

NMSSA Report 25-EX

# EXEMPLARS FOR TEACHERS

NMSSA The Arts 2021





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**NMSSA Report 25-EX : Exemplars for Teachers - NMSSA The Arts 2021**

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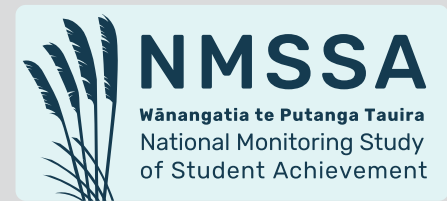
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This set of exemplars illustrates the practical or 'performance' component of the assessment of the arts learning area carried out by the National Monitoring Study of Student Achievement (NMSSA) in 2021. One performance task from each of the four arts disciplines is described, along with annotated examples of the ways students responded, and suggestions to support teaching and learning.

# PART 1 : The NMSSA Arts Assessment

## What is NMSSA?

The National Monitoring Study of Student Achievement (NMSSA) is designed to assess student achievement across the *New Zealand Curriculum (NZC)* (Te Tāhuhu o te Mātauranga | The Ministry of Education 2007) at Year 4 and Year 8 in New Zealand English-medium state and state-integrated schools. Each year, nationally representative samples of students from schools at each of these two year levels are assessed in one or more learning areas. The arts learning area was last assessed in 2015.



## The 2021 NMSSA Arts Assessment

The NZC describes the arts as one learning area which comprises four disciplines: dance, drama, music and the visual arts. Each discipline has its own distinctive body of knowledge, concepts and modes of enquiry, and its own forms or genres, styles, conventions and processes. The NZC requires that students have access to learning in each of the arts disciplines. Each arts discipline is organised with four common strands in the curriculum, and for students to make progress, they must demonstrate specific discipline-related knowledge and skills. The four common strands are: understanding the arts in context, developing practical knowledge in the arts, developing ideas in the arts, and communicating and interpreting in the arts. These four strands formed the basis of the 2021 assessment framework.

In developing the NMSSA Arts assessment, a range of discipline specific tasks was designed to investigate students' achievement in and across these strands<sup>1</sup>.

Assessment of practical aspects of the arts in the NMSSA context (for NMSSA purposes) was approached cautiously, in order to create a safe and conducive environment for students to feel confident to participate.

The dance and music tasks were group activities, with each group or pair achieving a group result, as well as individual results for specific aspects. The drama task was undertaken by individual students working on their own with the NMSSA trained Teacher Assessor. These three activities were video-recorded for later analysis. The visual arts task was administered to six students at a time who all worked independently on their art works.

Prior to taking part in the practical activities, the students had all responded to at least one pencil and paper task in each of the disciplines. This provided a background of language, forms and styles for each, so that the practical part was not approached 'cold'. In addition all four tasks were carefully and specifically scaffolded before their performances were recorded.

<sup>1</sup> For achievement and contextual information in the arts learning area, please refer to The Arts, 2021- Key Findings. NMSSA Report 25, available at <https://nmssa.otago.ac.nz/reports-and-resources/arts-reports/>

Table 1. Relationship of NMSSA practical tasks to the Arts curriculum.

NMSSA Construct (based on the four arts strands NZC)	Focuses of NMSSA practical arts assessments (4 tasks – one from each discipline)
Developing practical knowledge in the arts (ability to learn and use the language, symbols, technologies, structures, practices, and processes of the arts). <b>(DPK)</b>	<ul style="list-style-type: none"> <li>• Dance – explore and use the elements of dance (body, space, time, energy, relationships) in shape and movement</li> <li>• Drama – participate in role (an element of drama) to extend a narrative using drama techniques (voice, facial expression, body, gesture)</li> <li>• Music – investigate ways of creating sounds using an unconventional sound source, and shape the sounds into a musical composition using the elements of music</li> <li>• Visual art – produce a drawing using the elements of line, pattern and tone (shading)</li> </ul>
Developing ideas in the arts (ability to express personal imagination and ideas in and through the arts). <b>(DI)</b>	<ul style="list-style-type: none"> <li>• Dance – work collaboratively to improvise, explore and develop shapes and movement ideas in response to stimuli (e.g. words and an image).</li> <li>• Drama – interpret a drama text and improvise to express ideas and feelings in role</li> <li>• Music – develop an awareness of different sounds – collaborate to manipulate materials and compose a repeating musical pattern</li> <li>• Visual art – develop and express ideas using imagination and invention to transform</li> </ul>
Interpreting in the arts (ability to critically reflect on arts practices and works, and form understanding of how the arts are communicated and interpreted in a range of contexts).  Communicating in the arts (ability to actively communicate, critically reflect on and evaluate artistic skills and knowledge in the presentation of personal artistic intentions). <b>(CIA)</b>	<ul style="list-style-type: none"> <li>• Dance – show a sequence of shapes and movement to communicate interpretation of ideas related to stimuli (e.g. words and an image). Reflect on and share thoughts about own creation and performance</li> <li>• Drama – communicate emotions and empathy through participation in a role, and reflect on own use of techniques</li> <li>• Music – in collaboration with others, express musical patterns using unconventional sounds</li> <li>• Visual art – convey an imaginative idea or story in a drawing</li> </ul>
Understanding the Arts in context (ability to appreciate the arts as a unique means of making meaning). <b>(UC)</b>	<ul style="list-style-type: none"> <li>• Visual art – use the art convention of working with a found image/collage, drawing on to grow their own picture</li> </ul>

Across the four practical tasks the students had:

- opportunities to make choices: of words, shape and movements in dance; of role in drama; of sound and rhythm in music; and of image and transformation in visual art
- access to images, wordlists, video stimuli, and examples to support their development of ideas
- time to develop and/or practice and refine their ideas
- an opportunity later to discuss what their intentions and strategies were for drama and dance.

The students involved completed two of the four practical activities in the arts.



## PART 2 : Practical tasks in the Arts - DANCE

Using body, space, time, energy and relationships to create movement.

*Dance is expressive movement that has intent, purpose, and form. In dance education, students integrate thinking, moving, and feeling. They explore and use dance elements, vocabularies, processes and technologies to express personal, group and cultural identities, to convey and express artistic ideas, and to strengthen social interaction.<sup>2</sup>*

Dance is a creative art form that involves exploring, creating and performing movement with variation and form to express ideas and/or imagery. Using and manipulating the dance elements of body, space, time, energy, and relationships are the means by which interesting moment sequences can be created. Whenever we move or dance, the dance elements are present simultaneously; however, for purposes of teaching, learning, creating, and performing, a dance element and/or its components may be given emphasis or focus to refine movement skills and expression. For instance, within the element of time, the speed or duration of any single or series of movements can enhance the expression of a specific idea.

Creating and performing dance can be an individual, pair or group activity; however, collaborating with others in a creative dance activity can be beneficial to students' confidence to explore a wide range of options for expressing ideas in movement.

<sup>2</sup> Ministry of Education (2007). *The New Zealand Curriculum*. Wellington: Learning Media Ltd (p21)





Explicit teaching of the elements (using the language of the elements) of dance is vital to expose students to creative movement possibilities.

## Task : Create a Movement Sequence

This activity, Create a Movement Sequence, is a starting place for students to explore and practise putting movements together to express their understanding and ideas related to a given stimulus.

In this assessment task, the students were asked to create some shapes and movements inspired by a visual image, and to put them together to form a short sequence. They worked in pairs to give them the opportunity to pool their ideas, to be able to explore variations in how to use the dance elements in ways that can't be done as a solo, and to lessen their self-consciousness.

## What did the task focus on?

Students' use of dance elements (space, time, energy, body, and relationships) with variation, was the focus of this movement activity, as well as:

- creation of an interesting and imaginative sequence that showed a cohesive structure with clear beginning and ending shapes
- performance of the sequence with clear and fluid transitions between movements, and with good movement memory
- explanation of how the movements and sequence related to the picture
- reflection on performance and suggestions for any changes if the task were to be repeated.

As a whole, the task was related to the arts curriculum strands of Developing Practical Knowledge (in dance); Developing ideas (in dance); and Communicating and Interpreting (in dance).

## What were the students asked to do?

### Task resources

In this activity, the teacher assessor showed the pairs of students a picture of an outdoor scene and asked them to notice its various components e.g. the mountains, water, sky, bird... and to think about how they might show some of these in movement (*right*).



(Image substituted for image used in task)

The students were then shown several words on separate laminated cards that related to the picture (*below*).



### Providing the scaffold

*In this activity you are going to be working with your partner to create a movement sequence based on three words that relate to this picture.*

As in an optimal teaching situation, for students to be successful in creating and showing back a movement sequence, some prior exploration and discussion of the stimuli with the teacher is required. Therefore, before the students could start creating, the teacher assessor (acting as a teacher) helped the students to explore and consider how selected words might be explored and varied, using different body parts, levels and speed.

First, the teacher assessor chose floating as an example, and asked the students to think and talk about how it might relate to the picture. The assessor/teacher then demonstrated and described how floating might be shown via the arms or/and the standing body using different levels and tempos, which the students copied .

Next, the teacher assessor invited the students to choose a word (together), to explore how it might relate to the picture and to the body, e.g. *What things in the picture show that word? How could we use our body to show that movement?* and to explore the movement with teacher prompting, using dance elements language e.g. *Could you do the movement high, low, bigger, smaller, faster, slower....?*

The students then selected two more words and were given time (about 5 minutes) to explore each of these with variations, before being asked to link their three words together into a sequence with flow. They were to move for at least four counts with each word e.g. teacher assessor demonstrates with a floating arm movement that moves above and around the body, counting slowly.

Additionally, the students were asked to begin and end their sequence with still shapes that related to the picture.



## Creating a Movement Sequence

### Instruction Card

- Use the movements for your three words in a sequence, so they flow from one movement into the next.
- Each movement needs to be at least four counts long.
- Repeat your sequence.
- Add interesting still shapes that you can hold to show the beginning and very end of the sequence.
- Use the picture to give you ideas for your beginning and end shapes.
- Think about how you are going to do your movement sequence together.

*Will you be side by side?*

*Will you mirror each other?*

*Will you do it one after the other?*

- Practise the movement sequence so that you can remember it and do it well.

Instruction card

### Creating the movement sequence

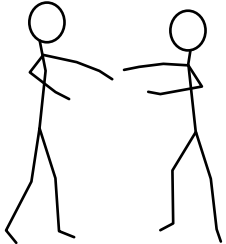
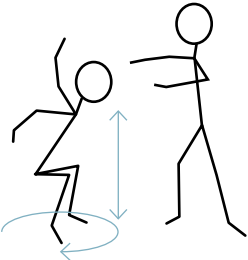
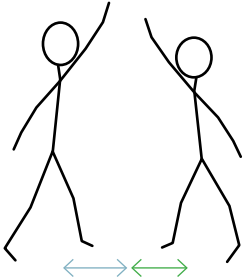
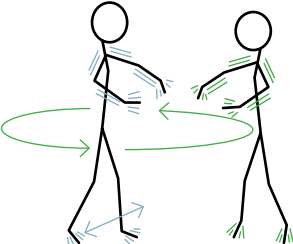
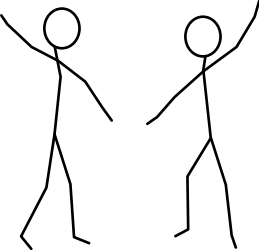

The two students were given a further 10 minutes to explore and practise their movement ideas, shapes and sequence.

