



Unit 4 Huia beak brooch: “I just didn’t think!”

Year 9

Level 3

Duration 5 – 7 lessons

The students will use the Te Papa digital resource, Huia beak brooch, c.1900, in order to explore the subject of conservation of nature. The focus will be on the individual responsibility we all have for the depletion of our natural resources. They will use drama to create a fictitious situation where a person in the past is forced to face up to her small part in causing the extinction of a species.

Huia beak brooch, c. 1900



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Creator Unidentified

Image and supporting information can be accessed through Digistore at: <http://www.tki.org.nz/r/digistore/>

Description

This is a gold-mounted brooch with chain, made from the beak of a female huia (*Heteralocha acutirostris*), a bird native to New Zealand that became extinct in 1907. There is an engraved floral design on the gold mount. At the proximal end of the beak (the end that attached to the bird), there is a scroll and ball ornamentation with '15 C' stamped near the scrollwork. The chain attaches in two pieces between the three sections of gold mount. The brooch measures 11.3 cm long x 1.5 cm wide.

Educational Value

This asset serves as a reminder of an extinct species that was found only in the North Island of New Zealand. The huia was one of the most ancient New Zealand birds. Only the moa and kiwi are thought to be older. The brooch is an item considered tapu (sacred) by Māori. To wear a beak as ornamentation was a great honour and one bestowed only on rangatira (chiefs). It suggests the effect of European fashion on New Zealand's natural environment. Although huia were held sacred by Māori and only worn by rangatira, European women in the



late 19th century wore the feathers and beaks, such as this brooch, as fashionable costume jewellery. this fashion created a strong demand for the birds, leading to a steep decline in bird numbers and their eventual extinction in 1907. The brooch is a decorated example of the huia's most remarkable feature. This beak must have belonged to a female huia, as the male has a markedly different beak style (short and stout as opposed to long, slender and curved). No other bird is known to have such a marked distinction in beaks within its own species.

Values

Ecological sustainability: The students will explore the way in which responsibility for ecological sustainability ultimately devolves to the responsibility of each and every individual. They will examine how conservation has always been an issue in history.

Inquiry and Curiosity: The students will explore motivations for the actions of others and how we might be more sensitive to what is happening around us.

Key Competencies

Thinking: The students will create through drama a possible scenario, grounded in data from New Zealand's past, involving one individual's realisation of personal responsibility for the environment. They will explore the analogies of this with the present and future situations.

Using language, symbols, and texts: The students will practise creatively inferring information from documents to create a possible cohesive explanation. They will also improve their skills in creating and reading tableaux as well as their reporting skills by writing in role.

Managing self: The students will learn how to manage themselves and set high standards in devising and refining dramas in group situations. They will need to develop strategies for solving problems and the skill of knowing when to lead and when to follow.

Relating to others: The students will interact with others in developing and performing a variety of fictional roles. They will work extensively in ensemble situations to create drama.

Participating and contributing: The students will participate in a number of role plays where the success of the activity depends on the quality of their contribution. They will also participate in a range of group-based drama activities.

Cross Curriculum Links

Social Studies, Visual Arts, English, Education for Sustainability

Achievement Objectives: Level 3



The student will:

Developing Practical Knowledge (PK)

Use techniques and relevant technologies to explore drama elements and conventions.

Developing Ideas (DI)

Initiate and develop ideas with others to create drama.

Communicating and Interpreting (CI)

Present and respond to drama, identifying ways in which elements, techniques, conventions, and technologies combine to create meaning in their own and others' work.

Specific Learning Outcomes

- Use techniques to explore how conventions can develop the elements of drama.
- Devise and perform drama within specific limitations, using prescribed conventions.
- Maintain a role and write a summary of the in-role discussion.
- Contribute ideas to a shared role.
- Provide relevant feedback to other students' work identifying ways in which elements, techniques and conventions create meaning.
- Participate appropriately in the planning and development process of a scripted drama.

Resources

1 copy of Resource A (Products and Sources Cards) on card and laminated if possible.

1 copy of Resource B (Letter to Curator from Richard Sunderland).

1 copy of Resource C (Photograph sent by Richard Sunderland – Te Papa “Huia beak brooch”) Available from Digistore: <http://www.tki.org.nz/r/digistore/>

1 copy of Resource D (Hilda's First Diary Entry) preferably hand written and torn out of a book. There need to be also 7 to 10 photocopies of the resource for students to examine in small groups.

1 copy of Resource E (Hilda's Second Diary Entry) preferably hand written and torn out of a book. There need to be also 7 to 10 photocopies of the resource for students to examine in small groups.

