

# Programme design for NCEA Level 1 Arts

Dance, Drama, Music, Visual Arts

# The Arts: Whakataukī

Te toi whakairo, ka ihiihi, ka wehiwehi,  
ka aweawe te ao katoa.

*Artistic excellence makes the world  
sit up in wonder.*

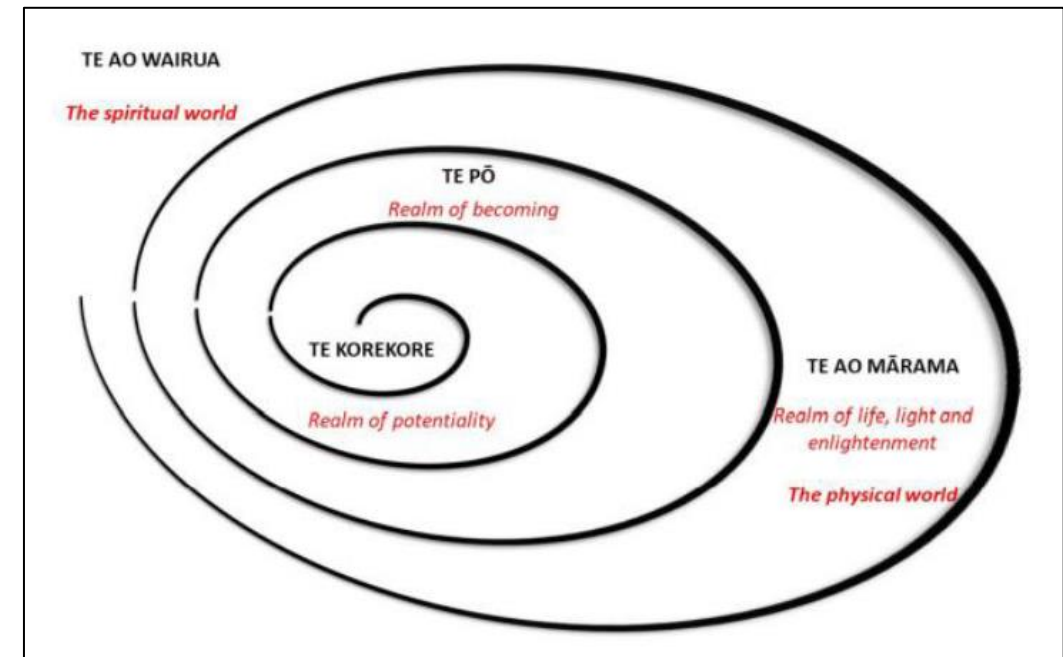


**Tracey Tawhiao**  
*Untitled*

# The cosmic whakapapa

The perpetual cyclical movement of creativity through darkness and light is the principle tenet of the Māori cosmological whakapapa. The diagram presents the constant movement.

This is not a linear or sequential progression but an iterative, chaotic, and dynamic learning journey. This connection relates to the Big Ideas found in the NCEA Arts subjects and underpins some of the new Achievement Standards.



*Printed with permission: Dr Amber  
Nicholson AUT*

# Thinking about the year ahead...

When we think about learning in The Arts, we can use a cyclical process. We choose our proposition, research ideas and information, plan, hunt and gather, experiment and discover. This allows us to produce outcomes and reflect on what we have done and what to do next.

This process aligns with the cyclic nature of the Māori creation story.

