

## The Dreaming Project

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### Program description

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**Bring dreams to life! Create live projection artworks and performance.**

#### Visual Arts | Understanding different cultures | Music

An immersive workshop and performance experience, The Dreaming Project explores contemporary and traditional First Nations cultural and creative practices. Led by First Nations artists, students rotate through creative activity stations such as projection art (visual art), soundscapes and music (audio), dance, and circus (performance). The students' creations will be presented as part of a short performance at the end of the school day, using simple mobile projection and audio tools.

The Dreaming project creates immersive work through blending dynamic styles and forms to showcase the vast diversity of Australia's peoples and places. Workshops are tailored to respond to individual school communities, locations, areas of curriculum focus, and the curatorial or thematic framework of presenting partners such as art festivals.

The program is unique because the participants get to see their work presented in public space through mobile projection tools such as Projector Bike and Back Story. This can be a profound experience for young people as they get to see how the public responds to their work and participate in the feedback loop of creating meaning in the public realm. The Dreaming Project allows the students to learn the process of bringing story to life with the use of different art forms plus giving them valuable hands-on experience and future interest for further pursuit of arts practices.

First Nations Cultural Practice: A First Nations artist (lead artist Dylan Singh) will be present to conduct proper protocols around cultural elements and to teach either a dance, circus, or storytelling. All cultural elements will be guided by this lead First Nations artist, with a connection to the local community, local cultural protocols, and pre-arranged contact with relevant First Nations organizations.

Dylan will provide a First Nations story as source material to participating schools at least 2 weeks before the workshop. Students can then create work during their art classes that responds directly to the source material provided. These can be analog or digital illustrations, which can be animated during the workshop.

The Dreaming project celebrates the Past, the present, and the future. The Dreaming Project team are flexible and can tailor workshops to suit school timetables providing enough time for workshop activities, preparing

[Watch The Dreaming Project Promo video](#)

### Educational benefits

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A curriculum-aligned one-day workshop will be led by a team of three artists, including a First Nations artist, that will explore contemporary and traditional First Nations cultural and creative practices.

it will give students a opportunity to learn about first nations culture through a shared experience learning about a range of other artforms. The Dreaming Project gives students a multi disciplined approach of the possibilities of different art practices including drama and dance, and what can be achieved all while learning about first nation stories and practices.

### **Biographies/Company Profile**

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The Dreaming Project is a First Nations-owned community-based arts company run by Dylan Singh in partnership with other arts companies. We put dreaming stories on stage in place. Our team uses a wide range of styles and approaches to showcase dreaming stories specific to each site, providing audiences with an opportunity to learn and participate in cultural practices.

We aim to support communities by involving them in all stages of the development process, from workshops to internships. The Dreaming Project follows specific protocols of practice that enable us to collaborate with any community and help bring their stories to life. Our workshops are unique because the participants get to see their work presented in public space through our mobile projection tools such as Projector Bike and Back Story. This can be a profound experience for emerging and established artists as they get to see how the public responds to their work.

**Dylan Singh (lead artist)** is a proud Wiradjuri man hailing from Albury/Wodonga, NSW. Dylan's passion for performance comes from two different schools of art and culture that are as he describes, strange cousins. His father, a traditional dancer and yidaki player with a group called Bubbu Yella, travelled across the country learning new dances and songs from mobs all over. His mother was one of the first members of Albury circus school, the Flying Fruit Fly circus.

Dylan has been inspired by his culture through dance, music and songlines and continually tries to blend these elements into his circus and music art. Dylan believes that the two types of art forms share so many similarities that they can influence and support each other. Dylan tries to find ways to express his culture through his art form and wishes to pass on culture through his art to the next generation of First Nations people who wish to follow an artist's path.

Dylan has worked with professional companies such as Circus Oz and Na Djinang Circus and is the creator of the Dreaming Project.

**Tarryn Love** is a proud Gunditjmara Keerray Woorroong woman from south-west Victoria and has grown up on Wadawurrung country in Geelong. Tarryn creates artwork under the collective of Koorroyarr which means granddaughter in her mother tongue Keerray Woorroong, to capture the vital role that family has in her practice. Tarryn's body of work is grounded in the passing down of her family's ways of knowing, being and doing to honour Keerray Woorroong and represent the distinctiveness of Gunditjmara culture. Tarryn aims to explore the synergies between her cultural and creative practice to expand her work beyond the gallery walls to interrogate, challenge and disrupt space and place.

