

The Dream-maker



Strand
Drama

Possible links

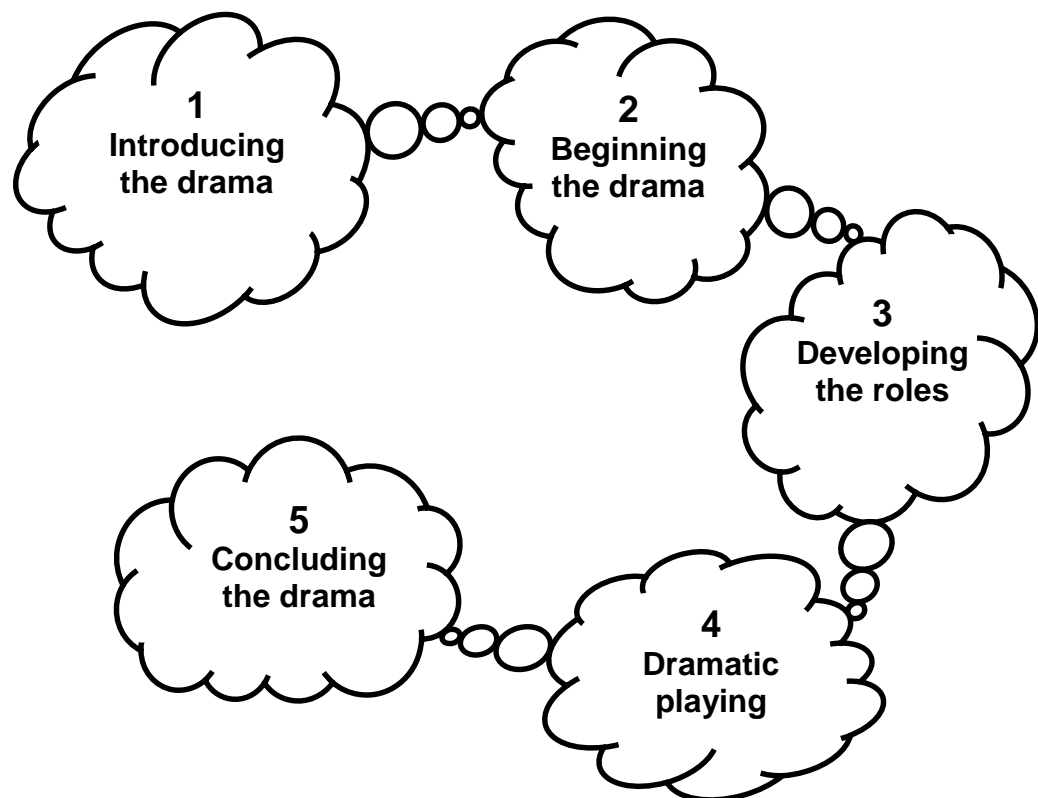
The Arts strands of Dance, Media, Music, Visual Arts

Purpose

This module provides opportunities for students to develop skills in making, sharing and reflecting on drama. Students participate in teacher-structured dramatic play and independent child-structured dramatic play as they investigate possible solutions to the story problem.

Overview

The module explores an issue concerning a 'Dream-maker' who goes missing. Students are introduced to the conventions of role as they interact with the Dream-maker's helper during teacher-structured dramatic play. The students explore their own ideas for solutions to a problem through independent dramatic play. Their explorations are then incorporated into the teacher-structured conclusion to the drama. Activities in this module are based on a learner-centred approach and are organised into the planning phases of:



Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing with selected core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. *The Dream-maker* offers one way of planning with the outcomes and may be adapted to suit a particular school context.

This module also identifies possible links to other relevant strands. These links provide opportunities for students to demonstrate outcomes in Dance, Media, Music and Visual Arts. See Teacher resources 1 to 4 for advice on activities that may be suitable. Allow for additional time to include activities from these strands to enable students to demonstrate the outcomes that have been identified.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, making meaning through applying a developing understanding of the elements and conventions of drama, structuring ideas and communicating meaning, and increasing vocabulary. Numeracy practices include applying mathematical skills to practical activities by planning, interpreting the space, counting, estimating, measuring, designing, mapping and calculating. Lifeskills included are personal development skills, social skills, and self-management skills. A futures perspective encourages students to think ahead, think creatively and to take responsibility for their decisions and actions.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

The module is designed to be flexible in delivery and respond to individual class contexts. There are five phases and the following table outlines the essential features for each phase.

<p>Phase 1: Introducing the drama</p> <p>In this phase students:</p> <ul style="list-style-type: none"> • are introduced to the notion of a 'cloth of dreams' • talk about different types of dreams and dreaming • discuss how a 'cloth of dreams' might be used • create and display a 'cloth of dreams'.
<p>Phase 2: Beginning the drama</p> <p>In this phase students:</p> <ul style="list-style-type: none"> • agree to participate in the drama • are introduced to the key role of the drama — Denki, the Dream-maker helper (Teacher-in-role) • are introduced to the central problem to be solved within the drama.
<p>Phase 3: Developing the roles</p> <p>Developing the roles</p> <p>In this phase students:</p> <ul style="list-style-type: none"> • use drama conventions to extend their understanding of the roles and situation of the drama • apply prior learning in dance, media music, visual arts and English in selected activities.
<p>Phase 4: Dramatic playing</p> <p>In this phase students:</p> <ul style="list-style-type: none"> • create a playspace for independent dramatic play (in consultation with the teacher) • engage in independent dramatic play to explore: <ul style="list-style-type: none"> – the roles of the Dream-maker and the Dream-maker's helpers – possible solutions to Denki's problem – the making and delivering of dreams – any situations derived from the interests of the students.

This table is continued on the next page...

Phase 5: Concluding the drama
<p>In this phase students:</p> <ul style="list-style-type: none"> • share their ideas with Denki about how to bring back the Dream-maker • present their solutions to the problem • receive a letter from the Dream-maker thanking them for their help • reflect upon the drama experience by: <ul style="list-style-type: none"> – talking about it – painting/drawing – writing – dancing – engaging in further independent dramatic play.

Suggested time allocation

The time required to complete activities will vary according to the interest and prior experiences of the students. The bulk of time needs to be allocated to their independent dramatic play. Each of phases 2, 3 and 5 are best served by planning for a concentrated block of time such as a lesson lasting from an hour to an hour and a half. It is important to monitor student interest in phase 4 to consider whether all students have had the opportunity to be involved and whether interest is waning before drawing phase 4 to a close and beginning phase 5.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities.