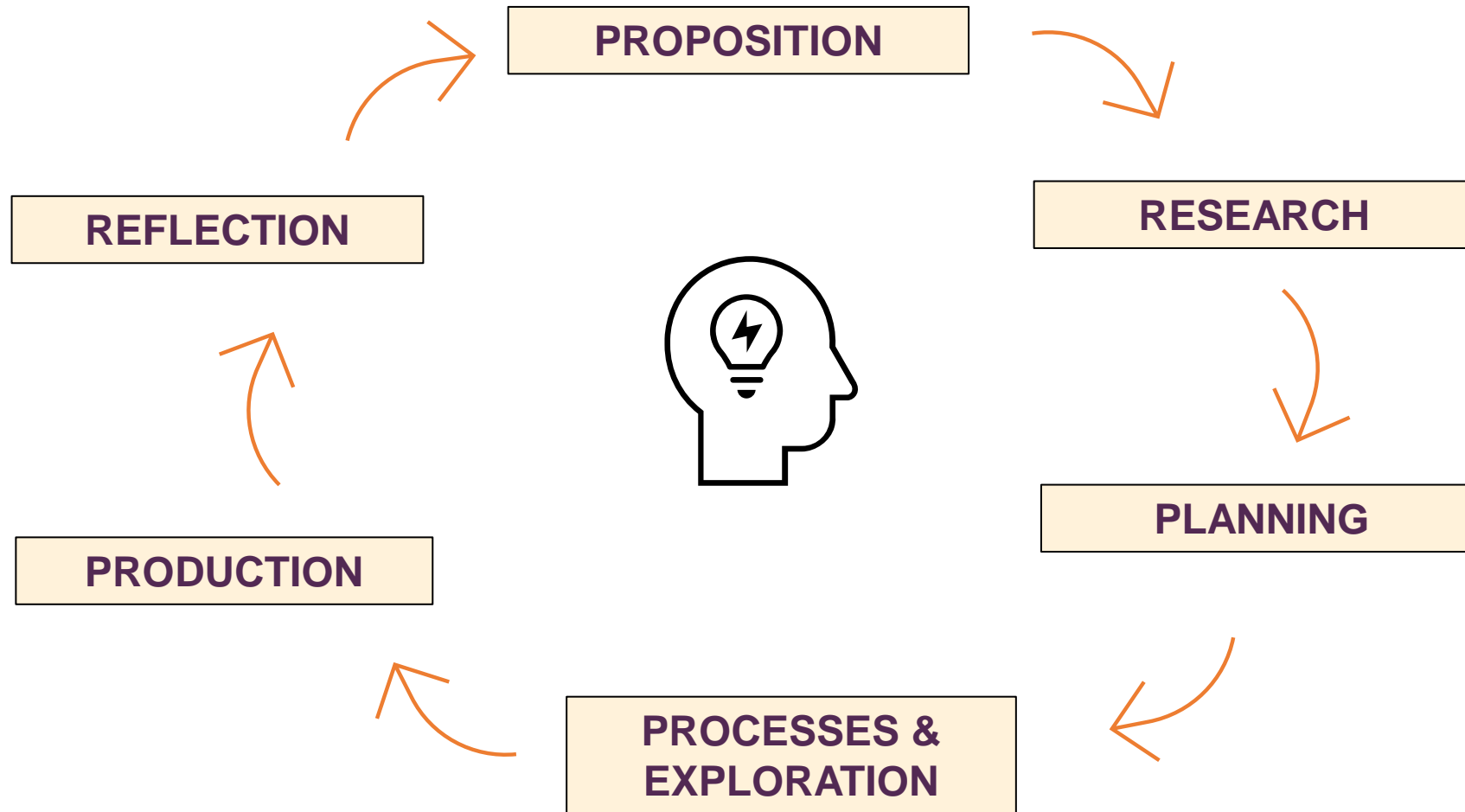
Māori Theatre Pedagogy  
and Research — Helen  
Pearse-Otene

*Te Korekore — the void, a place of potential*

- *Te Po — the realm of becoming, a place of exploration, editing, and creativity*
- *Te Ao Marama — the realm of light, sharing and responding to work*

By working in this way, we can address the teaching and learning related to NCEA Big Ideas and Significant Learning in The Arts. This can be useful to frame assessment of the new Achievement Standards.