**Brent Watkins** is a Gunai Kurni man from southeastern Victoria, with Noongar Yamatji ancestry from WA. He currently resides on Wurrundjeri and Boon Wurrung land in Narm, what is commonly referred to as the city of Melbourne. Brent gets his inspiration from his Nan, Rita Watkins. In his own words 'Growing up seeing her fight for country and our people, a strong Kurni woman. Now it is my responsibly to fight for country, for my son and generations to come'.

Brent is a dancer (traditional/ hip hop), didgeridoo player and visual artist, that has established himself in the Melbourne cultural arts scene over the past decade. Since a young age he has been teaching and performing, doing art workshops and playing didgeridoo. In high school he

was selling his art around Melbourne and the world with his artwork going to customers in five different countries. When Brent left school he started working at Mia Mia gallery, his first job, which led him to where he is today. Brent's major career next step was to create Culture Evolves. Drawing from his ancestral epistemology, combining it with contemporary narratives, Brent conveys the struggles that First Nations people are experiencing in Australia today. Through elements of traditional dance, hip hop and storytelling, Brent has entertained and educated a wide range of audiences from school groups of all ages, local and visiting dignitaries, corporate clients, international world peace meetings, national sporting events and performances with nationally and internationally recognised bands and musicians such as Mulatu Astatke, Coloured Stone and King Gizzard and the Lizard Wizard.

### **Little Projector Company**

Born from a desire to take storytelling through film out of the cinema and into the street, Little Projector Company have presented work at Australia's biggest light festivals and collaborated with hundreds of artists & communities. As an artist-led creative organisation they create and facilitate the development and exhibition of installations, performances, screenings, and tours that combine projection, film, animation, storytelling, sound design and more. Through their 2022-2032 strategic plan, Little projector Company has identified their purpose as "Delivering provision for communities to share stories through projection, with a focus on championing First Nations voices".

The artists who lead Little Projector Company (Ivan Masic and Lee Ramseyer-Bache) are currently bridging the gulf between audio-visual technology, creative digital arts practice and site-responsive storytelling. They have presented work at Geelong Gallery, Vivid Sydney, Darwin Festival, Gertrude Street Projection Festival, The Substation, Testing Grounds, Shorts Place Geelong, Due West Festival, Mapping Melbourne, White Night Melbourne, Parramatta Lanes, and Wagga Wagga Lanes, amongst many others.

## Suggested Pre-visit Activities

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### The GANAG instructional model.

GANAG stands for:

**Goals**

**Access**

**New Info**

**Apply**

**Goal review.**

The GANAG instructional model for lesson design was created by Jane Pollock and presented in the text *Classroom Instruction that Works* (Marzano, Pickering & Pollock, 2001). It grew from the work of Madeline Hunter who created a schema in the 1970s for lessons that is still useful today (Hunter, 2004).

Hattie, J. (2008). *Visible Learning: A synthesis of over 800 meta-analyses relating to achievement*. Routledge:Oxon.  
Marzano, R., Pickering, D. & Pollock, E. (2001). *Classroom Instruction that Works: Research Based Strategies for Increasing Student Achievement*. ASCD: Alexandria, Virginia.

Teachers can use the table below to assist in integrating the program into their curriculum delivery.