1 copy of Resource F (Invoice for Brooch) preferably made to look aged. There need to be also 7 to 10 photocopies of the resource for students to examine in small groups.

1 copy of Resource G (George Sunderland's Letter) preferably hand written. There need to be also 7 to 10 photocopies of the resource for students to examine in small groups.

1 copy of Resource H (Chair arrangement for shared role) for teacher information.

1 copy of Resource I (Historical Facts) on card and laminated if possible.

A copy of Resource J (Extract from **Survivor** by David Hill) for each member



of the class.

Key Words

hot seating: a process convention in which class members question or interview someone who is in role to bring out additional information, ideas, and attitudes about the role.

mantle of the expert: a process convention in which the participants become characters endowed with specialist knowledge relevant to the situation of the drama. The situation is usually task-oriented so that expert knowledge or understanding are required to perform the task.

reflection circle: a process convention in which students stand in a circle and, one at a time, contribute a sentence reflecting on the drama work.

shared role: a process convention where a group of students all contribute to the one role which can be represented by a vacant chair. In some instances one of the students may speak for the role but take advice from the others about what to say.

tableau (freeze frame): a convention used in performance and process drama in which a person or the members of a group use their bodies to make an image capturing an idea, theme, or moment in time.

thought tapping: a process convention in which the action freezes and a leader moves among the participants, tapping individual's shoulders to activate the speaking aloud of the thoughts of that role.

time press: a simple strategy for creating tension where the TIR puts some sort of time limitation on the role play from within the action. An example would be having to leave to catch a plane at a specific time.

TIR(teacher in role): a process convention and teaching strategy where the teacher manages a class from within a drama by taking a role to deepen and extend students' inquiry and learning.

writing in role: a convention that involves writing as the character, using the character's voice to express thoughts and/or feelings about a situation.

The Big Question

- How much are we all personally responsible for conservation on our planet?

Learning Experiences	Teaching Notes
1. Introduction	



Hand out cards in **Resource A** randomly, one to each student. Half of the students will have a card with a valued product on it. Half will have the natural source of that product. The task is for each of the products to find its source. When the pairs have been formed, the students work out a statement about the effect the product is having on or did have on its source and what the situation is today. The class listens to each pair and supplies any information that they have in discussion after each report.

2. **The Pretext**

SIR (Students In Role) Experts on New Zealand art history.

TIR (Teacher In Role) Museum curator.

Firstly, out of role, the teacher negotiates the roles with the students by discussion. Questions might include:

- *What does an art historian do?*
- *What are they good at?*
- *If we were to take on the role of art historians, what are some things we would need to do/not do?*

TIR Beginning:

“Good morning, everyone. I have received a letter a couple of days ago from a Mr Richard Sunderland of Karori, Wellington. I have called you together firstly because I think you will find it very interesting and, secondly, because I need you to assist the museum in drafting a response to it.”

The teacher, still in role, reads the letter (**Resource B**) The letter refers to a photograph (**Resource C**).

The teacher asks further questions out of role:

Key Competency: Remind students that **thinking** is an important part of learning where they are drawing on personal knowledge and intuitions, asking questions and challenging assumptions.

There needs to be a clear signal of when the class is working in role and when not. It can be simply that when