# The Arts development cycle

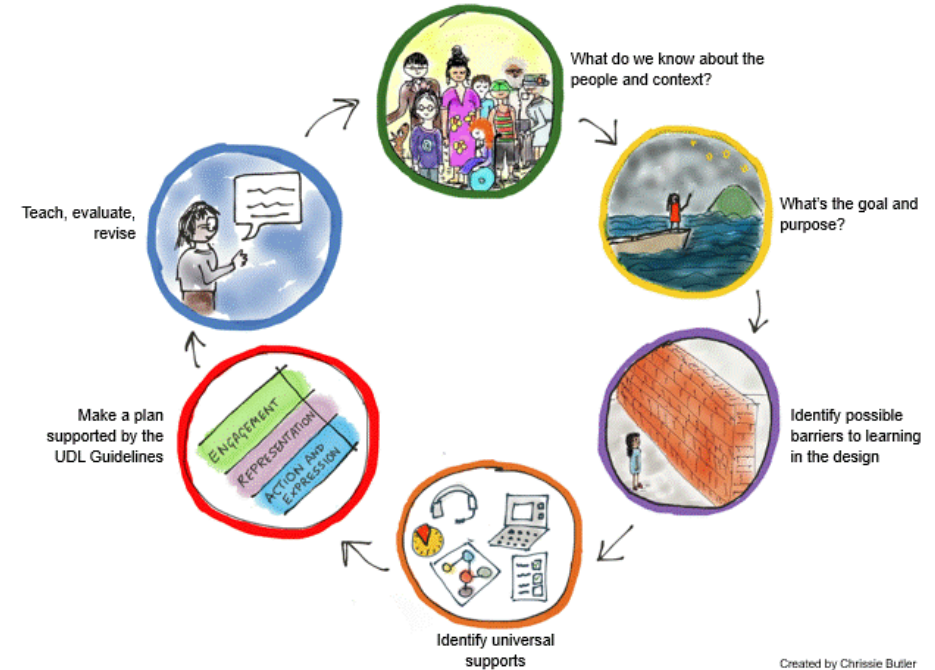




# Research: What do you need to find out?

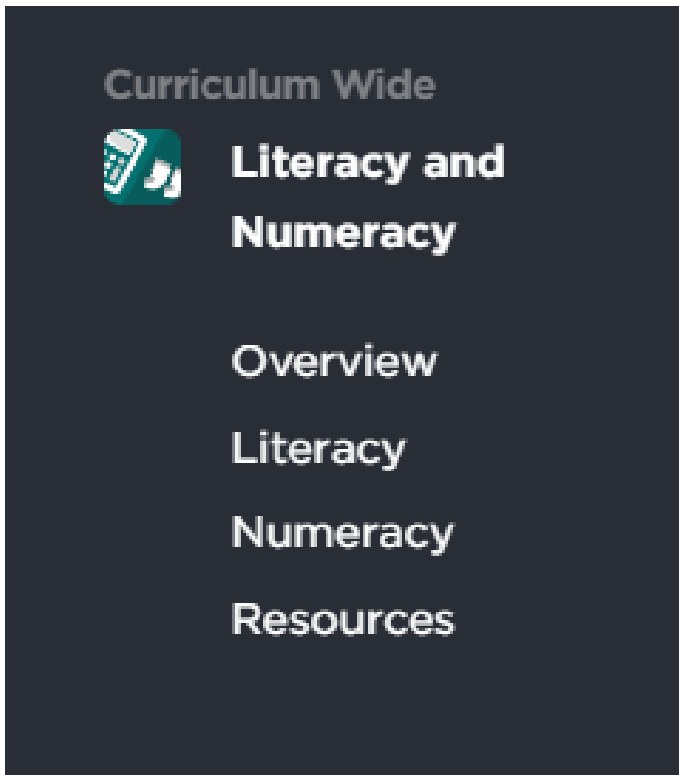


Mana ōrite mō te mātauranga Māori

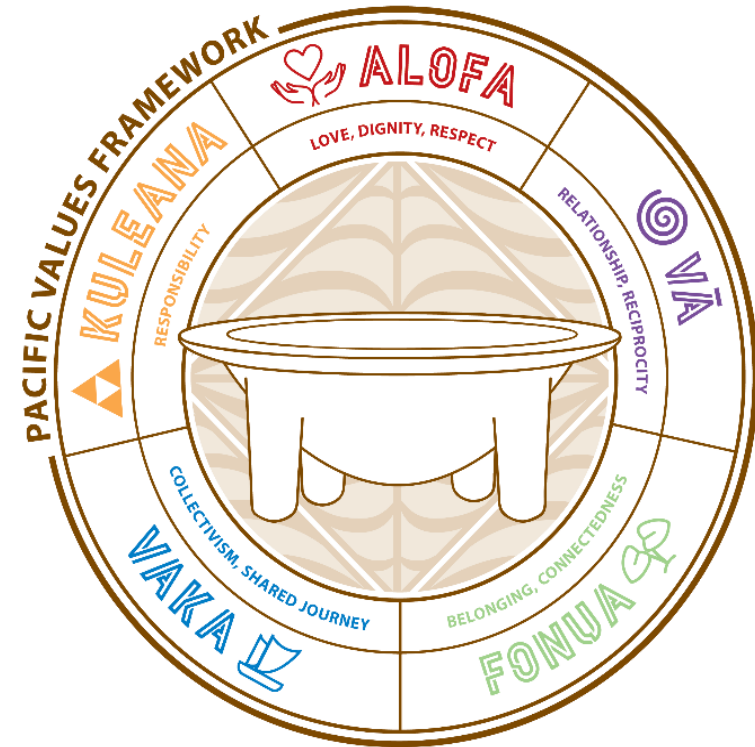


UDL  
Universal Design for Learning

# Research: What do you need to find out?



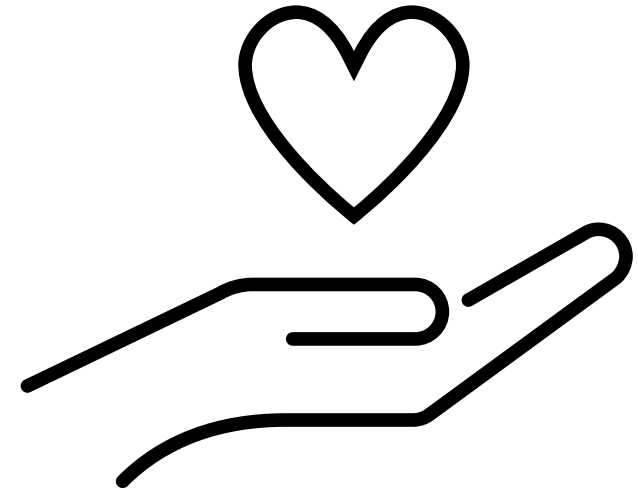
[Supporting Literacy and Numeracy](#)



[Pacific Values Framework](#)

# Think about your local context

- What engages your ākonga?
- What are your local pūrāku?
- What examples can ākonga draw on from their surroundings and/or ahurea tuakiri to help them engage in their learning?
- What do you need to find out?
- What does their learning journey look like, at school and beyond?





# What can this look like?

- What is working already?
- What do you want to change?
- Does your planning align to the Significant Learning and the Achievement Standard chosen for assessment (with support from the Subject Learning Outcomes)?
- How will you build assessment into your planning?
- Are they going to be linked together and build upon one another using the Development Cycle?
- Check to make sure you are clear on the **EXCLUSIONS**.

*Make sure you read through all tabs in the 'Assessment Pages' on NCEA EDUCATION. These will support your understanding about expectations, conditions, and style, and offer a guide for writing your student activities.*

# Dance: Processes and exploration

- How will ākonga explore their ideas?
- What core dance skills do ākonga need to engage in at the appropriate level of the Curriculum?
- What are their aspirations?
- What are their strengths in dance?
- Where are their gaps in experience or knowledge?
- What performances and work could your ākonga produce?
- What types of assessment will enhance their journey?
- What school-community events could your ākonga participate in?



# Drama: Processes and exploration

- How will ākonga explore ideas?
- What core drama skills do ākonga need to engage in at appropriate level of the Curriculum?
- What are their aspirations?
- What are their strengths in drama?
- Where are their gaps in experience or knowledge?
- What performances and work could your ākonga produce?
- What types of assessment will enhance their journey?