Teacher resources

A range of photocopiable and adaptable teacher resources can be found on pages 17 to 27. Teacher resources 1 to 4 provide suggestions of complementary activities for dance, media, music and visual arts that may be integrated within this module at your discretion.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Drama strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 1

Students, individually and with others, begin exploring dramatic elements and conventions when participating in dramatic play. Stories may originate from personal experience, imagination, fiction and heritage. Their drama is shaped both by child-structured and teacher-provided frameworks. They share dramatic action in informal settings, beginning to develop a sense of audience. Students describe drama experiences, identifying ideas and feelings.

- DR 1.1 Students create and accept roles while participating in dramatic play.
- DR 1.2 Students share drama with others by participating, listening and watching.
- DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.

The complementary activities described on Teacher resources 1, 2, 3 and 4 support learning related to the Dance core learning outcomes DA 1.1, DA 1.2 and DA 1.3; the Media core learning outcomes ME 1.1, ME 1.2, ME 1.3; the Music core learning outcomes MU 1.1, MU 1.2, MU 1.3; and the Visual Arts core learning outcomes VA 1.1, VA 1.2, VA 1.3.

Core content

This module provides a learning context for the following core content from Level 1 of the syllabus.

- | | |
|---------------------------|---|
| elements | <ul style="list-style-type: none"> • role • place |
| conventions | <ul style="list-style-type: none"> • accept the role • whole- and small-group roleplay • finishing the given story |
| forms and styles | <ul style="list-style-type: none"> • dramatic play |
| performance skills | <ul style="list-style-type: none"> • participate in role • participate with the group in a classroom setting |
| audience | <ul style="list-style-type: none"> • informal — peers and teachers |
| purpose | <ul style="list-style-type: none"> • exploration • play |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations. Further assistance can be found in Teacher resource 5.

Outcomes	Gathering evidence	Making judgments
<p>DR 1.1 Students create and accept roles while participating in dramatic play.</p>	<p>Students may:</p> <ul style="list-style-type: none"> play in role (alone and with others) in the Dream-maker playspace participate in the roleplaying led by the teacher. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> checklists/anecdotal records. 	<p>Do students:</p> <ul style="list-style-type: none"> create and accept roles such as Dream-maker, Dream-maker helper or others relevant to the drama when in playspace? interact in conversations with Denki (teacher-in-role) and peers when participating in teacher-structured whole group and small group roleplay?
<p>DR 1.2 Students share drama with others by participating, listening and watching.</p>	<p>Students may:</p> <ul style="list-style-type: none"> take note of others as they share parts of the drama. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation <p>recorded in:</p> <ul style="list-style-type: none"> checklists/anecdotal records. 	<p>Do students:</p> <ul style="list-style-type: none"> show awareness of observers as they participate in dramatic play? pay respectful attention to others as they participate in and share the drama?
<p>DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.</p>	<p>Students may:</p> <ul style="list-style-type: none"> discuss the drama identifying the ideas and feelings explored and experienced. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> checklists/anecdotal records student folios. 	<p>Do students:</p> <ul style="list-style-type: none"> communicate how they felt about participating in the drama and independent dramatic play by using language such as 'I felt very brave and proud when ...' and 'I liked playing the role of a Dream-maker helper because I felt ...'? express ideas that emerged in the dramatic play, such as 'It was a good idea to use the cloth of dreams in the calling dance because it looked like a cloud'?

Background information

The story of the drama

This module explores an issue concerning a Dream-maker who has gone missing. The Dream-maker's assistant (Denki) visits the students and asks them for their assistance in locating the missing Dream-maker. Denki is an easily confused character who needs lots of help. One of the main problems that Denki faces is that although Denki works for the Dream-maker (shopping each day for the ingredients that are used in the manufacture of dreams), Denki has never seen the Dream-maker and has absolutely no idea what it looks like. The students' task within this drama is to help Denki and, while doing this, work creatively to explore dreaming and associated notions such as a cloth of dreams and Dream-makers. The basis of their explorations takes the form of dramatic play.

Play and playspaces

Play is widely recognised within the pre-school years as being important to the learning process. This importance continues throughout the early childhood years (to around eight years). The Dream-maker unit recognises the importance of play as a meaning-making activity and, as such, offers opportunities for both teacher-structured and child-structured dramatic play.

Teachers will be familiar with the idea of a home corner or playspace. Found in almost all pre-primary learning contexts, these spaces offer children the opportunity to explore fictional contexts. Here they create roles, relationships and stories independently. Within the home corner or playspace, the teacher's role is to facilitate children's play. The dream factory created in phase 3 offers the students a playspace to try out their ideas free of adult direction.

Where space is limited, store materials for play in boxes (on shelves or under desks) and bring them into the playspace when required. Students can use desks, pieces of fabric and large pieces of cardboard or fridge boxes to create playspaces. Encourage students to contribute to the design and construction of their playspace. Teachers will need to guide students when they are moving around furniture and using sharp implements such as scissors. In the space include materials for creating lists, signs, posters, letters, recipes and menus, as well as items for arbitrary measurement, shapes to trace around, scissors, glue and tape. Signs incorporating visual images and text can be used to delineate the space. Simple props, such as mixing bowls, shopping items and so on, relating to the context of the playspace are also useful.

Child-structured dramatic play

Children maintain a strong desire to engage in dramatic play well into the primary school years, and provision of appropriate opportunities for dramatic play requires careful planning and organisation. Play opportunities need to be offered to all students but not forced on any. Times available for play should not be allocated as part of a rotational set of activities but rather as part of an elective time or during free-choice activity time when students can have around 30 minutes of uninterrupted play time. Dramatic play is a highly collaborative activity, requiring high levels of cooperation, and students should, where possible, choose their co-players.

Since play co-exists with other activities, students need to learn how to use their time enjoyably without disrupting others. Teachers and students can decide on rules specific to the playspace. It is important that these rules are not so rigid as to destroy the chance for play to be enjoyable but will, nevertheless, ensure that the players consider the needs of others sharing the classroom. At times the teacher may be required to intervene in the play. This may happen in response to a request from one of the players or may be necessary to control the direction of the play or the volume of the playing group. Teacher-in-role is the most appropriate approach for intervening. A visit from a 'complaining neighbour' can usually ensure that a noisy group settles, while an imaginative intervention in role with a puzzling or difficult question can generally rekindle play that has lost direction or interest.

While all students can benefit from independent and collaborative dramatic play, some may initially be reluctant players. Encourage and support all students to be involved in dramatic play by allowing time for play, making play a safe activity, modelling roles and involvement in play, and offering opportunities for play that will appeal to all students. Consider play contexts that will interest both girls and boys, and change these contexts as interest wanes.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

cloth of dreams	in role	role
freeze frames	out of role	signal
gossip	place	solution
helper	playspace	

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Drama can be found at www.education.qld.gov.au/corporate/doem/sindex/d-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students. Resources referred to in this module are identified with an asterisk (*).

