

# *Who is this place for anyway?*

## Co-creating Learning with Kids

---

**Sharon Morris and Leisel Underwood**

**State Library of South Australia**

This definition of a child friendly city, as defined by UNICEF encapsulates our values around the role of children in the community;

*A child friendly city is the embodiment of the conventions of the Rights of the Child at the local level which in practise means that children's rights are reflected in policies, laws, programmes and budgets. In a child friendly city, children are active agents; their voices and opinions are taken into consideration and influence decision making processes.*

As Community Learning Educators at the State Library of South Australia we are rising to this challenge, examining our role and actively engaging learners in co-creating and leading the learning.

We have worked as educators for close to 30 years and are passionate about exploring the complexities and delights of learning. Learning is a complex process: it is part of what makes us human, as we strive to make sense of the world around us. Our current thinking and practice around learning is informed, challenged and refined through ongoing research, observation and reflection on experience. This paper reflects our intentional shift away from an industrial model of learning with its production line mentality of passive learners, towards a model where learners are co-designers and agile, critical and creative thinkers.

Since 2003 we have job-shared a variety of roles as educators, writers and consultants, in diverse settings across educational and cultural sectors. These experiences have assisted us to develop four learning lenses that underpin our thinking around quality engagement in cultural organisations:

### **1. The image of the child**

We believe children can construct valid meanings about the world and their place in it. They know the world in alternative, not inferior, ways to adults and have insights and perspectives that can help adults to understand their experiences.

### **2. Positive relationships**

Children share their learning more effectively in an environment of trust and relaxed alertness, where they are supported to foster relationships with people and places.

### **3. Engaging environments**

Children constantly draw on their experiences to make sense of their world. Cultural organisations, as keeping places for the 'real thing', can act as powerful catalysts to inspire curiosity, wonder and critical thinking. They can become special places that elicit a range of personal meanings for individuals.

### **4. Learning and development**

We recognise that in order to support children to make sense of their world, we as adult educators, take on the role of facilitators and researchers; engaging in reciprocal conversations, collaborative processes, reflection and critical inquiry into practice.

# Our Research Project

---

In early 2015 we began a new shared role as Community Learning Educators at the State Library of South Australia. The State Library is the largest public reference library in South Australia. Its strategic plan and mission statement clearly highlight the importance of community engagement and access for people of all ages. The State Library's mission states:

*...under the mandate of the Libraries Act 1982 we will ensure that current and future generations enjoy, experience and learn from the collections of South Australiana and world knowledge collected and preserved for their use; we will provide research and information services, events and programs to enrich access.<sup>2</sup>*

A significant role of the State Library is the collection and preservation of the history and stories of South Australia. A key role of the Community Learning team is to authentically connect diverse communities of South Australia with these stories thus unlocking the memories stored in the basement collection storage area or in the heads and hearts of the community. Our role within this team is to engage with school groups of learners and educators.

As new employees we were eager to delve into the culture as well as the collections of the State Library. It raised many questions for us, including:

- Who is/is not visiting and accessing the Library and its stories?
- What is the experience of the Library from a learner's perspective?
- What are children thinking and saying about the Library?

We reflected on the role of the child, the adult and the environment within the context of quality learning at the State Library.

In that first year we prioritised time for ongoing research in order to listen to the voices of children and draw on their wisdom to inform our role. At the end of 2015 we began our first research project with 45 learners from grades 6 -10. Our intent was to gather information about how the State Library could evolve as a relevant, vibrant place for learners and educators in the 21st century, how we might meaningfully incorporate new technologies and ultimately create a more dynamic community learning centre that stimulates curiosity, creativity, research and a passion for lifelong learning. We wanted to learn from children, valuing their knowledge and expertise as critical partners in the learning process. We believed this information was a key step towards understanding how to better connect with the schooling community and continue to make the State Library a relevant place for children.

We were clear in our vision of shaping this research project by means of 'progettazione'. This is defined by Reggio Emilia educators as;

*...the process of planning and designing the teaching and learning activities, the environment, the opportunities for participation and the professional development of the personnel, and not by means of applying predefined curricula. Progettazione is a strategy of thought and action that is respectful and supportive of the learning processes of the children and the adults; it accepts doubt, uncertainty and error as resources, and is capable of being modified in relation to the evolution of the contexts. It is carried out by means of the processes of observation, documentation and interpretation in a recursive relationship, and through a close synergy between the organization of the work and the educational research.<sup>3</sup>*

From the outset we identified parameters including content, curriculum connections and timelines; to develop a learning program for year 5-10 learners. This was to be implemented in 2016 framed around an upcoming exhibition based on Library collections. We also acknowledged ambiguity as a necessary element in our research, ensuring that the research was actively shaped through authentic dialogue with children and educators.

As highly reflective educators, we constantly strive to make our thinking and learning processes visible. In outlining the story of this research project we have documented the processes that explain 'what' we did, alongside the 'why'; pairing actions with theoretical underpinnings that informed our choices about quality learning and intentional learning design.

# Front-end planning

*There are hundreds of different images of the child. Each one of you has inside yourself an image of the child that directs you as you begin to relate to a child. This theory within you pushes you to behave in certain ways; it orients you as you talk to the child, listen to the child, observe the child. It is very difficult for you to act contrary to this internal image.*

Loris Malaguzzi, 1993

## Process – the what

We identified partners in the project. Given the short timeline of 10 weeks we selected two inner city schools within walking distance from the Library. Both schools represented students from diverse backgrounds and teachers who were interested in the concept of co-creation.

We invited educators to participate in the project: Deb McMahon, teacher at Gilles Street Primary School and Electra Montiadis, teacher from Adelaide High School.

We facilitated a planning day with the educators to:

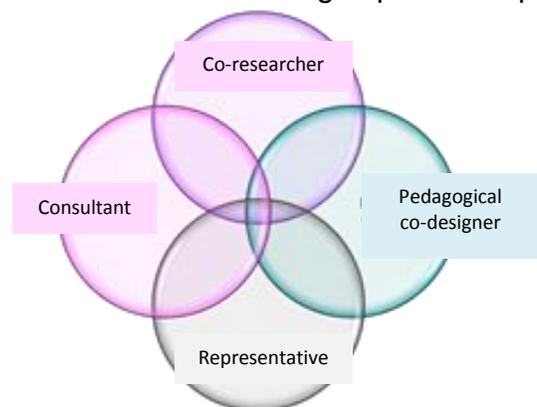
- develop a shared understanding of the role of children as pedagogical co-creators
- co-creators
- develop a shared understanding of the role of adults as pedagogical co-creators
- increase understanding about the role of the State Library
- familiarise with the collection material from the Children's Literature Research Collection related to the upcoming exhibition, *A theatre inside the book: paper engineering from the collections of the State Library of South Australia*.<sup>4</sup>
- connect learning experiences with the *Australian Curriculum*<sup>5</sup> and *Teaching for Effective Learning Framework*<sup>6</sup>

The outcome of this day was the collaborative development of a tailored induction program for each class.

