



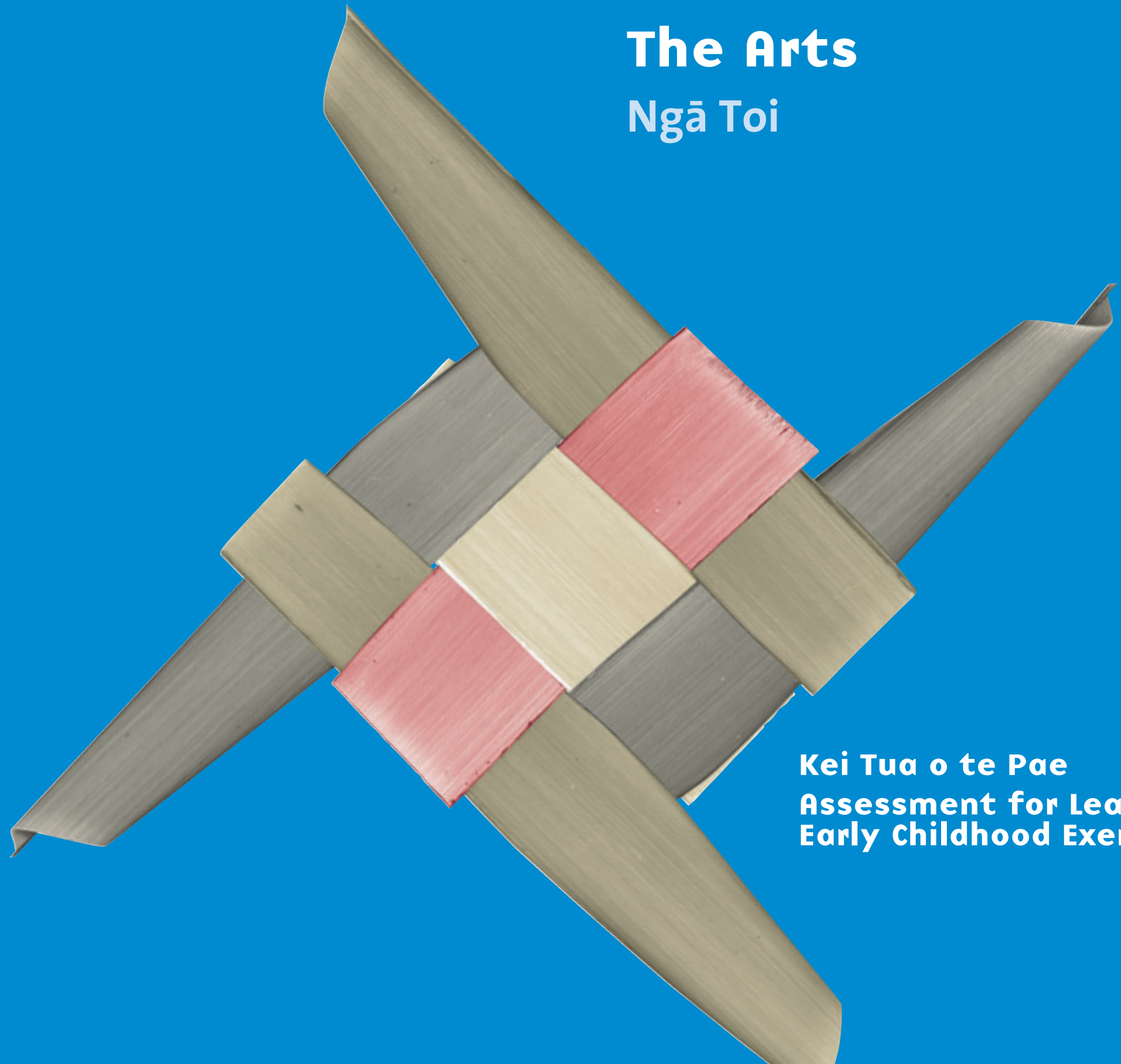
MINISTRY OF EDUCATION

Te Tāhuhu o te Mātauranga

The Arts

Ngā Toi

19



Kei Tua o te Pae
Assessment for Learning:
Early Childhood Exemplars

New Zealand Government

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Introduction – He kupu whakataki	2
A lens focused on assessment practices – He āta titiro ki ngā mahi aromatawai	2
A lens based on <i>Te Whāriki</i> – He tirohanga mai i <i>Te Whāriki</i>	3
A lens focused on the symbol systems and technologies for making meaning: The arts – He tirohanga ki ngā tohu whakahaere me ngā momo hangarau hei whakamārama atu: Ngā toi	5
A repertoire of practices in the arts	5
Observing and listening in to practices in the arts	5
Playing with technologies and practices in the arts	5
Using the arts for a purpose	5
Critically questioning or transforming	6
Exemplars – Ngā tauaromahi	7
<i>Emily's song</i>	7
<i>Vanessa's dog, Trent</i>	8
<i>Greta responds to music</i>	12
<i>Rangitoto</i>	13
<i>The dancing cats</i>	18
<i>Looking closely</i>	22
<i>From costume designer to movie director</i>	24
<i>Painting tastes good!</i>	28
<i>Tegan plays for the birds</i>	30
Reflective questions – He pātai hei whakaaro iho	31
Endnotes – Kōrero tāpiri	31

Introduction

He kupu whakataki

The exemplars in this book should be considered in conjunction with the discussion in Book 16. Opportunities for children to be creative and imaginative through the arts are woven throughout *Te Whāriki*. The 2007 New Zealand school curriculum identifies four disciplines of the arts. These are: dance, drama, music – sound arts, and visual arts. The curriculum reminds us that:

The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders. The arts have their own distinct languages that use both verbal and non-verbal conventions, mediated by selected processes and technologies. Through movement, sound, and image, the arts transform people's creative ideas into expressive works that communicate layered meanings.

Arts education explores, challenges, affirms, and celebrates unique artistic expressions of self, community, and culture. It embraces *toi Māori*, valuing the forms and practices of customary and contemporary Māori performing, musical, and visual arts.¹

In international early childhood literature, the best-known examples of learning through the visual and the dramatic arts come from Reggio Emilia and the work of Vivian Gussin Paley. Paley's books are studies of imagination, caring, and thoughtfulness. In her book *Bad Guys Don't Have Birthdays: Fantasy Play at Four*, Paley writes:

This year three themes dominate the stage: bad guys, birthdays, and babies. What does it all mean? The magical rhythm that bounces back and forth between this odd triad is just beyond my reach; I can feel its presence but am hard put to identify the tune or carry the melody. One must be able to see through the disarray and concentrate on the drama.

Yet it is not simply a matter of concentration. When I care more about what the children say and think than about my own conventionality, those are the times I sense the beat and hear the unspoken lines. As I try to measure my responses to the forms and ideas of this emerging society that inhabits my classroom, it becomes necessary to grasp its point of view:

I pretend, therefore I am.

I pretend, therefore I know.²

The arts exemplars in this book are viewed through one or more of the three lenses outlined in Book 16:

- a lens that focuses on assessment practices, referring to the definition of assessment as “noticing, recognising, and responding” from Book 1 of *Kei Tua o te Pae*;
- a *Te Whāriki* lens;
- a lens that focuses on the symbol systems and technologies described as “the arts”.