<ul style="list-style-type: none">• <i>What have we learned from the letter?</i>• <i>What can we deduce from the photograph about the piece of jewellery?</i>• <i>What questions might the art experts ask the curator next?</i> <p>At this point go back into role to do the questioning. When this has run sufficient time, TIR says: <i>“Well, I’m not sure what needs to be done next. I know that you as art historians will have some suggestions as to what should be done now. You’re the experts. I’m happy to go along with your ideas.”</i></p> <p>An in-role negotiation continues. Through questioning, the teacher establishes some tasks the experts need to undertake in order to discover more about issues surrounding the brooch.</p> <p>Possible suggestions should include:</p> <ul style="list-style-type: none">• asking to view what else was in the box.• interviewing Richard Sunderland.• finding out about Richard’s great grandmother. <p>These all involve further contact with Richard Sunderland.</p> <p>Reflection Thinking about the role play. Begin with a reflection circle and use ideas from that for a class discussion of what worked and what didn’t. Important questions are:</p> <ul style="list-style-type: none">• <i>What was the most positive contribution I made to the role play?</i>• <i>What would improve my contribution next time?</i>• <i>How will I achieve this?</i>	<p>the teacher is seated, he/she and all the students are in role. If he/she stands then the role play is paused. If preferred, the teacher could have a prop or piece of costume that can be used as a signal for when proceedings are in or out of role.</p> <p>It is also important that students have a way of calling ‘time out’ from the role play.</p> <p>The teacher may wish to use some of the Self or Peer/Group evaluation templates in Appendices 2 – 7 in order to evaluate student progress in relevant Key Competencies here. It is suggested that teachers choose those most relevant to their students rather than using them all. Questions and foci can be changed in the templates as well to make them relevant to individual students. The very best practice would be to co-</p>
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<p>These questions can be discussed in pairs and then reported back in class discussion.</p> <p>3. Rising Action - Hot Seating TIR The teacher tells the class he/she has managed to bring in Mr Sunderland to talk to the group of art historians. <i>“Before this happens, we’d better decide what we want to ask.”</i></p> <p>The teacher sets up the situation so that the curator cannot be present for the discussion with Richard Sunderland. The excuse can be a busy work schedule and a double booking.</p> <p>TIR as Richard Sunderland allows him/herself to be interviewed about the brooch. The teacher, as Richard, should be vague about knowledge of the great grandmother. It could be hinted that there is some rumour of something unpleasant happening during a trip to Palmerston North. However Richard knows no detail at all of what it was. Resource G should be produced only at the very end of the interview as an after thought:</p> <p><i>“Oh, by the way I remembered this from my grandfather’s papers. Never had any clue what it was all about, but maybe it has some relevance. I don’t really know, but maybe you people can sort it out.”</i></p> <p>Again, Richard knows no more than what is stated in the letter from his great grandfather.</p> <p>The teacher leaves as Richard Sunderland and returns in the role of the curator to:</p> <ul style="list-style-type: none">• find out how the discussion went• to examine the documents that	<p>construct the templates with groups of (or even individual) students.</p> <p>Such out of role preparation for in role episodes can be invaluable in raising the quality and therefore the sense of satisfaction in the experience.</p> <p>Resources: For the role, the teacher needs to have copies of Resources D, E and F. These are the other papers found with the brooch in the chest in the attic. For the sake of authenticity, it is desirable that the diary pages be written out by hand and torn down one edge as if they were ripped from a book (the diary). The paper could possibly be aged as well.</p> <p>It will be useful to put a time press on the interview to help provide some tension to this part of the drama. The easiest way to do this is for Richard to have another appointment or a plane to catch.</p> <p>The role change can be enhanced by the teacher’s having some item of costume that identifies him/her as the curator. It could be a scarf, a tie, a white lab coat, a clipboard.</p> <p>It could be possible to reflect on any</p>
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<p>have been left by Mr Sunderland.</p> <p>4. What did happen? After whole class examination of the documents and discussion of possible interpretations of events, students, as a whole class, are asked to:</p> <ul style="list-style-type: none">• create a 'photograph' (tableau) of the moment Hilda places the box containing the brooch into the chest• add one person to the 'photograph'• Use questioning of figures in the tableau to establish the relationship between them and the motives of each of them.• Decide how the next ten seconds plays out (silently).• Give each character one thing to say• rehearse the timing of action and dialogue until all are happy that the scene is convincing and carries tension• perform the scene <p>5. Filling in the Background: Shared Role and TIR as Enabler</p> <p>The scene is set for a causal meeting between two friends. It could be a coffee bar – perhaps a chair either side of a desk representing a small table.</p> <p>TIR is the curator and the class share the role of the friend who is represented by the other chair. The friend is an expert on social history with special expertise in New Zealand history at the very end of the nineteenth century and the beginning of the twentieth.</p> <p>In order to assist the students to assume the mantle of the expert in</p>	<p>changes in aspects of the Key Competencies here.</p> <p>The teacher (TIR as curator) could have photocopies of the documents run off to assist the group's examination of them.</p> <p>The status of the TIR role here means that it is more difficult to manage the class from within the role than with a high status role. There needs to be a system whereby anyone can stop the role play while some point of order is sorted out. The easiest is that anyone who wants to call 'time out' simply stands up and the role play stops. The teacher, when the role play is ready to go again, will decide at which point it starts.</p>
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this conversation, they are each issued with a card (**Resource I**) containing a relevant piece of information coming from the period. (Each student should have a card even if there are some students with the same information on their cards.)

The students sit gathered around behind the chair that represents the friend. (**Resource H**) The name of the friend should be decided by the students.

Students, using the information on their cards, provide the conversation for the friend. They can answer when it seems appropriate – especially when the information on their card fits into the discussion appropriately.

The role play begins when the teacher sits and might go like this:

“Hi, _____. It’s fabulous to find the time to have coffee today. Nice to relax for a bit, isn’t it? How are things going with you?”

Wait for reply.