## Unpacking quality learning – the why

We recognised that our image of a child can profoundly affect the culture of teaching and learning environments. We devoted front-end planning time to examining and questioning the role of children, adults and environments in a co-creation process. This project positioned the child as a competent and capable citizen in their own right rather than viewing the child as compliant, innocent and needy.

We were committed to moving beyond the development of a learning program that only engaged learners at the trialling phase. We were striving for true participation and partnerships with learners as pedagogical co-designers; a culture where everybody is a learner, decision maker and an equal participant in all stages of the process. This model helped us to clarify thinking about adults and children working in partnership:



Bovill, Cook-Sather, Felten, 2014<sup>7</sup>

Establishing shared understandings between educators supported a learning culture of collaboration and critical inquiry into practice.

# Children engaged in background learning

*The young are not vessels to be filled. They are fires to be lit.*

Plutarch



Basement storage



Mortlock Wing



Collection items

## Process – the what

Learners were extremely excited by the opportunity to develop a program by kids for kids.

*...the fact that we as children get a say in how the library's 'A theatre inside the book' is run, organised and set up. I also find it very rewarding to know that our voice will be heard. We don't often get to have a say in how exhibitions and programs are run.*

Jessica, 12 years

Two classes were invited to the State Library on two separate occasions. Their first visit familiarised them with role of the State Library. They had a behind-the-scenes tour of the basement, Spence Wing, Institute Building and Mortlock Wing. They were also provided with content information on collection material from the Children's Literature Research Collection related to the exhibition, *A theatre inside the book: paper engineering from the collections of the State Library of South Australia*.

On the second visit the learners worked in the Education Room to explore how moveable texts work. They had access to an 'expert', visual artist James Parker. He demonstrated a range of paper engineering techniques. Part of this demonstration included the safe and effective use of tools including cutting blades. The learners were then provided with their own set of tools and materials, and were given time to experiment with these techniques to make their own moveable or pop-up page.

## Unpacking quality learning – the why

To effectively co-create a learning program, learners required contextual information that would enable them to make informed decisions about both content and process.

The learners required a broad understanding about the role of the State Library, an in-depth knowledge of the State Library's collection of pop-up and moveable texts and knowledge and experience with paper engineering techniques.

This information was intentionally offered in a variety of ways. These included tours, multi-sensory exploration, experimentation, lectures and demonstrations with the adult educators playing an upfront role in leading the learning.

To inform the next phase of the project we engaged learners and educators in reflection and dialogue about:

- the effectiveness of the various learning processes on offer
- the roles of learners and adults

# Children define 'quality learning'

*A little thing that makes a big difference is helping kids learn how to talk about the process of learning. This involves teachers and students changing the way they speak together...<sup>8</sup>*

Guy Claxton



## Process – the what

Next we visited each class in their own school for a full day. The first task was to develop a shared understanding of 'quality learning' through a collaborative group process. The learners defined the roles of kids, adults, the learning environment and resources for quality learning.

Below is a synthesis of their thinking:

### What are adults doing?

The teachers are kind, patient and considerate. They explain well, with fun and detailed examples.

### What are kids doing?

Students should learn like a boss!

### What is the learning environment like?

Displays of our learning in an open floor plan helps to create a fun, relaxing and joyful environment.

### What resources will we need?

A wide selection of quality resources including new technologies, that are always available for us to use.

## Unpacking quality learning – the why

Being able to define 'quality learning', involved rigorous discussions where learners had to make visible their own thinking and learning. These metacognitive processes supported learners to clarify, question and reflect; in essence, they learn how to learn.

As learning is both a process of individual and group construction we structured time for individual, partner and group learning.

It was exciting to be a part of conversations where learners were analysing learning, relating it to their personal experiences and starting to build their own theories of quality learning. Their insights were critical to the next phase of the project as pedagogical co-creators, developing a learning program.

# Co-creating the learning program

The ideas that we had to come up with, we had to think from two perspectives; ... the teacher's perspective and the students' perspective.

Jasmine, 13 years



Gilles St PS



Gilles St PS



Adelaide HS

## Process – the what

The adults developed a learning design framework\*. This framework scaffolded the process for the learners, encouraging them to consider practicalities such as pre-visit learning, resourcing, spaces and timing. It focussed them on designing quality learning around three main concepts:

- the role of the State Library
- exploring *A theatre inside the book* exhibition
- paper engineering techniques.

They were also asked to consider the role of the adults in the learning.

The learners developed the learning program in teams of three.

Draft plans were critiqued by other groups of learners. Each group received written feedback from their peers to inform their final draft.

\* included in the appendix

## Unpacking quality learning – the why

This process was about a power shift away from adults directing and controlling the learning, to trusting and empowering the learners to create a relevant and engaging program for children their age.

We took great care to build positive, trusting relationships. This created a safe environment for the learners to provide honest insights about the role of adults, the environment and resources.

It was at this stage of the project that we felt we really began to more authentically open ourselves to listening for understanding, where adults and children became real partners in research and learning.

Research tells us that that the key to intellectual rigour that engages children's minds and imagination, is when *they* shape the learning.

The children valued having their voice heard and embraced the responsibility of providing critical feedback and developing a quality program for other learners. As alluded to in Jasmine's quote above, many of the learners articulated a real understanding of the complexities of designing learning that included specific learning objectives and rigour as well as interactivity and fun. They developed a different perspective on the role of teaching for effective learning.

# Bringing it all together

*The strength of the team  
is each member.  
The strength of each  
member is the team.*

Phil Jackson



## Process – the what

Our task was to synthesise all the learning design plans and feedback into a cohesive learning program. The children's comprehensive plans brought to the surface their thinking around effective pedagogy, as well as recommendations for process.

We rigorously mapped all the documentation, drawing together similar threads, to ensure that every child's voice was honoured in the final learning program. Our role as educators was to draw on our professional judgement to craft the most effective response to their plans.

We developed an eBook<sup>9</sup> with interactive elements. This resource included:

- contextual information about the State Library
- collection information shared in text, images, video and audio
- instructional videos about paper engineering techniques and resources
- a gallery of children's paper engineering creations
- a video about the process of co-creation.

Some great ideas were not incorporated in this learning program due to space, time, access and resources. These ideas will have the potential to be incorporated into future programs.

## Unpacking quality learning – the why

This process of bringing it all together draws on the voices of young people, and the knowledge, experience and expertise of educators. As educators we cast a range of learning lenses over the plans drawing on our knowledge of curriculum, equity and relationships.

