MINISTRY OF EDUCATION
TE TĀHUHU O TE MĀTAURANGA

Supporting literacy development in Drama

The 2007 New Zealand Curriculum specifically acknowledges the importance of literacy in the key competencies related to language, symbols and text.

Through Drama, ākonga can learn to:

» develop their use of language in rehearsing, scripting and devising processes

» discuss their work and experiment with language used in performance

» understand and use discipline-specific vocabulary and develop multimodal literacies including audio, gestural, linguistic (verbal and written), spatial and visual literacies

» interpret texts, stories and directions

» engage with and explore what can be expressed through props, costume, set, technologies, motifs (recurring symbols), text, dialogue, movement, gesture and conventions.

The key competencies of Thinking and Relating to others are also relevant to literacy, because the texts that ākonga encounter and produce in the Drama involve:

» responding and adapting their whakaaro based on kotahitanga

» reflecting on work and refining it based on feedback

» developing understanding and critical thinking about the context of work; historical, social, cultural, political and economic, in order to create meaningful drama

» developing research skills in exploring the contexts of dramatic work

» exploring their own and others' ideas in work they experience and create

» investigating roles, worlds, contexts, attitudes and themes through drama, using their own prior cultural knowledge

» exploring the perspectives and experiences of others, increasing their cultural awareness and empathy.

The NCEA Literacy standards are composed of a reading and a writing strand, each of which has their own Big Ideas. These are unpacked by the Significant Learning statements, which have a connection with the key competencies identified above. As evident in the key competencies, the oral language skills of speaking and listening play a prominent role in Drama, and this knowledge can be used as a strong foundation for supporting ākonga as they read and write texts.

The Literacy Pedagogy Guide (LPG) for Drama takes the Big Ideas and Significant Learning and poses two questions:

» *What does literacy look like in Drama?*

» *What can I do as a kaiako of Drama?*

The LPG is not exhaustive, but illustrative of small but effective steps that any kaiako of Drama can target, trial and ultimately embed in their teaching practice.

Drama Literacy Pedagogy Guide

Reading

	Significant Learning	What can this look like in Drama?	What can I do as a teacher of Drama?
Big Idea 1: Learners make sense of written texts	Ākonga use: » a processing system to decode and comprehend text. Readers develop expertise in using sources of information and comprehension strategies to make sense of text. » knowledge of text structures and features. Readers develop their knowledge of text features and use this to navigate and understand texts. » vocabulary knowledge. Successful comprehension depends on understanding most of the meanings of the words in the text.	Written and visual sources of information include: » scripts » plot summaries » reviews » evaluations » programmes » live and recorded performances » historical and social contextual information » production/director's educational packs. Information needs to be analysed from a range of sources. For example, fictional and non-fiction texts (e.g. novels, historical accounts) are read to inform character expression and performance. Drama requires knowledge of specialised vocabulary. Interpreting the meaning of abstract terms such as the exploration of 'elements' is required. Different theatre forms have their own corresponding vocabulary e.g. Theatre Aotearoa may include waiata or the use of Te Reo, Greek theatre includes a chorus, and iambic pentameter is used in the works of Shakespeare. The meaning of terms in Drama can differ from their meaning in other subject areas, for example, tension. Within Drama texts, there is a combination of high frequency words, academic words (which can be found in the Academic Word List or AWL) and discipline specific words. AWL words are frequent and important across all learning areas while disciplinary words are frequent and important within the subject or learning area.	Share and analyse exemplars of common text types with ākonga. Model how to read a script, identifying and circling/underlining formatting conventions that help ākonga to locate key information, for example, scene headings, parentheticals, action lines, dialogue, props and set movements, and staging directions. Encourage ākonga to use annotations to support their understanding of a script, for example, stage directions and character notes (feelings, motivations). When engaging with texts that support the understanding of a script, for example, an article detailing historical context, model how to skim a text quickly to get an idea of what it is about using questions such as: » What is the text about in general? » What do the headings (if any) tell me? » What information is provided in visual format? Use graphic organisers to support ākonga to predict text structure and content, to make notes and to summarise information. Ākonga can use a summarising organiser to collect key information, a retelling organiser to support their understanding of plot or a character chart to support them in making inferences about a character. Explicitly teach the vocabulary for different theatre forms. Explore the way this influences the vocal and physical delivery of the text, and that this, in turn, influences the meaning derived by the audience. Support ākonga to build their vocabulary, they can: » circle the words they don't know » underline the words they have some understanding of » predict/identify which words are necessary for the topic » predict/identify which words are useful for this and all subjects.

| | | | Support ākonga to unpack words and their origin. Provide a list of key vocabulary ahead of time. An effective vocabulary learning sequence can look like this: inquiry, explicit instruction, repeated opportunities to practice, metacognition.