A lens focused on assessment practices

He āta titiro ki ngā mahi aromatawai

Documentation and assessment practices will themselves contribute to opportunities for children to be creative and imaginative. Carlina Rinaldi from Reggio Emilia has explored the topic of documentation and assessment. She writes about the role of documentation:

In Reggio Emilia, where we have explored this methodology for many years, we place the emphasis on documentation as an integral part of the procedures aimed at fostering learning and for modifying

the learning–teaching relationship ... I believe that documentation is a substantial part of the goal that has always characterised our experience: the search for meaning – to find the meaning of school, or rather, to construct the meaning of school, as a place that plays an active role in the children’s search for meaning and our own search for meaning (and shared meanings).³

In Book 1 of *Kei Tua o te Pae*, assessment for learning is described as “noticing, recognising, and responding”.⁴ In Book 10, this definition of assessment is expanded by the statement that “learning will be strengthened ... if teachers notice, recognise, respond to, record, revisit, and reflect on multiple learning pathways”.⁵ The first nine books of *Kei Tua o te Pae* provide some guidelines about what assessments to look for, and a list of these criteria is included in Book 16. In Book 1, the following four major evaluative criteria for assessment, based on the principles of *Te Whāriki*, are set out.⁶ Connections can be made between these principles and the development of confidence and competence in the arts.

- *Is the identity of the child as a competent and confident learner protected and enhanced by the assessments?* Assessment practices will encourage multiple perspectives and imaginative responses.
- *Do the assessment practices take account of the whole child?* The New Zealand school curriculum states:

Through the development of arts literacies, students, as creators, presenters, viewers, and listeners, are able to participate in, interpret, value, and enjoy the arts throughout their lives.⁷

Assessment practices will contribute to the disposition for children to enjoy the arts throughout their lives.

- *Do the assessment practices invite the involvement of family and whānau?* Assessment practices will recognise that children bring ways of being creative and imaginative from their homes and their communities.
- *Are the assessments embedded in reciprocal and responsive relationships?* The arts have their own distinct languages, and the documentation of children’s learning in the context of the arts will recognise the strengthening of these arts languages along a range of dimensions.

A lens based on *Te Whāriki* – He tirohanga mai i *Te Whāriki*

Learning outcomes in *Te Whāriki* that are associated with symbol systems and technologies in the arts are distributed throughout the strands. The Wellbeing/Mana Atua strand includes the outcome that children develop:

- an ability to identify their own emotional responses and those of others.⁸ This includes the representation and expression of emotion that is central to the arts.

The Belonging/Mana Whenua strand includes the outcomes that children develop:

- an understanding of the links between the early childhood education setting and the known and familiar wider world through people, images, objects, languages, sounds ...;
- interest and pleasure in discovering an unfamiliar wider world where the people, images, objects, languages, sounds, smells, and tastes are different from those at home.⁹

The Contribution/Mana Tangata strand includes the outcome that children develop:

- abilities and interests in a range of domains – spatial, visual, linguistic, physical, musical, logical or mathematical, personal, and social – which build on the children’s strengths.¹⁰

The Communication/Mana Reo strand includes two major goals:

- Children experience an environment where they experience the stories and symbols of their own and other cultures.
- Children experience an environment where they discover and develop different ways to be creative and expressive.¹¹

These two goals are annotated in *Te Whāriki* to suggest eighteen indicative learning outcomes, including an appreciation of te reo Māori as a living and relevant language. This strand also indicates that there should be “a commitment to the recognition of Māori language – stories, symbols, arts, and crafts – in the programme”.¹²

The Exploration/Mana Aotūroa strand includes the learning outcomes that children develop:

- increasing confidence and a repertoire for symbolic, pretend, or dramatic play;¹³
- strategies for actively exploring and making sense of the world by using their bodies, including active exploration with all the senses, and the use of tools, materials, and equipment to extend skills;
- confidence with moving in space, moving to rhythm, and playing near and with others;¹⁴
- the ability to represent their discoveries, using creative and expressive media and the technology associated with them.¹⁵

The *Te Whāriki* perspective is that children will participate in the symbol systems and technologies of the arts: for personal, social, and cultural purposes; for becoming confident and competent in culturally valued enterprises; for expressing emotion; for making connections across place and time; for contributing their own abilities and viewpoints to the community; for communicating with others (including appreciating the ways in which the available cultures communicate and represent); and for making sense of their worlds.

At the same time, the possible pathways for learning that derive from the four principles in *Te Whāriki* (see Books 10 and 16) can provide a guide for identifying dimensions of strength as children become more interested in and involved with the arts. Learning episodes associated with arts practices become:

- more strongly integrated as recognised patterns, regular events, and social practices over time. The exemplar “Looking closely” results from a regular opportunity in this early childhood setting, where a vase of flowers or an interesting object placed on a table is frequently a part of the environment. Children such as Ethan, who choose to draw or to paint at this table, are encouraged “to look closely at flowers and other objects before painting and drawing them”. Ethan later looked closely at the centre’s coat hooks, “re-cognised”, and drew them.
- distributed or stretched across a widening network of helpful people and enabling resources. In the exemplar “From costume designer to movie director”, Conor participates in the arts through a wide range of practices (drawing a plan, sewing capes, and making masks) as he takes on the roles of script writer, costume designer, movie director, and actor. (Through these roles, Conor also makes connections to the professional communities of film and the theatre.)
- connected to a greater diversity of purposes, places, and social communities. In the exemplar “Vanessa’s dog, Trent”, Vanessa’s paintings of her dog develop over several months as she adds new elements from the environment to her images. Later she adds details to her paintings to indicate different breeds of dog. The teachers invite a police dog handler and his dog to visit, introducing a community in which dogs have special purposes. Vanessa “sat transfixed, right up the front”. She then paints the police dog.
- more mindful (as children begin to take responsibility and make up their own minds). In the exemplar “Emily’s song”, Emily composes a song and sings it to the class at mat time. The song is a composite of new material about princesses interwoven with snippets of kindergarten songs.

A lens focused on the symbol systems and technologies for making meaning: The arts

He tirohanga ki ngā tohu whakahaere me ngā momo hangarau hei whakamārama atu: Ngā toi

The following are some aspects of participating in the domain of the arts that might be noticed, recognised, responded to, recorded, revisited, and reflected on. Not all of these aspects are represented in the exemplars, but teachers may be able to locate them in their own settings and write their own exemplars. In particular, when episodes are documented and revisited, children will be able to recognise their own competence and the way it has developed over time along the four dimensions of strength described in the previous section. In early childhood settings, as in school, the four disciplines of the arts – dance, drama, music – sound arts, and visual arts – are frequently integrated within the curriculum.



A repertoire of practices in the arts

An indicative repertoire of practices is set out here, using the four practices outlined in Book 16.¹⁶ These four practices also intersect and interconnect.

Observing and listening in to practices in the arts

Observing and listening in to practices in the arts includes watching and listening in to adults and other children participating in the arts for a range of purposes. It also includes noticing the cultural conventions – what you can do – with the symbol systems and technologies of the arts.

In the exemplar “The dancing cats”, the photographs reveal that observing and listening in is a feature of this project. The teachers comment that the children are improving their techniques “through observation and practice”. Watching the video of the musical *Cats*, watching their peers, and watching video clips of their own work enable the development of a common project, one that the children can revisit, discuss, and reflect on as they develop their dance techniques over time.

Playing with technologies and practices in the arts

The technologies and symbol systems associated with the arts are inviting contexts for play with no purpose in mind. Experiencing pleasure and enjoyment and “trying out” activities are examples of exploration through play.

In the exemplar “Painting tastes good!”, Jack explores some apparently “strange looking stuff” called paint. In the exemplar “Greta responds to music”, Greta tries out a range of movements to music.

