# **DR Level 1 Course Outline 2**

# 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 |
| * Understand the concepts of ihi and wehi through the experience of live drama performance * Access Theatre Aotearoa and understand that drama is a way to explore and reflect on whakapapa * Explore how identity, culture, and perspectives are expressed through dramatic work * Understand how drama components and processes are used to create drama and communicate ideas * Explore forms, purposes, and functions of drama | View live theatre and create a personal response to a drama performance **Pre-performance:**   * Unpack the following EN’s using an example of a recorded live performance:   + A *key message* is an idea, theme, or character development intrinsic to the drama 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.   * Guide ākonga to *respond to key or specific moments* as well as the entirety of the performance. * Unpack drama components (drama elements, techniques, conventions, and technologies) and how they can be used either in combination or isolated to impact an audience at those moments. * Discuss possible key messages and intentions for the drama performance – character’s journey, director’s concept, playwright's intention, themes, ideas etc. * Prepare ākonga to look for, and remember, moments during the performance that impact them, resonate with their heart, and create meaning for them.   **Suggestions to elicit responses after the performance (note some of these prompts are for ākonga to make connections with different assessments):**  It is important for ākonga to respond to key or specific *moments* during the performance as well as thinking in terms of the entire performance.   * Discuss the key message of the drama performance. For example, an idea, theme, or character development intrinsic to the drama performance. * Facilitate image theatre and tableaux to describe impactful/interesting moments seen. * Describe, video, and/or draw these specific moments to have a record of them. * Brainstorm, write, or draw to describe how technologies were used, in combination or individually, in memorable moments. How did these relate to the key message? * Remember moments when the actors used voice, body, movement, and space with impact to express their character. What did they do to make these moments stay in their mind? * Reflect on what they saw that they could potentially use in their own drama work this year. * Use a range of ways (eg, brainstorm, improvised physical response or free writing/stream of consciousness) to describe how the use of drama components in the performance made them feel, think, believe, understand, and learn. * Identify cultural beliefs, values, and art forms that were expressed in the drama. * Discuss in groups how the performance may heal, educate, connect, entertain, and possibly transform attitudes, values, and behaviours. * Reflect during a meditation or visualisation about how the drama could contribute to community wellbeing, then record thoughts and findings orally and/or in written forms. * Facilitate discussion on how the drama performance supported learning and awareness about (choose applicable) significant time periods, Indigenous peoples, people’s lives, historical and current events, social class and status, landmarks/places, human experiences, and influential discoveries.   Respond to 3-5 moments that affected your understanding of ihi, wehi, and wana and the reciprocal relationship between actor and audience members. Explain how these moments connected the key message of the drama to:   * self (eg identity, marae, pepeha, whānau, ethnicity, world view, attitudes, values, beliefs, whakapapa, immigration stories etc) * others/community (eg local region/community, iwi, nationally, globally, past, and present) * to nature (eg rivers, forests, sea, lakes, soil, air, mountains, climate, flora, fauna, universe- sun, moon, stars, planets, human nature etc) * to the significant (eg people, events, landmarks, time periods, geographical events etc) * the sacred (eg atua Māori, religion, spirituality, rituals, myths, legends, cultural artefacts, Indigenous knowledge etc).   Responses are then worked on and collected via oral recording and/or diagram, written forms. Responses can endeavour to reflect the requirements of the AS 1.4 Assessment Schedule and Achievement Standard (AS) criteria. Word and time limits for oral responses need to be provided.  **Guide and support ākonga to collect their own evidence and clearly label digital files on the school digital platform**  **This topic may contribute to ākonga collection of evidence for assessment of AS 1.4 (External) *Respond to a drama performance*** | 2 weeks  *This teaching and learning can be ongoing, that is it can be woven throughout the preparation for other assessments* |