At the same time, the children's knowledge, experience and expertise nudged our own pedagogical thinking and practice. This took our learning and the program, in new and unexpected directions. An example of this was learner feedback about adults talking too much and delivering content in lecture style. To address this feedback from learners, we intentionally chose an eBook as the most effective tool to minimise teacher talk and maximise opportunities for multiple entry points into learning. This format provided access to knowledge, skills and experts at a time and in a format that suited the needs of each learner.

# Trialling and final tweaks

...you added more activities, both mental and physical. Overall we found it very entertaining.

Marley & Jingle, 12 years



Adelaide HS at greeting stone



Adelaide HS in Mortlock Wing



Gilles St Pk exploring pop-ups

## Process – the what

The learners returned to the State Library to trial the learning program they had co-created. We captured the trial through photographs and video.

At the end of the day the learners provided their final thoughts and reflections. They recorded their written feedback using a PMI (plus, minus, interesting) process.<sup>10</sup>

We also filmed their conversational responses to these three key questions:

- What was the best part about co-creating learning?
- What was the hardest part about co-creating learning?
- What advice would you give adults who are co-creating learning with kids?

This feedback was used to make minor adjustments to the final learning program including the addition and removal of some tasks to promote interpretation and closer looking at the exhibition.

The final documented learning program is included in the *appendix*.

## Unpacking quality learning – the why

It was crucial that the learners had an opportunity to trial the learning program they had co-created. The learners articulated that they felt a sense of ownership and were each able to identify aspects they had contributed.

Capturing learners' voices over time and in a variety of ways has provided a visible trace of thinking. It has been critical in challenging our thinking and ensuring learning experiences reflect the ideas and thinking of learners. This offers opportunity for deeper engagement with the collections and stories of the State Library.

# Findings: Unlocking the Library

---

The *A theatre inside the book* learning program for years four to ten learners was implemented from 22 February to 24 March, 2016. This program ran from 10.00 am to 2.00 pm for a maximum of thirty learners per group. Rather than only focussing on numbers through the door, we had the support of the State Library to focus on quality by offering a full-day learning experience. Bookings included government, non-government, metropolitan rural and home-school groups. It was well attended by primary schools with only one high school art and design class attending the program. Feedback was gathered via Survey Monkey. We designed separate surveys for adults and children and built in time to gather feedback during the program. The survey results from adults and children were highly favourable. These responses are representative of the feedback received.

*I like that we could do so much ourselves.*

Student, 11 years

*Get more schools to come up with ideas for other students to do.*

Student, 10 years

*I personally had a great time here. I made a great pop-up book and without a doubt I would recommend ages 6-18 to use their imagination and create something awesome like I did. This project is a great experience and I would definitely come back one day and do it again. Good job South Australian State Library staff and kids that made the program!*

Student 13 years

*The quality of the teaching is fantastic...Leisel was working with the students' ideas and had excellent rapport with them. The children were engaged the whole time and particularly loved that fact that they were driving their own learning in conjunction with the program. Even students that find it tricky to engage in learning were engrossed.*

Teacher

*Children were encouraged to be investigators and find out things for themselves. Sharon was fantastic at leading them in their thinking and managing the group. The students demonstrated problem solving, collaboration, critical and creative thinking throughout the day. The multi-sensory aspects were excellent. The students were able to touch, feel, smell and talk.*

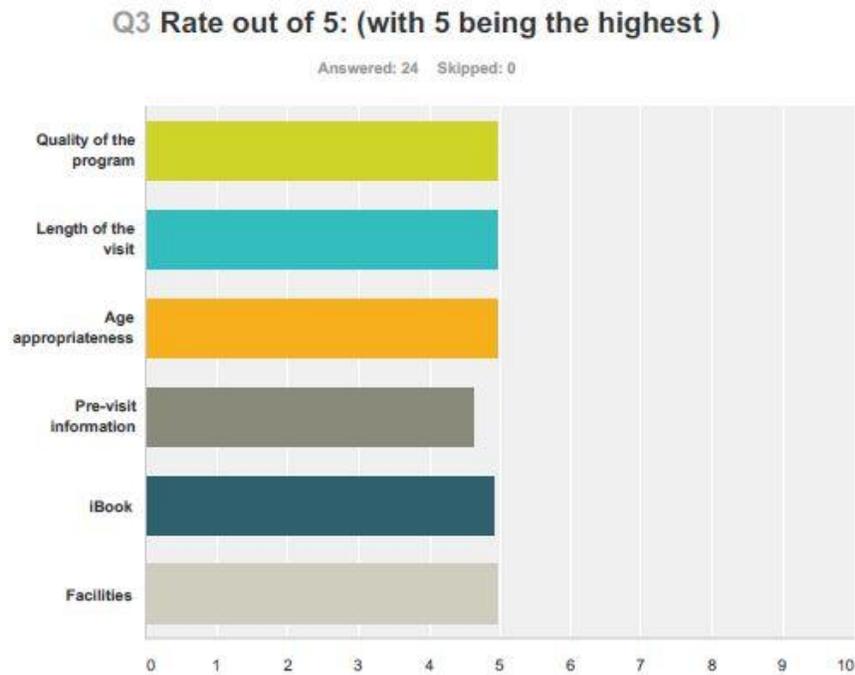
Teacher

*I really appreciated that the children had the correct tools to work with. It makes such a big difference. It's hard as a year 4 teacher to have so many sharp Stanley knives when only one teacher is supervising the whole class. But this has shown how capable they are.*

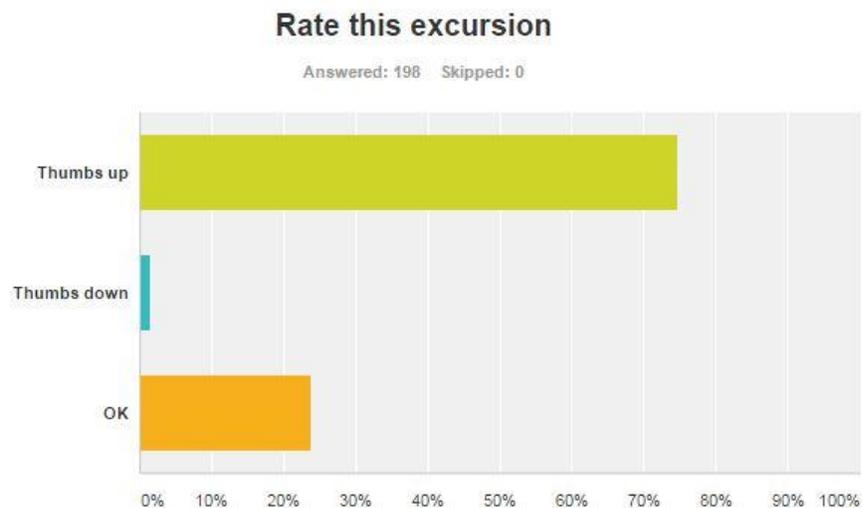
Teacher

## Data captured from Survey Monkey

This graph shows adult (including teachers, school support staff and parents) responses to different aspects of the learning program, highlighting a high level of satisfaction with the experience.