For videoing and assessment purposes, the students were required to show the sequence, twice through. To ensure that the video was able to capture all of the sequence, the students were restricted to a space area with specific dimensions.

After showing their sequence, each student in turn was asked to explain/justify how their sequence related to the given picture and to identify any possible changes they might make if they were to do it again.

## Annotated student examples

### Example 1 : Year 4 students

Beginning still shape	Twirling	Swaying	Rippling	End still shape
				
<p>The students started in the same starting shape, standing side-by-side, looking front.</p>	<p>Student 2 stays in this shape, while student 1 turns on the spot with changing levels (high-low-high) and arms reaching vertically. When student 1 finishes with a still shape, student 2 repeats the movement.</p>	<p>In unison and symmetry, the students take four big steps away and towards each other (still facing front) with one arm reaching high and the other arm low. The arms change with the feet – reaching arm with moving foot.</p>	<p>Both students wiggle their fingers with arms extended forward and shoulders moving up and down. Student 1 steps side-to side on the spot while student 2 travels around her twice, on toes with small, fast steps.</p>	<p>The students finish facing front. They step away from each other and assume a pose with outside arm reaching high.</p>
<p>Teacher Assessor: How did your movement sequence relate to the picture?</p>	<p><i>We had twirling - like at the end of the river, it would twirl around and start going back, and then the clouds could twirl around</i></p>	<p><i>... and the swaying related to the bird swaying and then we had swaying because the trees and the mountains could sway from side to side, and then maybe the wind could sway side to side</i></p>	<p><i>and then rippling is when the water got rough when it was going the other way to the wind.</i></p>	
<p>Teacher Assessor: If you were to do this again, what might you do differently?                  Student B: <i>Change the cards or do different actions to the twirling, swaying and rippling</i>                  Teacher Assessor: Could you tell me a bit more about that?                  Student B: <i>Well, I would choose different cards or do different actions or you could start in different places with the same cards</i></p>				

### Annotation

In this sequence students demonstrated the following use of elements:

- changes in the element of **body** e.g. variations of how they used their arms and legs in shape and movement
- changes in the element of **space** e.g. use of high and low levels , large and small sizes (e.g. whole body stretching vs. small rippling movements of the hands); different directions (side-to-side stepping, travelling away from and towards each other, travelling around in a circle)
- changes in the element of **time** e.g. fast and moderate tempos, repetition, and canon timing
- changes in the element of **energy** e.g. smooth turning, strong powerful stretches, soft rippling
- changes in the element of **relationships** e.g. side-by-side, unison and non-unison, canon, 1 student circling around their partner
- the students created a cohesive movement sequence, and their movements linked smoothly from one to the next.

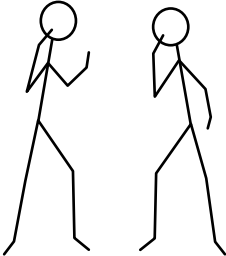
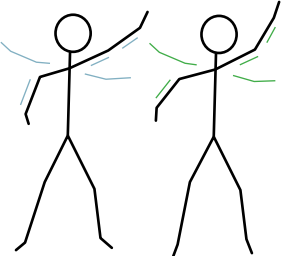
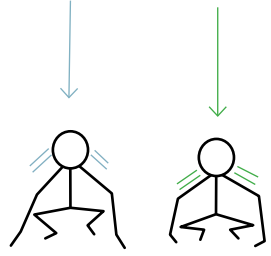
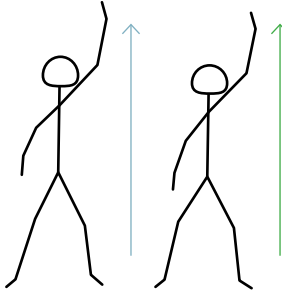
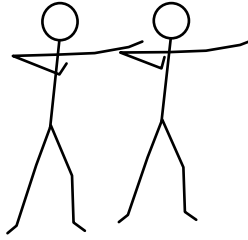

### Next steps

In feedback to these students (with the intention that the task is repeated), the teacher could ask them to:

- emphasize that the beginning and end shapes need to be related to the picture
- consider how swaying is usually a soft and slower movement than what was demonstrated in the sequence. Practise this for producing greater contrast in the sequence
- include more change in their relationship to each other e.g. a moment(s)/ movement when the students are facing or back-to-back to each other rather than primarily showing a side-by-side relationship
- be prepared to explain next time, what they liked about their sequence
- be prepared to explain next time, how their beginning and ending shapes relate to the picture.



Example 2 : Year 8 students

Beginning still shape	Swaying	Melting	Reaching	End still shape
				
<p>The students started in the same starting shape, standing side-by-side, with feet apart, slight leaning back, turned and looking front, one hand on face. They counted in 4 to start.</p>	<p>Side-by-side, facing front with feet apart, four moderately fast, soft, swaying reaches to left and right sides with alternate arms..... both arms lifted to above head to continue swaying/waving motion.</p>	<p>Slow melting of the whole body downwards to touch hands to the floor and pause briefly in a low shape.</p>	<p>Slow rising of the body to reach one arm high to ceiling and looking upwards.</p>	<p>Sharp transition into the ending shape, with a elbow pulled back and other arm stretched to front.</p>
<p>Teacher Assessor: How did your movement sequence relate to the picture?</p>	<p><i>The swaying is like the bird with the wind pushing it around (demonstrates some movement).</i></p>	<p><i>When the ice melts it turns into a liquid, and the rivers are liquid so like it's trickling through the ground (demonstrates with arms/hands)</i></p>	<p><i>and reaching like the mountains to the sky trying to get as tall as they can.</i></p>	

Teacher Assessor: If you were to do this again, what might you do differently?

Student B: *I'd probably refine or change the melting motion maybe ... because it's a bit difficult... 'cause it's a kind of flowy wave and so unless we made distinctive counts of when to do things, it's difficult to stay in time with each other*

**Comment**

This answer illustrates how students may have the impression that being in unison with a partner is an expected response or that they ran out of time to explore other relationship options. Teachers can help students to be more creative in their partnerships by helping them to explore different ways of relating to a partner in unison and non-unison ways.

## Annotation

In this sequence students demonstrated the following use of elements:

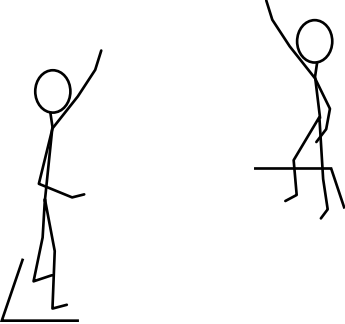
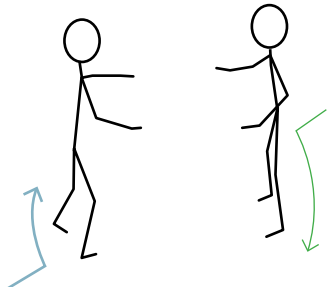
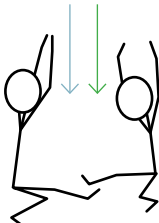
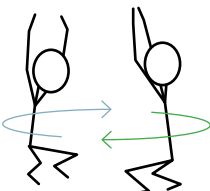
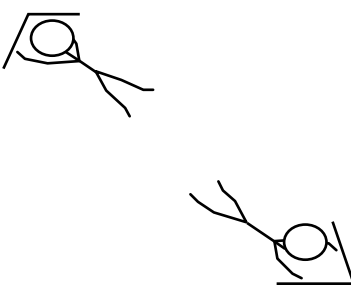

- changes in the element of **body** e.g. variations of how they used their arms in shape and movement
- changes in the element of **space** e.g. use of high and low levels, large and small sizes (e.g. whole body fully stretching to the sides and upwards vs. whole body shrinking smaller in the melting movement); different directions (moving side-to-side, upwards and downwards)
- changes in the element of **time** e.g. moderate and slow tempos, repetition, accent created by the quick change into ending shape
- changes in the element of **energy** e.g. smooth swaying, melting and rising motion; moderately strong and soft reaches
- swaying was shown in two different ways i.e. large side-to-side whole body swaying with reaching arms; both arms high and making a smaller swaying motion
- the beginning and ending shapes were different (although not obviously related to the picture)
- the transitions between the different movements were mostly smooth and logical, creating a cohesive sequence. The sharp, deliberate change into the ending shape gave a moment of surprise.

## Next steps

In feedback to these students (with the intention that the task is repeated), the teacher could ask them to:

- design the beginning and ending shapes to be different from each other, emphasising that these shapes are to be related to the picture
- include some travelling in the sequence
- include more change in their relationship to each other so that the sequence is not performed entirely side-by-side and facing the front e.g. add or change a moment(s) /movement when the students are facing or back-to-back to each other, moving away from and toward each other, or going around each other
- include more movement variations for each word (as already indicated in their swaying movements) e.g. melting could be repeated more times while travelling; high reaching could be repeated with jumps
- be prepared to explain next time, what they liked about their sequence
- be prepared to explain next time, how their beginning and ending shapes relate to the picture.

Example 3 : Year 8 students

Beginning still shape	Gliding	Pushing	Shrinking	End still shape
				
<p>The students start in opposite corners of the space, in a standing shape with one arm raised.</p>	<p>With arms outstretched they walk towards each other and half-way around each other in the centre of the room.</p>	<p>Facing each other they lower into a crunched position with both arms raised high, and push one leg off the ground and toward their partner.</p>	<p>They walk in the crunched position in a half-circle around each other. Facing each other, they collapse onto the floor and half-roll away from each other.</p>	<p>They end by lying still on their back or side in opposite corners of the space.</p>
<p>Teacher Assessor: How did your movement sequence relate to the picture?</p>	<p><i>We thought the words we chose would make it relatable to the real world.</i>  <i>We thought gliding would represent the bird.</i></p>	<p><i>We thought pushing would represent the river pushing away the mountains.</i></p>	<p><i>We represented the shrinking as the bird dying.</i></p>	

Teacher Assessor: If you were to do this again, what might you do differently?

Student A: *Maybe pick different words. We thought they were good at the start but when we started to make the dance, it was kind of almost impossible to use the words....*

Teacher Assessor: What made it feel impossible?