Information relating to copyright issues may be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Teacher references

Dunn, J. 1997, 'The Dreamkeeper — Connecting Dramatic Play and Process Drama', in *Educating Young Children* (ECTA Journal), pp. 16–18, Volume 3, No. 3.

Neelands, J. 1990, *Structuring Drama Work*, Cambridge University Press, Cambridge.

Queensland Department of Education, 1991, *Drama Makes Meaning*, Brisbane.

Winston, J. and Tandy, M. 1998, *Beginning Drama 4–11*, David Fulton Publishers, London.

Woolland, B. 1993, *The Teaching of Drama in the Primary School*, Addison Wesley Longman Limited, London.

Picture books

Burningham, J. 1977, *Come Away from the Water, Shirley*, Nelson, Melbourne.

Harrison, T. 1998, *The Dream Collector*, Scholastic, Australia.

Jonas, A. 1991, *The Quilt*, Walker Books, London.

*Koralek, J. 1995, *The Boy and the Cloth of Dreams*, ill. James Mayhew, Walker Books, London.

Mayer, M. 1968, *There's a Nightmare in My Closet*, Dial Books for Young Readers, New York.

Richardson, J. 1988, *The Dreambeast*, Hutchinson, London.

Waddell, M. 1991, *Daisy the Dreamer*, Little Mammoth, London.

Winer, Y. 1998, *The Dream Dragon*, Margaret Hamilton Books, Sydney.

Music

Dream Children — Orchestral Lullabies for Sleep and Relaxation, The Adelaide Symphony Orchestra, ABC Music, CD No. 8145422: EMI.

Forrai, Katalin, 1988, *Music in Preschool*, trans. J. Sinor, Franklin Printing House, Budapest. Consider using:

- Goodnight
- Go to bed Tom
- Bye Baby Bunting
- Hush little baby
- Hush Little Minnie
- Tommy was a soldier
- Bye low
- Old King Glory.

Electronic

Websites

(All websites listed were accessed in March 2002.)

Queensland Association for Drama in Education (QADIE): www.qadie.org.au/

Queensland School Curriculum Council: www.qscc.qld.edu.au/

Indigenous dreaming

Aboriginal Art and Culture Centre, *Dreamtime*: www.aboriginalart.com.au/

Aboriginal Australia: www.aboriginalaustralia.com/

Aboriginal Dreaming: Gundungurra Dreaming: www.ozbird.com/oz/OzCulture/images/aboriginal/gundungurra/default.htm

Activities

Phase 1 — Introducing the drama

Unless otherwise indicated, all activities should follow the suggested sequence.

Outcomes	Activities	Gathering evidence
Preparation for learning that contributes to the Drama core learning outcomes	<p>Teacher says, 'There was once a boy who was getting ready to visit his grandmother when he tripped on his cloth of dreams and tore it'. (This is the first sentence from the picture book <i>The Boy and the Cloth of Dreams</i> and is the only reference to the text made throughout the module. It is not necessary to have access to the book.)</p> <ul style="list-style-type: none"> In pairs or small groups discuss what a cloth of dreams is and what it might be for: <ul style="list-style-type: none"> What might a cloth of dreams be made of? What might a cloth of dreams look like, smell like or feel like? As a whole class, discuss dreams and dreaming including daydreams and dreams for the future. <ul style="list-style-type: none"> What sorts of dreams do you like having? Who else has dreams? How do you know a character in a book or on television or in a movie is dreaming? As a whole class, identify how dreams are represented in a range of media forms: television, film, computer software, picture books, and other printed texts. In pairs, students share a dream they had or have. Create a cloth of dreams for the class. Each student draws or paints a part of a large cloth, or they contribute a painted or drawn square for the cloth of dreams (the squares will be sewn together). The completed cloth should be large enough for all the students to sit on. It also should be sturdy so that the students can move it around. Images may be based on daydreams, nightmares, dreams, fantasies or hopes. As a class, decide on the best way to display the cloth of dreams so that it is easily accessible for students in later phases of the drama including independent dramatic play. Individually and in groups, discuss the finished and displayed cloth of dreams, encouraging students to use the vocabulary of visual arts elements and concepts when responding to what they see. 	In this introductory phase, students are not provided with an opportunity to demonstrate Drama outcomes. Identified Media and Visual Arts activities may provide opportunities for students to apply prior learning and for teachers to gather evidence about demonstrations of relevant outcomes in these strands.

Focus questions

- Why do you think we have dreams?
- What sort of things might we be able to do if we lived in dreamland?
- If you could pick your dreams, what dreams would you choose?
- How might dream people talk? Move? Sing? Dance? Write their names?
- How can we use our cloth of dreams?
- What might a cloth of dreams be used for?

Teaching considerations

Sensitivity is required regarding the content and themes of students' dreams or nightmares. Some students may become distressed when asked to discuss their nightmares and it is unwise to pursue the topic in these circumstances.

Later learning is dependent on this preparatory phase of the module. It is important not to rush these activities since students will have a far richer and more rewarding experience in roleplaying when there are plenty of opportunities for discussion and exploration of dreaming. Time spent in this phase provides the basis for shared understandings, creative thinking and exploration of multiple possibilities throughout the module.

Phase 2 — Beginning the drama

In this phase the students are introduced to the character of Denki (teacher-in-role). They begin to explore a range of possible solutions to the problem of the missing Dream-maker.