“Actually, I have an ulterior motive for wanting to meet with you today. We’ve had this intriguing puzzle come up at the museum. Had a letter from this bloke who found a huia brooch in the attic. Apparently belonged to his great grandmother who, it seems was pretty proud of it. Then, in 1903, she went to Palmerston North for a visit and something happened there that meant she never wore the brooch again. Put it away in a box along with any diary entries referring to it. Very weird! Hoped you might know something that could give us a clue.

Wait for a reply and then ask for explanation and try to take the

The job of the teacher is to manage the conversation and elicit the material from the students in their role.



<p>students through all the information by asking the right questions.</p> <p>The teacher finishes the discussion by saying he/she has to return to work (or some other reason) and thanks the friend for his/her assistance.</p> <p>Reflection This needs to occur on two levels.</p> <p>A. Thinking about the role play. Begin with a reflection circle and use ideas from that for a class discussion of what worked and what didn't. Important questions are:</p> <ul style="list-style-type: none">• <i>What was the most positive contribution I made to the role play?</i>• <i>What would improve my contribution next time?</i>• <i>How will I achieve this?</i> <p>These questions can be discussed in pairs and then reported back in class discussion.</p> <p>B. Thinking about what has been learned that might give some clues as to what occurred in Palmerston North to so upset Hilda Sunderland on 22 October, 1903.</p> <p>6. What did happen to Hilda. The class works in groups of 4 – 5 to create a tableau of the point of highest tension in the incident that so upset Hilda that day.</p> <p>They should take turns to come out of their role in the tableau in order to direct the rest of the group helping to make the freeze clearer and to improve it technically and aesthetically.</p> <p>When groups are satisfied they have developed their tableaux as much as they are able, view each in turn.</p>	<p>Assessment Opportunity</p> <ul style="list-style-type: none">• Contribute ideas to a shared role. (See Appendix 1.) <p>Some of the templates covering the Key Competencies could be revisited here. See Appendices 2 – 7.</p> <p>As the students work, the teacher coaches on aspects of focus, grouping, balance, awareness of audience, portrayal of arrested movement, and details of hands, feet, facial expression.</p> <p>Things to examine include body language, groupings, focus, levels,</p>
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<ul style="list-style-type: none">• Evaluate the structural qualities of the tableau• Interrogate the freeze frame Question participants in role to find out more about the meaning• Use thought tapping to discover how characters are feeling or what they are thinking• Play the next ten seconds of time or 'rewind' to lead into the moment. <p>7. Conclusion: Writing in Role</p> <p>TIR beginning to students in role as art historians again.</p> <p><i>"Thank you for your work on the Sunderland query. I think we can now give Mr Sunderland some ideas about the significance of his find. I would like you to write to him to tell him what we have found out and what might have happened."</i></p> <p>8. Reflection: Out of role class discussion.</p> <ul style="list-style-type: none">• <i>We began this drama with a photograph of a rather unusual piece of jewellery. What have we discovered about the brooch?</i>• <i>What drama practices have we used in the exploration of this subject?</i>• <i>How have these assisted us in our</i>	<p>tension, awareness of audience.</p> <p>Use the following structure. The student asking must begin with the name of the student being asked the question and then put the question. There are to be no questions to the group generally.</p> <p>It is fun if the teacher makes tape recorder noises to pause, rewind and start the imaginary VCR.</p> <p>Assessment Opportunity</p> <ul style="list-style-type: none">• Use techniques to explore how conventions can develop the elements of drama.• Devise and perform drama within specific limitations, using prescribed conventions.• Provide relevant feedback to other students' work identifying ways in which elements, techniques and conventions create meaning. <p>Assessment Opportunity</p> <ul style="list-style-type: none">• Maintain a role and write a summary of the in-role discussion. (See Appendix 1.) <p>Key Competency: thinking.</p>
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<p>exploration?</p> <ul style="list-style-type: none">• <i>What have we learned about the story of the huia as an example of conservation in New Zealand?</i>• <i>This is a story from the past. Can you suggest any similar stories that are current issues for us today? In New Zealand? In other places?</i>• <i>What about the future?</i> <p>Scripted Performance After some ideas in response to this last question, the teacher says:</p> <p><i>“There is a New Zealand playwright who has created a very unusual but intriguing scenario for the future. His name is David Hill and he has written a one act play called Survivor.</i></p> <p><i>“We are going split into three (or four) groups to produce a short extract (Resource J) from the play for each other. It will be interesting to see how each group interprets the text.</i></p> <p><i>“Although the section has seven characters, if there are more or fewer people in your group, you can easily split or double up on roles so that everyone is involved.</i></p> <p><i>“There is no need for elaborate props or costume. The set can be fashioned from furniture in the room. The emphasis is on what you make of the words and how you bring them to life.</i></p> <p><i>“The question is: What is the survivor?”</i></p>	<p>Extract from <i>Survivor</i> by David Hill (originally published in <i>Get In The Act</i> by Heinemann, 1985 – now Out of Print). Full script and performance rights available from Playmarket, www.playmarket.org.nz</p> <p>Playmarket also holds the rights for public performance. It is a very reasonable rate. Remember:</p> <ul style="list-style-type: none">• If there is anyone at a performance who is not a bona fide school member (i.e. teacher or student), then it is a public performance. This includes parents of the students.• Check out your school’s copyright agreements. <p>How fully the extract or whole play is produced depends on the teacher’s programme and the abilities and interest of the students. Suffice it to say that the preceding drama provides a valuable introduction to the play’s conservation message.</p> <p>Assessment Opportunity</p> <ul style="list-style-type: none">• Participate appropriately in the planning and development process of a scripted drama. (See Appendix 1.)
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The Huia Brooch
Resource A: Products and Sources Cards.