- What school/community events could your ākonga participate in?



# Music: Processes and exploration

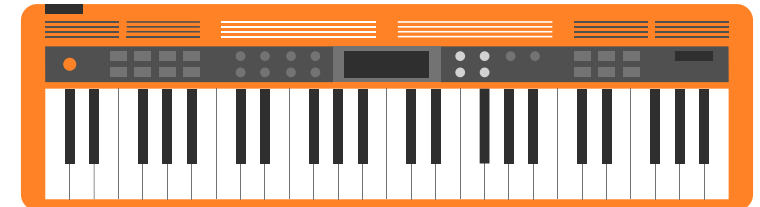
- Could ākonga start on the final product, or have a phase of iteration and exploring?
- What actions can you take that would help ākonga get started?

*For example:*

- *Quickly capturing potential musical ideas for composition*

*or*

- *Deliberate listening to the song they will be performing.*



# Visual Art: Processes and exploration

- How will ākonga explore their ideas?
- What core art making skills do ākonga need to engage in at the appropriate stage of the curriculum?
- What materials and processes will support the themes that are emerging from the pūrākau?
- What materials, resources, processes, and techniques are accessible for Visual Art in my own context?
- What do my ākonga need to explore?



# Dance: Production

## What will ākonga explore?

- Experimental choreographic sequences
- Personal choreography
- Embody, write, discuss, and communicate ideas
- Performance and ensemble skills appropriate to given context
- Embodied understanding of dance elements and how they are applied for a purpose
- Performance of genre or style
- Group choreography or sequences
- Embodied understanding of dance elements

**Consider outcomes  
and evidence  
collection:**

In class or public/event  
performance  
Written evidence  
Oral or embodied  
Video evidence



# Drama: Production

## What will ākonga explore?

- Performance skills appropriate to given context
- Embody, write, discuss, and communicate ideas
- Using creative strategies to develop or create drama
- Drama creation through devising
- Character/role development
- Reading, speaking, and writing about plays
- Embodied understanding of theatre form or style
- Physical exploration of drama components
- Viewing and responding to live theatre

**Consider outcomes  
and evidence  
collection:**

In class or public/event  
performance  
Written evidence  
Oral or embodied  
Video evidence

# Music: Production

## What will ākonga produce?

### Examples may include:

- An original composition that is an identifiable music style.
- A performance on an instrument in a group with an audience.
- A solo that demonstrates music skills consistent with a music style
- A podcast evaluating music from two contexts.