Outcomes	Activities	Gathering evidence
<p>DR 1.1 Students create and accept roles while participating in dramatic play.</p>	<ul style="list-style-type: none"> • Talk about pretending and explore with the students what, when and where they like to pretend. Discuss which objects and items of clothing they like to use when they are pretending. • Establish a drama contract by gaining the students' agreement to pretend. Explain that during this lesson you will be pretending by taking a role, just as they do when they play. This is especially important when the students are not familiar with working with a teacher-in-role (see Teaching considerations). <ul style="list-style-type: none"> – Show the students the items that you will wear when in role. One of these items must be a badge that reads 'Dream-maker helper', while additional items may include a hat, jacket, scarf, beads, etc. (see Teaching considerations). Let the students know that these items will be used to signal those times when a teacher is pretending to be someone else. At these times the students will be asked to accept the teacher as that 'someone else'. • Take on the role of Denki (the Dream-maker's helper) and begin by asking the students if they know anything about dreams. Denki asks the students if they have been dreaming anytime during the last week. And if they have, were their dreams any different. As Denki, you tell the students that you have been helping the Dream-maker for years by collecting dream ingredients each day. Each morning when you wake, you find a message left on the pillow with a list of ingredients to collect or buy. You gather these each day and leave them on a table beside the bed each evening. In the morning the ingredients are gone and a new list is there. For the last week, however, there have been no messages and the last set of ingredients is still sitting on the table. You are very worried and concerned that something has happened to the Dream-maker. Maybe the Dream-maker is lost. Maybe the Dream-maker has fallen asleep somewhere. Maybe the Dream-maker has a new assistant and does not want Denki any more. Maybe you haven't been doing the job very well. <ul style="list-style-type: none"> – Do the students have any ideas of how the Dream-maker might be found? • Share in groups ideas about how Denki might find the Dream-maker. Students share their ideas — for example, a lost and found advertisement, call the police, posters, check the telephone book. • Denki listens to the students' suggestions and broadens their focus by saying, 'You have given me some fantastic ideas, but the real problem is that I don't know what the Dream-maker looks like. I have never seen it. How do you find someone or something when you don't know what it looks like? Do any of you have any idea?' • Denki listens to the students' ideas and departs to try out the students' suggestions. You move out of role. 	<p>DR 1.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Does the student participate in the drama by</p> <ul style="list-style-type: none"> • suspending disbelief and going along with the teacher-in-role as Denki? • interacting with the teacher-in-role?

Focus questions

- What might have happened that the Dream-maker is not sending messages to Denki?
- What did I do to signal I was in role?
- How did you know when I was out of role?
- How did you feel when I was Denki?

Teaching considerations

Denki is a gender-neutral name so either a female or male teacher can take the role. The role should be played as low status with Denki frequently getting muddled and having trouble thinking of ideas. This automatically gives the students roles of higher status and they enjoy having expertise and being able to help a 'grown-up' in need.

Ensure that you are not interrupted when in role. It is easy for the drama to lose focus when someone speaks to you as teacher when you are in role as an 'other'. Inform your colleagues that you will be working in role and establish a signal such as a sign on the door that lets them know when the drama lesson is underway. If an interruption is unavoidable, the visitor should speak to you in role as Denki. The team-teaching situation is ideal for drama as two teachers can work together to facilitate the learning, that is, when one teacher is in role the other supports the drama out of role.

Constantly model the use of drama terminology such as in role, out of role, freeze frames. Stay in role for interactions as long as possible and find ways of managing individual and group behaviour from within role. Denki needs assistance from the students so continually ask for help and give them positive feedback for the suggestions they make. Students become the experts.

Denki wears a Dream-maker helper badge, which you have made prior to the drama. This may incorporate some of the 'dreaming' symbols found in media texts. Design a simple badge that can be slightly modified for the students to wear when they are in role as Dream-maker helpers. It is an advantage when the student badges look similar to Denki's. (See Teacher resource 7.)

Strategies

A **drama contract** consists of an informal agreement between the teacher-in-role and the class. You explain that you will be taking on a role and pretending to be someone else when the class is making the drama happen. Show the objects and costume that will indicate that you are in role and explain that when you are not wearing them you are out of role. Ask students to indicate that they are prepared to go along with the story and the drama. Actions such as eye contact and a nod of agreement are sufficient to establish the contract.

Phase 3 — Developing the roles

In this phase the students are enrolled as Dream-maker helpers and engage in a range of activities designed to build their belief in the dramatic fiction.

Outcomes	Activities	Gathering evidence
<p>DR 1.1 Students create and accept roles while participating in dramatic play.</p> <p>DR 1.2 Students share drama with others by participating, listening and watching.</p> <p>DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.</p>	<ul style="list-style-type: none"> • In pairs, students discuss what they think the Dream-maker might look like and where it lives. • Gossip mill (see Teaching considerations): students share their ideas. On a signal they stop and share with one other class member what they have heard about the Dream-maker. Students begin each exchange with the phrase 'I've heard that the Dream-maker is... looks like/has... lives...' Repeat this activity several times to ensure plenty of variety in responses. • Whole-group discussion and sharing of the ideas emerging from the gossip mill. Encourage diversity in the responses and do not attempt to generate a single idea or image of the Dream-maker. • In pairs students discuss how the Dream-maker delivers dreams. • Repeat the gossip mill, this time focusing on how the dreams are made and delivered. • Freeze frames (see Teaching considerations): individually, students create a frozen image of the Dream-maker about to present a scary dream, a happy dream, a daydream etc. All students show the freeze frames simultaneously. • Soundscape: students work in small groups to create a soundscape to depict the noises the Dream-maker might make in delivering the dreams. Tuned and untuned percussion instruments can be used here as well as the students' own voices for sound effects. The soundscapes created can then be shared with the whole class. • Freeze frames in pairs: one person is the dreamer and the other is the Dream-maker. Each pair makes a freeze frame that shows the dream being delivered and the dreamer's response. Share the freeze frames by dividing the class in half and watching one half at a time. • Tap and talk: as the students are presenting the freeze frames, tap selected students on the shoulder, and they speak their thoughts aloud in a word or a short phrase. • Denki (teacher-in-role) returns and the students share the results of their explorations relating to the Dream-maker. You are thrilled that you now have a better idea of where to look and what to look for and feel confident enough in the students to reveal the secret of how to become a Dream-maker helper. You show and read a letter from the Dream-maker to Denki that contains this information (see Teacher resource 6). This letter may be displayed in the dream factory. 	<p>DR 1.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • go along with the fiction and participate in role? • sustain role for length of activity? • respect the ideas of others? <p>DR 1.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • discuss how they felt? • express ideas that emerged in the gossip mill? <p>DR 1.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • create roles in the freeze frames? <p>DR 1.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • go along with the fiction and participate in role? • sustain role for length of activity? <p>DR 1.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • express ideas that they have about the disappearance of the Dream-maker?

This table is continued on the next page...

Outcomes	Activities	Gathering evidence
	<ul style="list-style-type: none"> • The students show Denki their cloth of dreams and Denki enrols the students by distributing badges (just like the one you are wearing — see Teacher resource 7), which have been made prior to the lesson. (Additional enrolment activities can include an official badge-giving ceremony, swearing an oath of office as a Dream-maker helper, or signing a contract.) • Suggest that the students may wish to make a dream factory where they can experiment with dream-making and the cloth of dreams as a way of calling back the Dream-maker. Then you leave, moving out of role. • You may wish to innovate on the text of the lyrics of a known song. 	<p>DR 1.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • accept the role of Dream-maker helpers? • participate in the enrolling activity?

Focus questions

- What ideas did you like in the gossip mill?
- Let's think about what we need to do in a freeze frame.
- How do you feel about being a Dream-maker helper?
- How can we set up a dream factory here?
- What might you find in a dream factory?

