

## 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.