GANAG	9 High Yield Strategies		Unit : Country and Belonging	
<b>Goal</b> set the learning goal/benchmark or objective	- Setting Objectives & Providing Feedback	<u>Standards</u> applying to that lesson	Pre Visit Activities	
	- Reinforcing Effort And Providing Recognition	<u>Learning Intention</u>	<b>Focus 1</b> I can understand an acknowledgement of country and why we use it.	<b>Focus 2</b> I can understand culture and how this is expressed through many different forms
<b>Access</b> Access students' prior knowledge building engagement through establishing immediate relevancy; a "hook" that is a short introduction to the lesson	- Question, Cues And Advanced Organisers  - Nonlinguistic Representations  - Identifying Similarities And Differences  - Cooperative Learning	Possible <u>Instructional Strategies</u> to Try:  - Review of previous lesson  - Pair and Share  - Turn and Talk  - Brainstorming  - Quick Write  - Verbal check-in of prior knowledge  - Visual to access prior knowledge	An Acknowledgement of Country is an opportunity for anyone to show respect for Traditional Owners and the continuing connection of Aboriginal and Torres Strait Islander peoples to Country. There is no specific wording for an Acknowledgement of Country, it should be sincere and respectful. <b>Have students pair and share what they know about Acknowledgements</b>	Conversations about culture can help shape student's understanding of the cultural makeup of their community.  <b>Students can turn and talk with classmates about different things that make up Culture.</b>
<b>New Information</b> Acquire new information – declarative and/or procedural	- Summarising and Note Taking  - Homework and Practise	Possible <u>Instructional Strategies</u> to Try:  - Modeling and direct instruction  - Student discussions  - Academic feedback to students  - Non-fiction writing, vocabulary and reading strategies to develop understanding of new information  - Inquiry based questions and activities	Discuss with students the importance of an Acknowledgement of Country and showing respect. <ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=cettjSx1uV8&amp;t=106s">https://www.youtube.com/watch?v=cettjSx1uV8&amp;t=106s</a></li> </ul> Read your schools acknowledgement of country, Or use this one as an example <b>Here is the Land            Here is the Sky            Here are my friends            and here am I            We play today            On traditional Land            Our First Nation people            we walk hand in hand            We'd like to say thank you            for letting us share            the Land that you love            we promise to take care.</b>  Or a more formal version for upper years	Hold a class discussion on -  What do you think "culture" means?  How many different cultures do you think we might have in this class?  What do we know about (country) cultural traditions?  When we talk about a culture, what are we talking about? (Looking for answers such as geographic ideas, traditions, food, religion, dress, song, art, dance, storytelling, customs, the way we live.)

			<p>I acknowledge and pay respect to the Traditional Owners and Elders - past and present - of the lands on which Project Platypus operates. I acknowledge Aboriginal connection to these lands for more than 65,000 years and extend my respect to First Nations people throughout our communities. I acknowledge that sovereignty was never ceded. Always was, Always will be.</p>	
<p><b>Apply</b> Apply a thinking skill or use knowledge in a new situation. Opportunity for feedback provided</p>	<ul style="list-style-type: none"> <li>- Identify Similarities And Differences</li> <li>- Cues, Questions And Advanced Organisers</li> <li>_ Generate And Test Hypotheses</li> </ul>	<p>Possible <b>Instructional Strategies</b> to Try:</p> <ul style="list-style-type: none"> <li>- Guided Practice</li> <li>- Independent and group work</li> <li>- Student demonstration of learning objective</li> <li>- Student-to-student discussions using accountable talk</li> <li>- Ongoing checks for understanding</li> <li>- Continuous academic feedback to the students</li> </ul>	<p>Do some research on the Country you are acknowledging.</p> <p><a href="#">Whose Country am I on?   AIATSIS</a></p>	<p>Allow students time to make a list of the different types of culture they may have in their own families, or have experienced or know of in others</p>
<p><b>Goal Review</b> Review what has been taught. How will the teacher know if students met the measurable objective?</p>	<ul style="list-style-type: none"> <li>- Setting Objectives And Providing Feedback</li> <li>- Reinforcing Effort And Providing Recognition</li> <li>- Homework And Practise</li> </ul>	<p>Possible <b>Means of Assessments</b> to Try:</p> <ul style="list-style-type: none"> <li>- Oral or written summary of lesson</li> <li>- Exit slip or quick write</li> <li>- Pair and share</li> <li>- Peer and individual review of work</li> <li>- Class discussion of topic</li> <li>- Cornell notes check</li> </ul>	<p>Pair and share with a classmate what works in an acknowledgement, and what words are consistently used.</p>	<p>Compile a written summary with the class of the different forms of culture they have suggested</p>

## **Suggested Post-Visit Activities**

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Activities that dissect and expand upon the content of *Country and Belonging* that the teacher and students can engage in post-program.