Teaching considerations

These activities encourage the students to think of a range of possibilities for the role of the Dream-maker and to move away from initial, stereotypical ideas.

Strategies

Freeze frames: Students, individually or in groups, use their faces and bodies to make a frozen picture that shows ideas or feelings relevant to the drama. At Level 1 most children are comfortable working individually in freeze frames. As they develop confidence and skill in creating freeze frames they may begin to work in pairs.

Gossip mill: Students mill around the room. When you signal by clapping hands, students stop and tell the person next to them their idea. 'I've heard that the Dream-maker is ... an old woman who lives up on the clouds and she has long, blue hair and purple eyelashes'. If they like an idea, they capture it and spread it around. Otherwise, they can stick with their own ideas. Keep sharing until the students have had a chance to speak to six or seven people, changing ideas as they wish.

Phase 4 — Dramatic playing (independent and teacher-structured)

In this phase students create the dream factory playspace and explore ideas regarding dreams, dreaming and the disappearance of the Dream-maker.

It is very important that the students have plenty of time to play in the created playspace, independently and in collaboration with their peers, to explore possible solutions to the problem of the missing Dream-maker. Observe students' play so you can incorporate as many aspects as possible into the explanation in Phase 5.

Outcomes	Activities	Gathering evidence
<p>DR 1.1 Students create and accept roles while participating in dramatic play.</p> <p>DR 1.2 Students share drama with others by participating, listening and watching.</p> <p>DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.</p>	<ul style="list-style-type: none"> • Discuss issues relating to the making of a dream factory in the classroom. Students brainstorm the items that might be required to create such a factory in one corner of their room. This brainstorming should include utensils and ingredients needed to make and deliver dreams. • Construct the dream factory in one area of the classroom in collaboration with the students. Include: <ul style="list-style-type: none"> – the cloth of dreams – Denki's costume items – jars and containers – labels for ingredients on jars – open-ended costume items including items suggested by the students during gossip mill – collage and recyclable material for making dreams – materials to write or draw with – a dream recipe book for students to enter their recipes – materials for counting and measuring – whatever materials the students suggest may be needed to make dreams – utensils, bowls etc. <p>Use estimation to consider the available space and how the dream factory will be set up.</p> <ul style="list-style-type: none"> • Combine images and works to create signs and recipes for the dream factory. • Use known songs or innovations on these to enter and leave the dream factory space. <p>Independent dramatic play</p> <ul style="list-style-type: none"> • Provide multiple opportunities for the students to have time for free dramatic play in the classroom dream factory. In this space the students should be free to decide the direction and structure of their play in this space (see Teaching considerations). <p>Teacher-structured dramatic play</p> <p>In addition to independent dramatic play, select one or more of the following activities for use with the whole class:</p> <ul style="list-style-type: none"> • Create a dance to call the Dream-maker. (See Teacher resource 1 for a sample dance lesson relating to this activity.) • Use teacher narration to 'fly' to a special place for dream ingredients. The students may sit or lie on the cloth of dreams. • Students sit on the cloth of dreams when making 'dreaming' wishes. These wishes can be written down and included in a class book. 	<p>DR 1.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>When in the playspace do students:</p> <ul style="list-style-type: none"> • create roles such as Dream-maker, helper, or others relevant to the drama? • accept roles suggested by other students? • interact with others in role? <p>DR 1.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> • express ideas that they have about the disappearance of the Dream-maker? • say how they felt during dramatic play? • identify key moments in their dramatic play?

This table is continued on the next page...

Outcomes	Activities	Gathering evidence
	<p>Reflection</p> <ul style="list-style-type: none"> • Offer opportunities for reflection frequently throughout this phase. Reflective activities may take the form of: <ul style="list-style-type: none"> – informal teacher–student questioning and discussion – small- or whole-group talking about what they did in the dream factory. • writing and drawing responses in a think book or a ‘thoughts and feelings’ journal. 	

Focus questions

- How can we make this place look like a dream factory?
- What ingredients will be needed for a flying dream? A floating dream? A bouncing dream? A colourful dream?
- Who else might help the Dream-maker?
- What would the Dream-maker’s bedroom look like?
- What would the Dream-maker’s place/country/land look like? Smell like? Taste like? Sound like? Feel like?
- What do you change about yourself when you are in role as a dream maker? Or a Dream-maker helper?
- How can you tell if someone is in or out of role?

Teaching considerations

It is helpful when the students are involved actively in making the playspace and bringing from home the items required. They then ‘own’ the space and are more likely to take care of it. If the idea is popular they may create more than one playspace, depending on the space available.

Create a playspace that caters for the needs and interests of both boys and girls. The space ideally will be in a corner of the classroom, preferably with privacy from passers-by so that the play is not always on show. A playspace is a place where it is safe to try out ideas. Some students may feel more comfortable if they feel it is private and not open to viewing by passers-by. It should be set up where it can stay permanently for the duration of the drama.

Encourage students to value and respect the space and ideas of individuals when working in the dream factory.

It is very important that the students are given plenty of time to play in the created space. They need opportunities to work independently and in collaboration with their peers while exploring possible solutions to the problem of the missing Dream-maker. Observe students’ play and, where possible, incorporate the suggestions that students come up with as part of their independent dramatic play into the explanation in phase 5.

Phase 5 – Concluding the drama

The teacher-in-role returns and draws on the ideas that the students have provided and that the class has explored together to reach a conclusion to the drama.

Outcomes	Activities	Gathering evidence
<p>DR 1.1 Students create and accept roles while participating in dramatic play.</p> <p>DR 1.2 Students share drama with others by participating, listening and watching.</p> <p>DR 1.3 Students describe ideas and feelings experienced during the making and shaping of their dramatic play.</p>	<ul style="list-style-type: none"> You return as Denki to thank the students for their help because fortunately the Dream-maker has returned. You share with the class a letter from the Dream-maker. (See Teacher resource 8.) This letter may be kept on display for a time when the drama is over. Ask the students what they did to assist the Dream-maker and ask to see whatever the students have produced during phase 4 that may have helped the Dream-maker (such as a recipe book for dreams or dances with the cloth of dreams). Students show Denki their dances incorporating the cloth of dreams. Students share the other things they have been working on while Denki has been gone. Congratulate the students on their hard work, thank them again for their help, and ask them to remember what they did just in case the Dream-maker goes missing again. Distribute certificates of appreciation from the Dream-maker and leave. (See Teacher resource 9.) Conduct whole-group and/or small-group discussion (out of role) about the drama and how the students felt about their involvement. 	<p>DR 1.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <i>teacher observation</i> <p>Do students:</p> <ul style="list-style-type: none"> show they are aware of a selected location as a performance space? sustain roles when others are watching? respect others' sharing by paying attention? <p>DR 1.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> <i>peer- and self-assessment</i> <p>Do students:</p> <ul style="list-style-type: none"> express ideas and feelings about their own and others work in the drama?

