

DR Level 1 Course Outline 3

Guide to aid teacher planning only - designed to be printed or viewed in A3, Landscape.

Purpose

This example Course Outline has been produced to help teachers and schools understand the new NCEA Learning and Assessment matrices, and could be used to create a year-long programme of learning. It will give teachers ideas of how the new standards might work to assess the curriculum at a particular level.

Context This course outline takes a thematic approach, structuring the year's activities around **Tūrangawaewae** - exploring connections to place and belonging through drama. "Tūrangawaewae are places where we feel especially empowered and connected. They are our foundation, our place in the world, our home." - [Te Ara](#).

Significant Learning	Learning activities and assessment opportunities	Duration
<ul style="list-style-type: none"> gain understanding of creative processes through participation in drama learn to express and explore their own and others' ideas in the creative process explore collaborative creation using tikanga of whanaungatanga, manaakitanga, and āko understand how drama components and processes are used to create drama use drama components and processes to express and communicate understand that the experience of live drama performance is reciprocal between the drama and the audience. 	<p>Throughout the year assessment for learning happens often. Evidence may also be collected for summative assessment.</p> <p>Exploring Tūrangawaewae</p> <p>Weeks 1-3</p> <p>Begin with explorations of Tūrangawaewae. Unpack what it currently means to the students through frozen images and process drama conventions so that students can identify and discuss their own Tūrangawaewae through:</p> <ul style="list-style-type: none"> definitions and resources available from Te Takanga o te Wā use other stimulus to keep linking back to concepts of Tūrangawaewae. ie shared stories amongst students about the place they feel they identify with the most; the physical characteristics of that place, the symbolic structures that exist there, any events they attended there or that they know are important to their whānau. Explore these via hot seating, role of the wall, soundscape etc. Throughout the process, build a wall of Tūrangawaewae where learning and experiences are shared along with vocab that helps articulate the students' understanding. <p>During these explorations, start conversations with the student about how they are building aspects of whanaungatanga, manaakitanga and āko as a class. This will be done by:</p> <ul style="list-style-type: none"> Picking one at the end of each lesson and asking each student what it means to them building a looks like/sounds like chart for each over the course of a couple of weeks self-reflection about the aspects they find are working well as they work as a group and the aspects that are difficult workshopping ways to work with each other when things aren't going to plan restorative practice discussions. <p>These discussions will continue throughout the year, rather than ending with the assessment of 1.2.</p> <p>Week 4-6</p> <p>Explore devising drama around sites of local significance, making links between Te Awa Kairangi, the Hutt River and those who identify it as part of their Tūrangawaewae.</p> <p>This topic may be used to collect evidence toward 1.2 (internal) Participate in creative strategies to devise a drama via the task Tales of Te Awa: Place-based devising</p> <p>Week 7</p> <p>The Fringe Festival begins in Wellington. Go and see a performance that either deals with Tūrangawaewae or site specific/site-based drama. If there are not any that are suitable, find a videoed performance of a play that deals with Tūrangawaewae. Unpack the drama components used in the performance and link to Tūrangawaewae.</p> <p>This topic may contribute to evidence collection for 1.4 (external) Respond to drama performance.</p> <p>Week 8-10</p> <p>Back to Devising and working towards 1.2.</p> <p>Week 11</p>	<p>Total of 32 weeks</p> <p>11</p>