Student A: *Trying to think of pushing and shrinking were hard...gliding was easy because it was just a bird..but pushing... I just had no idea of what to do, because if we were to mirror each other it would be like the river, because there would be two rivers in the mountains.*



### Annotation

In this sequence students demonstrated the following use of elements:

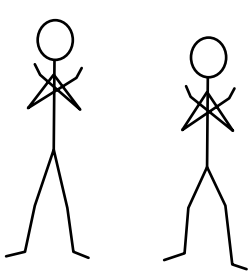
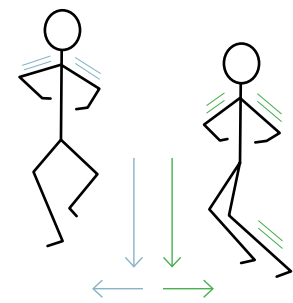
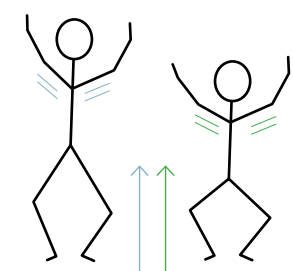
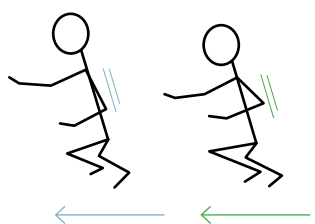
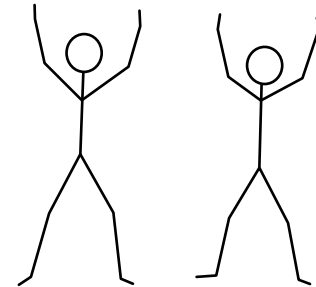
- changes in the element of **body** e.g. variations of how they used their arms and legs in shape and movement
- changes in the element of **space** e.g. use of high and low levels, large and small sizes (e.g. whole body fully stretching vs. whole body in smaller crunching shapes); different directions (moving towards and away from, around and on the diagonal)
- changes in the element of **time** e.g. moderate and slow tempos, repetition, accent created by the finishing movement of a foot
- changes in the element of **energy** e.g. smooth and bouncing travelling, collapsing and rolling into a lying shape
- the beginning and ending shapes were different (although not strongly designed)
- the transitions between the different movements were mostly smooth and logical, creating a cohesive sequence.

### Next steps

In feedback to these students, with the intention that the task is repeated, the teacher could ask them to:

- design the beginning and ending shapes with more interest and hold them firmly, emphasising that these shapes are to be related to the picture
- make the gliding travelling smoother
- explore different ways in which pushing can be done with different body parts or the whole body
- include more movement or spatial variations for each word e.g. gliding can be done using high and low level and in different directions or pathways in the space
- include more change in the use of speed for variation
- include some non-unison timing or movement.

Example 4 : Year 4 students

Beginning Still Shape	Melting	Rising	Creeping	End Still Shape
				
<p>Students stand side by side facing front with arms crossed over chest. They hold for 4 counts.</p>	<p>Both students move slightly inwards, bend knees and move down to crouch, arms softly wavy in front of body (4 counts).</p>	<p>In unison they rise from ground to full height facing each other mirroring wavy arms.</p>	<p>They turn to front and with deep knees creep two steps forwards, arms moving with legs. They bend knees to ground, arms softly by sides (4 counts), then turn to front simultaneously, with arms moving in sync to above their heads. (4 counts).</p>	<p>They rise to full height and hold their final pose for 4 counts.</p>
<p><i>The first still shape - it was being a still, hard rock mountain..</i></p>	<p><i>then the second (movement) was the melting sun</i></p>	<p><i>and the rising (movement) was like the rising darkness and clouds,</i></p>	<p><i>and the creeping was the bird creeping across the sky,</i></p>	<p><i>and the end pose was like the canyon between the river.</i></p>

Teacher Assessor: If you were to do this again, what might you do differently?

Student B: *I think the melting and rising would be a bit slower*

Teacher Assessor: Why would you like to make it slower?

Student B: *Because the sun doesn't melt or doesn't go down that quickly and neither does it rise up (quickly).*

**Comment**

This answer is similar to answers given by almost all other students, but is distinctive in that the student also mentions the meaning of the beginning and ending shapes. Few students mentioned their still shapes.

The extra questioning illustrates how students can say more about their dance experience and the thinking involved if given encouragement from the teacher.

## Annotation

In this sequence students demonstrated the following use of elements:

- changes in the element of **body** e.g. arms and legs were used with some variation in shape and movement
- changes in the element of **space** e.g. moving on the spot and travelling; high and low levels; small and large body shapes
- changes in the element of **time** and **energy** e.g. continuous light, smooth wavy movement vs. walking heavy with strong, angular body shapes
- the students created a simple but cohesive sequence in that the movements flowed easily one to the next with some contrast in how they used space and timing; however, it was performed with some tentativeness.

## Next steps

In feedback to these students (with the intention that the task is repeated), the teacher could ask them to:

- create a different still shape for the beginning that showed the large size of a mountain (e.g. it could be one combined shape, rather than separate shapes), with stronger tension in the body
- include some change(s) in their relationship to each other so that the whole sequence is not done entirely side-by-side or in exact unison
- consider how the meaning of 'creeping' could suggest softer or lighter walking, rather than heavy as in the sequence
- consider making the 'creeping' movement longer and travelling in different pathways
- practise the sequence more so that they can perform their movements confidently.



## How did the students do?

Just over half of the students at both year levels were able to create some interesting variations of shapes and movements using the elements of dance. However, the transitions between movements of Year 4 students were less fluid or connected, with 1/6th (15%) of these students stopping completely between movements. Most students used interesting beginning and ending still shapes with nearly 20% of Year 8 students showing logically connected movements leading from start to finish. Half of the students at each year level demonstrated clear evidence of movement memory in their simple sequences.

Most students (90%) were able to say how each movement and word related literally to the picture but usually with no or little elaboration.



## We noticed that:

- many sequences consisted of everyday walking with some changes in arm movements
- almost all sequences were performed as unison movement and unison timing
- very few sequences contained variations of movements to express each chosen word; rather sequences showed movements that were repeated in the same way
- transitions or flow between movements in the sequence were seldom evident
- beginning and ending shapes were seldom interesting in design or clearly related to the picture
- responses to the question “What might you do differently?” were generally minimal, with little suggestion by the students of how they might do their movements and use the dance elements with more variation. Rather, the students mentioned that they might select a different word or change the order of their movements
- some students’ verbal answers were enhanced or became more informative with further questioning
- some students were able to make an interesting sequence but were not always able to give detailed verbal responses
- the students did not use the language for the elements of dance as they described their intentions.

## What can teachers do?

Teacher input and guidance (verbal and/or demonstration) to help students to explore ideas for movement and sequence creations, followed by opportunities for students to reflect and talk about the task, the sequence-making process and the showing of their creations, are all important dimensions of dance experiences.

- This assessment task can easily be adapted and used as the basis of one or more creative dance units.
- The words presented to students for a movement sequence activity task could be generated from a prior classroom discussion related to a picture book, a piece of music, a visual art object or an outdoor experience.
- So that students are not overwhelmed by the list of words from which to make decisions the teacher/class could decide to limit the movement word list to 5-8 words. Beginning and ending still shapes still need to be compulsory components for the students to include, to give form to their sequence (in the same way that a capital letter and full-stop are used for a written sequence).
- Adding some atmospheric sound or music accompaniment that doesn't have a strong underlying beat can help to relax students, to stir their creativity and/or to promote more physically-connected sequences.

The following aspects can be given targeted teaching, as single lessons or units of work that prepare the students for movement activities.

- Using the whole body (especially, the legs) and travelling in interesting ways can be modelled and encouraged in movement/dance ideas.
- Creating interesting still shapes alone or with a partner (involving the WHOLE body) in response to specific images e.g. a pair of scissors, a Christmas tree, a spider.
- Exploring relationship changes in movement and shapes that go beyond being symmetrical and side-by-side with a partner e.g. towards and away, face to face; back to back.
- Exploring slow, fast, smooth and/or abrupt transitions between movements e.g. fast, flowing river versus jerky, jagged mountains.
- Explore making variations of a movement rather than repeating in the same way e.g. swinging, with different body parts e.g. rippling - fingers, back, legs, whole body; swooping - high, low, turning in place and travelling.

Allowing time for students to reflect on and talk about their dance experiences with others is important to enable them to practice their observation skills, to get new ideas, to give feedback, and to use dance elements language.

- Speaking about students' own or others' dance/sequence-making achievements can be targeted for teaching so that students can practise articulating, explaining and justifying what they see and do in movement/dance.
- Teachers can point out or ask if students can discern links between their dance experiences and knowledge gained in other contexts. For instance, in some of the task examples, students were making links to what they knew of the natural world to explain their movement ideas.



## Practical tasks in the Arts - DRAMA

Role is a key element of drama.

*Drama is the expression of ideas, feelings and human experience through movement, sound, visual image, in the realization of role. In drama, real or imagined actions and events are enacted by placing a role in a setting of time and space where action and tension create a focus.*<sup>3</sup>

Role is a fundamental element of drama in education. In these drama exemplars for teachers, we draw from two tasks from the 2021 NMSSA assessment of students' achievement in drama which focused on role. One task required the students to take on a role themselves; the other presented a short film showing an actor taking on a role, for the students to view and analyse.

We have gathered and annotated a selection of student responses from the two role focused tasks, to illustrate students' articulation of the strategies they used when working in role, as well as when analysing what they saw others do to show they were in role.

<sup>3</sup> Ministry of Education. (2000). *The arts in the New Zealand curriculum*. Wellington: Learning Media.





Knowing what constitutes being in role, and how to identify when students are in role, leads to insights into the value and depth of learning that can be achieved by students working in this way.

## Task 1: Working in Broken Dream

In preparation for this task, the students watched a videoed performance of a class presenting a story about a broken dream. As they viewed for the first time, the students were prompted to think about some of the elements that conveyed the story. These elements were tension, focus, role, time, space and action. The students were asked to identify the way tension was built, and where the focus was, for the audience.

They were asked to write responses to related questions.

On a second viewing, in a one-to-one interview setting, they were directed to focus on the story line, and the feelings of the key character.



*Broken Dream was a NMSSA devised classroom drama performed by students in Years 5 and 6 in a New Zealand school. In providing a stimulus that reflected drama in the classroom, it was hoped that students would be able to both see drama in action in a way they themselves might have experienced it, and make a connection with the people represented and their predicament. The action was around a plausible situation – a very serious sports injury to a talented young player. The students in the film portrayed the injured student's doctor and the father.*

Screen shot from video. Student in role as father listening to doctor.

## What were the students asked to do?

In this practical activity, the students were encouraged to draw on the information in the video, their own prior knowledge, and their imagination, in order to enter and extend the 'Broken Dream' narrative in role.

The Teacher Assessor supported the students to assume a role by using prompts and statements to elicit ideas about the essence of the narrative – how the father of the injured student would be feeling.

*The Teacher Assessor script:*

*The father is worried and is concerned for his son. He is upset that his son might not be able to follow his dreams. Here are some people who know the boy and the father. These people visit the hospital and speak to the father.*

*[They are]  
The boy's friend, the boy's teacher, the boy's coach.*

*I will go into role as the boy's father. You are going to go into role as one of these people and speak to the boy's father at the hospital.*

*Choose one of the people to be.*



**Working in Broken Dream**

- The boy's friend
- The boy's teacher
- The boy's coach

The Teacher Assessor modelled the position that would be taken by the father (*above*).

The Teacher Assessor and the student had time to think about and share ideas about what they might say, and how they might look when in role.

This scaffolding was an important part of the process as the Teacher Assessor needed to create a safe and comfortable space for the student to become the visitor. It was not an opportunity to practice or, create a script for a 'performance'.

The 'visitor' entered the story at the point where the father was waiting for details of his son's recovery.

## What did the task focus on?

Students' willingness to step into and extend a drama was the focus of this task, along with students' use of drama techniques to portray and sustain their role. As noted, role is an integral element of drama.