Using the arts for a purpose

Using the arts for a purpose includes:

- expressing emotion and interpreting experiences and ideas through dance, drama, music, and the visual arts;
- telling a story through dance, drama, music – sound arts, and visual arts;
- composing a song, completing a picture, developing a dance, or constructing a drama about a topic or theme of interest;
- recognising the significance, history, and place of cultural traditions in the arts;
- noticing, recognising, and drawing on “traditional Māori forms such as poi, whare whakairo, and mōteatea, to create distinctive, contemporary art works”;¹⁷
- connecting with the range of ways in which family and whānau participate in the arts;
- collaborating on the development of artistic enterprises and environments;
- using the conventions of film-making to make a film that expresses an idea or tells a story.

In the exemplar “Rangitoto”, the children learning the traditional story about Rangitoto and painting the mountain contribute to the design and construction of a mosaic sign for the front of the centre. Comments on the photographs include “Jimmy looked through a catalogue and saw some ‘glass bubbles’ that he suggested we use for the mosaic. He showed us where he wanted them to go and George carried them on all the way across the sky.”

Loris Malaguzzi, commenting as children at a Reggio Emilia school worked together on a large fresco, used a music metaphor when he said:

*It’s not just the images that come from the hands and the imagination of the children that count, but also the fruit of the harmony of all their ideas. To place the colors, to find the right balance in a symphony of colors, means for the child to become the extraordinary instrument of an orchestra.*¹⁸

Critically questioning or transforming

Critically questioning or transforming includes: critiquing arts formats, symbols, and conventions; inventing and redesigning formats, symbols, and conventions; creatively combining different arts disciplines, perhaps with other symbol systems and technologies; and choosing from a range of possible and appropriate tools and suggesting alternatives.

In the exemplar “Tegan plays for the birds”, Tegan finds a creative and imaginative purpose for playing the guitar, transforming the conventional purpose of guitar playing in this early childhood setting.



Ethan transforms the coat hook.

Emily's song

A learning story

Child: Emily

Teacher: Jane

Emily came up to every one of us this morning proudly holding something she had written. I said, "What is it, Emily?" She answered, "It is a song." I could clearly see the musical notes she had written. A little later Rosie made a suggestion that maybe Emily would like to sing her song at mat-time. I wondered if she would be brave enough to stand in front of everyone and sing a song, especially one that she had just written, without practising it. Well, she did and it was fantastic. It was all about princesses with little bits of familiar kindergarten songs in the middle. We all clapped and cheered when she had finished. I asked her if she would like to tape it so that we could learn it and then sing it, but she said, "I have to take it home to teach it to my brother"!!



Short-term review and What next?

I kept thinking about Emily and her song all weekend. It was amazing for her to write musical notes and make up a song and then to perform it. What confidence she has to do this. I am in the process of acquiring a tape recorder and then I will encourage her to record her song. Maybe she is going to be a songwriter when she grows up? This is a wonderful example of Emily's literacy learning and her total involvement in something she loves to do.

What's happening here?

Emily has surprised Jane by showing her a song she has written, complete with musical notes. Not only has she "written" music, she has also composed the song and happily sings it for the whole class at mat time. The song is a composite of new material about princesses, woven together with snippets of kindergarten songs. The performance is met with considerable enthusiasm from the children, who clap and cheer when she has finished.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

When Emily shares her new music with Jane (the teacher), Jane responds by inviting her to sing her song to the other children. This is a considerable challenge, but it is confidently taken up by Emily, and she is delighted and inspired by the children's response to her impromptu performance. After this event, Jane plans to invite her to record her song on tape so that they can all learn it.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

Emily demonstrates several learning dispositions throughout this assessment. She expresses herself through writing the music and then by performing her song for the children. Although the teacher wonders if she will be able to stand in front of the class and sing the song that she has just written, Emily has no difficulty in responding to this challenge. This experience generates confidence and competence in performing in front of an audience as well as in entertaining others.

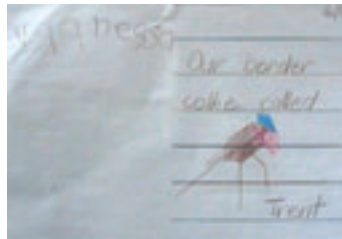
How does this assessment exemplify developing competence in the arts?

In this exemplar, Emily draws her own symbols, which are similar to Western symbols of musical notation. Emily is able to draw on her previous musical experiences (observing and noticing musical notation and singing songs at kindergarten) for this activity, and she uses these experiences to improvise her own music. She has learned a lot about some of the symbols and conventions of music, including writing it, singing it, and performing it for others. She is also planning to teach the song she has written to her brother.

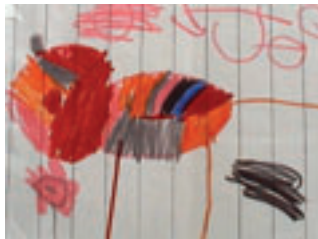
Vanessa's dog, Trent

This story began one day when Vanessa told me that her family were going to get a puppy. A conversation with her mum revealed that Vanessa was “breaking her neck” to get the puppy. She just loves animals.

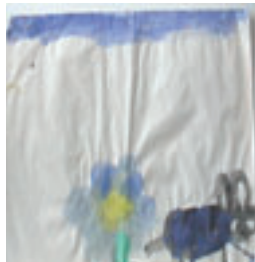
The day came when the puppy arrived. Vanessa was bursting with the news when she came to kindergarten and with great delight told all the teachers. And so the beautiful pictures of Trent began with this one.



Day after day Vanessa drew or painted pictures of Trent. The pictures became more colourful.



Vanessa began to add more of the environment and the flowers that she loves to paint into her pictures.



The more pictures Vanessa drew, the more complex the content became. Here she is skipping with Trent.



Vanessa explored and used a range of colours and media, the image of Trent still being central to her work.



Vanessa brought real life situations into her paintings. Trent still had to be walked, even in the rain!



As the paintings progressed, so did Vanessa's images of Trent. He began to get more features – ears, nose, tail, often a collar and lead, and always two bright eyes.



Vanessa went on a school visit. The children were asked to draw a picture and write a story. Vanessa chose Trent as her topic.



Over the months, we frequently heard about Trent – what kind of dog he was, what his parents' names were. One day he visited kindergarten with Vanessa's mum so that Vanessa could show him at news time and talk about him. He was a star!

Then the day came when we heard that he had gone to obedience class. Vanessa knew all about it. He had to go so he could learn to sit, come, and do as he was told.

With this news we thought it might be fun to show Vanessa what a well-trained dog can do, so we invited Constable Fraser from Glen Innes police station to bring his dog to the kindergarten. Vanessa sat transfixed, right up the front. Sadly, Constable Fraser and his dog, Sin, were called to an emergency and had to leave when we had only seen a few tricks.



This didn't dull Vanessa's enthusiasm. She went straight to the painting easel and painted her image of Sin.

This is a wonderful image of Sin. He is indeed very tall. He has big ears and a long swishy tail.



Vanessa takes Trent for a walk. She told us that he has his own special lead and collar.



Such was Vanessa's enthusiasm, her friend Zoe began painting pictures of Trent for her. Now these two friends engaged in "doggie" play. For some time each day, one or other of them would be the dog. A lead would be tied to either their waist or around their wrist and the "dog" would crawl around on all fours, frequently yapping like a puppy!!



Vanessa and her family went on a holiday to Canada for five weeks. Trent had to go to friends. On her first day back at kindergarten, a picture of Trent was high on Vanessa's priority list. Trent is so loved by Vanessa.

