# **DR Level 1 Course Outline 1**

# 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.

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| **Significant Learning** | **Learning activities and assessment opportunities**  Throughout the year assessment for learning happens often. Evidence may also be collected for summative assessment. | **Duration**  Total of 32 weeks |
| * Access Theatre Aotearoa and understand that drama is a way to explore and reflect on whakapapa * 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, whanaungatanga, manaakitanga, and akoranga * Understand how drama components and processes are used to create drama and communicate ideas * Understand the concepts of ihi and wehi through the experience of live drama performance * Understand Aotearoa New Zealand as a Pacific nation and that there are Pacific theatre practices in Aotearoa New Zealand, as well as Pacific performance traditions that have travelled here | Whakawhanaungatanga **Week 1** Whakawhanaungatanga and introduction to Drama.  **Explore the function of theatre Aotearoa**  The mahi developed for AS1.1 can be used as a platform to explore themes and ideas for ākonga devising in AS1.2  Ākonga could explore three of the following texts:   * *When Sun and Moon Collide* by Briar Grace-Smith - [EDUCATION PACK](https://www.atc.co.nz/media/2020/sunmoon_edupack_vweb2.pdf) (ATC) * *Home Fires* by Hone Kouka * *Karakia* by Albert Belz * *Astroman* by Albert Belz [EDUCATION PACK](https://www.atc.co.nz/media/3469/astroman_edupack_vweb.pdf) (ATC) * *Wheeler’s Luck* by Nigel Collins, Toby Leach, & Damon Andrews * *Te Kaupoi* by Whiti Heraka * *Inky Pinky Ponky* by Leki Jackson Bourke * *The Gangsters Paradise* by Leki Jackson Bourke   Each play could be read, or viewed, in its entirety or selected scenes to help build ākonga knowledge of the play's story, themes, ideas, and components – eg style of drama, use of elements, conventions, features, and technologies.  Ākonga will:   * explore the plays for their social, historical, and cultural contexts using process conventions * analyse how the Elements of Drama contribute to effectively communicate ideas in theatre Aotearoa * explore the function of theatre Aotearoa, describing the use of drama to heal, educate, entertain, or transform society.   Ākonga will look at these themes in contemporary Aotearoa, and how this is similar or different to the way the theme is explored in the scripts.  This will enable them to learn about and understand how:   * *theatre Aotearoa* is drama that draws from or is connected to Aotearoa, either through its content, creators, or context * *manaakitanga* is to support, take care of, give hospitality to, protect, look out for, show respect, generosity, and care for others. This connects to the function of drama to entertain, heal, educate, and transform society.   After discussion with the teacher, the play(s) for scene selection will be chosen. Ākonga will be put in group of 3-5 to work on their selected scene/s in discussion with the teacher. A focus will be on the main messages, and the function of the play which could be to entertain, heal, educate, or transform society.  They will need to Explore the function of theatre Aotearoa:   * Demonstrating manaakitanga in the context of exploring theatre Aotearoa * Engaging with a range of drama components to connect with an audience * Participating in a performance * Demonstrating understanding of the use of drama to educate, heal, entertain, or transform society.   *Drama components* are the key ingredients of drama (elements, techniques, conventions, and technologies). See teacher resources for Assessment Activity 1.2c: Drama elements, conventions, techniques, and technologies.  Conventions used to structure (in performance) include (but are not limited to): aside, direct address, entrances and exits, flashback and flash-forward, narration, slow motion, soundscape, physical and vocal chorus, split focus, split stage, spoken thoughts, stage directions, still image, telephone conversations.  An example programme could be:  **Week 2-3** Read and explore *Astroman,* by Albert Belz, using drama activities and conventions.  **Week 4-5** Read and explore *Inky Pinky Ponky & The Gangsters Paradise,* by Leki Jackson Bourke, using drama activities and conventions.  **Week 6-7** Read and explore *When Sun and Moon Collide,* by Briar Grace-Smith, using drama activities and conventions.  **Week 8** Ākonga begin working towards their assessment 1.1, *Explore the function of theatre Aotearoa*, which should approximately take 4 weeks. Groups will select scenes for their assessment with the help of their kaiako.  **Week 9-11** Ākonga explore the function of theatre Aotearoa by developing their scenes.  **An opportunity to collect evidence towards Achievement Standard 1.1 (Internal) Explore the function of theatre Aotearoa.**  **Ākonga will perform their selected scene for AS 1.1 which could be assessed in term 1 or the beginning of Term 2. This will be followed by their AS 1.2 devised drama performance later in Term 2. For this course it is envisaged that both AS 1.1 and AS 1.2 will be performed in week 8 of Term 2 as a public performance.**  Ākonga could use this as an opportunity for teaching and learning towards A.S 1.4:  Ākonga will perform their drama for an audience and reflect upon their own mahi as they practice creating a personal response to a drama performance:   * Summarising a key message of the drama performance. * Identifying drama components used in the performance. * making connections to the wairua of the performance in a personal response.   **This topic may contribute to collection of evidence for assessment of AS 1.4 (External) *Respond to drama performance* – ready to submit Term 4.**  This topic may also contribute to assessment for AS 1.2 with ākonga taking an idea, theme, or concept from their chosen text and exploring this via their Participation in creative strategies to devise a drama performance. | 10 weeks |