### Consider how to support production:

Create an opportunity for a practice performance.

What models/examples can you provide to support them?

Do ākonga know when they have completed their mahi?

What can you do to support completion?

# Visual Art: Production

What will ākonga produce?

Examples may include:

- Toi Māori
- Drawings
- Painting
- Print-making
- Photography
- Mixed-media
- Sculpture
- Installation
- Design
- Time-based
- Animation
- Moving image

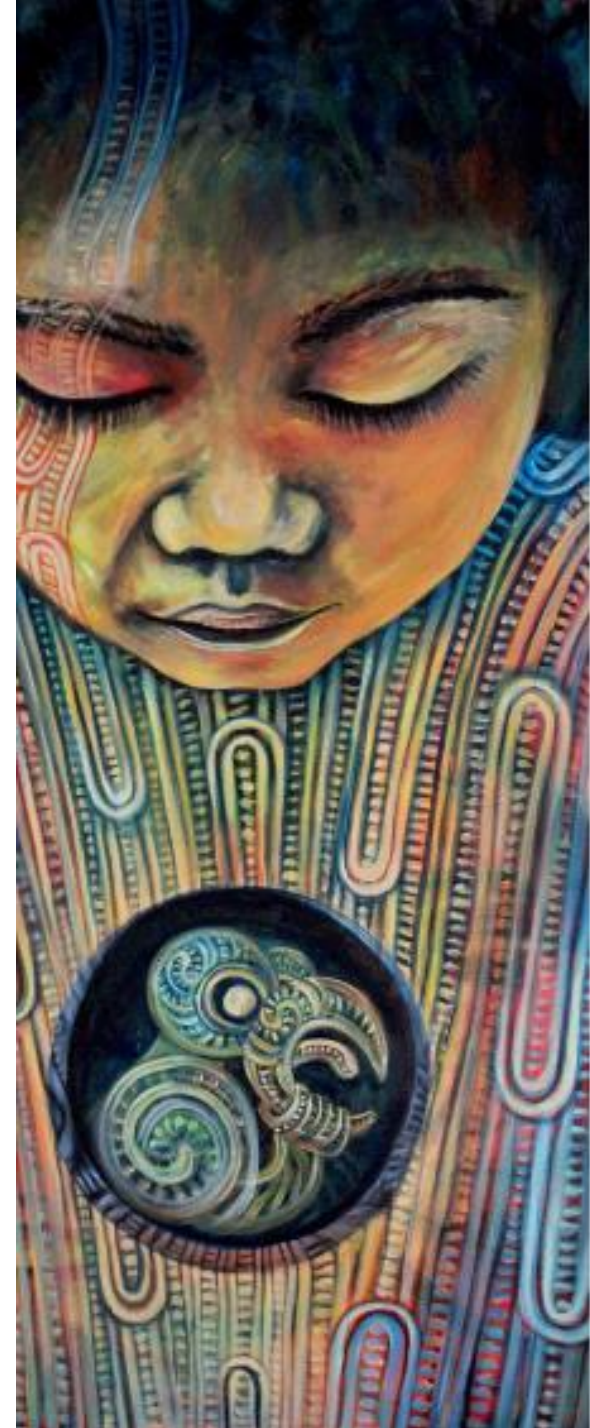
**Consider outcomes  
and evidence collection:**

Exhibition, finished works, the folio, digital workbook, physical workbook  
(A5, A4, A3, A2 and large-scale works)

# Reflection

*What is working? What isn't?*

- What learning activities can be added to enhance the concepts, pūrākau, kupu, patterns, or symbols being explored?
- How can you incorporate the history and influence of artist models, choreographers, theatre makers, and musicians?
- How can you be mindful of tikanga?




**Regan Balzer**  
*Te Tipua*  
*The potential*  
*within*

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NAU MAI, HAERE MAI KI

## NCEA

The new home for resources, guidance, achievement standards, tools and co-requisites for both Te Marautanga o Aotearoa and The New Zealand Curriculum, to support kaiako, teachers and school leaders.

 What's New?





We **shape** an **education** system that delivers  
**equitable** and **excellent outcomes**

He mea **tārai** e mātou te **mātauranga**  
kia **rangatira** ai, kia **mana taurite** ai ōna **huanga**

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**Te Tāhuhu o  
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