What learning was happening for Vanessa

Through this series of paintings and pictures, Vanessa has shown that she can maintain interest and be involved for a sustained period of time. At present Trent is the centre of her life. She has a great understanding about caring for her pet and about his background. She spoke knowledgeably about his parents and pedigree. Her communication skills have been extended by her speaking in front of the children and to individuals about her dog. As Vanessa developed, so did her observations of Trent and her representations of him. I loved the way his features – ears, nose, and tail – developed.

The police dog representation is very interesting as it shows that Vanessa is developing an awareness of mathematical concepts. The dog is indeed very tall and has a very long nose and tail. These are represented in proportion in Vanessa's painting.

I have never witnessed passion about a pet from someone so young. I think Vanessa has a great love of all animals. Her first year at kindergarten was dominated by play around our toy wild animal collection.

What's happening here?

This exemplar begins with Vanessa telling the teacher that her family are going to get a dog. It goes on to illustrate the development, over time, of her communication of her interest in this dog, through painting, talking, and dramatic play.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

Teachers immediately recognise that Vanessa's interest in her dog, Trent, is very important to her. They respond by providing a range of art materials so that she can express this interest through art, and they recognise and comment on the increasing complexity of Vanessa's paintings of Trent. These paintings become more colourful, and she begins to add other elements to her paintings, as well as increasing the detail in them. Her teacher writes, "The more pictures Vanessa drew, the more complex the content became."

In response to Vanessa's interest in Trent's obedience class, the teachers arrange a visit to the kindergarten by a trained police dog. Following this visit, Vanessa paints "a wonderful image of Sin", accurately noticing and recording features that distinguish him from Trent. Her interest continues and broadens into other areas of the programme, including dramatic play. This exemplar documents Vanessa's use of a range of symbol systems and technologies for making meaning (oral literacy, painting, drawing, drama, and writing). The teacher supports her explorations and her passion for animals.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

The teacher comments on Vanessa's ability to "maintain interest and be involved for a sustained period of time". She also acknowledges Vanessa's strong learning dispositions by commenting on her ability to communicate her ideas and knowledge to others. This exemplar illustrates some characteristics of a child being a competent and confident learner and communicator. Vanessa continues this interest over a long period of time. Throughout this period, her powers of observation are increased as is her ability to record and express what she is learning. While her oral literacy develops, so too does her competence in the languages of art, drama, and mathematics. Vanessa shows her increasing competence in symbolic, imaginative, and creative thinking.

How does this assessment exemplify developing competence in the arts?

Vanessa is part of a community that enables her to discover and develop different ways to be creative and to express herself. Vanessa's artwork shows increasing complexity and attention to detail over time. Her paintings become a springboard for developing dramatic play with her friend, Zoe, while her interest in her dog, Trent, increases her knowledge about dogs and encourages her to share this information with her peers.

Greta responds to music

Child: Greta (20 months)

Teacher: Caroline

A learning story

The tape of dancing music was turned on and Greta began to wiggle her hips to the beat.

Caroline: "Dancing, Greta."

She turned and smiled.

Caroline: "Jiggling to the beat."

Moving her feet and tapping, Greta continued to dance.

The music stopped so Greta stopped.

We changed the tape to a "sounds" tape. Greta stood listening intently for a moment and then jumped up and down, clapping her hands. The sound changed to a heavy beat and Greta walked slowly, bending her knees in time to the music. The sound changed again and she paused. Caroline asked, "What is that sound, Greta?" Greta just pursed her lips, smiled, waved her arms, then ran off outside!

Short-term review

Ruth, given the confidence and competence of Greta's musical performance, you'll already be aware of her talent! What are we going to do about it? Does she like a wide range of music because she is certainly identifying rhythm and beat and reacting to changes with dramatic style!

What next?

We'll continue to explore sounds in play and to offer musical activities in a variety of settings with Greta by herself and in groups. Introducing a wide range of descriptive language to reinforce the musical concepts may also be useful. And we won't forget to encourage the fun.

What's happening here?

Greta is spontaneously responding to music. The teacher encourages Greta's continued participation by playing music with different ranges of sound.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

This learning story documents Greta's interest and competence in dance and movement. The teacher is not only noticing, recognising, and responding to Greta's interest, she is also making contact with the mother, sharing the experience with her, and asking some questions about how together they can further Greta's interest in music and movement.

What does this assessment tell us about learning in the arts (using a Te Whāriki lens)?

This learning story illustrates the responsive and reciprocal relationship between Caroline (the

teacher) and Greta. The teacher provides new opportunities for Greta to experience music and sound in order to build on an identified interest and on Greta's competence. She introduces new vocabulary, "jiggling to the beat", and challenges Greta to talk about what she is hearing. The teacher then considers in what other ways she might respond to Greta's interest in future.

How does this assessment exemplify developing competence in the arts?

In this exemplar, Greta is given an opportunity to respond to different sounds and is developing competence in movement by involving her whole body and moving to the beat. As she wriggles, jumps, and claps, she is exploring aspects of her body's ability to move in different ways and she is becoming more aware of the relationship between the rhythms in sounds and dance. She is being creative and expressive through dance by responding to rhythmical patterns.

Rangitoto



Today Kauri's mum told us the story of how Rangitoto got its name.

Back in the days of early migration when the great ancestral waka came to settle in Aotearoa, many of the landmarks that were discovered were named not only according to appearance but about incidents that occurred there. Such is the case of Rangitoto. The Te Arawa waka captained by Tamatekapua arrived on the volcano. It was closely followed by the Tainui waka. Horouta was the captain. He had been in pursuit of the Te Arawa waka for some time. It is told

that Tamatekapua had stolen Horouta's wife, which enraged him enough to follow Te Arawa all the way across the Pacific to Aotearoa. It was on Rangitoto that he caught up with Tamatekapua and a fight broke out in which Horouta made Tamatekapua's nose bleed. It is for this reason that the volcano was named Ngā Rangi-Toto-a-Ihu-a-Tama-Te-Kapua. This means "the day of the bleeding (nose) of Tamatekapua". The two humps we can see either side of the tall one are known by some Māori as lizards guarding Rangitoto.

Story as told by Janine Dewes



What does Rangitoto look like?

"Children develop knowledge about the features of the area of physical and/or spiritual significance to the local community, such as the local river or mountain."

Te Whāriki, Belonging – Goal 1



April



The Orakei Kindergarten sign has evolved from the children's ongoing interest in mosaics. To further extend their learning we set out to find a long-term project that would be meaningful to the children.



Manaaki and Katie glue on the pieces they have just cut to size.



Jacqueline, Kate, Gabriella, Eden and Rebecca cut out and stick on the large pieces.



William finds the big pieces fill the white space quickly.



William S. thought the dark blue tiles should go down the bottom where the sea is deeper.



Archer, Claire, Tracy and Kate wipe the excess glue off the next day and make the tiles "really shiny". They are careful but sometimes a piece of tile falls off.



George, Claire, Hamish and Rebecca look for curved pieces of yellow tile for the sun's eyes and match the curved shapes to the lines of the board.



Meg and William brought a paua shell from home to glue in the sea.



Meg and William's paua shell.



Meg found a triangle piece of tile that she thought looked like a whale's tail. I cut out a whale's body to go with it. And we glued it on in the "deep blue sea".



Jimmy shows where he decided to put the "blue bubbles".



Hamish thinks carefully about where to put his piece.



Jimmy looked through a catalogue and saw some "glass bubbles" that he suggested we use for the mosaic. He showed us where he wanted them to go and George carried them on all the way across the sky.