Utilise strategies that support vocabulary development such as vocab grids, vocabulary frame flashcards of key words, or their word families and synonyms.

Guide ākonga to select the definitions that relate to the context they are using within the task. Provide them with a glossary such as https://artsonline.tki.org.nz/Teaching-and-Learning/Pedagogy/Drama/Glossary |
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Big Idea 2: Learners read critically	Ākonga:	Authors have different purposes.	Support ākonga to scan written and visual texts for clues about the author, text type, purpose, and intended audience. For example, use specific questions about purpose and audience.
	» develop a critical awareness that enables them to consider who wrote a text, for whom, why, and whether it may have purposes that are not immediately apparent.	Ākonga engage with informative texts, which include: » procedures » reports » explanations » expositions.	Use a thinking tool like de Bono's OPV (Other People's Views) to explore characters' perspectives, and to better understand the social or historical context of the play.
		Procedures guide ākonga through sequenced steps, for example, plot outlines / summaries.	You can also support ākonga to scan the text for clues about the author, text type, purpose, and intended audience, by: » unpacking vocabulary, phrasing and identifiers for each text type to determine the purpose of a text e.g.to inform or persuade » identifying conventions of a theatre form e.g. political theatre, melodrama and commedia dell'arte. » Identifying conventions of different genre or text types e.g. procedures, explanations.
		Reports provide factual descriptions of people or places, or descriptive reports about general design aspects/elements, for example, programmes, production educational packs.	
		Explanations include explaining processes and causal explanations, for example, director's notes.	Support ākonga to read text closely by: » recognising any emotive vocabulary » analysing reader-oriented features e.g. you, we » discussing subtext.
		Ākonga engage with persuasive texts in the form of expositions.	Support ākonga to contextualise a text by exploring its original historical, cultural or fictional context. Ask ākonga to: » look for language or ideas that appear throughout the text » draw on their prior knowledge (using a KWL chart) of the time and place in which the work was produced, and consider perspectives of the time such as the role of women or the view of migrants » explore supporting text collectively and discuss the insight it provides.
		Expositions use evidence to argue a particular point of view or that a particular action should be taken, for example, reviews and reflections.	

| Big Idea 3: Learners read for different purposes | Ākonga:
» are clear about their purpose for reading and have appropriate strategies to meet that purpose
» understand and use ideas in texts
» locate and evaluate the ideas and information within and across a range of print and digital texts to meet their purpose. | Ākonga need to be supported to read and interpret scripts as a part of the translation process to embodiment/performance. They need to understand:
» the ideas within a script.
» that scripts are written to be performed.

When engaging with texts that support an understanding of the play, ākonga are able to identify and organise relevant information.

Ākonga are able to evaluate the reliability of sources and make decisions about the accuracy and validity of any details, the authority behind and/or bias within sources.

Ākonga are able to interpret written and performed texts as well as those that are visual such as set designs. Texts work in partnership to make meaning. | Discuss with ākonga and model how to read texts they encounter. Students need to ask questions before, during and after they have read the text.

Support ākonga to predict content from titles and draw on prior knowledge using a KWL chart. A summary of predicting is provided in Tricks, Tips, and the Benefits of Pre-Reading Text.

Develop ākonga' strategies for 'reading' texts e.g. Describe, Interpret, Analyse, Evaluate.

Use an Inquiry Chart to focus on locating and extracting key information in different texts and synthesise across different texts. An inquiry chart is an excellent tool for looking at a range of information in a critical way.

Ask whether each source provides:
» An answer to the question/s?
» Evidence to support this answer?

Use an evaluation strategy to assess the value of source information. At a junior level, use three elements of the Rauru Whakarare Evaluation Framework, emphasising mana (authority), māramatanga (content), and whakapapa (background), at senior level you can then broaden this to include orokohanga (origin) and aronga (lens).

