

# Kia pai tō haere

## Ngā toi – te mahi-ā-rehia (dance and drama)

Toi ataata (the visual arts)

Toi puoro (music)

**Possible contexts for kaupapa:** Keeping whānau safe on a journey is everyone's work. Safe journeys. Safe: spiritually, physically and mentally.

**Performance arts** - Explore situations by thinking and responding in role and using drama to communicate an idea to inform and or persuade an audience about ways they can manage their own personal safety and the safety of others when out and about.

Ngā putanga ako tauwhāiti – whāinga paetae achievement objective	Aromatawai: intended learning outcomes/learning intentions
<p>Ka tāea e te ākonga te:</p> <p><b>Performance Arts: Levels 1 and 2</b></p> <p>Investigate, use, develop an understanding of and Celebrate: dramatic elements including use of the body, sound, and language; types of spaces and participation in imitation activities and improvisation; use of body and voice together in diverse contexts; her/his original dramatic work and those of others.</p> <p>In Māori:</p> <p><b>Level 1</b></p> <p>Ka tūhura, ka whakamahi, ka whai māramatanga, ka whakanui:</p> <ul style="list-style-type: none"><li>• i ngā huānga o te whakaari mā te tinana, mā te oro, me te kupu;</li><li>• i ngā momo mokowā, me te whakauru atu ki te mahi tāwhai mā te tuku noa;</li><li>• i te whakamahi tahi i te tinana me te reo i roto i ngā horopaki huhua;</li><li>• i āna mahi whakaari me ā ētahi atu.</li></ul> <p><b>Level 2</b></p> <p>Ka tūhura, ka hanga noa, ka whakakaupapa, ka whakaputa:</p> <ul style="list-style-type: none"><li>• i te hononga o te mahi ā-tinana ki te reo ā-waha;</li><li>• i ētahi mahi ā-tinana mai i ōna wheako whaiaro me te pohewatanga;</li></ul>	<p><b>Levels 1 and 2</b></p> <p>Global Learning Intention</p> <p>We are learning how to explore and use the elements, techniques and conventions of drama to present and or respond to ideas.</p>

<ul style="list-style-type: none"> <li>• i ngā kupu āhua o te tū ki te kōrero;</li> <li>• i ētahi whakaaturanga kua kitea e ia.</li> </ul>	
<p><b>Performance Arts: Levels 3 and 4</b></p> <p>Investigate, describe, show understanding of, and share ideas about: dramatic processes; drama types.</p> <p>In Māori:</p> <p><b>Level 3</b></p> <p>Ka tūhura, ka whakamahi, ka whakaatu, ka whakaputa:</p> <ul style="list-style-type: none"> <li>• i ngā nekehanga i roto i ngā horopaki huhua;</li> <li>• i ētahi tūmomo nekehanga o ngā horopaki.</li> </ul> <p><b>Level 4</b></p> <p>Ka tūhura, ka whakaatu:</p> <ul style="list-style-type: none"> <li>• i ngā tukanga;</li> <li>• i ngā tūmomo mahi.</li> <li>• Ka mārama, ka whakaatu whakaaro:</li> <li>• ki ngā tukanga;</li> <li>• ki ngā tūmomo mahi.</li> </ul>	<p><b>Levels 3 and 4</b></p> <p>Global Learning Intention</p> <p>We are learning how to present and respond to drama identifying the ways in which elements, techniques and conventions combine to create meaning in their own and others' work.</p>

Elements	Techniques	Conventions
Role Time Place Mood Symbol Tension Focus Contrast	Voice Body Movement Space	<p><b>Structural conventions</b></p> <p>Still image, flashback, narration, diagrams/maps, spoken thoughts.</p> <p><b>Process drama conventions</b></p> <p>Role on the Wall, Hot Seating, Mantle of the Expert, Teacher in Role, Visualisation, Telephone Conversations.</p> <p><b>Theatre conventions</b></p> <p>Actor Audience relationships, exits and entrances, theatre technologies.</p> <p><b>Textual conventions</b></p>

		Interior monologue, dialogue, stage directions.
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## Raupapa mahi: possible learning experiences

### Level 1-2

Note: The following learning intentions describe learning that is on-going throughout this unit of learning. It describes competencies that would enable the learner to be actively engaged in their learning regardless of the learning area.

**LI: Think deeply about my own learning.**

**LI: Recognise when I and or others have been successful as a learner.**

LE: Use modelling or 'think alouds' to teach students how to:

- reflect on the effectiveness of their learning against established success criteria
- identify and describe ways they can see success illustrated in their own learning and in the learning of others
- respond to feedback and or feedforward.