rainforest

outdoor furniture

elephants

piano keys

moa

meat

turtles

jewellery

kiwi

ceremonial cloaks

whales

corsets

tigers

floor rugs

seals

fur coats

alligator

handbags

badgers

shaving brushes

deer

trophy heads



monkeys

monkey brains

civet

perfume

snakes

shoes

peacocks

feathers

sharks

fin soup



The Huia Brooch

Resource B: Richard Sunderland's Letter to the Museum.

**Karori,
Wellington**

19 February, 2008

**The Curator
Art History Museum
Palmerston North**

Dear Sir/Madam,

Recently I discovered in the attic of our family home a chest containing a number of items that seem to have belonged to my great grandmother. Clearly, I am the first to have seen the contents since the chest was stored there goodness knows when.

One item interests me in particular. It is a bizarre and quite disturbing piece of jewellery wrapped in a soft black cloth in a small box along with a number of documents and what looks like pages from a diary.

I have not sent you the article in question as it seems it might be very valuable but I have enclosed a photograph of it. Please, would the museum be able to examine the piece? I would be grateful for your expert opinion.

Yours faithfully,

Richard Sunderland

Richard Sunderland



Unit 4: Huia beak brooch.

The Huia Brooch

Resource C: George Sunderland's photograph of the brooch. Huia beak brooch, c. 1900



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Image and supporting information can be accessed through Digistore at: <http://www.tki.org.nz/r/digistore/>



The Huia Brooch
Resource D: The First Diary Entry

15 July, 1902

What a wonderful day yesterday. I do think I must be one of the luckiest women alive to have such an adorable, generous and loving husband as George. Each year we spend together seems even more happy than the one before.

I feel so spoilt. Such a fabulous birthday present - and so fashionable! I did not realise that George had the slightest notion of what was in or not in the world of fashion but then I suppose not even he could have missed the craze that the Duke of York has created by wearing that feather in his hat all the time.

I think the Maori chief gave it to him in Rotorua as a mark of his great importance and rank. And I feel so distinguished to have such a beautiful brooch. I'll be the envy of everyone I know. They are so prized and so hard to come by. I'll wear it every opportunity I get.

Oh, yes. George is such a wonderful man and I am the happiest of wives.



The Huia Brooch
Resource E: The Second Diary Entry

22 October, 1903

I feel so humiliated and ashamed. How could I have been such a vain and thoughtless woman? I deserve what happened. I just never thought. I'll never wear the wretched thing again. In fact, I hope I never see it again.

Poor George. He's so alarmed and puzzled. I know he thinks he's the cause of my upset. But I just can't talk about it. He should never have given me that wretched brooch.

Oh, what happened today is the worst experience in my life. Those beautiful calls such a soft flute-note! Those poor, poor birds! Such splendour in life - so pitiful in death! And those frightening, rude natives!



The Huia Brooch
Resource F: The Invoice for the Brooch

Mc Namara Manufacturing Jewellers Ltd.

Date: 9th July, 1902

To Order: George Sunderland, Esq.

One female huia beak brooch, gold mounted in three sections with chain attachment. Engraved floral design on the gold mount with scroll and ball ornamentation. 15 carat gold.

Brooch measures 4 1/2" by 1/2"

£3 17s 6d



The Huia Brooch
Resource G: George Sunderland's letter

23 October, 1903

Dear William,

I trust that you and your wife are well and that life in Wellington is settled. I must confess that I long somewhat for the small luxuries of modern amenities that the city provides. Life in the provinces is certainly very crude in comparison.

