

# Sahani's drawing

## May

At the end of our visit to the Treasures and Tales Exhibition at the museum, we had time to visit the Māori section.

The children sat on the steps and drew some sketches of what they could see around them.

Sahani drew Hotunui, the carved meeting house. She included incredible detail in this drawing and even included the writing that was positioned at the apex of the whare.



Sahani's sketch of the Māori meeting house, Hotunui, at the museum.

## Learning story

Name: Sahani

Date: June

Teacher: Lesley

### Impact of the visit to the Tūtahi Tonu Marae, June

During the visit to the marae, the children had the opportunity to sketch their impressions and ideas in the whare. Sahani sat directly in front of the carving depicting the story of Māui finding his father and sketched the carving. She incorporated the bird at the bottom and the overall perspective of the carved panel.

The next day at kindergarten, the children were given the opportunity to revisit their marae experience through their drawings. Sahani drew a series of designs depicting the tukutuku patterns and carvings featured in the marae, including Tāwhirimātea (who cares for the wind and the rain). She clearly recalled the stories shared by Whaea Urania (the marae co-ordinator), and these featured in her work. Sahani's aunty told us about the extensive range of sketches she had done at home after the visit. Sahani shared with her parents in great detail the stories and experiences of the marae trip. The range and details of the sketches are incredible!

### Short-term review

Sahani's interest in the designs and patterns incorporated in the whare whakairo, both at the museum and the marae at ACE, was clearly evident through her extensive range of designs drawn at the museum, at the marae, at kindergarten, and at home. (*Te Whāriki*, Belonging, Well-being) The clarity of detailing and perspective are incredibly accurate. (*Te Whāriki*, Exploration) Sahani recalled the stories and their significance and connection to the carvings, kōwhaiwhai panels, and tukutuku panels, and she shared them accurately with her family. (*Te Whāriki*, Communication)

### What next?

Develop further Māori art processes: tukutuku panels using paper-weaving techniques.

### Parent's voice

*Sahani talked with enthusiasm about what she saw and how she went in ... she draws pictures, paints them. I truly find her very creative. She consults with her brother when selecting colours ... she gets the co-operation of her brother, spends hours drawing, painting pictures of what they saw to take to kindergarten ... very, very involved!*



### What's happening here?

Sahani's interest in drawing is combined here with her developing interest in Māori art and Māori stories as a result of visits to the Māori section of a museum and the local marae.

### What aspects of competence does this assessment exemplify?

One way to make sense is to represent, and, in this exemplar, Sahani explores the history and stories represented at the marae, establishing her own working theories. The teacher comments that she "recalled the stories and their significance and connection to the carvings, kōwhaiwhai panels, and tukutuku panels, and she shared them accurately with her family".

Sahani is making her own representations as an artist and a scholar. "The clarity of detailing and perspective are incredibly accurate."

### How might this documented assessment contribute to developing competence?

This assessment is about representation (making a record) by Sahani at Hotunui and at the Tūtahi Tonu marae. The collection of Sahani's work records her developing interest and competence in representing what she sees and learns. The work is not simply collected; it is dated, it is connected to the events that accompany it by photographs and commentary, and it is connected to Sahani's recall and interest in the stories and their significance.

The teachers also constructed a wall display of these learning experiences. This documentation illustrates for the parents what the children were learning (their developing competence or understandings) when they went on these visits.

The children's portfolios invite families to contribute, and Sahani's family have added to this rich record by commenting on her drawing at home, on her collaboration with her brother in drawing enterprises, and on her continuing enthusiasm about the marae visit.

All this documentation will encourage Sahani to continue representing her experiences and learning.

### What might this tell us about informal noticing, recognising, and responding in this place?

The visits to the museum and the local marae show that the teachers value New Zealand's bicultural heritage. In a sense, they can be seen to value the competencies associated with being a New Zealander.

These visits are projects: they include discussions before the visit, experts at the site, opportunities for the children to be closely focused (by drawing), many follow-up activities and discussions back at the centre, wall displays, and comments from home and by informed teachers.