This graph shows the results of learner responses to the learning program with 98% indicating a positive response.



Collecting evidence through documentation and evaluation is an important element of our practise. It makes our thinking visible and enables us to articulate and advocate our theoretical underpinnings and actions. Ongoing reflection, and critical analysis of documentation and evaluation gathered at all stages of research, provides a powerful avenue to challenge and continuously improve our practice. In this research project we captured learning in many ways. This data will inform the next iteration of our research.

## **What has this research unlocked for us around the concept of ‘quality learning’ within the State Library context?**

### **Uniqueness**

Learning happens everywhere and is the responsibility of the whole community. The State Library as a trusted provider of quality information and as a keeping place for the ‘real thing,’ can act as a powerful catalyst to inspire curiosity, wonder and lifelong learning. Our role is to support learners to know about the State Library and better understand its role, to effectively access its unique resources and services. Facilitating quality learning experiences that link Library stories and collections with personal experience can elicit a range of personal meanings for individuals. This provides scope for children to participate in identifying, creating and sharing unique stories of our state. This research project invested time with learners, uncovering from a child’s perspective, the uniqueness of the collections, people and spaces of the State Library. This perspective was reflected in learning experiences specific to the State Library rather than replicating learning experiences done at home or school:

*I wanted to come to the State Library because it seems so different compared to other libraries. It is a research library. It stores archives, old, delicate books and different artefacts, whether in the basement or in the Spence wing. It means that you don’t go the State Library to borrow books but you can go there to study or research South Australia’s history.*

Lily, 12 years

*The role of the State Library is to have information, much older than a school library and to make that information a public resource.*

Will, 12 years

*...writing and designing a plan for the ‘Theatre inside the book’ program... it will end up not only rewarding me but it will also reward other kids in the future with knowledge.*

Marley 12 years

### **Active versus passive learning**

What we know about teaching and learning, based on current research and personal experience is that learning is deeper and more profound: when participants are active within the learning process rather than passive; when they are able to frame and ask questions and not just hear and answer them; when they can speak as well as listen; and when they engage their curiosity through immersive inquiry processes. This active model gets closer to sparking a passion and love of learning. We actively explored how learners could access information, knowledge and skills that positioned them as active participants rather than passive recipients. We recognised that instruction is a necessary part of learning. In traditional models of learning information is transmitted through ‘teacher talk’. A strong message from the children was that ‘all adults talk too much and for too long.’

An example of this was reflected in Leyla’s response during their induction visits:

*I really loved having an artist coming to help us learn about paper engineering, but I found the demonstrations of paper engineering went on too long with every pop-up type being made. It should have been shorter. It got quite boring and then I found it hard to concentrate.’*

Leyla, 12 years

This issue of transmitting large chunks of the same information to learners at the same time was resolved through including instructional videos into a chapter of an eBook that we created. The videos provided access to the artist’s expert knowledge and skills about paper engineering at a time and in a format that suited the needs of each learner. We intentionally chose an eBook as the most effective

tool to minimise teacher talk and maximise opportunities for multiple entry points into learning. The eBook explored paper engineering from the collections of the State Library of South Australia, providing detailed information about moveable texts, rarely seen by the public. Audio and video provided additional information about collection items as well as instructions on how to make pop-up and moveable texts.

We were strategic about not adopting new technologies that had novelty without educational value. After careful examination we chose the eBook as the most effective tool to achieve our aims. This put us on a steep learning curve. The creation of an eBook was completely new to us and we had much to learn!

The incorporation of the eBook challenged us to think critically and creatively about our learning processes. Rather than providing the upfront instruction and modelling about how to design and make a pop-up or moveable text we provided minimal upfront input. Instead, we provided the children with access to the eBook. We were challenged to let go of the control and place complete trust in the children to direct their own learning, providing more time for adults to take on the role of facilitators and mentors. For us, this strategy reinforced the importance of investing time and energy into thoughtful, intentional scaffolding and design to enable authentic, self-directed learning. Over the weeks that the program ran, we were able to observe and talk to learners about the effectiveness of this technological tool. They successfully used it in a variety of ways to meet their individual learning needs, including replaying certain parts of the videos, pausing the videos at key points, and making personal notes based on the demonstrations.

### **The role of adults**

The creation of respectful, equitable relationships plays such an important role in quality learning. A recurring exploration of our personal research is the role that adults play in creating the conditions for quality learning that honours children as citizens in their own right and positions them at the centre of their learning. There are so many variables that effect the decisions we make as educators. We constantly call on professional judgement to know when to offer information, ask a question, intervene or say nothing. During this research project attention was given to focussing on not only what the children would be doing but specifying the role of adults when children were leading the learning. In the learning program, *A theatre inside the book*, the role of the adult was to:

- engage in reciprocal conversations with children
- accept children's alternate suggestions, theories and approximations
- listen for understanding and hear children's voices
- ask open-ended questions that nudge thinking. Sample questions included:

What do you notice, see, hear, feel....?

What are the clues...?

Why might...?

I wonder why...?

What if...?

How do you know...?

How is that...like you?

What is the same/different?

*I think it's important that adults treat kids as equals, 'cause you're creating it together.*

Lily, 12 years

*I guess, when the teachers go around I think it's really good when we explain what we are doing to them 'cause they ask us questions. They'll get a better understanding of how we think and how we want to do things.*

Helena 13 years

## Perceptions

Perceptions can shape attitudes, emotions and behaviours. As new employees we were keen to unpack perceptions of the State Library from the perspectives of children, educators and State Library staff. Our early conversations with many children highlighted a perception of libraries that range from silent and boring to exciting and engaging. A typical response from children was,

*It isn't really directed towards children. The items to on-look are quite interesting but ... the experience isn't very tangible. It doesn't awaken your senses.*

Leyla, 12 years

A typical response from teachers was,

*I've never been to the State Library. I didn't know what it did.*

This research project gave us the opportunity to listen to children and educator perceptions of the State Library and measure whether their involvement in a learning program shifted perceptions.

*The State Library would be better for people of my age if the adults thought the library was a place for kids as well. They need people like Sharon and Leisel, who get it, people that can listen to kids and make the learning interesting for them. Then we'd want to come back.*

Isaak, 13 years

*The best thing about co-creating learning is being able to put your opinion in there, and be like the voice of kids your age.*

Ana, 11 years

Isaak and Ana's statements reinforce the importance of developing learning programs that are responsive to the needs and interests of children, Co-creating learning programs with children is one way to ensure that kids are aware of all that the Library has to offer, fostering a sense of ownership and personal connection for lifelong learning.