Ensure students understand the purpose of being able to reflect or think deeply about their own learning and the benefits of being able to give, receive and respond to feedback for their own learning.

**LI: Identify safe practices that enable myself and others to travel to and from school safely.**

LE: Brainstorm and list what students know about getting to and from school safely each day. Teacher to use this list to check what students already know about getting to school and home again safely. Identify areas of student need to focus teaching and learning on.

Note: Re-visit the following learning intentions throughout the unit of learning as student understanding deepens.

**LI: Discuss what drama is and how we take part.**

**LI: Discuss what role is and how to play a role.**

**LI: Describe the different purposes of drama.**

Discuss what drama is and explain that everyone will be taking part in a story that no one has heard before. Discuss what role is and that everyone will have a role (including the teacher) in this drama.

Explain about TIR (Teacher in Role) and that in this drama one person will be playing a role, and another adult/ or older student will help the students as they work.

The role another teacher/ or older or more able student will be playing is that of a sad student whose brother hasn't arrived to pick him up from school and take him home. Tama is considering walking home alone even though he's not really sure of how to get home.

**LI: Take part in a 'blanket role' contributing to the narrative.**

When the teachers return to the room, one person will play the role of the student, Tama, and the second teacher/ person will play the role of teacher leading the class discussion and inquiring into the problem.

**LI: Respond appropriately to the 'Teacher In Role' (See glossary in the resource section for a definition of drama terms)**

**LI: Predict how a character is feeling and give reasons to support a prediction.**

**LI: Identify/ list/ describe/ explain the risks (personal and potential risk to others) involved with an identified choice.**

**LI: Identify/ list/ describe/ explain ways the risks (personal and potential risk to others) can be managed.**

LE: Students in the class play the role of road safety experts helping to:

- define/ describe what the problem is
- identify possible risks to Tama's safety and the safety of others
- identify how Tama might be feeling and why they think this is
- advise Tama about what he could do to manage the risks with each choice.

**LI: Evaluate the choices of a character from most effective to the least effective.**

LE: Record or illustrate some of the suggestions and as a class. Student to place themselves on a continuum that shows how effective they believe a choice is in keeping Tama and others safe and their reasons.

**LI: Sequence the steps a character might take to get home safely.**

LE: Students could role play the steps Tama would take in order to get home safely. Ask: is this a strategy you would feel confident using? Why? Why not? Students self and peer assess each other's sequence. Look for the ways learners have used feedback on their learning to show improvements in what they are learning.

To reinforce this learning students could record and or illustrate the steps.

Students could use programmes like Comic Life to publish or present their sequence. Select one to present at a team or whole school assembly and or to feature in the school newsletter or school website.

Links with literacy:

There are many different ways that the above lesson could lead to writing in different genres. For example:

- a whole class narrative writing exercise, with their sequence providing the resolution or the narrative could be presented as "Pick a path" story where 2 or more choices are presented but only the safe choice would enable the reader to complete the story
- an advice column - Dear Abby, yesterday ..... I felt so upset because .... What should I do?
- use a PMI chart to list/ describe/ explain the consequences of a particular solution.

**LI: Use the conventions of drama to experience a situation from the position of a specific character.**

LE: Take turns at being a character in role using the convention of 'hot seating'. The other students in the group could practise formulating questions to identify how the character is feeling in that situation and what the problems is. Characters in role to explore using voice, facial expressions and gestures appropriate to their character.

Develop the ideas in this unit of learning further, using scenarios that directly link to experiences students have had.

**LI: Share their ideas and reflect upon the learning experience.**

LE: Complete a Y chart describing what it looked like, felt like and sounded like to participate in drama.

As a class, students reflect on what they have learnt about problem solving and keeping themselves and others safe.

**Level 3-4**

**LI: Describe the different purposes of drama.**

**LI: Describe the elements/ conventions of drama.**

LE: Discuss what drama is and identify elements and conventions of drama already known by students. Introduce/ review some of the dramatic elements and conventions in the warm up or introduction to each lesson. Display the elements and conventions in a prominent space as a prompt. Brainstorm/ generate a list of class rules or expectations to guide student participation during lessons.

**LI: Use personal experience to understand and relate to drama.**

LE: Collect a variety of photos/ images of people at a BIG event. Predict what is happening in the picture from the viewpoint of different characters. Link predictions to either the action/s being portrayed or the verbal and visual cues in the image.