William, my friend, I have a favour to ask of you and your dear wife, Mary. When I returned to our lodgings in Palmerston North last night, from an excursion with a surveying team into the hills, I found Hilda in a state of great agitation. She begged me that we return to Wellington forthwith, that she couldn't stay another day in this "disgusting and frightening wilderness". She wouldn't give me any clue as to what had happened but is adamant that she return to Wellington.

Unfortunately, there is no possibility of my return at this stage but I have managed to find a group returning to Wellington the day after tomorrow with whom she might travel.

I wonder if Mary might meet her on her return and take poor Hilda under her wing for a few days.

I must hasten if this is to catch the post, which goes today.

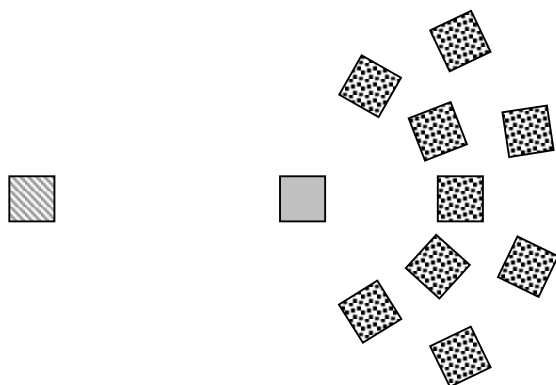
I am indebted to you both for your kindness.

Your very good friend,


George




Huia Brooch
Resource H: Chair Arrangement for Shared Role



Key

 TIR as curator

 Curator's friend.
(Represented by vacant chair)

 Students sharing role
of curator's friend.



The Huia Brooch
Resource I: Background Facts

- Any reported sightings or hearings of the bird's flute-like call had died out by the 1920s.

- By the 1880s the Huia existed only in the lower half of the North Island mainly in the Wairarapa and Manawatu.

- Huia feathers were highly prized by Maori for cloaks and the beaks were sometimes worn as jewellery.

- In the 1880s Maori chiefs in the Manawatu, alarmed by its declining numbers, put a tapu on the Huia.

- Maori chiefs also asked Europeans to stop killing the bird.

- In 1888, there is a report of 646 Huia skins being taken by a hunting party of just eleven Maori. The bird was obviously still quite common.

- In 1892, regulations were passed making it illegal to kill or take Huia.

- Enforcement of the 1892 law was not taken seriously.

- At the turn of the century, Huia feathers had become a very popular fashion accessory among European women.

- Huia beaks were sometimes made into brooches and worn by



European women.

- When the Duke of York (later to become King George V) visited Rotorua while on tour in New Zealand, he was given a huia feather by a Maori chief.

- For Maori, wearing a huia feather was a symbol of great mana. It showed the wearer was a leader.

- George V wore a huia feather in his hatband while touring New Zealand in 1902.

- In 1902, the demand for huia feathers was frenzied and they sometimes fetched £1 (one pound) each.

- A pound was a very large sum of money in 1900.

- The last reliable sighting of a huia was in 1907.

- The huia beak is an item considered tapu (sacred) by Māori.

- To wear a huia beak as ornamentation was a great honour and one bestowed only on rangatira (chiefs).

- Although huia were held sacred by Māori and only worn by rangatira, European women in the late 19th century wore the feathers and beaks as fashionable costume jewellery.



- The Huia was extensively hunted even before the first Europeans set foot in New Zealand.

- The birds were already in decline when European settlers arrived.

- The Huia's distinctive, white-tipped black tail feathers were often worn by Maori chiefs as a sign of their status.

- Huia feathers were revered as taonga (treasures) by Maori.

- Of the list of New Zealand species known to have become extinct since the first human settlement in this country, more than half had vanished during the period before the Europeans arrived.

- 21 bird species survived 500 years of human and kiore predation in pre European times – but at least 30 did not.



The Huia Brooch

Resource J: Excerpt from “The Survivor” by David Hill (pp. 45-47)

*Downstage L or R, are three desks for the **Newsreaders** and their guests. Downstage on the other side are four chairs grouped in a loose semi-circle for **Mother, Father and Children**. The **Newsreaders** and the **family** face one another across the stage. Upstage centre are two desks or tables. As the upstage action changes from one place to another, large signs are placed against one of these desks to indicate what they represent.*

*(At the start of the play, **Mother, Father and Children** are seated in their chairs. The two **Newsreaders** and the **Research Specialist** are sitting still at their desks. Each **Newsreader** has a folder closed in front of him/her. The desks upstage are empty. No sign is on them.)*

Child 1: Why do we have soya beans every night?