We have only just scratched the surface in uncovering perceptions and what they reveal.

Our continuing research aims to build on this process of co-creation and listening for understanding, and creating opportunity for dialogue that can lead to authentic, sustainable change. When given the time and space, the power of children's words reveals their deep understanding of learning. When adults listen for understanding, they are reminded of the wisdom of kids' voices. This leaves us with a myriad of questions still to be explored at the State Library of South Australia.

So, who is this place for anyway?

# References

---

1. Giusti, D., UNICEF (2013) *Child friendly cities* at <http://childfriendlycities.org/overview/what-is-a-child-friendly-city/>
2. State Library of South Australia (2013) *State Library of South Australia Strategic Plan 2014-2017* at [http://www.slsa.sa.gov.au/webdata/resources/files/State\\_Library\\_of\\_SA\\_Strategic\\_Plan\\_2014-2017 - Low Resolution.pdf](http://www.slsa.sa.gov.au/webdata/resources/files/State_Library_of_SA_Strategic_Plan_2014-2017_-_Low_Resolution.pdf)
3. Rinaldi, C., (2013) *'Re-imagining Childhood: The inspiration of Reggio Emilia education principles in South Australia'* at <https://www.reggioaustralia.org.au/carla-rinaldi-re-imagining-childhood>
4. State Library of South Australia (2015) *A theatre inside the book: paper engineering from the collections of the State Library of South Australia* at <http://www.samemory.sa.gov.au/site/page.cfm?u=1556>
5. Australian Curriculum, Assessment and Reporting Authority (2013), *Australian Curriculum* at <http://www.acara.edu.au/default.asp>
6. Department for Education and Child Development, South Australia (DECD), *Teaching for Effective Learning* at <https://www.decd.sa.gov.au/teaching/teaching-effective-learning>
7. Bovill, C., & Sather, F., (2015), *Addressing potential challenges in co-creating learning and teaching: overcoming resistance, navigating institutional norms and ensuring inclusivity in student-staff partnerships* at [http://repository.brynmawr.edu/cgi/viewcontent.cgi?article=1033&context=edu\\_pubs](http://repository.brynmawr.edu/cgi/viewcontent.cgi?article=1033&context=edu_pubs)
8. Claxton, G. (2014), *Professor Guy Claxton, program consultant, emeritus Professor of the Learning Sciences at the University of Winchester, Co-Director of the Centre for Real-World Learning and chief inspiration for the 'Building Learning Power' program* at [http://www.acladersresource.sa.edu.au/index.php?page=into\\_the\\_classroom](http://www.acladersresource.sa.edu.au/index.php?page=into_the_classroom)
9. State Library of South Australia (2016) *'A theatre inside the book'* eBook at <https://itunes.apple.com/au/book/a-theatre-inside-the-book/id1082270927?mt=13>
10. Victoria State Government (2007), *Graphic Organisers*, PMI as a graphic organiser tool developed by Edward De Bono at <https://www.eduweb.vic.gov.au/edulibrary/public/teachlearn/student/pmi.pdf>

# Appendix

---

1. *A theatre inside the book*, Learning Program Design for year 6 & 7 learners, 2016, created by Deb McMahon
2. Learning program running sheet

# ***Appendix 1***

*A theatre inside the book* Learning Program Design for year 6 & 7 learners, 2016

*Created by Deb McMahon*



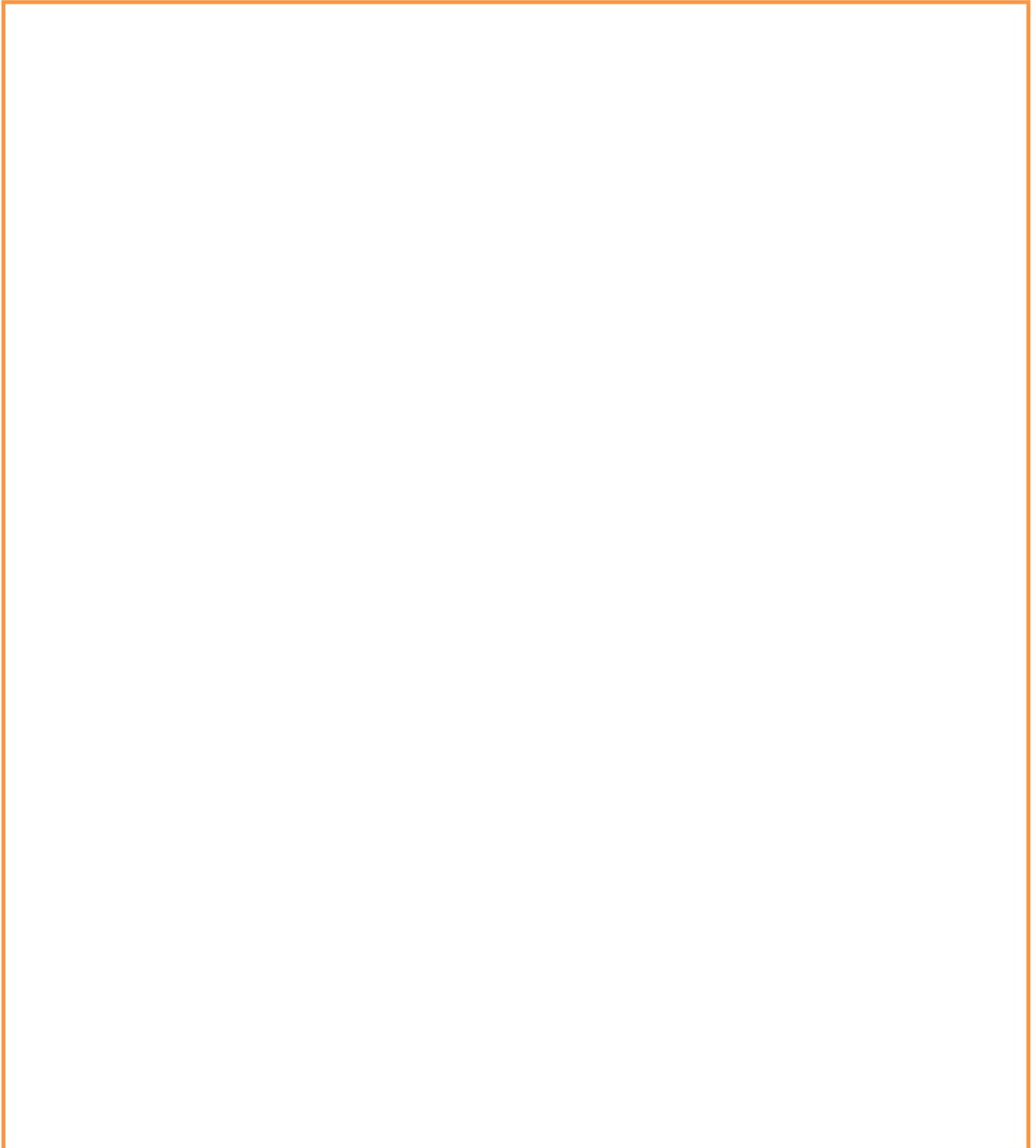
What do learners need to bring on their visit?