GANAG	9 High Yield Strategies		Unit : Country and Belonging	
<b>Goal</b> set the learning goal/benchmark or objective	- Setting Objectives & Providing Feedback	<b>Standards</b> applying to that lesson	Post Visit Activities	
	- Reinforcing Effort And Providing Recognition	<b>Learning Intention</b>	<b>Focus 1</b> I can read the Daily/Weekly Acknowledgement	<b>Focus 2</b> I can understand my own connection to the area that surrounds me
<b>Access</b> Access students' prior knowledge building engagement through establishing immediate relevancy: a "hook" that is a short introduction to the lesson	<ul style="list-style-type: none"> <li>- Question, Cues And Advanced Organisers</li> <li>- Nonlinguistic Representations</li> <li>- Identifying Similarities And Differences</li> <li>- Cooperative Learning</li> </ul>	Possible <b>Instructional Strategies</b> to Try: <ul style="list-style-type: none"> <li>- Review of previous lesson</li> <li>- Pair and Share</li> <li>- Turn and Talk</li> <li>- Brainstorming</li> <li>- Quick Write</li> <li>- Verbal check-in of prior knowledge</li> <li>- Visual to access prior knowledge</li> </ul>	<b>Ensure your school acknowledges country at your assemblies, in newsletters and at the start of the week.</b> Remind students of the prior learning about Acknowledgement of Country with Arena Theatre company	<b>Nature Art Walk</b> <b>Show students examples of nature artists works.</b>  <b>Nils Udo - <a href="#">Spectacular Works of Land Art Celebrate the Beauty of Nature</a></b>  <b>Agnes Denes - <a href="#">Agnes Denes</a></b>  <b>Andy Goldsworthy - <a href="#">Site-Specific Land Art by Andy Goldsworthy are Ephemeral Earthworks</a></b>
<b>New Information</b> Acquire new information – declarative and/or procedural	<ul style="list-style-type: none"> <li>- Summarising and Note Taking</li> <li>- Homework and Practise</li> </ul>	Possible <b>Instructional Strategies</b> to Try: <ul style="list-style-type: none"> <li>- Modeling and direct instruction</li> <li>- Student discussions</li> <li>- Academic feedback to students</li> <li>- Non-fiction writing, vocabulary and reading strategies to develop understanding of new information</li> <li>- Inquiry based questions and activities</li> </ul>	As a class discuss what your school acknowledge can/will/should say.  Provide students with examples of acknowledgements of country (as per Pre visit GANAG chart)	Lead student discussions around public art, understanding country and being respectful of the environment.
<b>Apply</b> Apply a thinking skill or use knowledge in a new situation. Opportunity for feedback provided	<ul style="list-style-type: none"> <li>- Identify Similarities And Differences</li> <li>- Cues, Questions And Advanced Organisers</li> <li>- Generate And Test Hypotheses</li> </ul>	Possible <b>Instructional Strategies</b> to Try: <ul style="list-style-type: none"> <li>- Guided Practice</li> <li>- Independent and group work</li> <li>- Student demonstration of learning objective</li> <li>- Student-to-student discussions using accountable talk</li> <li>- Ongoing checks for understanding</li> <li>- Continuous academic feedback to the students</li> </ul>	Have students collectively write an acknowledgement, and then ensure it is timetabled. Nominate a reader for the acknowledgment each week.	Take students outside to collect natural materials (leaves, bark, stones) and create additional artworks that represent their personal connection to Country.



## Goal Review

Review what has been taught. How will the teacher know if students met the measurable objective?

- Setting Objectives And Providing Feedback
- Reinforcing Effort And Providing Recognition
- Homework And Practise

Possible **Means of Assessments** to Try:

- Oral or written summary of lesson
- Exit slip or quick write
- Pair and share
- Peer and individual review of work
- Class discussion of topic
- Cornell notes check

Pair and share the acknowledgment with classmates, practice makes perfect!

Photograph the results and pair and share with class.