| * Explore how identity, culture, and perspectives are expressed through dramatic work * Understand how drama components and processes are used to create drama and communicate ideas * Explore forms, purposes, and functions of drama * Learn to express and explore their own and others’ ideas in the creative process * 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 | Explore the function of theatre Aotearoa Select a theatre Aotearoa play – for example, *The Haka Incident* by Katie Wolfe. Unpack the cultural, social, and historical contexts and, through manaakitanga, examine how a performance of this play has a function to educate, heal, entertain, or transform society.  Explore and unpack how drama components elements, techniques and conventions and technologies are used in *The Haka Incident* to communicate the cultural, historical, and social contexts.   * Share the ATC Creative Learning Education pack ([HAKA PARTY INCIDENT – Auckland](https://www.atc.co.nz/media/5643/hakaparty_edupack_final.pdf)).   *Note: If ākonga are using their devised drama from AS 1.2, the following questions in the ‘Discovery’ section could test if the devised drama is sufficiently developed. It may illuminate that more work is needed to develop the drama performance to meet the criteria for AS 1.1. The AS 1.2 ‘work in progress’ drama can be developed and refined during time allocated for the ‘rehearsal process’.*  **Discovery**  Offer a selection of 2-5 person excerpts from a theatre Aotearoa context. For example, *The Prophet* or *Waiora* by Hone Kouka, or *Dawn Raids* by Oscar Kightley. The scripts/excerpts need to be selected to be 2-5 minutes in duration. Note: The latest published versions of *Dawn Raids* and *Waiora* contain study notes.  Guide ākonga to choose an excerpt and group. Facilitate discovery of:   * the synopsis of the drama * what happens (dramatic action) in the first and final scenes, and the scene before and after the chosen excerpt * the social, historical, and cultural context of the drama * the function of the drama to manaaki through performance * the role(s), relationships, and situation in the drama and excerpt * drama elements, such as time, place, symbol, tension, and mood.   Inspire ākonga to think about how the performance of the excerpt could connect to an audience (past or present) to educate and entertain them.  **Translating text to stage**   * Facilitate exploration of the use of the space and stagecraft (rostra, exits and entrances, audience placement etc) to perform the excerpt. * Explore use of drama techniques (vocal tone, volume, pause and pace, levels and proxemics (distance from other characters), body language, eye contact, movement etc) to convey the age, status, and objective of the role considering the relationships with others and the given circumstances. * Provide a range of simple and inexpensive technologies. For example, props and items of costume and/or use of projected image to represent the time and place, as well as cultural, social, or historical contexts. For example, items/images that clearly represent the time period, place, social class/status, memorabilia, or cultural artefacts/symbols. * Facilitate rehearsals by focusing ākonga at the beginning of each lesson to explore and apply specific drama techniques, conventions, and elements to communicate the role and context appropriately and authentically. * Ensure ākonga are not ‘stereotyping’ the role(s) and are finding the inner truth and obstacles facing the character. * Guide ākonga to look for tension and ‘plot lines’ in the text that communicate the key messages of the drama for an audience. * Use outside eye processes to test selection of drama components to communicate the historical, social, or cultural context. * Perform the drama.   **Reflection and refining during the rehearsal process and/or after the performance**   * Guide ākonga to create an organic statement of reflection that is refined weekly or fortnightly during the rehearsal process. This can be provided in written, photographic, diagrams and/or oral forms. This can include reflections on how they are communicating the cultural, social and/or historical contexts of the text and an explanation of: * three key moments and how they used drama techniques to portray the role and situation appropriately and link this to the key message of the drama * three key moments and how they created tension, mood, focus, and used simple technologies to portray the role and circumstances of the piece (social, historical, or cultural context) * how they believe their performance of the theatre Aotearoa drama has the function to connect, educate, heal, or entertain * what they are doing to ensure their performance was a fair representation of the character and the time, place, situation within their community. * Provide guidance to support concise evidence. * Guide and support ākonga to collect their own evidence and clearly label digital files so they store files in an organised way on the school digital platform. * Summarise the key message of your theatre Aotearoa performance. * Explain the function of your performance to manaaki from an audience perspective. For example, how might your performance heal, connect, educate, and entertain an audience? * Provide examples of how you connected to the audience using drama components (elements, techniques, conventions, and technologies).   **Guide and support ākonga to collect their own evidence and label digital files on the school digital platform.**  **This topic may be used to generate evidence for AS 1.1 (Internal) *Explore the function of theatre Aotearoa***  **This topic may contribute to ākonga collection of evidence for assessment of AS 1.4 (External) *Respond to a drama performance*** | 10 weeks |