In order to achieve in this task students needed to:

- attend to the story line of the drama
- infer from words, actions, and prior knowledge of such a situation, how the father could be feeling
- select a 'role' and portray it
- sustain the role to a satisfactory conclusion
- consider how they might look and what they might say (what techniques they would utilize e.g. voice, facial expression, body position/movement, gesture) in the drama
- stand up from chair to show they were finished.

When students finished and came out of the drama, each was asked what they had done to show they were in role. This required the students to identify the techniques they had thought about and used, and to reflect on their performance.

They were also asked to consider the value of being in role.



### Role choices

At both year levels, almost half of the students chose to be the boy's friend, with the next most popular role, the boy's coach.

The coach was a choice that appeared to enable students to assume a defined role, both in the way they could use techniques and the words they chose when speaking.

A coach could be concerned with future career opportunities for the injured player, and his recovery. The coach may also feel some responsibility for the situation as the following example shows.

## Annotated student examples

### Example 1 : Year 8 as coach



*Um... I feel like that was my fault. I could have not put him on the field at that time... we were losing, and we needed our star player. I treated him, I coached him really well ...*

*the rest of the team is quite sad to see him go (nods – looks toward father) and they're all going to miss him....*

#### Description

Student sits by the Teacher Assessor who has assumed the role of the father. The student's head is down – he glances towards the father as he speaks, his hands are together, he looks down as he twines his fingers around. (Student is uncertain how to show that he is finished)

#### Question

**What things did you do to show you were in role?**

#### Student explanation

*I tried to think about what he was thinking ... how he would feel and not just him... like... the team as well...  
I tried to sound a little bit sad*

#### Annotation

There was a very obvious change in demeanour from the student himself to his presentation as the coach. He used pauses naturally. His voice was soft throughout and it dropped away to become almost inaudible on the final phrase. The student created a plausible back story on which to build the conversation.





### Example 2 : Year 4 as coach

#### Description

Slow walk in and sits, knees apart, hands on knees. Slightly facing inwards towards the father.



*It's been tough. He's come very far ... it was his dream to become a superstar rugby player. But this injury is very very serious and we don't know how bad it could get so we have to make sure he recovers first because you never know... he could still be a rugby superstar one day .... but first we've just got to go at it slowly*

#### Question

*What things did you do to show you were in role?*

#### Student explanation

*I put in my emotions and I spoke with the words that his coach might say.*

*I just put really deep thoughts into it – by basically being the people. I said it with my words not really showing it on my face.*

#### Next time -

*I'd try to smile less .. I can be a bit shy and when I'm performing I can't stop smiling and then I can't get into character - because the coach isn't really happy at the moment and the boy's in hospital.*

#### Annotation

This student demonstrates the ability to suspend belief. Natural phrasing and variation are evident in voice/ tone. The student was not in role to start with (smiling) but the role takes over in the end.



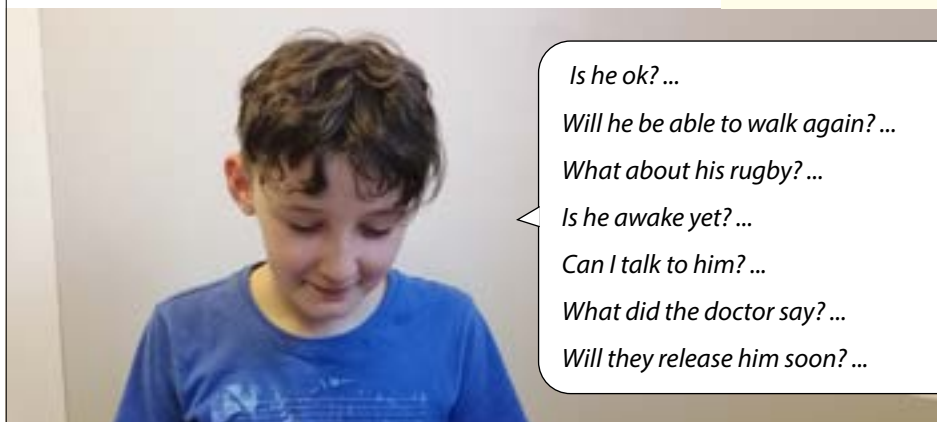


Assuming the role of a friend is more of an extension of self – and although there would be decisions around what to say, the search for something meaningful could derive from their own personal experiences.

### Example 3 : Year 8 as friend

#### Description

*Is he ok?* Spoken before entering. Moves to chair, sits, fold arms, face looks concerned – brow furrowed, fist to lips, long pause, looks up but drops head again, arm rests on other arm – grips above shoulder – long pause, drops head into hand – pause – *Will he be able to walk again?* Looks towards father. Looks down pause then back to father *What about his rugby?* Pause *Is he awake yet?* *Can I talk to him?* Pause *What did the doctor say?* *Will they release him soon?* Head back in hand. Mirrors the body position of the father. Stands to indicate finishing working in role.



*Is he ok? ...*  
*Will he be able to walk again? ...*  
*What about his rugby? ...*  
*Is he awake yet? ...*  
*Can I talk to him? ...*  
*What did the doctor say? ...*  
*Will they release him soon? ...*

#### Question

**What things did you do to show you were in role?**

#### Student explanation

*I used a little bit of concern in my voice and lots of fidgeting...  
 I imagined that it was maybe one of my friends and how upset I'd be about that  
 I put my head down and I kept looking up to see if the doctor was coming*

#### Next time -

*I might cry... because if I was in a situation like that I know it would be something I would do in a real situation.*

#### Annotation

The student used pauses and silence well and sat comfortably with them. Body and gesture were also used to show the role, providing an example of an emotional connection – feeling the sadness, This comes from the student's emotional memory and connection to personal real-world experiences. The role builds on the narrative, imagining another character in the story to enhance belief.

Several Year 4 students took the role of teacher. After participation in the drama they described their approach.

### Positioning as a teacher

*I said he was good at his maths. **Next time** - I might change the words. (Year 4)*

*I was kind of nervous. Cos.. even though I like drama I'm not like the person who likes people watching –*

*I talked about his best moments and how he did them. Because teachers usually, when they are in conference they talk to the parents telling them that they did this really well. I changed my voice up a bit. I changed it so it would be a bit more kind and like ...knowing. I got into position -not like this (flops body forward) cos I was the one talking... I was the one talking and I was a teacher (Sits with very straight back to demonstrate). (Year 4)*

*I thought what a teacher would say, but also what I would feel as well as what you (the father) would be feeling all at the same time. I came in and I sort of acted like a teacher, I tried to do everything I've seen the teachers do. I tried to act like them. (Year 4)*

### Positioning as a friend

*Well I was relating to his ...like me as the boy's friend...I know him, I know his personality... So I like ....I know who he is - so I was like... trying to be like ... nice to his father .... slowly just kind of bearing it with him. I was using facial expression and body language because the dad's sad and the boy's friend is personally very sad as well. (Year 8)*

### Annotation

These students drew on real life experiences as they took on roles as teacher or friend. They used their knowledge of what teachers might say – focusing on school and how well the student was doing as a means of comforting the father.

The example of friend also demonstrates empathy. An emotional connection is clear as the friend sought to bear the anxiety with the father. This student shows an understanding of use of techniques within a role.

## How did the students do?

The majority of the Year 4 students (90%) gave the task a go and all selected Year 8 students took an active role, at least conveying simple ideas in speech that were appropriate to the given situation/context. About quarter of the Year 4 students, and half of the Year 8 students, were able to elaborate on those simple sympathy focused ideas.

The Year 8 students were much more likely to use deliberate drama techniques, e.g. use of voice, body position, gesture, facial expression and use of space than Year 4 students. Almost half of the Year 8 students employed more than one technique to convey the ideas, feelings and actions for the role they had selected.

While all students participated, in fact many (especially Year 4 students) were not 'in role'.<sup>4</sup> They uttered a phrase suitable to the situation but did not **become** the friend, or coach or teacher. However almost half of the Year 8 students and almost a quarter of Year 4 students were prepared to take a risk and build belief in the situation even though they were not able to sustain it.

<sup>4</sup> See page 31 for the signs that indicated that students were 'in role'.



## Why is role important?

*Role is a fundamental aspect of drama in education. "Role involves stepping into the place of another person, sustaining belief in that position, and representing that person's relationships and points of view".<sup>5</sup>*

## So what is the value of working in role – according to the students?

In concluding this activity, the students were asked to comment on the value of working in role.

Over a third of Year 4 students, and three quarters of Year 8 students recognised that working in role 'engages emotions, so that we understand others and/or empathise' with their situation.

## Examples of student responses

### Demonstrating empathy

*It lets you know if this was a real situation what they would be feeling like and what you would do to make sure you don't make them feel like sad or offended or anything (Year 8)*

*You can understand how they feel (Year 4)*

*Can help you feel how other people feel when something like this happens (Year 8)*

*It's like showing what people are going through (Year 4)*

*If you do the actions and stuff, you will understand more (Year 4)*

*By basically being the person (Year 4)*

### Articulating emotional intelligence through observation of body and face

*You can see their emotions, what they don't say (Year 8)*

*You can see their feelings (Year 4)*

### Recognising diverse perspectives

*Gives you a different perspective of other people (Year 8)*

<sup>5</sup> Drama in the Classroom, 2001, p. 6



## Task 2: Working in Role

The second NMSSA task that focused on role provided the students with the opportunity to analyse the clues one actor used to show that he was 'stepping into the place' of someone else.

This was a pencil and paper task where the students worked independently and provided written responses to open-ended questions.

### What were students asked to do?

#### Part One

The students watched a short clip from a video where a person moves into a role.

As they watched they were to think and write about what this person was doing to show they were in the role.



Using army costume as an external support

Luke the actor - Part 1



## Part Two

The students then watched the full clip, and were encouraged to think about how the actor used drama techniques i.e. things like voice, movement, gesture, facial expression, and the element of space, to tell the story.

After viewing this clip, the students were asked to select two of the techniques they noticed and describe how they were used.



Prop - Letter



Luke the soldier

Screen shots - Part 2

## What did the task focus on?

Student identification of aspects of transition between actor and actor in role, and of the specific drama techniques used by the actor to build belief in the story and context, were the focus of this task.

In order to achieve in this task students needed to:

- attend to the story line of the video
- notice the drama elements and techniques the actor used
- infer from these what the soldier was feeling
- identify the techniques and explain their purpose in the context of the narrative.



## Annotated student examples

### Question 1: What did Luke do to show that he was in role?

The following written examples show students' attention to props and external factors.

Disguising his self (Year 4)  
 He read a love letter (Year 4)  
 He kept on adjusting his coat and made sure his hat was right (Year 8)

Some registered more subtle changes in vocal tone and facial expression.

He changed his voice to a sad but positive tone (Year 4)  
 His voice sounded sad (Year 4)  
 He moved his face into a scrunched up, it looked like he was going to cry, or he really missed them (Year 4)  
 He smiled a bit and sighed (Year 4)  
 He looked worried (Year 4)

Others noted that he

...altered his mood (Year 8)  
 Put on a coat and hat looking about if anyone was around, changed his voice opened a letter talking about someone in the letter (Year 4)

### Question 2: The actor used drama techniques to tell the story.

The drama techniques the actor used were:  
**Voice, Movement, Gesture, Facial expression, Use of space.**

Describe how the actor used these drama techniques to tell the story.