## Further Reading

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- “Teaching First Nations Content in the Drama Classroom” downloadable from the Drama Victoria Website: <https://www.dramavictoria.vic.edu.au/resources/first-nations/>
  - Welcome to Country, Read aloud, Aunty Joy Murphy and Lisa Kennedy <https://youtu.be/LP15V-imLa4>
  - Welcome to Country, Marcia Langton
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## Curriculum Links – Victorian F-10 Curriculum

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Use the Victorian Curriculum F-10 website <https://victoriancurriculum.vcaa.vic.edu.au/>

Note that the Victorian Curriculum is different to the Australian Curriculum.

Learning Areas
<p>The Arts: Visual Communication and design</p> <p><b>Strand:</b> Respond and Interpret</p> <p>Years 7-8</p> <p>Identify and describe the purpose, intended audience and context in a range of visual communications from different historical, social and cultural contexts</p> <p><b>Example of link:</b></p> <p>Through participation in the Dreaming Project workshops and the pre and post activities students learn about how story telling is an important part of First Nations culture. Activities will help students understand how visual story telling is used in First Nations culture to share information, inform and teach about history and cultural practices.</p>
<p>The Arts: Dance</p> <p><b>Strand:</b> Respond and Interpret</p> <p>Years 5-6</p> <p>Explain how the elements of dance and production elements communicate ideas in dances from different contexts they make, perform and view including in dances by Aboriginal and Torres Strait Islander Peoples</p> <p><b>Example of link</b></p> <p>Understanding of how First Nations storytelling can use movement and physicality as a descriptive language to convey emotion, character, and narrative. The workshop will encourage students to discuss their own reflections and interpretations of the meaning behind movements in a storytelling context. Students will be guided in the workshop to explore their own interpretation of depicting themes, words or events within a story through physical visualisation.</p>

## The Arts: Drama

Strand – Explore and Express Ideas, Drama practices, Respond and interpret

Years 2-6

Drama is the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges. Students create meaning as drama makers, performers and audiences as they enjoy and analyse their own and others' stories and points of view. Like all art forms, drama has the capacity to engage, inspire and enrich all students, excite the imagination and encourage students to reach their creative and expressive potential.

### Example of link

This program aligns with the Drama curriculum by immersing students in the expressive and exploratory nature of performance, storytelling, and cultural engagement. Through hands-on creative activities, students actively participate as drama makers, performers, and audiences, deepening their understanding of personal, cultural, and social narratives. The integration of visual art, music, dance, and performance fosters an interdisciplinary approach, encouraging students to analyze and create meaning through multiple artistic forms. By presenting their work in public spaces using mobile projection tools, students experience the impact of their creative expression, gaining insight into the ways drama can engage, inspire, and challenge perspectives. The inclusion of First Nations cultural practices ensures a meaningful connection to authentic storytelling, reinforcing the importance of cultural protocols and community engagement within the arts.

## Capabilities

Critical and creative thinking

**Strand:** Meta-Cognition

Years 3-4

Examine an increased range of learning strategies, including visualisation, note-taking, peer instruction and incubation, and reflect on how these can be applied to different tasks to reach a goal.

### Example of link

The Dreaming project shares with participants some examples and methods of the art of storytelling. It demonstrates how different methods of delivering information such as through visual and physical representation can be used as a tool to receive information and learn and to express information and ideas in a creative way. Students are encouraged to respond to information in a creative way and explore ways of sharing information that are more expressive than the mainstream methods of learning.

## Personal and Social

**Strand:** Social awareness and management

Year 7-8

Explore their personal values and beliefs and analyse how these values and beliefs might be different or similar to those of others

**Example of link**

In the post program activity students create their storyboard using elements of the First Nations story structure. Students are asked to conduct some personal reflection in generating their personal stories, using the pre-determined narrative structure and prompts, Students share their stories and have a group discussion where they respond to similarities and differences in their artistic choices.

**Cross Curriculum Links**

The Dreaming Project addresses Learning about Aboriginal and Torres Strait Islander histories and cultures. It does this through using the arts as a tool to teach participants about First Nations culture. Teaching students about First Nations culture through visual communication and design, visual arts, dance and drama will enable students to access the information in a way that they can access and relate to. Combining First Nations content with learning about different artforms will help students understand the role of the arts in First Nations culture and build an awareness of the importance of the culture and sharing cultural practices.

Contact the Creative Learning team at [education@rav.net.au](mailto:education@rav.net.au) with further questions or, even better, examples of your work!

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