Summary of the children's learning

The children are learning early maths concepts such as matching and comparing shapes. They are problem solving by moving tile pieces around until the best place is found, and they need to consider leaving a space around each piece for the grout. The children continually make observations about the size, shape and texture of their pieces. They frequently express their delight when observing a pattern they have purposefully, or sometimes accidentally, made. They are increasing their vocabulary by hearing and using words like, “shiny”, “rough”, and “reflective” to describe textures, or “straight”, “curved”, and “triangle” to describe shapes (*Te Whāriki*, Communication, Goal 2). There has also been much discussion about the different media we use and their properties (for example, how quickly the glue dries and how easily the different thicknesses of tile can break).

The children are learning to follow a plan that is stapled next to the sign. Some children independently refer to the plan to see where a certain coloured tile piece might go (*Te Whāriki*, Exploration, Goal 3).

Along our journey there has been a lot of discussion about the purpose of the sign, for example, for people to look at when they drive past. And there has been a growing awareness of where Rangitoto is in relation to the kindergarten, and what grows on the mountain (*Te Whāriki*, Exploration, Goal 4). The project has given the children many opportunities to contribute to the making of the sign (*Te Whāriki*, Contribution, Goal 1). We now have a core group who are keen to work on the sign every time the tools come out. They have also been learning about keeping themselves safe by using the tools appropriately. Some children are confidently showing the less experienced children what to do. For example, newcomers are quickly told to put an apron on before they pick up a gluing knife. The children have opportunities to work alongside their peers. Many have brought special things from home to add to the sign (*Te Whāriki*, Belonging, Goal 1).

What next?

We will invite a visitor from the marae to talk to us about the local significance of Rangitoto in our community.

We will invite the children to explore how the sign should be erected and where it should go.



What's happening here?

The development of a large mosaic sign showing the Orakei Kindergarten's name evolves from the children's interest in making mosaics. To further this interest, the teachers set out to find a long-term project that they feel will have meaning and purpose for the children, and so the idea of a mosaic sign is born. This project is a collaboration between teachers and children. They discuss and develop ideas about what might be the focus of the sign. As Rangitoto is visible from the kindergarten, it is agreed that this will be the focus of the sign. Kauri's mum comes to the kindergarten and tells the story of how Rangitoto got its name. Photos taken on Rangitoto are displayed for additional motivation. In the initial phase, the painting easels are set up in the playground from where Rangitoto can be seen. From this vantage point, the children paint their own images of Rangitoto. Following this, the children and teachers together construct a plan of the mosaic sign and start to create it.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

The teachers respond to an established interest of the children, and they recognise that creating a sign will provide a learning opportunity for a large group of the children. A number of specific aspects of the pedagogy of noticing, recognising, and responding are exemplified in this story.

Kauri's mother tells the story of how Rangitoto got its name, a story that dates back to when the great ancestral waka came to settle in Aotearoa.

A teacher visits Rangitoto and photographs the island to provide the children with information about its features. These photos are used to motivate the children to paint the island and to inspire their paintings.

The painting easels are placed in a position that allows the children to view the island as they paint.

During the process of creating the mosaic, a child looks through a catalogue and sees some "glass bubbles" that he suggests purchasing for the sign. Teachers respond to this request, and he explains later where he wants the bubbles to go. Many of the children bring special things from home to contribute to the sign.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

The learning in this exemplar spans all five strands of *Te Whāriki*. The summary of the learning, written by one of the teachers, makes these links. Most importantly, this is an opportunity to contribute to the making of a permanent sign for the kindergarten. The project is an authentic, purposeful project that makes a significant contribution to the life of the kindergarten.

How does this assessment exemplify developing competence in the arts?

Within this exemplar, we see the participation of an ever-widening group of children as the mosaic sign project progresses. There is also increasing competence as the children learn more about the symbol systems and tools they are using. As the children explore their ideas and thoughts about Rangitoto, they observe their environment more closely and listen to the ideas of others. They have opportunities to play with the ideas and materials as they begin to paint and draw Rangitoto and design a sign for the kindergarten. Along the way, some children are able to suggest alternatives and make choices while contributing to the project. Teachers provide opportunities for children by initiating the project and by providing first steps in the techniques of painting and mosaic making. The teachers focus some of the art teaching on guiding, challenging, stimulating, motivating, and prompting the children. They organise the environment so that the children can develop expertise and confidence in using exciting art media and techniques over a sustained period.

The dancing cats

It all began when some children began to take on the role of cats in the family play area. We decided to hire the video of the musical *Cats*¹⁹ and see if there was any interest in this, especially after the children's interest in ballet earlier in the term.

We hadn't really expected that many of the children would watch the video, or that they would watch it for any length of time, so we were amazed when we put it on and not only did a large group appear in front of the screen, but they stayed there for the next half an hour. Some of the children danced to the music. At mat-time we asked the children about what they had observed on the video and most of the children took a turn at getting up in front of the group to demonstrate a movement or dance step that they had seen.

That was on the Friday and on the Monday the first thing they asked for after mat-time was the "cat" video. Over the next week they continued to ask for the video each day, and as well as watching it intently they began to imitate the dance steps and movements of the dancers – often watching, trying, watching again, and trying again over a long period of time. We also purchased cat masks to add to the area. The children loved these and when demand outstripped supply they practised their skills at asking for a turn and waiting for a turn.

We videoed the children each day and put our clips on the computer. We ended up with lots of footage and even after severe editing, there was still lots of great dancing to see. The children loved watching themselves on the computer and, as well as watching it with their friends and discussing what they had been doing, they also shared it with their families at the beginning of the session. We played it one afternoon as the afternoon children also enjoyed watching the clips of the morning children dancing.



Watching the video on the Friday.



Samantha demonstrating how cats dance on their toes.



Sydnie, Holly and Katie dancing to the music while the video is playing.



Holly and Bethaney examining the dancing.



William and Gabby in the afternoon watching the morning children dance.

As the days went by we were often calling out to each other to come and see what the children were doing now. Their dances and movements became more and more like those on the video. We began to notice they had definite favourite songs that they liked to dance to! “Jellicle Cats” and “Magical Mister Mistoffelees” were especially popular.



Bethaney, Holly and Abby developing the steps and movements.



Abby imitating the Rum Tum Tigger.

On the following Friday I got the face paints out and painted cat faces on the children's faces. Most of the children had their face painted and a whole new range of cat movements developed with some new participants joining in.

A new breed of cats emerge - Jack, Sydnie, and Cathy show off their new faces.



Meanwhile the children continued to take control of the direction their interest took. They included props in their dance sessions, showed each other different steps, pointed out interesting and favourite pieces on the video to each other, and requested activities related to their interest. Jayden came to kindergarten with a mask his dad had made him at home and this led to mask making at the art area. Kim suggested making tails.

Abby and Cathy use scarves and sticks to define the patterns of their dance movements.

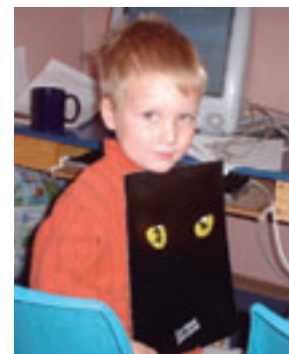
Other children also brought along props from home. Abby and Sydnie brought along cat ears and Jemima brought a cat headpiece and tail. We were also really pleased to borrow a souvenir programme of the show *Cats*, from Liam's family. Earlier on we had downloaded pictures from the Internet for the children to base their drawings on.



Jemima in her dress-ups.



Jayden with his mask and tail.



Liam with the souvenir programme.