Focus questions

- What will we do if the Dream-maker vanishes again?
- What do you think worked to call the Dream-maker back?
- What parts of the drama did you like best?
- How did you feel when you were in role?
- What roles did you like best?
- What other places would you like to set up in our playspace in future?

Teaching considerations

It is important that the class does not find out exactly what it was that worked to bring the Dream-maker back. There are many possibilities rather than one solution.

Draw together the ideas that the students have provided and that the class has explored together. The conclusion to the drama should incorporate as many of the independent play ideas of the students as possible.

Complementary Dance activities

Teacher resource 1

'Calling the Dream-maker' sample dance lesson

Level 1 Dance core learning outcomes and their relationship to lesson activities

DA 1.1 Students use dance components to explore communication through movement.

Students use dance as a way to call to the Dream-maker.

DA 1.2 Students demonstrate awareness of self and others when performing.

Students engage in activities that require them to negotiate their way through the space around other students.

DA 1.3 Students describe their personal responses to their own and others' dance.

Students talk about their movements — for example, the movements they enjoyed doing, the movements that might make the Dream-maker appear.

Purpose	Min	Activity
Warm-up	5	<p>Students follow teacher instructions, imagining they are looking for the Dream-maker:</p> <ul style="list-style-type: none"> • Maybe the Dream-maker is hiding in a small place — curl up into the smallest shape that you can with (i) your whole body, (ii) your hands, (iii) your toes. • Maybe the Dream-maker is hiding up high — make the tallest shape that you can with (i) your whole body, (ii) with your arms only, (iii) with your legs only. • Maybe the Dream-maker is hiding far away — make a long shape reaching as far as you can with (i) your arms and legs, (ii) lying on the ground.
Exploration	10	<ul style="list-style-type: none"> • Students brainstorm different ways that they call to their friends — for example, waving, calling their name, skipping over to meet them, shaking hands. • With teacher guidance, students choose a partner and mime greeting each other, using the ways they brainstormed earlier. • Students walk around the room and, on cue from the teacher (ring a bell, clap hands, hit a tambour), students must stop and greet the person closest to them in the space.
Development	10	<p>Students create a dance intended to call the Dream-maker:</p> <ul style="list-style-type: none"> • Students choose and practise movements from those explored earlier in the lesson and create new movements that they think might call the Dream-maker. • With your assistance, students choose four movements and practise them through repetition so that they have a sequence that calls to the Dream-maker. • Students form a circle (this could be a 'circle of friendship' to entice the Dream-maker to the room) and perform their sequence. They may like to start their sequence slowly and gradually get faster, and they may like to speak or sing phrases such as, 'Where are you, Dream-maker?' (or other phrases) as they perform their sequence.
Culmination	5	<ul style="list-style-type: none"> • Students talk about the movements they performed — for example, which ones they liked doing the most, or which ones they think may have appealed to the Dream-maker.
Cool down	5	<ul style="list-style-type: none"> • Students begin standing still in a space of their own. • Students repeat the warm-up making small, tall and long shapes — but this time ask the students to make the shapes as slowly as they can. • Finish with students making long shapes on the ground. Tell the students to lie very still. • Tell students when they feel the cloth of dreams brush over them that the dance will have finished and they can slowly sit up.

Exploration — sample calling dance

Students stand in a circle facing inward.

1. Students make a small shape down low, cupping their hands in front of their mouths as though calling the Dream-maker.
2. Students stretch up high and wave in the air as though waving to the Dream-maker.
3. Repeat steps 1 and 2.
4. Shake right hands with a partner; shake left hands with a different partner.
5. Students turn on the spot three times.
6. Students jump on the spot three times. Students call, 'Where are you, Dream-maker?'
7. Students clap three times.

Complementary Media activities**Teacher resource 2****Level 1 Media core learning outcomes and their relationship to lesson activities**

ME 1.1 Students combine images, sounds and words to communicate.

Students combine images and words to create signs and recipes for the dream factory.

Additional activities:

- Write captions for pictures of people dreaming.
- Create packaging for 'dream cream', a 'dream potion' or a 'dream cereal'.
- Create a soundscape for a dream space.
- Create a postcard or greeting card to send 'dreamy' messages.
- Send 'dreamy' messages on postcards or by intranet email.

ME 1.2 Students communicate their personal responses to familiar media texts and experiences.

Students describe the ways they have seen dreams and dreaming represented in a range of media texts such as cartoons, advertisements, television programs and films.

Additional activities:

- As part of a whole class, discuss responses to common viewing experiences that relate to dreams.
- Share favourite television programs, films or picture books that contain representations of dreams.

ME 1.3 Students describe the differences between their own experiences and media representations of similar experiences.

Students discuss their own experiences of dreams and dreaming and compare these with representations in a range of media texts.

Additional activities:

- Collect, display and discuss representations of dreams and dreaming.
- Create individual or group representations of what a Dream-maker might look like and compare these with the collected representations.

Complementary Music activities

Teacher resource 3

Level 1 Music core learning outcomes and their relationship to lesson activities

MU 1.1 Students aurally and visually recognise and respond to Level 1 core content in music they hear and perform.

Students listen to selected music recordings and respond by moving to contrasting elements such as loud/soft; high/low; fast/slow.

Additional activities:

- Lead in and out of activities as suitable by playing selected recordings of music.

Sample music

- 'The Swan' from *Carnival of the Animals* — Saint-Saens
- *Traumeri* — Schumann
- 'Morning' from *Peer Gynt* — Edvard Grieg.

MU 1.2 Students sing a repertoire of songs of limited pitch range and play instruments, individually and with others, including simple rhythmic and melodic two-part music.

Students sing songs (or innovations on these) learnt in music classes when enrolling as Dream-maker helpers.

Additional activities:

- Traditional songs offer opportunities for innovations on text and innovations on movement. Denki may teach these or the music specialist may teach them. Consider:
 - *Bye low, baby-o*
 - *Hey, hey, look at me*
 - *Everybody do this*
 - *Charlie over the ocean*
 - *Star light, star bright*
 - *Here we go round the mulberry bush.*
- The songs may then be used to:
 - call to the Dream-maker
 - accompany a dance that is calling the Dream-maker
 - enter the dream space
 - provide 'travelling music' as the students fly on the cloth of dreams to look for the Dream-maker.

MU 1.3 Students read and write short musical patterns containing Level 1 core content.

Students recognise the rhythmic and melodic patterns of known songs (see above list) when you, as Denki, clap rhythms or hum the melody for students to identify.