Child 2: The family unit next door have meat substitute twice a week.

Mother: The family unit next door are a Level Five Family.

Child 1: So why aren't we a Level Five Family?

Child 2: Yeah! Why not?

Father: Your mother has a Level Four job. Other families would be pleased with that.

Child 2: Other families don't have two children.

Child 1: Yeah, how come there have to be two of us?

Mother: We've told you lots of times. The State allowed us to have an extra child as a reward for your father's loyal work in Neighbourhood Spying.

Father: I reported five neighbours to the Security Service for complaining about their living areas being reduced.

Mother: And as a reward, we were allowed a second child.

Child 1: That's a reward? Yuk!

Child 2: I'd sooner have meat substitute than an extra child.

Child 1: So would I, especially when the second child's like you.

Father: Now stop that, or there'll be no visiscreen for you tonight.



Mother: What's the time, anyway?

Child 2: 1830 hours.

Mother: News time! Turn on the visiscreen now. I want to see if there's any more about the discovery.

Child 1: Oh yeah.

Child 2: Turn it on now.

(Father leans forward and turns an imaginary switch. The Newsreaders immediately 'come alive' and open their folders. Mother, Father and Children lean back in their chairs and watch.)

Newsreader 1: The second road bridge across Cook Strait was opened today.

Newsreader 2: Traffic on both Strait bridges was extremely heavy, and delays of up to three hours were reported.

Mother: Imagine what the pollution's like in Cook Strait now.

Father: I wonder if the oxygen factories are coping.

Newsreader 1: Now fresh news of the astonishing discovery made yesterday in the southern sector.

Child 1: Here it is!

Child 2: Sssh, fission-head!

Newsreader 2: The area of the discovery has been sealed off, and citizens are not allowed to enter.

Newsreader 1: Any attempt to do so will result in a fine of fifty food credits.

Child 1: Fifty food credits!

Child 2: That's a whole week's seaweed ration!

Newsreader 1: We have with us this evening a Central Government Research Specialist who will explain some points about the discovery. Good evening, Citizen. Loyalty to the State.

Research Specialist: Loyalty to the State.



Newsreader 2: Citizen, I believe that yesterday's discovery is the first such event for a long time.

Research Specialist: That is correct. All other specimens were thought to have vanished in the Great Technical Leap Forward, 50 years ago.

Newsreader 1: Is this new specimen dangerous in any way?

Research Specialist: No. Central Government wish to make that very clear. Primitive people even thought that these objects were useful.

Mother: Useful!

Father: Strange ideas people used to have.

Newsreader 2: I understand that primitive people even wrote books about these objects.

Research Specialist: That is correct.

Child 1: What are books?

Mother: Things people had before visiscreens.

Newsreader 1: Citizens may be aware that books became rare when paper rationing was introduced many years ago.

Child 1: Paper? What's paper?

Child 2: Paper was before visiscreens too, alien-brain! Don't you know anything?

Mother: Ssshhh, you two!

Newsreader 2: Have you any idea if citizens will be allowed to visit the discovery?

Research Specialist: Central Government hopes to allow citizens from Level Four and above to visit as soon as safety measures have been taken.

Newsreader 1: Thank you, Citizen. Loyalty to the State.

(Mother leans forward and turns switch off. Newsreaders close folders and sit still. Research Specialist stands and exits.)

Child 1: Can we go and see the discovery?



Child 2: Yeah, can we go? Huh?

Mother: I don't know. It will be such a problem getting time off from work.

Father: And we'll have to get a movement permit.

Child 1: I bet everyone else is going.

Father: you heard what it said on the visiscreen. Only Level four and above are going to be allowed to visit

Child 2: Yeah, but we're Level Four

Mother: Well, I'll see the government work Officers tomorrow and ask them. But don't set you heart on it. Central government doesn't like changing its work units.

Extract from *Survivor* by David Hill (originally published in *Get In The Act* by Heinemann, 1985 – now Out of Print). Full script and performance rights available from Playmarket, www.playmarket.org.nz



Appendix 1: Assessment

Assessment: Although all of the Learning Outcomes have been included in this assessment sheet, it is not necessary to assess them all. Use those most relevant to your students.