One of the best parts of this work has been the parents coming in and telling us about the conversations taking place at home – Jemima calling the cats at the door the “Jellicle cats”, Abby getting up in the mornings singing the songs from the video, and Jack watching the video at home and telling his mother the names of the cats and what was about to happen next in the story. I had assumed that the children were only watching the dancing and listening to the songs so I was amazed at how much of the storyline they had also picked up. The whole thing has taught me not to underestimate these incredible cat children.

Our investigation into the musical

Watching the video.



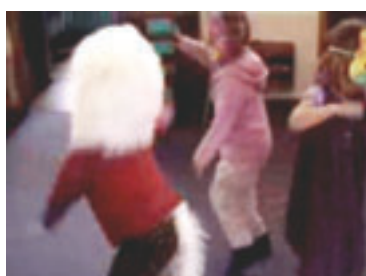
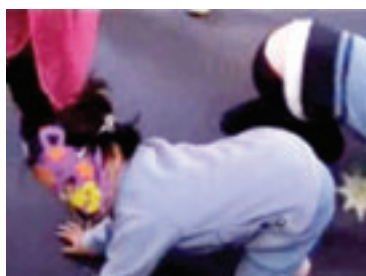
Developing our techniques.



Improving our techniques through observation and practice.



Demonstrating our interpretation.



To be an explorer

This story shows the development of the ability to

- **Make sense of the world** – The children are developing their understanding of the ways drama can represent the people and things around us. They are using dance and movement to represent their ideas.
- **Make links with previous experiences** – The children have been using their previous knowledge of ballet – some of the children attend ballet lessons and earlier in the year they were involved in teaching their friends the steps.
- **Learn useful and appropriate ways to find out what they want to know** – The children have used observation skills to watch the dance steps and movements on the video and to re-create them. They have been involved in using the Internet and the souvenir programme for reference purposes.
- **Actively learn with others as well as individually** – The children have worked individually, in pairs and in groups to dance, to make resources and to watch the show.



Watching and re-creating the steps.



Working with others.

What's happening here?

This is an example of an experience, the introduction of a video, making a significant difference to the depth of children's learning about dance and drama as well as about music and participation. The children develop an interest in cats, and the teachers decide to show the children the video of the musical *Cats* to build on this interest.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

In this exemplar, the teachers notice the children's interest in ballet and in cats. Recognising opportunities to develop these topics, they respond by introducing a video to extend the children's interests. They then sustain these interests by recognising and responding to opportunities for the children to participate in arts activities. The children make masks, develop costumes, and record and watch videos of themselves dancing.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

The children's engagement in this project results in the strengthening of the learning community. The motivation provided by the teachers enables the children to increase the depth of their learning and participation in dance. The children then begin to take greater responsibility for the creative side of their dancing. They teach each other new steps, and their families contribute resources and ideas. The children are making sense of the world by developing their understanding of the techniques of dance and drama and how these languages can represent the people around them. They also explore similarities in the behaviour of cats and humans.

How does this assessment exemplify developing competence in the arts?

The children in this exemplar are exploring movement through the elements of dance, including body awareness, energy, space, time, and relationships. As they watch the video, they share their dance interpretations with other children. They watch themselves dancing and respond to their own dancing and to the dancing of others – particularly to the dancers they watch so attentively on the video of the musical. These children are learning that through dance, they can communicate, interpret ideas, and share feelings.

Looking closely

A learning story

We have been encouraging the children to look closely at flowers and other objects before painting and drawing them. Today Ethan tackled the flowers, looking carefully at how spiky they were. When I thought he had finished he took his painting inside and put it on the easel.

"I haven't finished yet," he said. He chose some more paint and began mixing colours, which he added to his painting. He then went to the collage area and chose pieces of coloured paper to stick on his picture. "I'm decorating it now," he told Karin.



Short-term review

Ethan has shown interest and involvement in challenging art activities. He is continuing to experiment with mixing colours. He expresses his ideas in a range of ways, adding to his picture at each stage.



Three weeks later

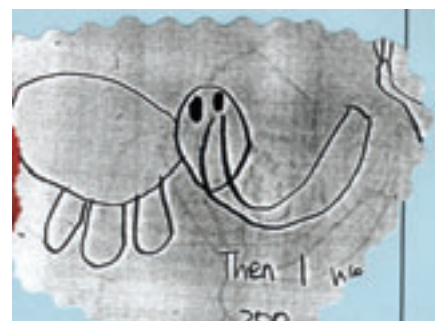
A learning story

As Ethan hangs up his bag, he looks at the hook and says, "They look like elephants with little trunks."

I ask him if he would like to make a book about the elephant hooks. I move the hooks closer while he is drawing the elephants.

Short-term review

Ethan has developed great understanding about the meaning of literacy and is using his knowledge in a fun and meaningful activity.



What's happening here?

These two items in Ethan's portfolio demonstrate his developing interest and competence in the visual arts. This exemplar is about his involvement in a teacher-initiated activity, drawing a still life. The teacher talks about "encouraging the children to look closely at flowers and other objects before painting and drawing them". Three weeks later, Ethan spontaneously recognises the "elephant-like" shape of the coat hooks, and the teacher encourages him to record his observation by drawing from a model, an activity that he is skilled at.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

The teachers here recognise Ethan's interest in the visual arts, and they seek ways to motivate and challenge his interest. They respond by presenting Ethan with opportunities for extending his learning in this area. In this exemplar, the teachers provide a vase of flowers as motivation in the art area and encourage the children to observe them closely in order to develop their painting skills. They recognise the opportunity provided by Ethan's comment about the coat hook – "They look like elephants with little trunks." Many of Ethan's previous art challenges are documented in his portfolio, and he is able to revisit the material and reflect on the progress he is making in his learning.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

Ethan is participating fully in the visual arts experiences available in this setting. He is developing skills in painting and drawing as well as confidence in his ability to be creative and expressive. This exemplar shows his persistence and his developing view of himself as being capable and competent. Ethan can mix and match colours, which shows his familiarity with the properties of paint. He has a playful perspective and a focused eye. In this exemplar, the Communication/Mana Reo strand of *Te Whāriki* is integrated with the curriculum principle of Empowerment/Whakamana.

How does this assessment exemplify developing competence in the arts?

Ethan's learning is enriched by opportunities made available by his teachers. He is able to observe closely and to note key features of the items he is representing. He takes an interest in several elements of representation (line, colour, balance, space, shape, and pattern). He experiments with different painting techniques, sometimes using a brush and sometimes other tools, to make lines and marks on his paintings. Ethan also uses other media to give his paintings added dimensions. His ability to view the coat hook as an elephant's trunk and to then draw an image of his perception reflects his imaginative view of the world.

From costume designer to movie director

A cape for Conor

Conor looked over my shoulder. I was sitting holding the fabric while Harriette sewed her mermaid bra top. “You could sew something, Conor,” I said.

“I’m *never* going to sew,” Conor said.

“Ahh – well, you might not want to sew a mermaid bra, but you might want to make something else,” I said. “Like a cape perhaps ...?”

“Yes!!!” Conor said, suddenly very enthusiastic about that idea. Off he went to draw his plan and then we went on a hunt to find the right fabric. Unfortunately we didn’t have any big pieces of red material, which was Conor’s choice, but we found something else that was suitable. The bra makers had discarded beads. I asked Conor if he would like to use the beads on his cape “They’re beads of power,” I told him. Then he was very excited about them and proceeded to sew many beads on his cape!!!



What learning is going on here?