LEGIT is used in many classrooms. This can be reduced down to a basic level by using only the Label, Intention and Evidence (LIE). Is it LEGIT: finding and evaluating information. |

Writing

	Significant Learning	What can this look like in Drama?	What can I do as a kaiako of Drama?
Big Idea 1: Learners write meaningful texts for different purposes and audiences.	Ākonga: » use strategies within a writing process to plan and create texts » select content, text structure and language choices appropriate to purpose and audience » select and use vocabulary that is specific to their topic, purpose, and audience » revise and edit their work.	The writing process for ākonga includes planning for writing at multiple levels. Ākonga write to produce scripts but also engage in writing activities that are designed to aid understanding and performance. When planning, ākonga need to consider content, structure and language choice. Ākonga are able to create informative and persuasive written texts, including scripts, reflections, creative pieces written in role, annotations, as well as explanations of techniques and conventions used in performance. Ākonga are able to create multimodal texts such as set designs, costume designs, soundscapes and lighting plots. The writing process should be iterative to allow for monitoring and review, as well as informed editing. The text type selected should be based upon the audience and purpose of the writing itself. Text types include persuasive texts such as: » procedures » reports » explanations and informative texts including: » expositions » discussions. Expositions use evidence to argue a particular point of view or that a particular action should be taken, for example, reviews, character notes or descriptions. Discussions consider two or more perspectives before making a decision, for example, a reflection on group discussions and decisions.	Encourage ākonga to create written records of ideas, notes, discussion points and questions which they may want to call on for later use. This can also include annotations and reflections on their own, and others', performances. Model this behaviour in the classroom. With ākonga, identify the audience and purpose for each piece of writing. Use some of these questions. When developing understanding of a character, support writing by providing ākonga with a voice, body, movement, space template or this template based on Stanislavski's seven questions. Prepare ākonga for writing by providing opportunities for discussion. This discussion will assist ākonga to find useful language and clarify the meaning of words. To facilitate such discussion, kaiako could utilise a freeze frame activity. When brainstorming for expository writing, use a thinking tool like de Bono's OPV (Other People's Views) to consider the different perspectives characters may have. Support ākonga to explore language use by: » generating word family members with ākonga » providing phrasing examples to support ākonga with delivering their ideas. Here is a list of Sentence Starters with subheadings for use by writers » plotting key words on clines, for example, when discussing lighting, bright, light, faded, shaded, moody and dark. Provide or co-construct learner checklists to revise and edit their work. Here is a checklist for explaining an activity or process.

| Big Idea 2: Learners use written language conventions appropriately to support communication. | Ākonga:
» develop their expertise in sentence construction, grammar, punctuation, spelling and word choice. | Sentence structures, including:
» simple sentences
» compound sentences that use coordinating conjunctions, e.g. 'but', 'as' or 'yet, which allow the reader to unify two related points often for greater detail.
» complex sentences, e.g. those that use 'because' or 'while' to combine two different but connected ideas.

Challenges related to grammatical structure include:
» Nouniness, which refers to the number of elements that precede and follow a noun e.g. The televised dramatisation of the novel written by Mark Haddon. This is a factor in lexical density.
» High lexical density, which refers to the high ratio of content words (nouns, adjectives, verbs, adverbs) to function words (pronouns, prepositions, conjunctions etc).
» Modal verbs, which are important ways to signal deduction and expectation:
  › Deduction, e.g. the use of lighting in this way **may mean** that the director wanted to express…
  › Expectation, e.g. the tone used by the actor **will mean that** the audience will interpret a particular emotion behind the words.
» Other features:
  › Punctuation marks are meaning-making devices that can indicate pauses, pace and emphasis .
  › Spelling has an impact on a reader. | Scaffold ākonga to write increasingly specific noun phrases by adding adjectives (premodifiers) before the head noun and phrases or clauses after the head noun (postmodifiers). This can be done when reflecting on a performance e.g. the actor used their body and gesture to show they were visibly (premodifier) shaken by the argument, with their father (postmodifier).

Generate word families including nouns, verbs, adjectives and adverbs, e.g. gesture, gestures, gestured, gesticulates.
Expand learners' knowledge of understanding word families for general academic words e.g. context, contextualise, contextualised.

Manipulate collocations – words that co-occur most frequently e.g. example 'sound collage' rather than 'noise collage'.

Introduce ākonga to academic word lists to support their writing. A place to start is Sublists of the Academic Word List.

Expand knowledge of word families to understanding general academic words e.g. context, contextualise, contextualised.
Generate or co-construct lists of topic specific vocabulary, particularly those that are difficult to spell. Provide ākonga with a focused glossary of terms.

With ākonga, evaluate the usefulness of words for present or future learning. Consider words for use, across learning areas, for example, form, tension and conventions.

Deconstruct and reconstruct sentences so ākonga can see what complex sentences and their parts do.

Draw the attention of ākonga to the function of different punctuation by matching spoken sentences with written punctuation devices. Show how punctuation can change meaning.

Encourage ākonga to mark words for later checking. Checking can be for spelling or for the intended meaning. |