Bye Low, Baby - O

Traditional

Bye low, ba - by - o,
up to dream - land you must go! Zuu....pp

Complementary Music activities (continued)

Teacher resource 3

Hey, Hey, Look at Me!

Traditional

Hey, Hey, Look at me!

I am smi - ling, you can see.

The image shows two staves of music in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the notes.

Verse 2: I am happy, you can see

Verse 3: I am jumping, you can see

Verse 4: I am twirling, you can see

Everybody Do This

Traditional

Ev - 'ry - bo - dy do this, do this, do this,

Ev - 'ry - bo - dy do this just like me.

The image shows two staves of music in 2/4 time. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the notes.

Charlie over the Ocean

Traditional

Char - lie o - ver the o - cean,

Char - lie o - ver the sea.

Char - lie caught a big fish,

Can't catch me.

The image shows four staves of music in 6/8 time. The first staff has a treble clef and a key signature of one flat (Bb). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The third staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The fourth staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the notes.

Complementary Music activities (continued)

Teacher resource 3

Star Light, Star Bright

Traditional

Star light, star bright,
 First star I see to - night.
 Wish I may, wish I might,
 Have the wish I wish to - night.

Here We Go round the Mulberry Bush

Traditional

Here we go round the mul - b'ry bush, the
 mul - b'ry bush, the mul - b'ry bush.
 Here we go round the mul - b'ry bush on a
 cold and frost - y morn - ing.

Complementary Visual Arts activities**Teacher resource 4****Level 1 Visual Arts core learning outcomes and their relationship to lesson activities**

VA 1.1 Students make images and objects by exploring elements and concepts.

Students explore elements and concepts as they create a cloth of dreams.

Additional activities:

- Create weavings, incorporating found objects, to catch dreams.
- Create sculptural forms to represent a Dream-maker.

VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.

Students describe the ways they have seen dreams and dreaming represented in a range of media texts such as cartoons, advertisements, television programs and films.

Additional activities:

- Represent the memory of a dream by collaging drawn and found images.
- Share own arts works by displaying them so that others can see and interact with the images and/or objects.

VA 1.3 Students describe elements and concepts in a variety of images and objects.

Students respond to the cloth of dreams they have created, using the learned vocabulary of elements and conventions when describing their ideas and feelings.

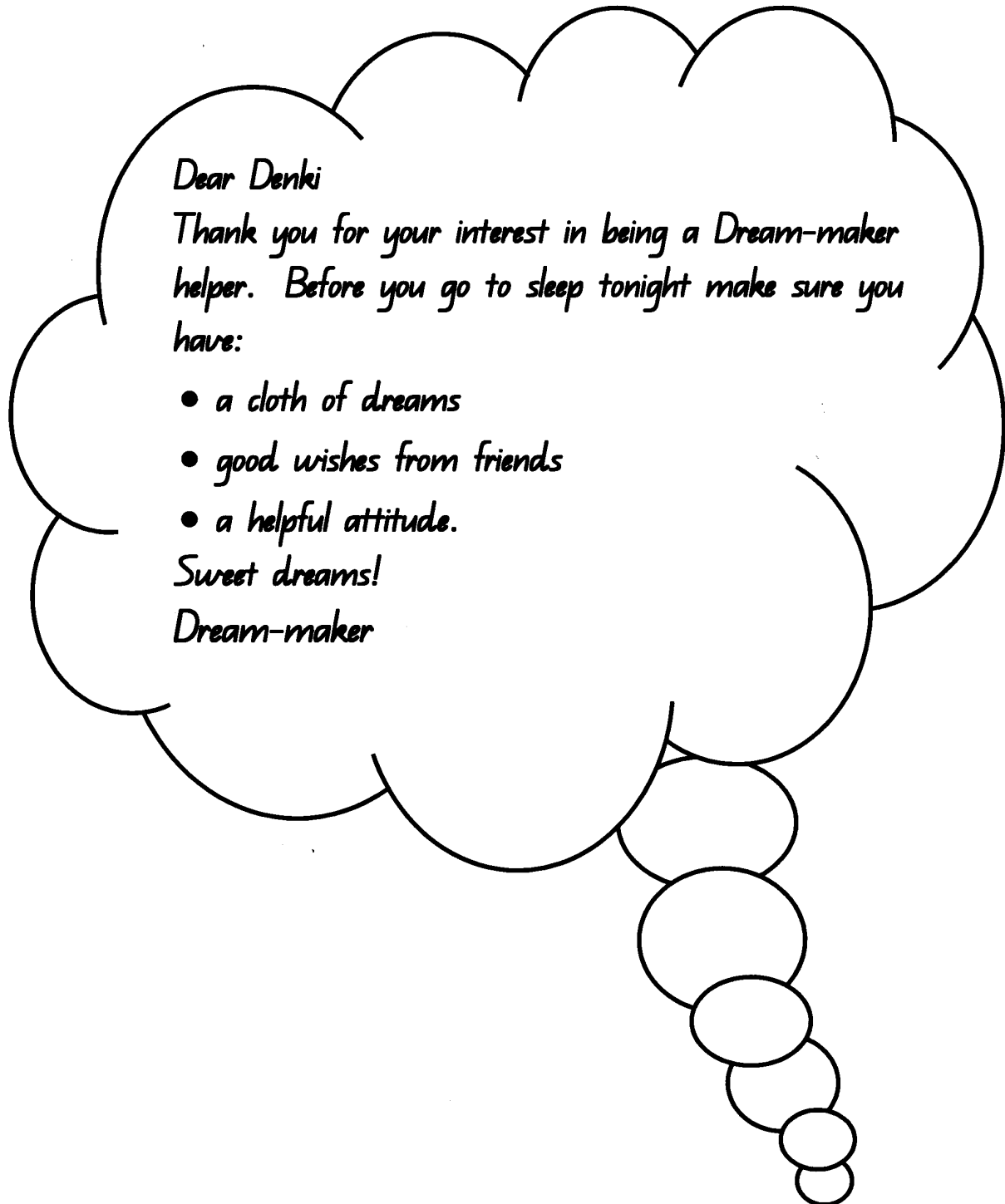
Additional activities:

- Talk about their own and others arts works relating to this module, describing the processes the 'maker' undertook.
- Describe how the elements and concepts have been used in dreaming arts works created by their peers.