#### Voice:

When he was talking about the photo he spoke with pride that he kept it near his heart (Year 8)  
 ...he changed his tone every now and then and kept a slow steady pace (Year 8)  
 He used his voice to show his emotions, including pauses and his tone of voice (Year 8)

#### Facial expression:

He smiled when he remembered the photo, he looked sad when he said he missed his home (Year 8)  
 He changed his facial expression when he mentioned something scary (Year 4)

#### Gesture:

For each particular word/sentence he said like I keep it close to my heart he was talking about the photo in his pocket so he put his hand over his chest to indicate it was there (Year 8)

## How did the students do?

Overall, 77% of the students were able to identify the role that was being presented.

Most of the students at both year levels (80%) identified how props and language (the words he chose) were used to indicate the actor was in role, rather than noticing the drama techniques that were utilised (14%). When asked directly about how specific techniques were used to tell the story nearly 50% of Year 4 students and 73% of year 8 students were able to identify at least one.

Those who did mention techniques tended to focus on changes to voice and facial expression.

## What can teachers do?

Teachers can support students to develop the skills and confidence to work in role in many ways:

- Build role-taking into all learning areas of the curriculum, especially social sciences, history, health, English (writing).
- Teach students about role; view examples of people in role and identify the techniques they use to convey the views and feelings of someone else.
- Teacher can assume a role in classroom dramas (assume a role that does not hold authority – take the role of the least power in the drama. Move away from the position of teacher).
- Know what to look for – some signs that indicate that someone is in role (observed in the students involved in the NMSSA tasks):
  - o Pauses and silences are a natural part of the role or situation.
  - o Empathy is demonstrated.

- o Positions of others are mirrored when connecting with them in role.
- o Emotional memory is used to connect to the emotional moment in the drama.
- o Person in role uses what they have observed in real life.
- o The person in role imagines other characters, events, feelings, situations and brings them into the dramatic context to extend or develop the narrative.
- o Movement, gesture, voice, movement and facial expression appropriate to the role and context of the drama are evident.
- o Pace supports the action and intent within the fictional world.
- Encourage reflection – both self and peer for students:
  - o As teacher, demonstrate reflective processes.
  - o As students, reflect on and articulate what they or others did to show they were in role.

The use of process drama as a pedagogy teaching across the curriculum enables a strong inquiry approach that enables students to re-imagine possibilities as they work to understand the fast changing world around them. Process Drama used in teaching Social Sciences, Health, Science, Literacy, and NZ Histories brings motivation, action and excitement to learning. Process Drama is a big pedagogy for big ideas and big questions <sup>6</sup>, and of course there are incidental opportunities to practice drama skills, deepen understandings and explore possibilities through classroom programmes e.g. drama activities in reading programmes, to embellish reading to students, management strategies, new ways of working with School Journal plays and more.

<sup>6</sup>Wells, T (2023). *Unpublished PhD thesis*.



## Practical tasks in the Arts - MUSIC


Using the elements of music to compose a musical sequence.

*In music education, students work individually and collaboratively to explore the potential of sounds and technologies for creating, interpreting, and representing music ideas. As they think about and explore innovative sound and media, students have rich opportunities to further their own creative potential.<sup>7</sup>*

An idea or concept can pull a piece of music together, give it direction and help the group members to contribute. It can start from a person (leader) a musical element (tone colour), an intention (to entertain), or a skill (playing in time). The NMSSA Paper Music task provided an opportunity for students to devise a piece of music collaboratively, including making decisions about how to start, how to communicate, and what would hold their piece together. The students were encouraged to experiment with sounds and rhythms, make decisions about how to structure their piece, and present their composition cohesively for video. The task examined students' understanding of the elements of music- in particular beat, rhythm, tempo and dynamics. Students' responses to this task are described over the following pages.

For each composition, we have looked at what the students did, why it was successful and what the next steps would be, related to the response. Then we have looked at how each interpretation of the task can generate ideas for further teaching.

<sup>7</sup> Ministry of Education (2007). *The New Zealand Curriculum*. Wellington: Learning Media Ltd (p21)



Being aware of how the elements of music can be used and varied when playing and responding to music adds impact to a performance and clarity to an idea.

## Task: Paper Music

### What were the students asked to do?

In this activity the children were shown a video of a composer creating music with paper. They were then asked to explore and share the different sounds they could make with a piece of paper. Then as a group, they had to work together to use the sounds they had discovered to create and perform a short piece of music lasting one minute.

The children were told to think about:

- organising the music – having a beginning, middle and an end
- repeating sounds
- layering sounds so that they go on top of one another
- contrasting sounds
- contrasting rhythms
- using silence for effect.

### What did the task focus on?

This task was designed to identify whether Year 4 and Year 8 students could use collaborative skills to create a piece of music that had some organization with a beginning, middle and end. The task allowed students to use increasingly complex aspects of composition: repeating and layering sounds, contrasting volume, rhythms and using silence for effect. The children needed to show evidence of how they could engage with the group to sustain their part and know when to come in or drop out.

On the following pages there are five very different responses to the task. Although one of the selected responses does not rely on a regular beat throughout, most of the responses for this task did.

#### Paper Music

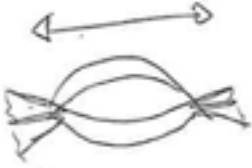
When the group is creating the piece of music think about:

- Organising your music - having a beginning, middle and an end
- Repeating your sounds
- Layering your sounds so they go on top of one another
- Contrasting your sounds, for example strong and soft sounds
- Having contrasting rhythms
- Using silence for effect


Think about how people in your group will know when to make the sounds because you can't speak when you perform your piece

Annotated student examples


**The Conversation**



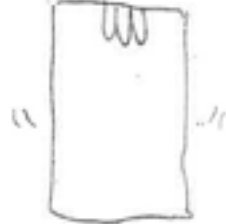
pull



scrunch



tear



flap

*4 different paper sounds having a conversation*

S2	S1	S3	S4
S2	S1	S3	-
S2	S1 / S3	-	S4
S2	S4	S1	S3
S4	S2	S1	S3
S1	S3	S2	S4
-	S1 / S2 / S3	-	S4

The Conversation - Year 4 example (Students 1 to 4)



### Example 1: The Conversation

#### What they did

The students chose one sound each to play: a pull, a scrunch, a tear and a flap. They used these 4 different paper sounds to have a conversation back and forward. As with a normal conversation they brought expression and interest to the piece by using:

- tempo – fast and slow sounds
- duration – short and long sounds
- dynamics – loud and soft sounds, and silence
- timbre – rough and smooth sounds

#### Annotation

- The children constantly looked at each other when playing, engaging as you would in any conversation.
- They played with the emotion of the music and used it to help them to make musical responses and decisions about how and when to play their sound.
- Each child used a different contrasting sound and played it in different ways to aid communication.
- They used the musical elements well.

#### Next steps

- Swap sounds. Was there a difference? Why?
- Identify the elements that are being used to make them explicit, and explore them consciously.
- Try using different instruments. Can you include pitch – high and low sounds?

#### Extending the idea

- Use untuned percussion to have a conversation with a buddy. Find at least 3 different sounds on your instrument and use them to talk to a buddy. Can you guess what each person is saying? How do you know? How would an angry/happy conversation sound?
- Learn a range of 'call and response' songs. Explore the contexts in which they are written and sung, for example the African American work songs.
- Can you find examples of conversations in other music?
- Try some echo patterns:
  - I play, you echo what I play.
  - I play, you answer me with a different pattern on your instrument.



### Hocketing

1                      2                      3                      4

*This is repeated over and over in a sequence with small variations to the count of 4*

Hocketing - Year 8 example

## Example 2: Hocketing

### What they did

The children in this group chose to play one sound each: a tapped rhythm (lasting 2 beats), a wiggle and a scrunch (lasting 1 beat between them), a sharp pull making a 'snap' sound (lasting 1 beat). All of these sounds played in succession made up a 4 beat pattern that was then repeated over and over in a sequence with small variations.

### Annotation

- There was communication between the players.
- There was a leader.
- There was some variation within the beat that added interest.
- The first and last beats were strong and consistent.
- Everyone knew their part and was prepared to play, keeping a collective beat.

### Next steps

- Practise until the rhythm is smooth and regular.
- Try using different paper sounds or shifting the position of the sounds you have.
- Play it loud, play it soft or with changing dynamics.
- Add in a break – a silent beat or silent bar.

***Hocket: a musical device that alternates between single notes or parts or groups of notes. The result is a continuous flow of sound with one voice resting while the other ones play in succession.***

### Extending the idea

- For a variation use different instruments or found sounds like sticks, rocks, shells or shakers.
- Play each part 4 times, 2 times then once in a row to vary the effect.
- Create a 4 by 4 grid and use body percussion sounds – clapping, clicking, stamping, shh'ing. Include some silent beats - rests. Try playing each line 4x, 2x then one part after another. Play one line after another, then 2 together, then 4 together. Discuss the effect of this.
- Create grids with different beat groupings eg; 3 beats, 5 beats, 6 beats long. How do these groupings change the feel of the music?
- Accent different beats. What does this do to the music?
- Use the grids to play along to recorded music.

Body Percussion Grid in  $\frac{4}{4}$

	1	2	3	4
Chest thump or stamp	●	~	~	~
Clap	x	~	x	~
Shhh	~	Shhh	~	Shhh
Tapping	~	x	x	~

Body percussion grid

## An entertaining piece without a consistent beat - Free Time

Players

S1

S2

S3

S4

Scrunch

very loud

small ripping sounds

repeated

mp - (moderately soft)

STOP

fast and furious

mf

ff

Screwing paper → Rubbing

Players

S1

S2

S3

S4

flicking varying speed and dynamics

mp

tf

gaining speed and dynamics

Gathering up the paper and fling it into the air!

Key:

- scrunch
- loud flicks
- small ripping sounds
- screwing up
- rubbing
- little flicks
- waving

mp - moderately soft  
ff - very loud

### Example 3: An entertaining piece without a consistent beat – Free Time

#### What they did

This piece began with small quick scrunches that were played one after another. Then two loud flicks triggered a soft flicking rhythm accompanied by small ripping sounds from the other three players. There was a STOP where all players were silent and this was broken by a scrunching/rubbing sound that got louder, faster and more furious. Then STOP again. Little flicks then began gradually growing in speed and volume, this turned into fast, furious flapping and ended with all the pieces of paper being gathered up and thrown into the air!

#### Annotation

The piece was highly entertaining.

- There was a lot of contrast in the sounds.
- Silence after loud playing added impact.
- The ending was visual as well as oral.
- The music was descriptive – there was not consistent beat.
- Beat was used with the accompaniment of random sounds.
- Dynamics were used for effect.
- There were varied groupings in the parts – unison, layering, accompaniment.

#### Next steps

- This piece appeared to have been generated intuitively so it would grow the children's thinking to analyse this and other music, being explicit about the musical techniques and elements used so that the students can consciously access them to create further music.
- Discussing what they have done would also help them to polish the performance, fine tuning the entries and exists, becoming more aware of the effect of the contrasts and accompaniment to the rhythm.
- Notating what they have done would help them to analyse and work on the piece.