Plan the experiences. There are **three separate learning experiences**

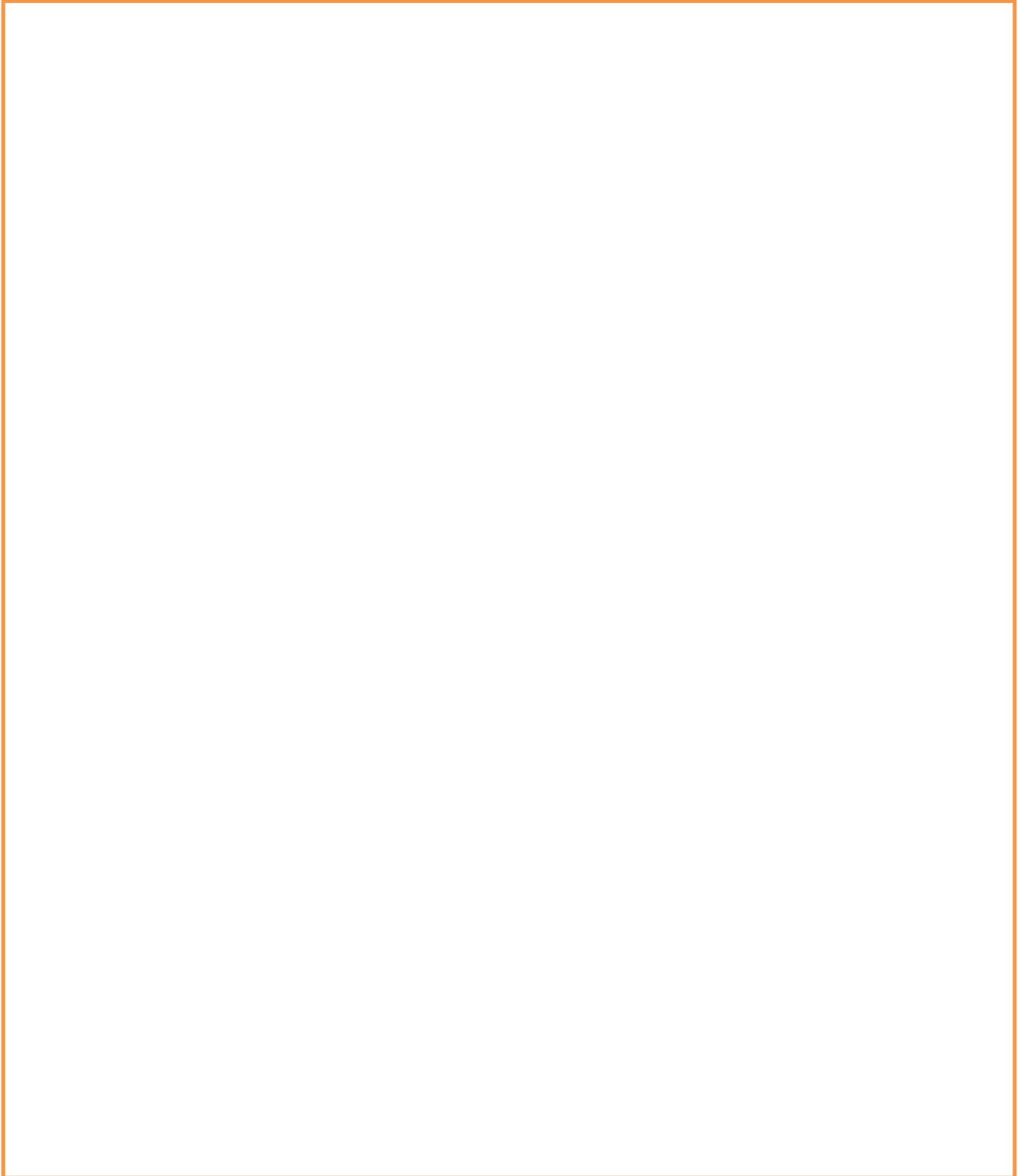
**Learning experience 1:**

What are you going to plan, so that Year 6 and 7 learners, will learn and be able to answer the question - what is the role and function of the State Library?



