



Drama Rationale

Drama in the New Zealand Curriculum enables students to link their own imaginations, thoughts, and feelings with drama practice and history in ways that give voice to the cultural diversity of New Zealand. Students become increasingly literate in drama as they work with the elements of role, time and space, action, tension, and focus and develop skills in using the techniques of voice, movement, gesture, and facial expression. They use these elements and techniques with the conventions of drama to add richer meaning and colour to their drama work.

As they participate in and interpret their own and others' drama, students develop cognitive skills and gain understandings about themselves and their wider communities. They investigate the forms, styles, and contexts of drama and recognise that it can affirm or challenge attitudes and values. They work collaboratively to develop ideas, to express feelings, to experiment with sound and action within a dramatic space, and to reflect on live and recorded drama.

Students learn about drama of all cultures as they investigate its forms and purposes in past and present contexts. In Aotearoa New Zealand, all students should have opportunities to learn about contemporary Māori drama, which draws on traditional knowledge, beliefs, and ritual forms.

Students gain knowledge about theatre and its contribution to social and cultural commentary, employment, and recreation. They appreciate that drama, whether intended for audiences or not, provides significant opportunities for expressing cultural and personal identity.

The Arts in the New Zealand Curriculum, page 37
http://www.tki.org.nz/r/arts/curriculum/statement/pg37_e.php

DRAMA IN THE NEW ZEALAND CURRICULUM

The exemplars for drama have been selected to illustrate certain key aspects of learning in drama. Each exemplar focuses on one key aspect of learning and illustrates other key aspects.

The set of drama exemplars shows a variety of approaches to teaching and learning in drama. Collectively, they are intended to:

- support teaching
- indicate progression
- provide a framework for ongoing formative practices.

They are not offered as a programme of learning in their own right.

Teachers are encouraged to relate these exemplars directly to *The Arts in the New Zealand Curriculum* and to the Ministry of Education's resource materials in print and electronic formats and online.

See also the resources and references on pages 3 and 4 of The Arts Exemplars Teachers' Notes.

The drama exemplars can also be viewed on the double CD-ROM *The New Zealand Curriculum Exemplars: The Arts on CD-ROM* (item 30154) that was distributed to New Zealand schools with the print versions of the exemplars.

INTRODUCING THE DRAMA EXEMPLARS

Level 1

Sanja Is a Vet

This exemplar uses a simple process drama to engage the students with a narrative of taking a sick animal to the vet. The spontaneous and active absorption of these students in their playmaking is typical of early level 1 work. They readily engage with their teacher in the creation of a dramatic narrative and are beginning to recognise and enjoy the distinction between the dramatic and the real. This exemplar uses a simple process drama to engage the students with a narrative of taking a sick animal to the vet. (Print, CD-ROM, online)

The King of the Mountain

The teacher takes a shadow role, working on occasions as part of the drama, to model the techniques that he wants the students to explore. The students are beginning to recognise how to use techniques to shape the action of the story. This exemplar shows the teacher modelling exploration of techniques as a starting point for a simple drama. (CD-ROM, online)

Level 3

Beyond Enjoyment

The exemplar shows a teacher preparing a class for a theatre-in-education visit. The teacher structures his questions so that the students begin to compare this experience with their other drama experiences. (Print, CD-ROM, online)

The Lost Bag

The teacher structures a sophisticated process drama that engages the students through their sense of mystery. The exemplar, which shows only a part of the process drama, shows how the convention of role on the wall helps the students develop their ideas about a role. This helps them participate in the process drama and prepares them for a performance. (Print, CD-ROM, online)

Gargoyles

The teacher uses a range of reflective questions to structure the students' learning experience. The students use process drama to shape a short performance. The teacher displays many elements that the students might use, through her sophisticated in-role performance, and draws attention to these techniques through additional modelling and reflective questioning. (CD-ROM, online)



Level 4

Busted

The students demonstrate an awareness of the artistic choices available to them in creating a devised piece for performance. The students trial a range of conventions and are asked to justify and explain their choices. (Print, CD-ROM, online)

The Orphan Train

The students are totally engaged in a complex process drama. The exemplar shows the depth of performance elements inherent in process drama. Elise in role challenges the teacher in role. Elise also discovers the fun of engaging in the "no penalty arena" of process drama. (Print, CD-ROM, online)

Note: A level 5 exemplar on Parihaka is being developed for print and will be delivered to schools to add to their exemplar materials. It will also be online.