I was *really* impressed with Conor’s attention to detail. He was so careful about where he put the needle in the fabric. And I was also very impressed with Conor’s patience. He was very focused and determined and worked on his cape for two days.

Once the cape was completed, Conor wanted to make a mask. It also had to have a bead on the third eye area!!! Very powerful!! We didn’t have enough time to finish the mask at kindergarten so he has taken it home to finish there.

Well done, Conor. You are a fantastic power-cape creator, and it’s so great how you put so much care and attention into your work – fantastic learning dispositions!!!



Making a robber cape!

Conor made his second cape today! He had a clear idea about it – it was to be a robber’s cape. Just as before Conor put a lot of care and attention into his project. He went on to make a mask out of cardboard. “Now we can make a movie,” he said. I wrote down his movie script and the following day we did the shoot. What a fantastic improvisation – fantastic stage fighters too – slow motion and no contact – Excellent!!!

Julie

Conor’s movie ideas for *Robbers and Superheroes*

“Robbers are battling the superheroes – I’m a robber and Nicholas is a superhero. The robbers are baddies and the superheroes are goodies. The robbers are good at capturing and robbing – they capture the superheroes. The superheroes are good at catching them. If the superheroes do what they’re good at first, *they* win – but if the robbers do what *they’re* good at first, *they* win.”

The movie is titled *Robbers and Superheroes*

The images are a few stills from Conor's five-minute movie. During his involvement in this project he participated in a range of different roles including:

- scriptwriter
- costume designer
- movie director
- actor.



What did you like about the movie?

"I liked fighting," said Conor.



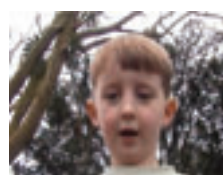
"The one where he stole the money and I found the key, the key to the treasure," said Esmond.



"I bumped into Tommy and he fell down," said Nicholas.



"I liked it where we became friends," said Jamie.



"I liked flying in the movie," said Jack.



"What I really liked about the movie was that the boys' fighting was fantastic. They managed to fight without hurting each other," said Julie.

Parent voice

As with most boys at kindie, Conor has (or should I say had) very strong ideas about boy games and girl games. Sewing was definitely a girl thing. He had previously helped me to make two superhero capes at home but his involvement had been on the design side.

I was very surprised and proud to hear he was sewing his own cape at kindie. We have a very varied dress-up box at home and Conor loves dressing up. His first cape was a cape of power with special buttons. He proudly explained what each button can do. The second cape was a robber cape, again with special buttons.

Conor has “great” leadership abilities which were demonstrated in the director and male-lead roles he played in his movie, Robbers and Superheroes. We were amazed when Julie said he had written the script and organised the other actors.

Last night we had some friends over for a double movie premiere. A friend of ours has a short movie, Woollyman 2, in the Wellington Festival next week. The double bill featured Robbers and Superheroes and then Woollyman 2. Conor was very proud that his movie was being watched by both children and adults. He carried the tape around all night.

At the end of the double bill, we voted that Robbers and Superheroes had more audience appeal.

Conor – costume designer, movie director, scriptwriter, and actor

... move over Peter Jackson!



What's happening here?

At the beginning of Conor's folder, his parents write "Conor is a superhero-type of boy. Spiderman and Green Goblin are the current favourites." This exemplar is evidence that Conor's interests are being responded to in this setting. Initially Conor doesn't want to sew, but he is enticed with the prospect of making a cape. Once the teacher identifies the beads as being "beads of power", there is no stopping him. The cape is finished, and he goes on to make a mask. Conor wants to make a robber's cape. When this and a second mask are completed, he announces, "Now we can make a movie." He tells the teachers the movie script. The following day they do the shoot. Conor organises the other actors and is ready to begin.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

From the outset, the teachers respond to Conor's interest in superheroes. They are aware that Conor has strong views about what boys do and what girls do, and they call on his interest in superheroes to encourage him to try sewing. When the movie is finished, the teacher responds, "What a fantastic improvisation – fantastic stage fighters too – slow motion and no contact – Excellent!!!"

A parent voice commenting on the family's enthusiasm for film-making has been added to the folder. Conor's film is celebrated by his family with their own premiere.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

Conor's learning in this project spans all the strands of *Te Whāriki*. We see the development of Conor's learning dispositions throughout the stories. His interest in superheroes is sustained and deepened when he makes capes and masks and then moves into movie making. Throughout these activities, Conor communicates his ideas and feelings and takes initiative and responsibility for his own learning. He negotiates who will be in his movie and discusses what they will do. He also expands his working theories around what girls do and what boys do or do not do.

How does this assessment exemplify developing competence in the arts?

Increasing levels of participation play a significant part in this exemplar. Conor takes on a range of roles, including:

- Costume designer – he works on his first cape for two days, giving real attention to detail. He is very focused and determined. He selects appropriate materials to solve his design problems. He then goes on to make a second specific costume for a purpose (his movie).
- Scriptwriter – he develops his ideas and creates a story for his movie, explaining the key characteristics of robbers and of superheroes.
- Movie director – he interprets his own story and gives directions to the person doing the filming (the teacher).
- Actor – he plays the leading role!

Throughout these experiences, Conor contributes his views, using his personal experiences and his imagination to develop his ideas. He explores some of the key elements of drama (role, time, space, action, tension). Moving between what might be considered as both "process drama" and "improvisation", Conor engages in this experience and is rewarded with opportunities for discovery on many levels.

Painting tastes good!

Date: 20 September

Teacher: Karla

Well, Jack, you really seemed to enjoy yourself today. It was your first painting experience here at daycare, but I'm sure there will be many more to come!! You started off a little perplexed, wondering just what to do with this strange looking stuff, but it didn't take long before you were in there boots 'n' all!!

Jack, you showed us today that painting is really a three step process ...



You start off looking nice and clean and tidy, with paper, a brush in one hand, and the paint in the other ...



Then you move the paint to the other side and add a paintbrush to the other hand, too. A little tasting is required at this point to make sure that the paint is at the right consistency ...



By the end of it all we have one very happy boy, some fantastic first paintings and a variety of paint on every available surface!! Wahoo!!

What's happening here?

Well, Jack had his first experience of painting here at daycare, and seemed to enjoy every minute of it (other than the clean up afterwards!!). He was exploring the paint in a variety of ways, by touching, squishing, and smearing. Of course we had to have the taste test too, maybe to see if the paint tasted as good as it looked? I'm not sure!! But this is all part of painting with this age group, and the main thing is that Jack seemed to enjoy his painting experience.

What next?

We will make painting activities available to Jack on a regular basis so that he is able to become more familiar with the concept and practice of getting the paint onto the paper. We will also offer him the opportunity over time to experiment with other brushes and other tools. Jack will also have the opportunity to experiment with other media, such as collage, pastels, crayons, markers, etc. These different media will offer something new and will continue to extend Jack's experiences here at daycare.

What's happening here?

This is Jack's first painting experience at daycare. His participation begins very tentatively and then develops into a fuller sensory exploration.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

Karla, the teacher, decides to give Jack a new experience that he clearly enjoys. In response to its success, she will make the experience available to Jack on a regular basis and will also broaden opportunities for him to be involved with other visual arts media.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

In this exemplar, Jack is becoming familiar with the properties of the paint he is exploring "in a variety of ways, by touching, squishing, and smearing" and tasting. More importantly, Jack is enjoying this experience and persevering with it.

How does this assessment exemplify developing competence in the arts?

At this stage, Jack is primarily interested in playing with the medium and finding out what he can do with it. He is having his first introduction to paint and to a paintbrush. He uses his hands to provide a more effective way of really getting to know this medium.