**LI: Use the dramatic elements, techniques and conventions to explore a character's feelings and actions.**

LE: Begin introducing the dramatic conventions. Teacher to model/ use a 'Think aloud/ or involve a group in modelling how to create a freeze frame. Use the model to create success criteria. Groups select an image to create as a 'freeze frame'.

Identify/ describe/ explain/ evaluate the effectiveness of an individual and or the group to hold and replicate body position and facial expression.

**LI: Identify an area of success and or improvement.**

LE: Teacher to model giving feedback against the success criteria and then groups to be responsible for giving peer feedback and feed forward for one other group.

Introduce and use the dramatic convention of 'Spoken Thoughts' to imagine what they think a character in the image is thinking and why they think this. Evaluate the effectiveness of an individual and or group to literally 'get inside the head' of character and describe what a character in the image may have been thinking.

**LI: Predict an action that may have happened before or take place after an image of an event.**

LE: Use the dramatic convention of 'Flashbacks and Flash Forwards' to predict what may have happened before and after the initial image. Evaluate the effectiveness of a group to predict an event in the past or future, using their existing knowledge of what is happening in the picture.

As a class, look at a travel opportunity or travel challenge for people getting to the BIG event. Use the dramatic convention of 'Conscience Alley' to identify some of the positive choices a character can make.

**LI: Identify/ list/ describe/ make connections between the saying or proverb and a travel opportunity or challenge for people going to a BIG event.**

LE: Explore safety related sayings and proverbs. Small groups identify/ list/ describe/ make connections between the saying or proverb and a travel opportunity or challenge for people going to a BIG event. Small groups interpret their chosen proverb or saying using the dramatic convention of a Tableaux. List as a class specific travel opportunities or challenges for a specific group of people. For example their age group, whanau, kaumatua. Develop ideas for a role play that presents a situation being resolved using a modern interpretation of their saying or proverb.

**LI: Respond to a dramatic performance noting success against specific criteria.**

LE: View as a class a video that promotes a road safety message. E.g., Legend

As a class or in small groups identify:

- what is the main message?
- who is the intended audience?
- how is the message conveyed?
- what dramatic conventions are used to (i) create impact (ii) develop the audience's understanding of a character?
- describe/ explain how the tension is resolved? Explain/ analyse the consequences of this.
- create other possible endings?
- evaluate how effective the ad is. Give reasons to support an opinion.

## Student inquiry

### Your task

Students to use these criteria to develop an advertisement of their own. Groups to peer assess against the above criteria or criteria you have developed together with your class.

Links with ICT: Record the advertisement with a video camera, edit using Movie Maker/ iMovie (or other software) and present their finished advertisements at a hui-a-kura – assembly and invite whānau to attend.

## Ngā rauemi: resources

### Print

Cowley, J. Car Care. 1990. Wendy Pye Team, Accident Compensation Corporation, New Zealand. This can be found in an ACC kit at all NZ schools.

He Manu Tuhituhi

Reo Kōrero – Kua rikoata (Recorded examples/exemplars)

Wharaingi Tuhituhi – template

Ngā Papakupu

He Pataka Kupu

Ngā Pepeha a Ngā Tipuna

Keep an eye out for the NZTA Road Safety competition.

## Electronic

[Drama glossary \(TKI\)](#)

[Car Care: a process drama written to explore a safety issue at the junior primary level](#)

[Arts Online](#)

[Drama strategies](#)

## Assessment for learning: teacher/peer/self

Teachers to highlight learning experiences above that will be used for assessment for learning throughout the unit. These can be recorded in portfolios/school management systems.

### Example self-assessment rubric

Teachers to code in the first column the symbols that they use in the school for assessment.

These could be against levels, MOE guidelines or internal criteria. The rubric can be written against the AOs or rewritten as success criteria for children depending on the preference of the school.

Highlight the relevant phrases at each step. This is an example of one dimension only.

### Example: Select and use relevant dramatic techniques and conventions to communicate an idea.

Extended Abstract	I can select and refine ideas, combining dramatic techniques and conventions effectively for the purpose of informing and persuading an audience to keep themselves safe while travelling.
Relational	I can select and use relevant dramatic techniques and conventions to develop an idea/s with the purpose of informing and persuading an audience.
Multistructural	I can develop and select ideas to inform and persuade an audience.
Unistructural	I can develop an idea to inform and or persuade an audience.
Prestructural	I can develop an idea with the support of the teacher.