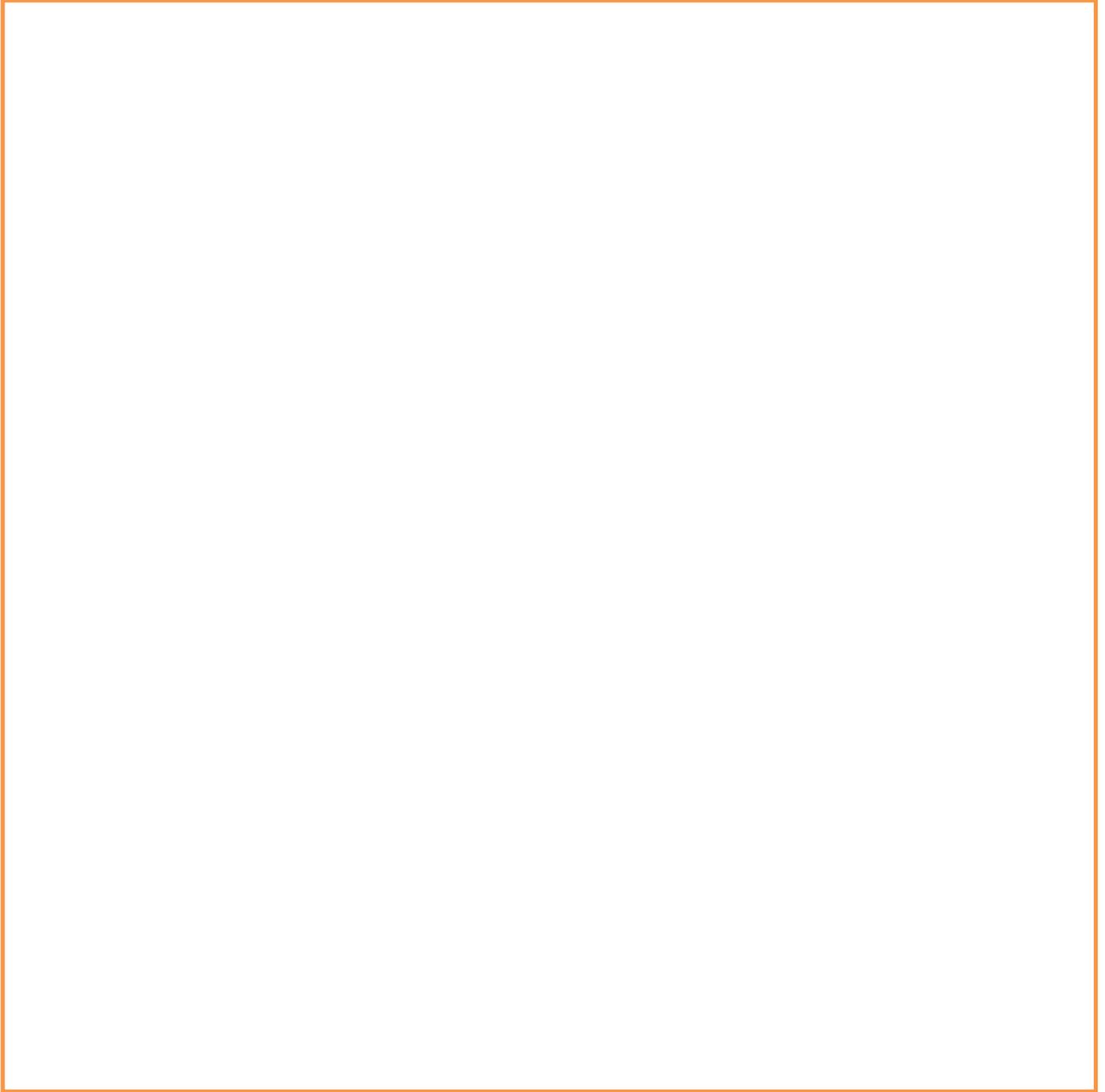
**Learning experience 2:**

How are you going to use the exhibition in your learning? How will Year 6 and 7 learners interact with the exhibition to learn something new?



**Learning experience 3:**

What are you going to plan to teach learners about paper engineering and books?

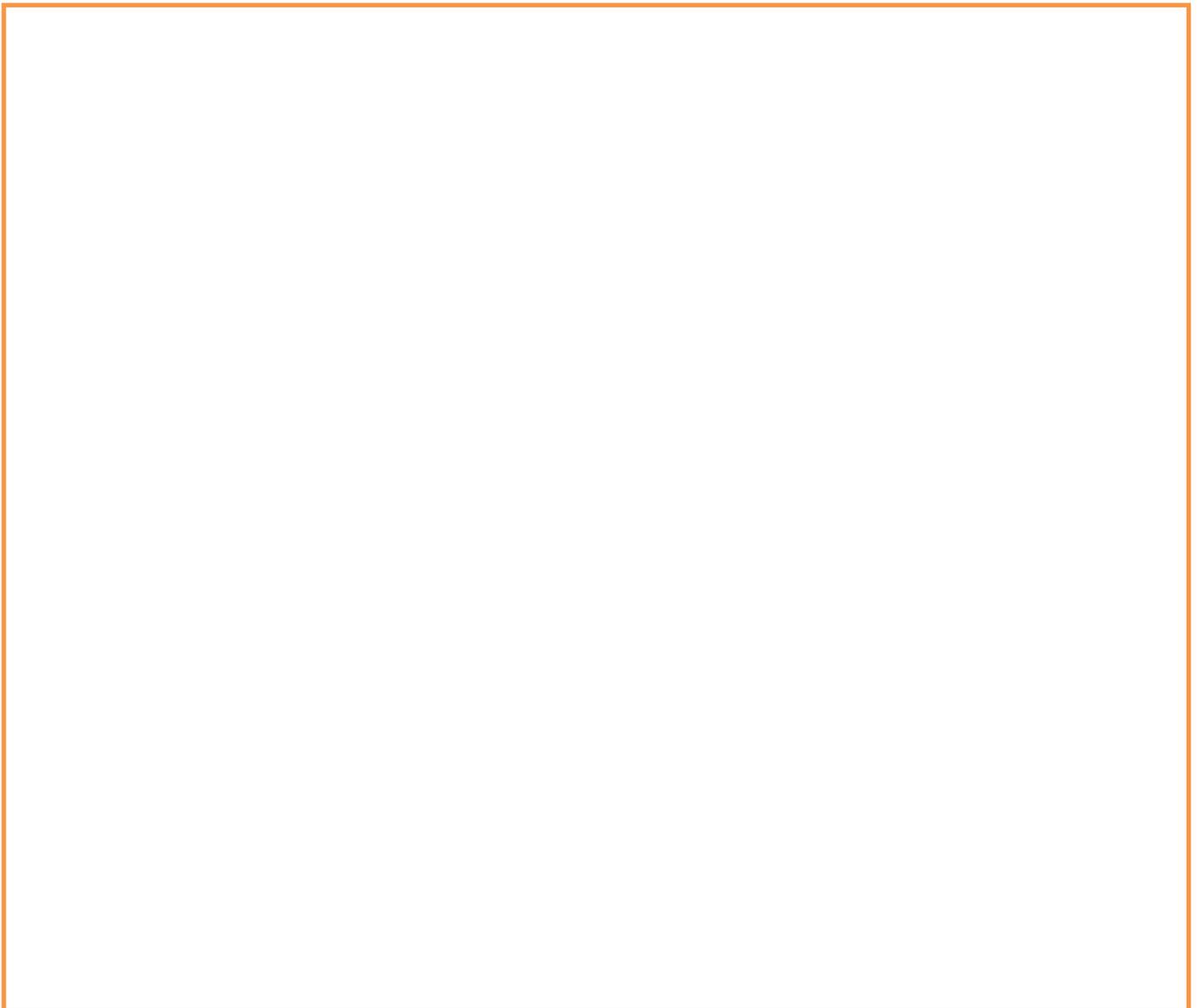


What will learners take home with them after the visit to the State Library – A theatre inside the book?

What will the adults do? (class teachers, Leisel or Sharon, parents)



How will the Education Room be set up?



**What resources will be needed?**

Physical resources:

---

---

---

Consumable resources:

---

---

---

People resources:

---

---

---

Technology resources:

---

---

---

Summarise the three key **learning features** of your plan - what three things will Year 6 & 7 learners learn?

1.

2.

3.

## Reflection

Names of group members: \_\_\_\_\_

Read the plan you have been given. Complete the PMI

Positive	Minus	Interesting

Is this plan inclusive of gender, learning abilities and learning styles? Explain.