Tegan plays for the birds

Child: Tegan

Teacher: Jane

A learning story

Tegan sat down on the couch in the book area, bringing the guitar with her. She began to play the guitar and said, “It’s working, it’s working.”

I asked Tegan, “What’s working?”

“My playing – it’s working.”

“How do you know that it’s working?” I asked.

“The birds are moving. I played the guitar so they could dance.”



Short-term review

Tegan displayed a genuine interest in the new birds. She demonstrated this by wanting to play the guitar for them so that they would dance. “They are moving.”

Tegan was also interested in using a musical instrument to accomplish what she wanted to do.

This can be linked to *Te Whāriki*, Communication, Goal 4: “Children develop skills with media that can be used for expressing a mood or a feeling or for representing information, such as crayons, pencils, paint, blocks, wood, musical instruments, and movement skills”.

What next?

Encourage Tegan to help care for the birds and to communicate with them.

What’s happening here?

The kindergarten has just received some budgies in a cage. Tegan is aware of the new birds and also has an interest in the guitar. She plays it and observes the birds moving. This generates opportunities for dialogue with her teacher and for her musical development. It identifies her perception of the power of music in her world.

What aspects of noticing, recognising, and responding to learning in the arts does this assessment exemplify?

This short dialogue between Tegan and her teacher illustrates the importance of using conversation and questioning to illuminate what children are thinking. Without the interest and questioning from the teacher, no one would be aware of the purposeful task that Tegan had set herself in encouraging the birds to dance.

What does this assessment tell us about learning in the arts (using a *Te Whāriki* lens)?

As with other forms of language, music grows and develops in meaningful contexts when children have a reason to communicate. Here we have an example of Tegan using the guitar to create music to express her feelings and her desire to communicate with the birds. She is discovering a different way to be creative and expressive.

How does this assessment exemplify developing competence in the arts?

Tegan is both exploring and producing music through playing the guitar. She recognises that music can serve different purposes and wants to provide music for the birds to dance to. As she plays the guitar, she is experiencing a range of musical elements, including beat, rhythm, and tempo, and drawing on her own imagination and creativity. Her belief that the birds also hear the music and dance to it “critiques and transforms” conventional purposes for playing the guitar.

Reflective questions

He pātai hei whakaaro iho

Which assessments from our setting make valued aspects of the arts visible to teachers, children, families, and whānau?

What opportunities for experiencing the arts in the wider community are evident in the children's assessments?

How do teachers include the practices in the arts that children are experiencing outside the centre in their assessments?

Are there opportunities for children's portfolios to become artistic artefacts? How does this happen?

Do our assessments that include the arts reflect bicultural opportunities and contexts?

What aspects of assessment practices and *Te Whāriki* curriculum strands are represented in the arts exemplars in this book?

Endnotes

Kōrero tāpiri

- 1 Ministry of Education (2007a). *The New Zealand Curriculum for English-medium Teaching and Learning in Years 1–13*. Wellington: Learning Media, p. 20.
- 2 Vivian Gussin Paley (1988). *Bad Guys Don't Have Birthdays: Fantasy Play at Four*. Chicago: The University of Chicago Press, pp. vii–viii. Books by Vivian Paley include many transcripts and drama sequences, and we do not have examples of extended pretend play in these exemplars. She urges us to listen carefully and to respond – exploring the children's ideas with them – and she provides many examples of discussions with children as they dictate stories that have often emerged during pretend play and will be acted out again. She adds:
“How does the teacher who would study fantasy play find the main threads and weave an authentic pattern? By watching those who are watched. The group itself is the best judge of authenticity, choosing leaders who give voice to common concerns in the language and logic of their peers.
“Each year, the talk, the play, and the stories reveal the same truths. Ideas and purposes must be processed through other children in social play if a child is to open up to an ever larger picture and determine how the pieces fit together” (p. viii).
- 3 Carlina Rinaldi (2006). *In Dialogue with Reggio Emilia*. Abingdon, UK: Routledge, p. 63. In an earlier article (Carla Rinaldi [2001], “Documentation and Assessment : What Is the Relationship?” in *Making Learning Visible: Children as Individual and Group Learners*, ed. Claudia Giudici, Carla Rinaldi, and Mara Krechevsky, Reggio Emilia: Reggio Children, pp. 78–89), she writes in a section on Assessment: A Perspective That Gives Value:
“What we offer to the children's processes and procedures, and to those which the children and adults together put into action, is a perspective that gives value. Valuing means giving value to this context and implies that certain elements are assumed as values.
“Here, I think, is the genesis of assessment, because it allows one to make explicit, visible, and shareable the elements of value (indicators) applied by the documenter in producing the documentation ...
“This makes the documentation particularly valuable to the children themselves, as they can encounter what they have done in the form of a narration, seeing the meaning that the teacher has drawn from their work. In the eyes of the children, this can demonstrate that what they do has value, has meaning. So they discover that they ‘exist’ and can emerge from anonymity and invisibility, seeing that what they say and do is important, is listened to, and is appreciated: it is a value” (p. 87).
- 4 These are processes for teachers and for children. Pennie Brownlee (1983) writes about the key role of “awareness” (or “consciously noting”) in the creative process in her book *Magic Places*, Wellington: Bryce Francis. Other books from New Zealand's history of writing about the arts in the early years include Elaine Sharman's *Music with Young Children* (1974) and Gwen Somerset's *Work and Play* (first ed. 1958, revised and enlarged in 2000). Both are published by the New Zealand Playcentre Federation, Auckland.

- 5 Ministry of Education (2007b). *Kei Tua o te Pae: An Introduction to Books 11–15/He Whakamōhiotanga ki ngā Pukapuka 11–15*. Wellington: Learning Media, p. 12.
- 6 Ministry of Education (2004). *An Introduction to Kei Tua o te Pae: He Whakamōhiotanga ki Kei Tua o te Pae*. Wellington: Learning Media, p. 19.
- 7 Ministry of Education (2007a), op. cit., p. 20.
- 8 Ministry of Education (1996). *Te Whāriki: He Whāriki Mātauranga mō ngā Mokopuna o Aotearoa/Early Childhood Curriculum*. Wellington: Learning Media, p. 50.
- 9 ibid., p. 56.
- 10 ibid., p. 68.
- 11 ibid., pp. 78 and 80.
- 12 ibid., p. 72.
- 13 ibid., p. 84.
- 14 ibid., p. 86.
- 15 ibid., p. 88.
- 16 Alan Luke and Peter Freebody first developed these ideas in 1999 as “A Map of Possible Practices: Further Notes on the Four Resources Model” in *Practically Primary*, vol. 4 no. 2, pp. 5–8. See also Peter Freebody and Allan Luke (2003), “Literacy as Engaging with New Forms of Life: The ‘Four Roles’ Model”, in *The Literacy Lexicon*, ed. Geoff Bull and Michele Anstey, Frenchs Forest, NSW: Prentice Hall, 2nd. ed., chapter 4, pp. 52–65.
- 17 Ministry of Education (2000). *The Arts in the New Zealand Curriculum*. Wellington: Learning Media, p. 9.
- 18 This comment is related in a chapter by Paul Kaufman (1998) entitled “Poppies and the Dance of World Making” in *The Hundred Languages of Children: The Reggio Emilia Approach – Advanced Reflections*, ed. Carolyn Edwards, Lella Gandini, and George Forman, Westport, Conn.: Ablex, p. 288.
- 19 David Mallet, dir. (1998). *Cats – The Musical* (Commemorative edition). Universe Studios.