#### Extending the idea

- Explore and use graphic notation by different composers.
- Create and notate descriptive or themed Soundscapes that are non-rhythmic/free time.
- Write an accompaniment to a silent video or a poem.



## A Rhythmic Piece in $\frac{4}{4}$

Players

S1

S2

S3

S4

**Part 1**

Bars 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Silent Bar.

---

S1

S2

S3

S4

**Part 2**

Bars 16 17 18 19 20 21 22 23 24 25

**Key:**

- Rhythm
- Rub on the floor - down[1]-up[2]
- 4 flicks (one on each beat)
- 2 tears
- scrunching
- 2 knocks with paper on floor
- 8 quick knocks
- random scrunching
- ??

A Rhythmic Piece in  $\frac{4}{4}$  - Year 8 example (Students 1 to 4)

### Example 4: A Rhythmic Piece in $\frac{4}{4}$

#### What they did

This piece of music created by Year 8 students, had two distinctive parts that make up the whole.

**Part 1:** There was a deliberate layering of the sounds that occurred every 2 bars as each player entered. S1 began with a 4 beat rhythmic pattern, S2 entered at bar 3 with a sliding sound for two counts on each slide. Then S3 started flicking at bar 5 with a regular 4 beats in the bar. S4 started tearing the paper every two counts at bar 7. After 11 bars all students stopped and begin to scrunch up their paper in unison for about 3 bars, with one bar silence after this.

**Part 2** began with S2 playing the 4-beat rhythmic pattern by themselves for two bars, then S4 entered knocking on paper on every second beat. S3 entered just before bar 20 with semiquavers (eighth notes) played by knocking on paper in time very quickly. S1 joined in partway through bar 21 with some random pulling and squashing of paper and then the whole piece ended with tearing, ripping and scrunching and stopping.

#### Annotation

- Everyone communicated well.
- There was a regular beat that held the music together.
- The students entered at regular intervals (every 2 bars).
- The layering of the parts contrasted with the unison playing and added dynamics.
- There were contrasting sounds that worked well together.
- The music had two distinct parts that were similar in structure but not exactly the same.
- Everyone kept the beat.
- There was a clear beginning and ending and the players started and finished together.

#### Next steps

- This was a very structured piece of music and because it was based on rhythm, work on the entries and exits of each musician would aid precision.
- Practise to make sure that all of the rhythms are accurate and on the beat as planned.
- Make more of the ending by deliberately fading out or deliberately stopping.
- Discuss the effect of the random scrunching by S1 at bar 21.
- Vary the use of accents on different beats and discuss how this changes the experience of the music.

#### Extending the idea

- Develop a beat circle using different drums: bongos, pate, and djembe distributed amongst bucket drums.
- Create and learn different rhythms that fit together on a regular beat. This will develop the stamina needed to maintain a regular beat.
- Play rhythms in different ways:
  - Play one measure/pattern each around the circle.
  - Half of the students play one rhythm, half another, then both together with a leading pulse on beat one.
  - Play in unison loud/soft.
  - Work on arranging the patterns to make a whole piece or to accompany a song.
  - Start and stop to a particular rhythm.
- Add a pentatonic tune above this rhythmic section.
- Use found sounds to create a range of textures.
- Begin to read and use conventional notation – crotchets, quavers first and then rests, minims and semiquavers with different time signatures.
- Show how to score the different rhythms.



Djembe

# Simple Repetition

Players	Rip	Knock	Flick	Pull	
S1					
S2					
S3					
S4					
S1					Rub and toss !
S2					
S3					
S4					

Simple Repetition - Year 4 example (Students 1 to 4)

### Example 5: A Simple Repetition

#### What they did

The children played in unison throughout the piece using 4 agreed sounds. They changed each sound together on the lead of one person, all playing the new sound. These sounds were repeated in order once and there was a clear ending with a rub and a toss.

#### Annotation

- The children used a range of contrasting sounds.
- Repetition gave the ear something to hang on to.
- They communicated with one another to make the changes.

#### Next steps

- Use dynamics to add interest to the piece, getting louder and softer at different times or playing it all loud and all soft and comparing the two.
- Vary the tempo/speed of the flicks, knocks and rips to add impact to the piece.
- Change the order of the sounds to explore different effects.
- Layer the playing – within each sound or across the sounds and discuss the effect.
- Add in a silence.

#### Extending the idea

- To help children understand phrasing in music, use it to play along to recorded music, changing the sound at each new phrase. This gives children a greater sense of harmony and beat.
- Play a guessing game. How am I playing this sound? Encourage the children to describe the sound in as much detail as possible eg: a light scraping sound with several fingers dragging across the paper and trailing off, rather than just a scraping sound. Do this within sight first then hidden from sight to practise adding greater descriptive detail.
- Play Bananas: A game where person 1 starts making a sound and when they say "bananas" everyone starts making that sound. Person 1 then changes their sound while others keep playing the previous sound. Every time person 1 says "bananas" everyone changes to the new sound person 1 was making and person 1 changes to a different sound.
- Sound detective is a similar game where one person goes out of the room – they are the detective. A leader is appointed, and everyone must follow what they do. The detective is brought back in once the leader has begun a sound. The aim is to change sounds without the detective knowing and the detective must identify the leader to win.



## How did the students do?

A third of Year 4 and more than a half of the Year 8 compositions included an obvious beginning and ending.

A third of the students at both year levels used rhythm, layering and dynamics for effect.

Year 8 students demonstrated more complex layering and patterns.

Both Year 4 and Year 8 students intuitively used some elements and musical conventions.

The students could:

- organize sounds into a piece of music
- use non-verbal signals to communicate when performing
- work together to make and play music
- think about and make musical choices to add a sound, or contribute to a piece of music
- explore sounds and use a variety of sounds for effect
- approach music from different angles e.g. using a leader, playing a beat or rhythm, having a musical conversation, hocketing, entertaining, taking a part, using a structure
- use a beat and/or rhythm to hold a piece together
- use some layering, repeats and form
- use some structure, a beginning, middle and end.

The compositions that included variations of texture, structure, and form were more impactful.



## What can teachers do?

The elements in music are the key ingredients in music. Children experience music through listening, singing, playing, moving, creating and notating. As children gain greater control over using and describing the elements it adds more clarity to their music making and musical thinking. It gives them the tools to think about music, to play music and describe what they hear. Being aware of how these elements can be varied when playing music adds impact to a performance and clarity to an idea.

Teachers can help students explore:

Beat – the pulse of a piece

Rhythm – the pattern of notes

Pitch – high and low

Tempo – fast and slow

Timbre – tone colour, the difference between instruments

Dynamics - loud and soft.

We could also include:

Form and structure – repetition of parts in a pattern abacada, – a beginning, middle and end

Layering – of different parts and harmony.

## Listen to, think about and describe music

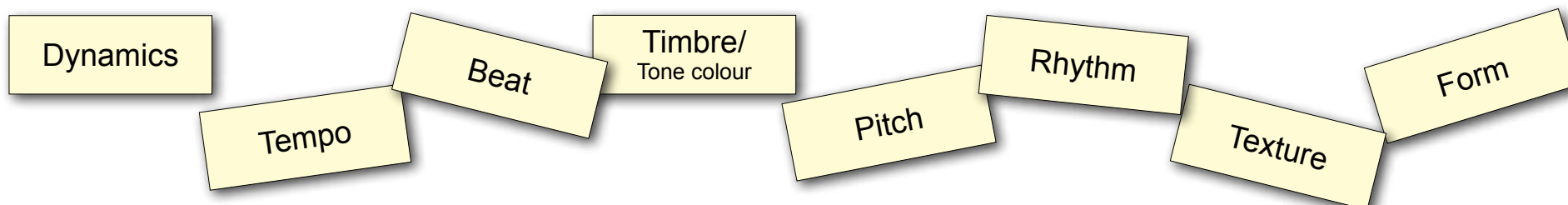
Take a few seconds of music. What do you hear? Extend it bit by bit and discuss.

Prompt the children to describe in detail using a wider range of musical vocabulary. What are the instruments? How are they being played? How many parts can you hear? How does the piece begin or end? What does it make you think of? Why? When was it written? Who composed it? In what circumstances? What sounds do you hear? Can you use the musical elements to describe what you hear?

All of these questions will extend the children's musical understanding, vocabulary and knowledge. Using a range of different music from different cultures will extend children's ears. Taking the opportunity to explicitly wonder about what we hear and find the words to describe it will give children the tools and words that they need moving forward.

## Develop a fitness of the beat

Create opportunities for children to practise keeping the beat over increasing periods of time and in different ways so that they can maintain it steadily throughout a piece of music and begin to internalise it so that it becomes a useful tool when playing music. Use beat circles, dance, sāsā, patting different parts of the body or in space to phrases in music, keep a collective beat with a large piece of lycra or a parachute and by passing rākau or stones in time together.





## Practical tasks in the Arts - VISUAL ART

Using line, pattern and tone in a imaginative pencil drawing.

*Through engaging in the visual arts, students learn how to discern, participate and celebrate their own and others' visual worlds ... They experiment with materials, using processes and conventions to develop their visual enquiries and create both static and time-based art work.<sup>9</sup>*

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<sup>9</sup> Ministry of Education (2007) *The New Zealand Curriculum*. Learning Media Ltd: Wellington.p 21.

A rich idea to ignite thinking and imagination will generate purposeful opportunities to explore the elements of the Visual Arts.

## Task : Draw, Draw, Draw

The NMMSA performance assessment in Visual Arts was a pencil on paper activity called 'Draw, Draw, Draw'. The task was designed to discover two aspects of children's drawing.

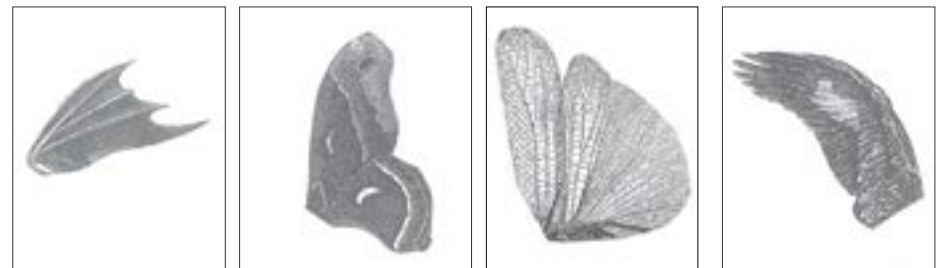
The first was the ability to explore line, pattern and tone in their drawing. This is a Developing Practical Knowledge curriculum outcome.

But drawing is more than just technical knowledge; there is also *thinking* involved, so we included a second focus - playing with ideas to transform, which belongs to the Developing Ideas Strand.

## What were the students asked to do?

We chose photocopies of old black and white etchings of wings as a starting point for drawing; as a jumping off point for artists to construct their drawings.

Students were given A3 paper, a 4B pencil and activity guide. They were also given a choice of four starter drawings of wings: bat, butterfly, dragonfly, and eagle. (See below)



The wings students could choose from for the practical visual arts task: *Draw, Draw, Draw*



The instructions were as follows:

**Teacher assessor script.**

The paper has part of a wing on it. Draw to create a creature of your own design; draw onto the wing to transform it into something new.

You can make a *little* drawing or fold out the paper to make a *big* drawing.