	<p>Perform the piece for an invited audience. Record for 1.2 for internal assessment.</p> <p><i>When the context for the devised drama connects to Theatre Aotearoa, the devised drama could be refined to meet requirements for the 1.1 internal standard: Explore the function of theatre Aotearoa through manaakitanga in a performance.</i></p>	
<ul style="list-style-type: none"> ● explore how identity, culture, and perspectives are expressed through dramatic work ● explore purposes and functions of drama ● access Theatre Aotearoa and learn that drama is a way to explore and reflect on whakapapa ● understand that the experience of live drama performance is reciprocal between the drama and the audience. 	<p>Tūrangawaewae and Theatre Aotearoa: Exploration of place in the work of NZ Playwrights</p> <p>Weeks 1-2:</p> <p>Begin by sampling a range of scenes from Aotearoa plays that connect with the theme of tūrangawaewae. Through floor work, research, and discussion the class can explore:</p> <ul style="list-style-type: none"> - How do the scene extracts and characters express tūrangawaewae? - What empowers and disempowers a connection to tūrangawaewae? - How does this relate to the cultural, social, historical contexts of the scenes? - How does this relate to students' tūrangawaewae? <p>Plays available from Playmarket that would be appropriate for this theme include:</p> <ul style="list-style-type: none"> ● <i>Waiora</i> by Hone Kouka ● <i>Purapurawhetū</i> by Briar Grace-Smith ● <i>The Cape</i> by Vivienne Plumb ● <i>Te Karakia</i> by Albert Belz ● <i>The End of the Golden Weather</i> by Bruce Mason ● <i>My Best Dead Friend</i> by Anya Tate-Manning ● <i>The Bone Feeder</i> by Renee Liang ● <i>My Name is Pilitome</i> by Vela Manusaute ● <i>Shudder</i> by Pip Hall ● <i>Frangipani Perfume</i> by Makerita Urale ● <i>The Mourning After</i> by Ahi Karunaharan ● <i>Home Land</i> by Gary Henderson <p>Weeks 3-4</p> <p>Class will watch and respond to a Theatre Aotearoa drama. This may be a trip to a live performance, a school's tour company, or a recorded resource provided by a theatre company. For 1.1 focus on tūrangawaewae, use of drama components, and how performance connects to an audience through manaakitanga. For 1.4 focus on wairuatanga and developing a response.</p> <p>Week 5-8</p> <p>Students will form groups and choose which scene from the selected Aotearoa plays that they want to perform. Focus on drama components and how their performance choices will express the function of theatre Aotearoa through manaakitanga through the scene. Students to read full play and do further research on cultural, social or historical context and how it connects, heals, educates or entertains an audience</p> <p>In week 7, students will give a 3 minute presentation on an aspect of the function of Theatre Aotearoa to connect with an audience related to their chosen play.</p> <p><i>This may be an opportunity to collect evidence towards 1.1 (internal) Explore the function of theatre Aotearoa through manaakitanga in a performance</i></p> <p>Week 9</p> <p>Class performance of scenes.</p> <p><i>This may be an opportunity to collect evidence towards 1.1 (internal) Explore the function of theatre Aotearoa through manaakitanga in a performance</i></p> <p>Week 10</p> <p>Reflections and response to performances.</p> <p><i>This could be used as evidence collected towards 1.4 (external) Respond to drama performance</i></p>	10

<ul style="list-style-type: none"> ● use drama components and processes to express and communicate ● understand that the experience of live drama performance is reciprocal between the drama and the audience. 	<p>Global connections to Tūrangawaewae</p> <p>Teaching and learning in this topic may contribute to assessment of 1.3 (external) Use drama techniques to perform a scripted role</p> <p>1-3 weeks -Exploring tūrangawaewae as a wider global concept. Place and space are not only key to text but also to where performances take place. As an introduction to a student's own performance of text you could look at performance spaces of different drama and theatre forms and the ways in which texts, playwrights or practitioners of the era have been influenced and empowered by place and space.</p> <p>Focus areas could include:</p> <ul style="list-style-type: none"> ● Greek theatre ● Commedia Dell'arte ● Victorian Melodrama ● American realism <p>The purpose of this is to extend student knowledge of techniques and impact of place and space in performance work. This will include exercises to ensure students have the knowledge and skills to use and make appropriate choices about voice, body, movements and space and dramatic context.</p> <p>The form and history are introductory only, not the key focus of this unit, although it could be linked to previous learning around Theatre Aotearoa.</p> <p>From this work students will be given a script excerpt to rehearse and perform as evidence of their knowledge of drama techniques.</p> <p>Suggested texts include:</p> <ul style="list-style-type: none"> ● <i>Under Milk Wood</i> by Dylan Thomas ● <i>Our Town</i> by Thornton Wilder ● <i>Antigone</i> by Sophocles <p>1-2weeks: Reading play/excerpts from the play. During the script reading, clarify the key drama elements of the text with students (role, relationships, action) and connect these with the wider theme of place and belonging.</p> <p>3-4 weeks: use script analysis to explore possible interpretations of text, using techniques. Develop interpretation of script work through rehearsal processes. Annotate script as you work.</p> <p>Final week of unit: Perform the piece for an invited audience.</p> <p>Opportunity to record evidence for 1.3 (external) Use drama techniques to perform a scripted role.</p>	10
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