMS TO KNOW, UNDERSTAND AND USE

Improvisation – free exploration of movement

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

Choreographic tools

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

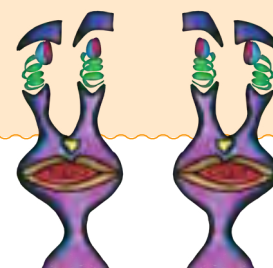
• **Repetition** – repeating a motif, movement or sequence without variation

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

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

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

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





DANCE 3–8: DANCING OUR LANDSCAPE

TEACHER CUES

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

Movement task

STUDENTS

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

Reflect and discuss

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

LESSON 2 – EXPLORING PLACE: THE SCHOOL SITE

Task

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

TEACHER TIP

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

TEACHER NOTE Lesson 2

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

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

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

Movement task

STUDENTS

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

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

Reflect and discuss

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

LESSON 3 – SCHOOL SPACES: SITE SPECIFIC DANCE

Task

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

TEACHER NOTE Lesson 3

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

Introduction

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

Facilitate discussion about the features of each of the sites.

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

Groups and spaces

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

Responding to the space

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

DANCE 3–8: DANCING OUR LANDSCAPE

Creating a movement sequence

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

Form

STUDENTS

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

TEACHER CUES

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

Performance

STUDENTS

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

Reflect and discuss

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

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

TfEL TIPS

- 2.1 Create safe conditions for rigorous learning; challenge students to achieve high standards with appropriate support.
- 3.4 Develop expert learners by promoting dialogue as a means of students learning by talking through their thinking.

FURTHER IDEAS

Preparation Session – Where do people dance?

Explore these examples:

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

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

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

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

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

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

Other ideas

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



The Arts: Dance, Years 3–4

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

Geography – Year 7

Water in the World; Place and liveability

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

Geography – Year 8

Landforms and landscapes ([ACHGK048](#))

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

RESOURCES

Music suggestions

First Nations artists singing in first language:

Inma, Electric Fields, 2016

Uncle, Frank Yamma, Wantok Musik, 2014

Milyakburra, Emily Wurramara, Wantok Musik, 2018

Self-titled, Kardajala Kirridarra, 2017

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

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

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

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

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

Other ideas

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Be Curious AT DreamBIG CHILDREN'S FESTIVAL

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

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

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

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

– Dorothy Parker



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