| * 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, whanaungatanga, manaakitanga, and akoranga * Understand how drama components and processes are used to create drama and communicate ideas * Understand the concepts of ihi and wehi through the experience of live drama performance | Participate in creative strategies to devise a drama Ākonga will spend eight weeks participating in creative strategies to devise a drama. This time will include Teaching and Learning as well as the assessment period.  Using feedback from the audience, for their AS 1.1 performance, ākonga will develop a theme common to two or more of the plays explored in Term 1.  In groups, ākonga will create their own devised drama which will highlight this theme in a contemporary context, and in a way which is relevant to their community.  Ākonga will explore the themes in their AS 1.1 play. How are these ideas established through dialogue and action? How have the elements of drama been communicated (ie how has the audience been made aware of time, place, and situation)? How do the audience learn about the characters’ role through dialogue and action?  Ākonga will brainstorm the purpose of their own devised performance in terms of connecting, educating and/or entertaining an audience. What are they saying to their community? How are they making their chosen theme relevant to their community?  Ākonga will learn and develop their ability to participate in creative strategies by:   * creating a group treaty to agree on ways of working using creative strategies – for example, how they will interact with each other as a drama whānau (whanaungatanga), how they will show care and uphold the mana of group members (manaakitanga), and how they will work together towards a shared vision/kaupapa promoting whanaungatanga * sharing their own cultural knowledge and experience in relation to the context of their chosen play * sharing experiences and/or discoveries from marae or noho marae * discovering and sharing stories about important ancestors connected to their marae or family immigrant history that are meaningful to them * being given the space to share what they have been told, discovered, or explored through meanings, stories, and mātauranga Māori – this may be related to their rohe or iwi, or found in te ao haka, waiata, pūrākau, pakiwaitara, mōteatea, or important events such as Matariki, that could be relevant to their storytelling * talking to their whānau/kaiako and researching to discover key messages and possible dramatic action that could be created from the chosen themes.   Ākonga will participate in the cycle of devising theatre for a live performance. This may involve:   * forming groups, discussion, and research about the place of significance * exploration of potential ideas:   + Share existing knowledge, experience, and stories of the awa.   + The connections made in the group will contribute to forming the shared vision for the devised drama.   + Use games, improvisation, and devising conventions to explore potential ideas and pathways for the drama. * selection of material:   + What will be shared with the audience?   + Selection of which ideas and stories will be the focus of the drama. * shaping material using elements and conventions:   + Continuing to develop material by testing different drama elements and conventions to create coherent and convincing drama. * testing the use of conventions through a continuous cycle of work in progress viewings and audience feedback loops * structuring and sequencing material:   + Editing phase where decisions are made on the order of the material and work on transitions.   + Feedback from work in progress performance may be analysed and incorporated. * giving the key message for the drama and a title * refining the drama for performance.   **Week 8 –** Ākonga will perform their devised performance as part of a public performance. This public performance event will include ākonga performances of their selected scenes for AS 1.1 followed by their AS 1.2 devised drama performance.  **Collect evidence toward AS 1.2 (internal) *Participate in creative strategies to create a drama***  **This topic may contribute to collection of evidence for assessment of AS 1.4 (External) *Respond to drama performance* – ready to submit Term 4.**  **Week 9-10** Ākonga will begin to explore the historical, social, and cultural aspects of Greek Theatre for their performance of a Greek play at the end of Term 3.  There is the opportunity to have scripts selected and cast before the term break so that ākonga can begin learning their lines over the break. | 10 weeks |
| * Explore how identity, culture, and perspectives are expressed through dramatic work * Explore forms, purposes, and functions of drama * Gain understanding of creative processes through participation in drama * Understand the concepts of ihi and wehi through the experience of live drama performance | Use drama techniques to perform a scripted role for an audience You could choose from - *Oedipus Rex*, by Sophocles, or *Antigone*, by Sophocles,or *Lysistrata*, by Aristophanes (using Greek Theatre as your context you could tie in thematically with theatre Aotearoa texts explored earlier)  Ākonga can explore the historical, social, and cultural aspects of Greek Theatre including but not limited to:   * Ākonga will read as a class the chosen script * There will be exploration of the world of Ancient Greece, including the hierarchical structure of society, the political expansion of the empire, and the religious views of Athenian citizens. The role of women in Ancient Greece should also be included. How can ākonga see these influences in the script? How does that differ from presenting to a modern audience? * Ākonga will examine the idea of tragic heroes, and the structure of traditional Greek Theatre. (Prologue, parados, stasimon, episode, exodus) The terms Hamartia and Catharsis will be discussed and linked to the main messages and themes of the play.   