You can turn the paper to suit your drawing.

Use the 4B pencil to explore line, tone and pattern. You can use pointy lines, squiggly lines, broken lines; lines that are thick and thin. Use the side of your pencil lead to explore lighter and darker shades. Keep on drawing and add patterns of your own.

Remember to *transform* and *play* with using your pencil in lots of ways.

If you make a 'mistake', don't fuss about rubbing it out. Draw over your marks or transform them into something else.

You have **30 minutes** to have fun drawing. Try and use all of this time.

The students chose their wing, which was positioned in the top right quadrant of an A3 page. This enabled them to use as much or as little of the page as they wished, and to orientate their drawing to best suit their idea.

The students were given a "Draw, Draw, Draw" activity guide card which showed some ways to draw using a pencil to help guide them.

### What did the task focus on?

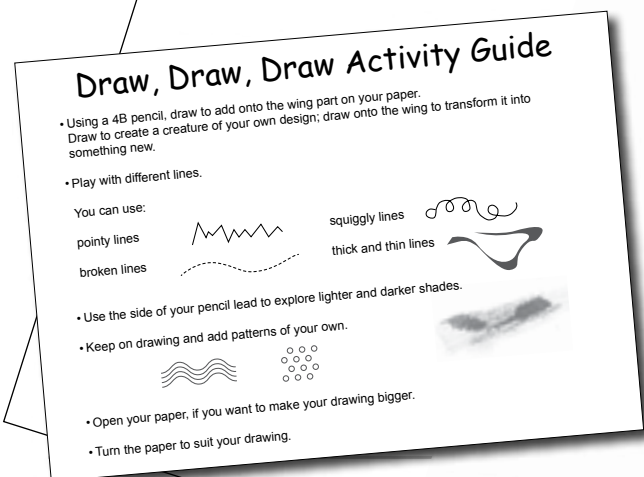
We wanted the children to draw freely and not have their ideas compromised by the scale, so the drawing could be small or larger, include a background or not.

We wanted children to draw authentically - drawings could be wild and free or careful and considered and still meet the top assessment criteria.

We wanted the children to use their imagination to transform the wing into a new creature/creation. The ability to think creatively to transform was key to the task.

We were looking for

- Evidence of use of the elements line, pattern and tone. (Exploration of art-making conventions)
- Evidence of transformation. (Development of visual ideas, in response to observation and imagination)

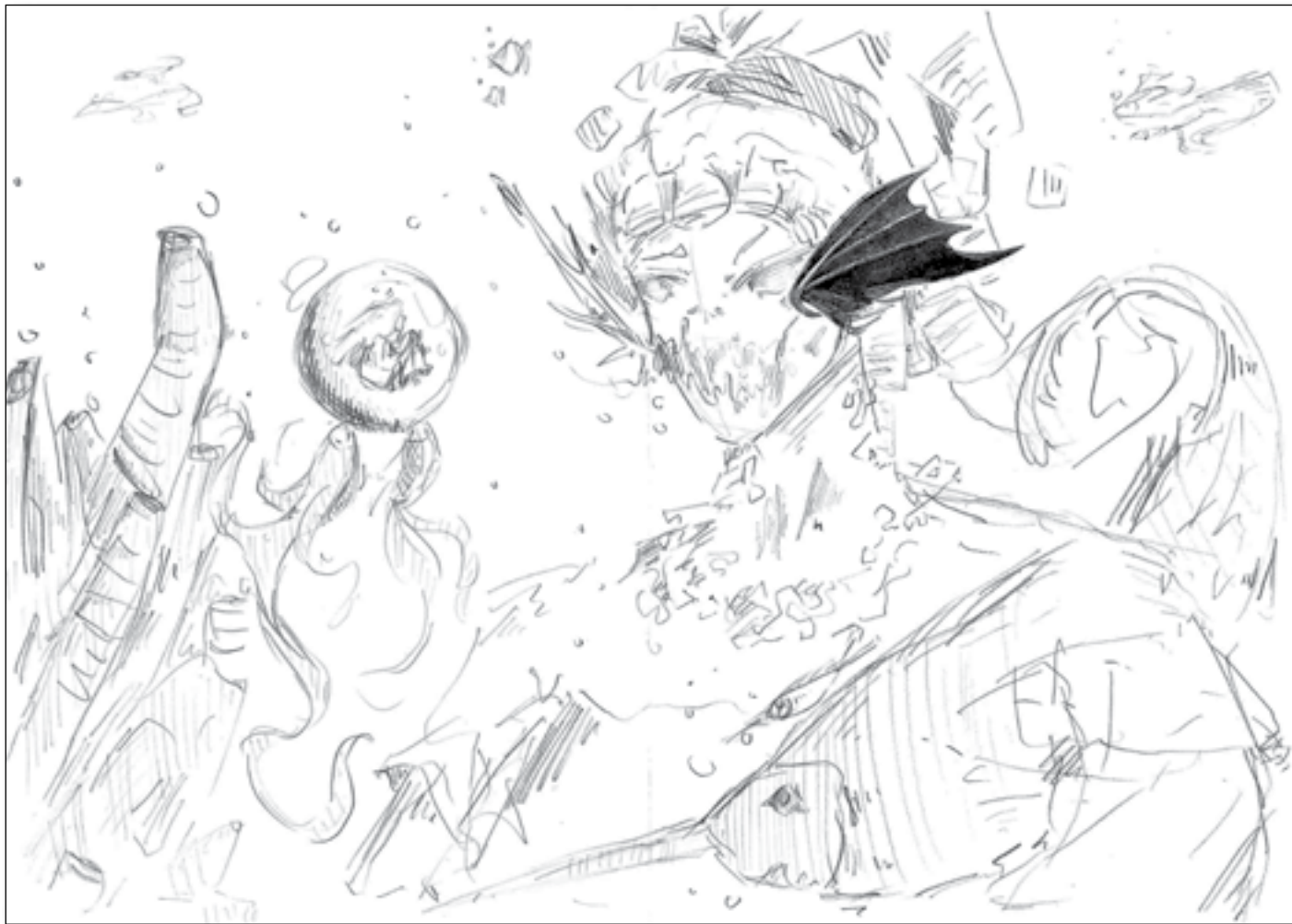


A3 page with wing and Draw, Draw, Draw Activity Guide



Examples of student work

Top range : Year 8



To achieve in the top range students needed to show confident and sustained exploration of line, pattern and tone in a fully resolved transformation of the original wing into something original and new.

Annotation:

The bat wing transforms to become part of a super human swimming creature.

This is a sophisticated drawing employing a variety of broken line, tone and cross hatching to create movement. Playing with visual ideas is evident, with energy and pattern working together to create a visual story.

Top range : Year 8



Annotation:

This is a sophisticated transformation where the wing becomes both part of the flying creature and a world full of detail and atmosphere (*left, enlargement below*).

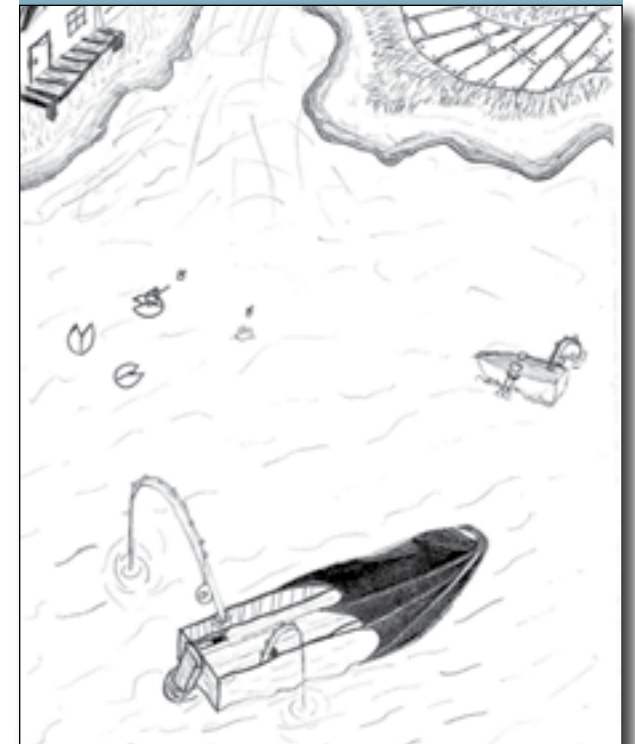
The artist has used tone, line and pattern with confidence.



Annotation:

This is a complex transformation where a batwing transforms into a boat that can fish for itself (*below*).

The drawing shows confident and sustained story telling, with the use of space and movement evident.



Top range : Year 4



Annotation:

This artist transforms a batwing into part of an enlarged serpent creature that flies around and off the page.

The drawing includes sophisticated use of line, space and movement, and sustained use of repetition and pattern.



Top range : Year 4



Annotation:

This artist has turned the birdwing into a dragon creature. The drawing shows expressive movement, creating a dynamic world using a variety of line, tone and pattern. Repetition has been cleverly used, to create depth of field. This adds to the story of the world the creature inhabits.

Top range : Year 4



Annotation:

The batwing transforms into a tail in this expressive drawing that confidently uses a variety of line and pattern.

A sense of space is created by the use of scale and distance in the drawing.



Mid range : Year 4

Mid-range examples ranged from those with some evidence of playing with line, pattern and tone and transformation, to those with no transformation but strong drawing (i.e. deliberate use of line, pattern and tone).

Annotation:

The artist attempts to play with some line, pattern and tone.

Transformation is evident as now the bird belongs to an imaginary creatures (*below*).



Annotation:

This artist is inventive with transformation and attempts to play with some line, pattern and tone to create the cat creature's skin.



Year 8



Annotation:

No transformation is evident here, as the wing still belongs to a bird.

However, this artist has explored line and tone in an expressive drawing that portrays an interesting perspective of the view (*left*).

***The ability to think creatively to transform was key to the task.***

Annotation:

A beautiful fluttery flying bird drawing has been created here. The artist explored tone to show movement, which is quite sophisticated.

There is no transformation evident here as the wing still belongs to a bird (*right*).

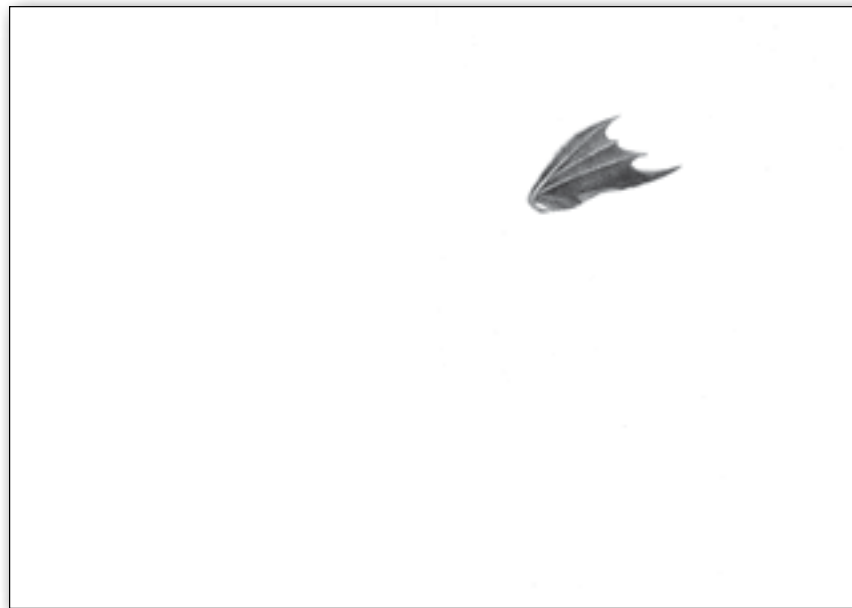
Year 4



## How did the students do?

Within the restrictions of the assessment situation, the drawings show children were fully engaged in the task of drawing. Even with the small amount of guidance with the use of pencil and the starting point of the wing, children could achieve a wide variety of drawings.