Can this work be completed if you choose to work alone or in groups? Explain.

## A theatre inside the book Learning Program, Years 5 – 10

9.50 am – 10.00 am	Pre-program: Arrival, toilets	
Time & Place	Process	Resources
	<b>Introduction &amp; context: Role of the State Library</b>	
10.00 am – 10.10 am Forecourt	<ul style="list-style-type: none"> <li>Welcome and introductions</li> <li>Compare the three buildings that make up the State Library. Which one is the oldest, newest, why?</li> <li>Acknowledgement of Country at Karna greeting stone</li> <li>Check in school bags at Security cloaking area.</li> </ul>	<i>Acknowledgement of Country guide</i>
10.10 am – 10.50 am Mortlock Wing	<p>Gather outside the Mortlock entrance. Encourage students to notice with all their senses as they enter the space.</p> <p><b>Gather in A trunk full of books bay</b></p> <ul style="list-style-type: none"> <li>Outline of the day</li> <li>One way to think about the State Library is likening it to a big box of memories. Think about your life, right back to when you were a baby. How do you and your family keep memories? With learners, explore how these memories are stored and/or shared.</li> <li>The State Library has about 50 km of objects, many stored beneath the building in an underground basement (if objects in basement were laid out they would stretch from here to Gawler or take one hour, driving at 50 km/h to drive length of collection)</li> <li>Exhibition bays: open a window into the history and stories of SA and showcase the State Library's collections and the way the library keeps and displays the memories of the state.</li> </ul> <p><b>Learner exploration of space</b></p> <ul style="list-style-type: none"> <li>Learners explore the exhibition bays individually or in pairs, to hunt for and record the many different ways that the State Library keeps and displays its memories. Learners can record in</li> <li>Share findings in groups of 2-3 (3 mins)</li> </ul> <p><b>Gather in toys and games bay to highlight the Children's Literature Research Collection (CLRC)</b></p> <ul style="list-style-type: none"> <li>Each bay tells a story. What story is being told here?</li> <li>Highlight the pop-up books as part of the CLRC collection and relate to the exhibition</li> <li>Established as a research and reference library for the study of children's literature. Most diverse collection in Australia with over 68,000 books, 900 toys and almost 900 games</li> <li>Where might the collection come from? Donations and purchases</li> </ul> <p><b>Meet on first floor by the clock</b> Choose a book from the shelf:</p> <ul style="list-style-type: none"> <li>Find a word that is new to you</li> <li>Find the most interesting book title you can find</li> <li>What is the oldest book you can find?</li> </ul> <p><b>Learner exploration of space</b></p> <ul style="list-style-type: none"> <li>Learners move through first floor, exploring the space and books.</li> </ul>	<p>Clipboards Lead pencils Paper Pencil sharpener</p> <p><i>Learners record their name on paper and give recording to class teacher</i></p>
10.50 am – 11:10 am	RECESS	

<b>A theatre inside the book exhibition</b>		
11.10 am – 11.30 am <b>Treasures Wall</b>	<p><b>Learner exploration of exhibition (5 minutes)</b></p> <ul style="list-style-type: none"> <li>Gather on the first rug near the video. Introduce the exhibition. Highlight process: five minutes to explore the displays and the space: treasures wall bays, wall text, video and samples of moveable texts designed and made by kids</li> <li>Ask learners to see if they can gather information to respond to the question, 'Why do you think the exhibition is called <i>A theatre inside the book?</i>'</li> </ul> <p><b>Context/overview of exhibition</b></p> <ul style="list-style-type: none"> <li>Ask learners why they think exhibition is called <i>A theatre inside the book?</i></li> <li>Share master of the pop-up, Vojtech Kubasta, the feature paper artist in main case</li> <li>He produced hundreds of book titles, inspiring a new generation of paper engineers to continue the skill and artistry of pop-up books. Kubasta has been described as a wizard who made art jump off the page</li> <li>Reflecting upon his career, Kubasta said he had wanted to 'create for children a small theatre inside the book' ensuring that children could interact with the story and use their imagination.</li> </ul> <p><b>Playing card investigations (10 minutes)</b></p> <ul style="list-style-type: none"> <li>Learners work in pairs, using playing cards to encourage them to slow down and look more closely at the exhibition.</li> <li>Choose to do all 5 investigations or one in depth.</li> </ul>	15 x sets of playing cards 10 x boards 10 x lead pencils A4 paper Box of 10 torches
<b>Exploring text types to assist with planning and design</b>		
11.30 am – 11.50 am <b>Treasures Wall</b>	<p>To encourage closer looking at the texts, share design brief that learners will be exploring in the afternoon:</p> <p><i>Design and construct a page of moveable text to communicate factual information, tell a story or send a message.</i></p> <p>Learners work in rotating groups (with their partner) with 5 minutes to explore each text type, focussing attention on how the mechanism and the text type work together</p>	6 x Text type boxes (2 of each text type) <ul style="list-style-type: none"> <li>non-fiction</li> <li>fiction</li> <li>correspondence</li> </ul>
<b>Investigating and generating</b>		
11.50 am – 12.15 pm <b>Education Room</b>	<p><b>Design Brief:</b> Design and construct a page of moveable text to communicate factual information, tell a story or send a personal message</p> <ul style="list-style-type: none"> <li>Work with a partner for 5 minutes to create a design plan.</li> <li>OHSW: SLSA staff member to model use of craft blade</li> <li>View ATITB on eBook</li> <li>Experiment with techniques - practise one each and teach each other or work on a mechanism together</li> <li>View examples – eBook, display items, texts</li> </ul> <p>Staff available as the guide on the side, questioning, modelling, nudging thinking and suggesting.</p>	<p><b>Centralised trestle</b></p> <p>Drawing cartridge Coloured paper Split pins Quickset glue</p> <p><b>Kit for each pair</b></p> <p>Metal ruler Embossing tool Cutting blade Marker Pencils &amp; textas Eraser Masking tape Copy paper A3 Design Plan iPad Cutting mat</p>
<b>12:15pm – 12.45pm LUNCH BREAK (OUTSIDE)</b>		

	<b>Making</b>	
12:45 pm - 1.45 pm Education Room	Learning partners make a prototype based on their design Packup	
	<b>Evaluating &amp; Responding</b>	
1:45 pm – 2.00 pm Education Room	<p>Learners split into two groups:</p> <p>Group 1: gallery share prototypes on tables</p> <p>Group 2: individuals complete Survey Monkey:</p> <ul style="list-style-type: none"> <li>• Rate this excursion</li> <li>• The State Library needs more of... and less of...</li> <li>• How might the State Library get better at including people of your age?</li> <li>• Other</li> </ul>	Survey Monkey on iPads for adults and learners
<b>2.00pm FINISH</b>		