| * Understand the concepts of ihi and wehi through the experience of live drama performance * Explore collaborative creation using tikanga, whanaungatanga, manaakitanga, and akoranga * Understand how drama components and processes to create drama and communicate ideas | Use drama techniques to perform a scripted role for an audience *For example, Purapurawhetu by Briar Grace-Smith to start conversations related to the importance and value of the stars in te ao Māori and other cultures.*  *Each scene is cast independently but will be performed sequentially to present the whole play. Smaller roles may be played by the same ākonga throughout the play.*  ***Read the Text***  *As a class, read the text, ākonga could also watch a performance of the play.*   * *Record any specific terms/ideas that are expressed and need further discussion and understanding in order to inform the performance of the play.*   ***World of the Playwright & Text***  *Ākonga are guided by the teacher to develop their understanding of the world of the playwright & the text.*  ***World of the Play***  *Ākonga are guided by their kaiako to develop their understanding of the world of the play.*  ***World of the Characters***  *Ākonga build the world of the characters and the play through a rehearsal process. This includes:*   * *learning lines* * *blocking* * *character development, which involves:* * *using drama techniques to develop individual character in relation to the world of the play (this may also include conversations between ākonga playing the same character to help develop insight through shared perspectives, and to create cohesion in performance for the audience)* * *experimentation – making offers and trying other ways of telling the story.* * *rehearsal* * *technical/dress rehearsal.*   ***Performance***  *Perform to an audience (another class, invited audience, public).*  ***This topic may be used to record evidence for assessment of AS 1.3 (External) Use drama techniques to perform a scripted role for an audience***  ***This topic may contribute to ākonga collection of evidence for assessment of AS 1.4 (External) Respond to 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 * Explore forms, purposes, and functions of drama * 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 | Participate in creative strategies to create a devised drama **Sourcing a stimulus to explore a context for dramatic storytelling – for example, Matariki**   * Acknowledge and facilitate the importance of ākonga agency, place-based learning, and culturally responsive contexts. * Foreshadow the focus that will be given for recording reflections and responses to the work. Guide them to reflect on how they are communicating the key message of the story during specific moments in the drama. * Provide links for research and rich resources to guide the creation of brief devised drama. * For example, the overarching stimulus could be Matariki and its symbolising Māori new year under the Māramataka (Māori lunar calendar). This is a portal into rich and complex sources of mātauranga Māori encompassed within this context. Refer to Rangi Mātāmua’s book *Matariki the Star of the Year*, the ‘Living by the stars’ website, or social media page and associated online video clips. * There are many options for exploration of Mātauranga Māori and stories to research and connect with and discover a story to tell in devised drama. They include: * creation myths of Matariki * celebration of Matariki that is sacred and an important event in te ao Māori heritage and in the present day * Te Whānau Mārama [(the family of light)](https://www.youtube.com/watch?v=miaoDQT-mw4) * the purpose and the role for all stars in the Matariki cluster being a ‘watch’ over or representing natural environments (forest, sea/fresh water, soil, and cultivation etc) needed to sustain life for humanity. The Matariki star that encourages the gathering of people, and Pohutukawa being the star of remembering passed ancestors and family and friends that have died * atua Māori * connection to seasons for kai collection, harvesting and influence on agriculture/seasons * Celestial Navigation * connection to ancestors. * Explore and research a story to tell through drama that connects to Matariki. * Ideas are synthesised and stories visualised and explored. * Ākonga frame their ideas to be realisable in a brief drama and create several still images to focus on the key moments in their story ideas. * A shared intention/key message/vision for the drama is created.   **Creative strategies throughout the process**  Creative strategies are practices and processes that include communication and collaboration between creators and performers, where ideas can be safely voiced and negotiated in order to achieve a shared vision in devising a drama, as well as the selection of elements, conventions, and technologies to structure a drama.  