A quarter of the Year 4 students, and a third of the Year 8 students showed evidence of playing with a variety of line, pattern or tone, however fewer students (12% of Year 8) created a completed drawing with confident and sustained exploration of those elements.



Bat Wing

Draw, Draw, Draw A3 pages.

With the transformation expectation it was evident that children used their imagination to tell their own stories with drawing. Around three quarters of the students at both year levels showed some degree of invention and creativity in their drawing.

At both year levels the bat and eagle wings were the most popular choices.



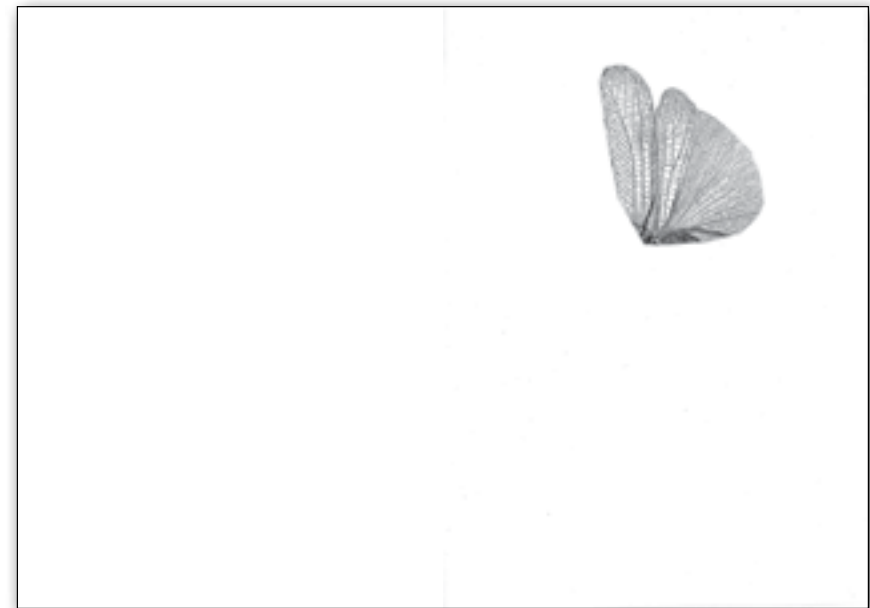
Butterfly Wing

## What can teachers do?

- Using this 'Draw, Draw, Draw' activity you could revisit the idea by using something else besides wings – e.g., architecture, legs and arms, hats, parts of machines, the thing is the image is a part of something then children draw onto it to create a new drawing.
- Have a blank page exercise book as an artist diary/workbook to do revisiting of drawing. Drawing can be done each day – sometimes with a teaching focus or sometimes as for pure play.
- Have a class set of drawing pencils – just for drawing (use pencils with a dark soft lead; the bigger the B number on the pencil, the softer and darker the lead).
- Celebrate different types of drawing styles, the children's and other artists – use picture book illustrators as artists' models. While reading picture books spend a little time looking and discussing the images with your class.



Eagle Wing



Dragonfly Wing





## Summary

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Across all of the arts disciplines, it appeared that students at both year levels worked intuitively to complete the practical tasks. However, while they showed imagination and demonstrated perception, students were less able to describe their approach to, and realization of their ideas.

Deliberate exploration of the elements of the arts disciplines when engaging in creative arts contexts, should lead students to more confident experimental expression of artistic ideas, and more precise words to describe and respond to these ideas.

The Developing Practical Knowledge strand in the arts, as expressed in the NZC, describes **exploration** of the elements (level 2) and **application of knowledge** of the elements (level 4) as core outcomes of each discipline.





Table 2. The elements of the Arts disciplines.

Elements of dance/ movement	Elements of drama	Elements of music	Elements of visual arts
Space	Space	Beat	Space
Time	Time	Rhythm	Line
Energy	Action	Pitch	Point
Relationships	Role	Tempo	Texture
Body	Tension	Tone colour/timbre	Tone
	Focus	Dynamics	Colour
			Shape
			Form

# Resources

## Support for teachers

### DANCE:

Simple activities that develop ideas related to the NMSSA dance task.

<https://artsonline.tki.org.nz/Teaching-and-Learning/Secondary-teaching-resources/Dance/Units-and-sequences/Dance-Starters>

### Dance starters

The activities and ideas listed may be used as:

- starter activities at the beginning of dance lessons, as a way of reviewing previously explored material
- learning activities within dance lessons related to the exploration of the elements of dance.

The starters:

- Moving to the beat (Time; Space)
- Group sculptures (Body; Relationship)
- Responding to action words (Energy)
- Different body parts (Body awareness)
- Follow the leader (Relationships; Space)
- Mirroring (Relationships)
- Shadow and mirror (Relationships)
- Skipping game (Space)
- Connecting shapes (Body awareness; Space)
- Name dances (Body awareness; Space)
- Actions for letters game (Relationships)
- Songs and actions (Body awareness; Energy)

Thinking about choreography in Year 1-10

<https://artsonline.tki.org.nz/Teaching-and-Learning/Secondary-teaching-resources/Dance/Units-and-sequences/Dance-Teacher-s-Tool-Kit/Thinking-about-Choreography-Years-1-10>


Finding something appropriate to say about a piece of student choreography can sometimes be difficult! This site provides some **feedback/feed forward** questions and statements for teachers to discuss with students to further develop dance choreography and performance. The questions and statements have been written for Years 1-6 and Years 7-10, but some may be appropriate for either group.

## DRAMA:

**See Video Resource**

*Process Drama Lesson 3  
Teacher in Role.*

To accompany:  
Wells, T., & Sandretto, S., (2017)  
*Using process drama to expand  
the literacy programme : An  
exemplar.* NZCER Wellington



Teacher in role

Aitken, V., (2021) *Real in ways that matter: Weaving learning across the curriculum, with Mantel of the Expert.* NZCER: Wellington

Coleman, C., (2011). "You can try and sound brainy": *The use of process drama to engage Pasifika boys.* NZCER: Wellington

McAvoy, Mary & O'Connor, Peter (2022) *The Routledge Companion to Drama in Education (1st Edition).* Routledge. ISBN 9780367430450

Ministry of Education. (2006). *Playing our stories: classroom drama in years 1-6.* Wellington, NZ: Learning Media [DVD & handbook] \*All schools will have been issued with this

Ministry of Education. (2004). *Telling our stories: classroom drama in years 7-10.* Wellington, NZ: Learning Media [videorecording & handbook] \* All schools will have been issued with this

New Zealand Literacy Association. Aitken, V., *Real learning in imagined worlds: supporting literacy learning with dramatic inquiry. Literacy Forum NZ Vol 35, NO 3, 2020.*

Wells, T., & Sandretto, S., (2017) *Using Process drama to expand the literacy programme : An exemplar.* NZCER Wellington

Snook, B., (2021) *Using the arts across the curriculum: Integrated lesson plans* NZCER, Wellington

Thorner, Ginny *Mad about drama: Books 1-3 Essential Resources*

Wells T., Sandretto, S., & Tilson J., "What it's like to be someone else apart from yourself": developing holistic empathy with process drama. *Pedagogy, Culture and Society (Online journal)* <https://www.tandfonline.com/doi/full/10.1080/14681366.2021.1949633>

### Websites

Te Rito Toi <https://www.teritotoi.org/>

Drama NZ <https://www.drama.org.nz/>

Walsh, C. & Mann, E. Learning in action <https://artsonline.tki.org.nz/Teaching-and-Learning/Primary-teaching-resources/Units-and-sequences/Learning-in-Action/>

## MUSIC:

Here are some useful publishers, websites and books to help you make music in your classrooms. These are tried and true, and cover all of the ideas in the music section.

MENZA website

Into Music 1 and 2

Hei Waiata, Hei Whakakoakoa



Kiwi Kids Songs rereleased by MENZA online.

Kiwileles – NZ Ukulele Trust.

A and C Black books: Appusskidu, Flying Around, Okki-Tokki-unga, Listening to Music Elements

Sing Books (ABC Australia)

John Madin Marimba Music

Orff Beats – Christoph Maubach, Bushfire Press

Shenanigans' Dance Music for Children

Orff New Zealand Aotearoa Facebook

ONZA Community Group - Facebook

## VISUAL ARTS:

Resources books related to drawing

### Picture Books

All books by Oliver Jeffers e.g. *A child of books*. (2019). Walker Books Ltd.

All books by Shaun Tan e.g. *The lost thing*. (2010). Thomas C. Lothian Pty Ltd: Melbourne.

All books by Sara Fanelli e.g. *My map book*. (2001). 1st USA Edition. Harper Collins.

All books by David Elliot e.g. *Sydney and the sea monster*. (2000). Random House: NZ.

Haring, Keith A. (2017). *The boy who just kept drawing*. Penguin Young Readers: NY.

### Books about art processes

O'Brien, Gregory. (2008). *Back and beyond New Zealand : Painting for the young and curious*. Auckland University Press: NZ

O'Brien, Gregory. (2005). *Welcome to the South Seas. Contemporary New Zealand art for young people*. Auckland University Press: NZ

### Some NZ Artists to look for

Michel Tuffery, Ralph Hotere, John Pule, Marilyn Webb, Gavin Bishop, Selina Tusitala Marsh, Graham Percy.

### Resource books and articles about teaching art for teachers

MacKinnon, L., Hoeberigs, R., Johnston, C., Warden, C & Hanna-Latham, E. *Painting My Teacher Blue: A Handbook for Teachers of Art in NZ*. Giltedge Publishing.

Ministry of Education Series. *Exploring the Visual Arts in Years 1-6*. Learning Media: Wellington.

Ministry of Education Series. *He Papahuia Toi Māori. Years 1-6*. Learning Media: Wellington.

Tan, Shaun. (2010). *The Bird King and other Sketches*. Windy Hollow Books: Australia.

Hendrix, John. (2015). *Drawing is Magic: Discovering Yourself in a Sketchbook*. Stewart, Tabor & Chang books: NY.

Jeffers, Oliver. (2018). *The Working Mind & Drawing Hand*. Rizzoli International Pub: NY.

O'Brien, Gregory. (2012). *A Micronaut in The Wideworld: The Imaginative Life and Times of Graham Percy*. Auckland University Print: Auckland NZ.

Laing, Sarah. (2016). *A Graphic Memoir Mansfield and Me*. Victoria University Press: Wellington NZ.

### Published Articles

Kolbe, Ursula. (2005). *It's Not a Bird Yet: The Drama of Drawing*. Peppermint Press.