REFERENCE

Ministry of Education (2001). *The Arts in the New Zealand Curriculum*. Wellington: Learning Media.

Glossary

The glossary items below are from both the print and the online-only exemplars. This glossary is not definitive but is intended to be helpful to teachers as they use the drama exemplars with their students.

Action

what each person in role is doing and thinking, alone and with others

Back-to-back

a convention in which two people explore ideas in drama while seated or standing back-to-back

Blanket role

a role that a group of people can all take on at once while retaining their individual personas

Choral movement

a convention in which a group moves together with a sense of purpose to heighten the moment or to create a particular visual or spatial effect

Conscience alley

a convention in which, at a critical moment when a character has to make a decision, the person in role as that character walks between two rows of people who offer advice, either as themselves or in role as other characters

Conventions

ways of working in drama (e.g., hot seating, role on the wall, freeze-frame images) that explore meaning or deepen understanding; or established practices in theatre (e.g., the soliloquy, the aside)

Dramatic space

the physical environment in which drama occurs

Elements of drama

the key ingredients of drama (e.g., role, time, space, action, tension, focus)

Episodes

parts of a dramatic work; or a series of events that may occur sporadically or irregularly

Flashback or flashforward

a convention that involves shifting backwards or forwards in time so that the participants or the audience can experience or investigate action or context from another perspective

Focus

an element of drama in which a particular moment in time or position in space captures the essence of the dramatic action; or a theme, character, or other aspect that gives purpose or impetus to a drama

Found object convention

a convention in which drama is inspired by objects found in the environment

Freeze-frame frozen image

a convention in which the members of a group use their bodies to make an image or tableau capturing an idea, theme, or moment in time; also called a group sculpture, tableau, or freeze-frame image

Gesture

a movement, usually of the arms or hands, that helps to express an idea or feeling

Hot seating

a convention in which members of a group question or interview someone who is in role (e.g., as a character from a play, a person from history) to bring out additional information, ideas, and attitudes about the role

Improvisation

spontaneous invention and development of drama without scripts or preparation

Interview

a drama convention in which participants take part in a fictional interview

Mexican wave

an effect resembling a moving wave created by a group of people, where each person in succession stands up, raises and lowers their arms, and sits down again

Narration

a convention in which a person narrates the action that occurs within a drama



Overheard conversation

a convention in which a conversation that would not normally be overheard by others is disclosed in order to add tension or provide information

Process drama

a form of drama in which the purpose is to participate in learning, inquiry, or discovery rather than to present drama to an audience

Role on the wall

a convention in which an important role is represented in picture form "on the wall" (usually on a large sheet of paper) so that information can be collectively read or added to as a drama progresses

Role-playing

using the imagination to identify with someone else in order to explore and represent experience from their perspective or viewpoint; also called being in role

Slow motion

slowing down and exaggerating movement, expressions, and gestures to heighten tension or isolate an important moment

Speaking thoughts aloud

a convention in which the action is frozen while a character speaks his or her thoughts aloud in order to add tension or provide information, or for some other purpose

Spoken diary

a convention for reflecting on the action in drama; participants overhear what is being written by someone in role (in a diary or letter) that explains their feelings about what has happened

Teacher in role

a convention where the teacher manages a class from within a drama by taking a role in order to deepen and extend the students' enquiry and learning

Technique

a particular method or procedure used to achieve a specific purpose; in drama, the term relates to the use of voice, facial expression, gesture, and movement

Tension

an element of drama in which mental pressure or emotional intensity is used to provoke a response, focus attention, or heighten involvement

This way—that way

a convention used to highlight different interpretations of the

REFERENCES

Ministry of Education (2000). *The Arts in the New Zealand Curriculum*. Wellington: Learning Media.

Ministry of Education (2001). *Drama in the Classroom: A Resource for Teachers of Years 1–10*. Wellington: Learning Media.

Useful websites

TKI: Unwrapping the Arts
http://www.tki.org.nz/e/arts/drama/drama_home.php

Drama glossaries
<http://beta.open.k12.or.us/start/drama/glost.html>
http://www.sasked.gov.sk.ca/docs/artsed/g7arts_ed/g7rgloae.html

English-Māori word translator
<http://kel.otago.ac.nz/translator/>

Ngata Dictionary (English – Māori / Māori – English)
www.learningmedia.co.nz/ngata/