As part of the evidence provided, students must use creative strategies that promote whanaungatanga to support the devising of drama. Whanaungatanga guides ways of working collaboratively that can be directly applied to the selection and use of creative strategies. It is about relationship, kinship, and a sense of belonging.   * Ritualise the beginning and end of each lesson for reflection on understanding of te ao Māori values manaakitanga, whanaungatanga, and kotahitanga in terms of building positive relationships, effective group dynamics, and positive ways of working (for drama and in all aspects of real life). * Name examples of skills, as well as character qualities such as courage, resilience, leadership, zest, and attitudes and behaviours that can be developed by honouring these values in the drama classroom space. * Notice what these moments look/feel like when participating in a creative devising process and reflect on why they are important. * Connect personal responses/reflections to the wairua of the performance. * Record responses orally or in written forms (ie bullet points) at times during the process to store in a creative digital portfolio. * Facilitate the different aspects of the devising process, focusing on one of the aspects for each lesson.   **Tools and building blocks to devise a drama**   * From the shared intention for the drama, identify and develop material to establish elements (role(s), time, place(s), situation, action). This supports the circumstances central to the story to be shown. Improvisation and creation of a series of still images noting ideas in a storyboard may support this work. * Encourage ākonga to share prior cultural knowledge. * Visualise and plan how te reo, waiata, te ao haka, music, and Pacific arts and language could enhance the communication of ideas in a way that honours and respects the form of Indigenous storytelling. * Support ākonga to consider the form that is most suitable to express their ideas around Mātariki for engaging storytelling. For example, Marae theatre, children's theatre, image theatre, mask theatre, puppetry, dance/drama, physical theatre etc. * For the form chosen, extend the elements and conventions using sound, song, selecting dialogue, and use of simple props and costumes to enhance dramatic action at the beginning, middle, and end of the piece, and to flesh out the key ideas. * Explore structural conventions such as narration/direct address, still image, slow motion, repetition, projected image, and sound to deepen audience engagement and to provide structure, focus, mood, and tension.   **Reflection and adaption**  Record responses orally or in written forms (ie bullet points) at times during the process to store in a creative digital portfolio. Provide guidance to support concise responses.   * Reflect on selection and use of elements and conventions. Connect these choices to the key message/vision and function of drama (to connect, educate, heal, entertain, or transform). * Use outside eye processes to test the use of drama components to communicate the story in a coherent and convincing way. * Refine ideas so the elements and conventions enhance the communication of the story. * Edit the drama to be within a 2–5-minute timeframe. * Performance of the drama may become part of Matariki celebrations at your kura. * Summarise the key message/vision of your devised drama into one or two sentences. * Describe your devised drama from an audience perspective. For example, how might your drama heal, connect, educate, entertain, or transform an audience? * Provide examples of how the key message/vision of your devised drama performance was communicated through the use of drama elements, conventions, and technologies at 3 moments.   Responses are collected via oral recording, diagram, and/or written forms. Responses can endeavour to reflect the requirements of the AS 1.4 Assessment Schedule and Achievement Standard criteria. Word/page and time limits for oral responses need to be provided.  **Guide and support ākonga to collect their own evidence and label digital files on the school digital platform.**  **This topic may be used to generate evidence for AS 1.2 (Internal) *Participate in creative strategies to create a drama***  **This topic may be used to generate evidence for AS 1.1 (Internal) *Explore the function of theatre Aotearoa***  ***When AS 1.2 is combined to provide evidence for the AS 1.1, contexts and stimuli/starting points explored need to provide opportunity for the performance of the devised drama to explore cultural, social, and historical contexts. The context and dramatic content chosen for the devised drama needs to be sufficiently developed to fulfil the ‘function of theatre Aotearoa’ – for example, connect to an audience to heal, educate, entertain, or transform.***  **This topic may contribute to ākonga collection of evidence for assessment of AS 1.4 (External) *Respond to a drama performance*** | 10 weeks |