Ākonga can explore the traditional performance space, acting styles, features of Greek Theatre and Technologies:   * Ākonga will need to understand the performance space of the amphitheatre, and the various parts of the structure including the skene, orkestra, and proskenion * How does the performance space affect the way the actors would have used the Drama techniques of space, body, movement, and space? Workshops including how to use an exaggerated acting style and its effect on the main messages of the play will be examined * Ākonga will explore the conventions/features of the genre including, but not limited to, masks, chorus, the three-actor rule, links to the gods. Why were these features included? How did they enhance the overall message of the play?   Ākonga will be divided into groups of 4-6. They will be responsible for presenting an episode and stasimon of the chosen play in a group. All ākonga should take part on the proskenion and in the chorus. This scene should take between 3-5 minutes, and:   * Ākonga will discuss features of Greek Theatre still present in New Zealand Theatre and its relevance in today’s society * Ākonga will explore the technologies of traditional Greek Theatre including masks, costumes, and the ekkyklema and mechane.   Ākonga will perform a scene in a group. They will provide 3-4 minutes of video evidence per candidate. This can be selected from a performance of any length. The selected 3-4-minute segment must be continuous (ie, not edited).  Ākonga will be required to present the role in support of the intention - identifying the role (including relationships to characters on stage), time, place, situation, and action. This can be written, oral, filmed, and teacher lead.  **Collect evidence for assessment 1.3 (external) Use drama techniques to perform a scripted role for an audience, due Term 4.**  **This topic may contribute to collection of evidence for assessment of AS1.4 (external) Respond to drama performance ready to submit Term 4.** | 9 weeks |
| * Understand the concepts of ihi and wehi through the experience of live drama performance * 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, whanaungatanga, manaakitanga, and ākoranga * Understand how drama components and processes are used to create drama and communicate ideas | Respond to drama performance **This will be on-going throughout the course as appropriate. Ākonga will see at least two live performances during the year (own or professional – live or recorded live).**  **Pre-performance:**   * Identify drama components (drama elements, techniques, conventions, and technologies), in combination or isolated, that have impact in those moments. * Discuss possible intention for the drama performance, director’s concept, playwright's intention etc. This may be supported by a pre/post-show Q&A. * Prepare ākonga to look for moments during the performance that resonate with their heart and connect with the wairua of the performance.   + The *wairua of the performance* refers to the reciprocal relationship between performers and audience. This requires understanding of ihi, wehi, and wana through the expression of the work by the performers (ihi), the viewer's personal reaction to the performance (wehi), and how this shapes the experience of the performance as a whole (wana).   + In particular, ihi and wehi help ākonga understand the meaning-making process of drama by highlighting the reciprocal relationship between performer and audience.   **A personal response is facilitated after the performance. For example:**   * Practical workshop exploration that includes, drawing, re-enactment, tableaux, and narration to describe impactful/interesting moments they have seen. * Draw to describe how technologies were used in combination or individually in those moments. This could include use of own technologies to illustrate these moments & include annotated photos. * Discuss or re-enact moments when the actors used voice, body, movement, and space with impact to express their character. What did they do to make these moments memorable? * Reflect on what they saw that they liked and could potentially reference in their own work in Drama this year. This can be recorded visually, orally, or written into a digital platform (this could be a starting point for Internal Achievement Standard 1.2). * Use a range of ways (eg brainstorm, free writing, hot seating etc) to describe how the use of drama components in the performance made them feel, think, believe, understand, and learn. * Identify cultural beliefs, values, arts, practices, and norms that were expressed in the drama.   **Collation of the ākonga’s response for external submission**  Ākonga will gather their evidence – written content, images, and/or video footage – to describe their response to a drama performance they have viewed as a member of the audience **or** a drama performance they have participated in and presented as a portfolio.  Responses are summarised to be concise via oral recording or written. Clearly label digital files and to ensure they know how to store them on the school digital platform.  ***Respond*** *to drama performance*(the effects of drama components communicating the key message and the wairua of the performance).  It is a time to reflect and share in their learning journey regarding:   * drama processes and responsibilities * meaning made in their own and others’ work * connections and understandings gained through their own creative processes using tikanga of whanaungatanga, manaakitanga, and āko to respond to drama performance * the relationship and importance of audience and live drama performance * the importance and significance of how identity, culture, and perspectives are expressed through performance.   Ākonga will continue to gain and develop their understanding of creative processes through participation in drama and reflect upon live performance seen as a member of an audience.  Ākonga will produce up to 10 slides containing not more than 700 words of text, visuals, and video of a combined maximum of between 2-3 minutes.  **Ākonga select evidence towards AS 1.4 (External) *Respond to drama performance* – submitted Term 4.** | 3 weeks  Submitted Term 4. |