'Huia beak brooch'					
Name:			Date:		
Learning Outcome	Working Towards	Developing	Achieved	Merit	Excellence
<ul style="list-style-type: none"> Use techniques to explore how conventions can develop the elements of drama. 					
<ul style="list-style-type: none"> Devise and perform drama within specific limitations, using prescribed conventions. 					
<ul style="list-style-type: none"> Maintain a role and write a summary of the in-role discussion. 					
<ul style="list-style-type: none"> Provide relevant feedback to other students' work. 					
<ul style="list-style-type: none"> Identify ways in which techniques and conventions create meaning. 					
<ul style="list-style-type: none"> Participate appropriately in the planning and development process of a group drama. 					
Comment:					



Appendix 2: Key Competencies: Self Evaluation: Managing Self

KEY COMPETENCIES: Managing self			
Self Evaluation	Name:	Date:	
One thing I volunteered to do was _____ _____ _____			
One way in which I led the group was _____ _____ _____			
One thing I need to focus on in order to improve my own performance in the class is _____ _____ _____			
How I rate my performance in this exercise.			
Description	Excellent	Good	Developing
I gave my full attention to what the class/group was doing.			
I was prepared for the work we were doing.			
I politely refused to be distracted from the work by anyone.			
Teacher Comment:			



Appendix 3: Key Competencies: Self Evaluation: Relating to others

KEY COMPETENCIES: Relating to others			
Self Evaluation	Name:	Date:	
Someone else's idea I accepted was _____ _____ _____			
One way in which I assisted someone else was _____ _____ _____			
One thing I need to focus on in order to improve my relationships with classmates is _____ _____ _____			
How I rate my performance in this exercise.			
Description	Excellent	Good	Developing
I listened carefully to the ideas of others.			
I made suggestions when it was appropriate.			
I was respectful when I disagreed with others.			
Teacher Comment:			



Appendix 4: Key Competencies: Self Evaluation: Participating and contributing

KEY COMPETENCIES: Participating and Contributing			
Self Evaluation	Name:	Date:	
One positive contribution I made to the work was _____ _____ _____			
One way in which I helped the group's work was _____ _____ _____			
What I need to focus on in order to improve my participation as a group member is _____ _____ _____			
How I rate my performance in this exercise.			
Description	Excellent	Good	Developing
I listened to the ideas of others.			
I accepted the ideas of others.			
I contributed ideas to the task.			
Teacher Comment:			



Appendix 5: Key Competencies: Peer/Group Evaluation: Managing Self

KEY COMPETENCIES: Managing self			
Peer/Group Evaluation	Name:	Date:	
How I rate _____'s performance in this exercise.			
Description	Excellent	Good	Developing
He/She gave full attention to what the class/group was doing.			
He/She was prepared for the work we were doing.			
He/She politely refused to be distracted from the work by anyone.			
How I rate _____'s performance in this exercise.			
Description	Excellent	Good	Developing
He/She gave full attention to what the class/group was doing.			
He/She was prepared for the work we were doing.			
He/She politely refused to be distracted from the work by anyone.			
How I rate _____'s performance in this exercise.			
Description	Excellent	Good	Developing
He/She gave full attention to what the class/group was doing.			
He/She was prepared for the work we were doing.			
He/She politely refused to be distracted from the work by anyone.			
Teacher Comment:			



Appendix 6: Key Competencies: Peer/Group Evaluation: Relating to others

KEY COMPETENCIES: Relating to others			
Peer/Group Evaluation	Name:	Date:	
How I rate		's performance in this exercise.	
Description	Excellent	Good	Developing
He/She listened carefully to the ideas of others.			
He/She made suggestions when it was appropriate.			
He/She was respectful when disagreeing with others.			
How I rate		's performance in this exercise.	
Description	Excellent	Good	Developing
He/She listened carefully to the ideas of others.			
He/She made suggestions when it was appropriate.			
He/She was respectful when disagreeing with others.			
How I rate		's performance in this exercise.	
Description	Excellent	Good	Developing
He/She listened carefully to the ideas of others.			
He/She made suggestions when it was appropriate.			
He/She was respectful when disagreeing with others.			
Teacher Comment:			



Appendix 7: Key Competencies: Peer/Group Evaluation: Participating and contributing

KEY COMPETENCIES: Participating and contributing			
Peer/Group Evaluation	Name:	Date:	
How I rate _____'s performance in this exercise.			
Description	Excellent	Good	Developing
He/She listened to the ideas of others.			
He/She accepted the ideas of others.			
He/She contributed ideas to the task.			
How I rate _____'s performance in this exercise.			
Description	Excellent	Good	Developing
He/She listened to the ideas of others.			
He/She accepted the ideas of others.			
He/She contributed ideas to the task.			
How I rate _____'s performance in this exercise.			
Description	Excellent	Good	Developing
He/She listened to the ideas of others.			
He/She accepted the ideas of others.			
He/She contributed ideas to the task.			
Teacher Comment:			