Thank you letter

Teacher resource 6

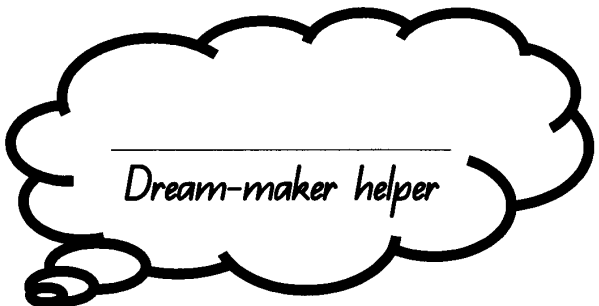
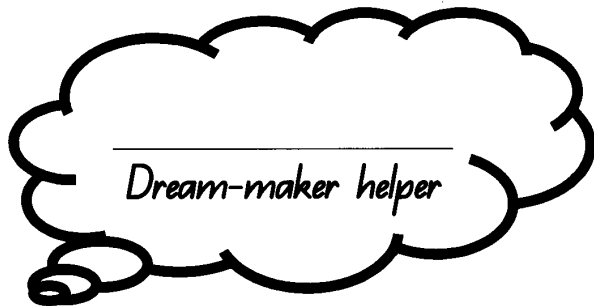
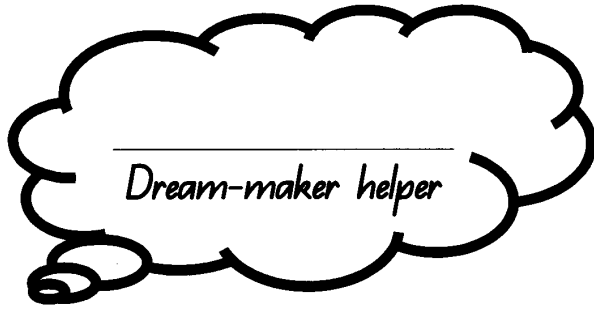
Cut around this shape.



Badges

Teacher resource 7

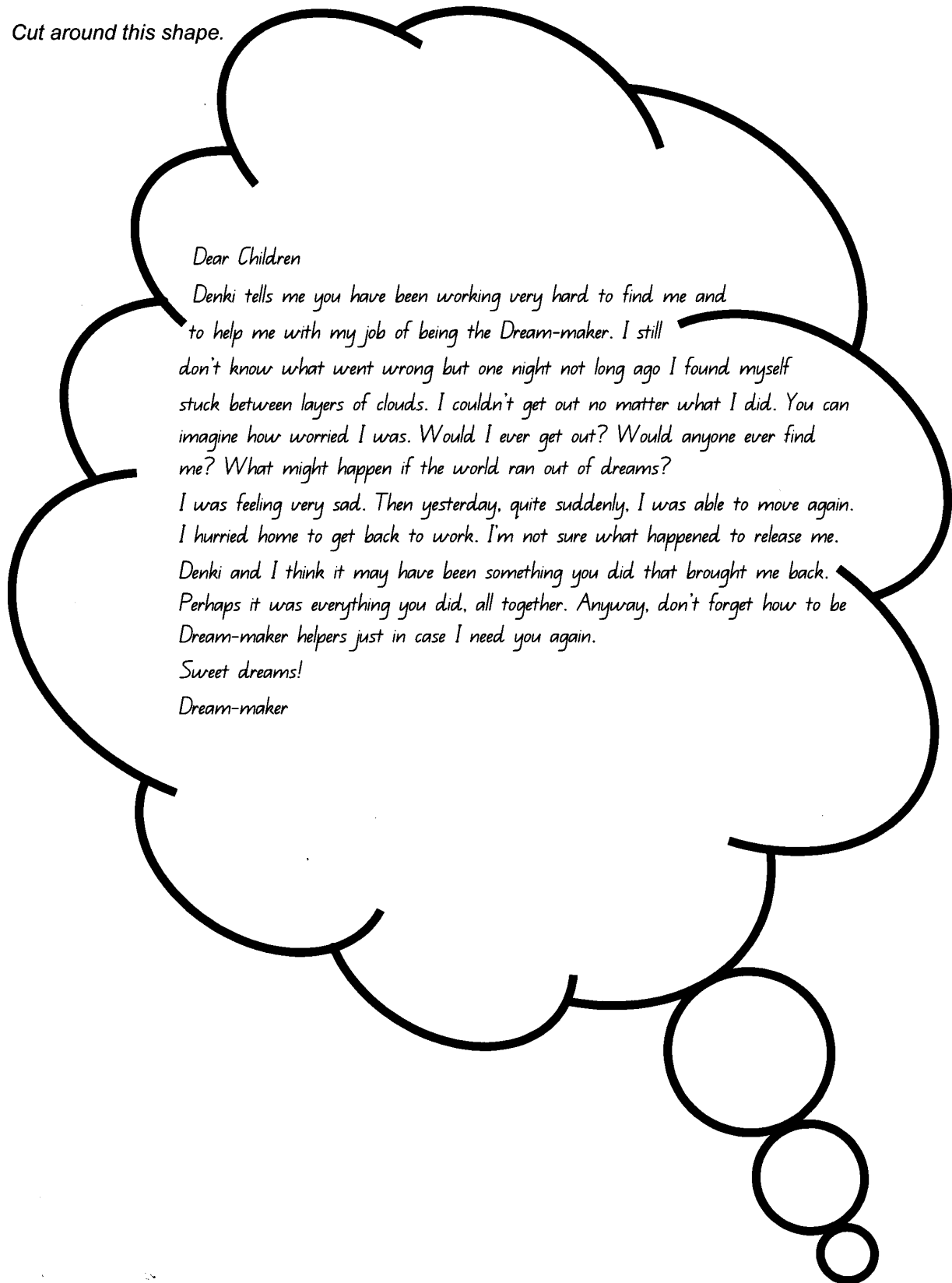
Cut around these outlines to make Dream-maker helper badges.



Letter from Dream-maker

Teacher resource 8

Cut around this shape.



Dear Children

Denki tells me you have been working very hard to find me and to help me with my job of being the Dream-maker. I still don't know what went wrong but one night not long ago I found myself stuck between layers of clouds. I couldn't get out no matter what I did. You can imagine how worried I was. Would I ever get out? Would anyone ever find me? What might happen if the world ran out of dreams?

I was feeling very sad. Then yesterday, quite suddenly, I was able to move again. I hurried home to get back to work. I'm not sure what happened to release me.

Denki and I think it may have been something you did that brought me back. Perhaps it was everything you did, all together. Anyway, don't forget how to be Dream-maker helpers just in case I need you again.

Sweet dreams!

Dream-maker

Certificate of Appreciation

Teacher resource 9

Cut around this shape.



Acknowledgments

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Dunn, J. 1997, 'The Dreamkeeper — Connecting dramatic play and process drama', in *Educating Young Children* (ECTA Journal), pp. 16–19, Volume 3, No. 3.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

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