

## Dramatic Inquiry (DI) and the Aotearoa NZ Histories curriculum

Puketapapa Kahui Ako Dominion Road School, 26<sup>th</sup> May 2022

“I think this new curriculum offers teachers a great chance to use drama to engage our students and give them a deeper and richer understanding of what went on in our country's past. Importantly it gives them a chance to find out that history changes depending on the perspective of the participants at the time.” Mike O'Reilly - lead Principal of Puketapapa Kahui Ako

### Session objectives:

Our goal was to use Dramatic Inquiry to drop into a moment from history and explore this from multiple perspectives. We thought about sharing [ways we have previously taught about NZ history](#) but decided we would create original planning based on a local event from Mt Roskill's past - The Cyrus Hayley affair. Please see Appendix for the historical material we drew on for our planning. We referred to the purpose statement within the Aotearoa NZ Histories curriculum and could see potential as highlighted below

When selecting a topic, teachers can ask the following questions:


- How will the topic help students explore the big ideas: **the foundational and continuous history of Māori, the impact of colonisation and settlement, the power people and groups hold, and the relationships that shaped our history?**
- How will the topic draw on **stories, examples, and perspectives so that students learn about the history of their local area and of Aotearoa New Zealand?**
- How will the topic draw on stories from iwi and hapū about their history in the rohe?
- How will the topic support **student-led inquiries into the history of Aotearoa New Zealand, the rohe, and local area?**
- In what ways is the topic **important to the rohe or local area now?**
- How will this topic support students to **apply their learning to new and more complex contexts?**

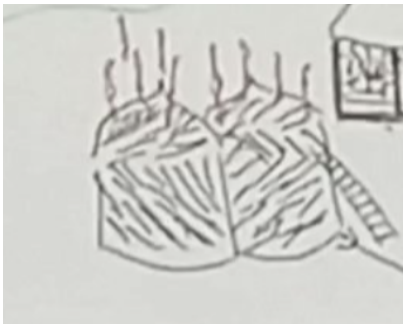
Teachers can then support students to use inquiry practices within the local curriculum, so that students are **thinking critically about the past and the different ways in which it is interpreted.**


Note: We are mindful of the importance of drawing on stories from iwi and hapū in relation to any local history. Our planning as it stands makes limited reference to te āo Māori: it acknowledges the foundational history of Māori within the area and it consciously critiques the eurocentric perspectives within the historical accounts given. However, we suggest that an important next step for local teachers would be to engage with mana whenua to learn about, introduce and explore stories from local iwi and hapū. This will mean the planning example truly fulfils the objectives of the Aotearoa NZ Histories curriculum.

## Planning

Teaching steps	Teacher script	Dramatic inquiry / purpose	Links to Aotearoa NZ Histories Curriculum
<p>Step 1</p> <p>Creating group safety / setting up expectations</p>	<p>We have chosen a local newspaper article from this area as our starting point. As always with real stories of real people, we acknowledge and respect that these are someone's ancestors. It is our intention to handle these people's stories with care and we want to ask you to do the same.</p> <p>We don't know what stories / prior knowledge you bring with you to this session. So, we trust you will take care of yourself as needed. Step out of the action if necessary.</p> <p>We will do all we can to keep the experience safe and non-exposing. We won't be acting anything out, doing role play or skits etc. Indeed, we will be working with a set of strategies from Dramatic Inquiry that AVOID going into role directly.</p>	<p>Powerful positioning - treating participants as competent co-constructors of the learning</p> <p>Embracing the "Grace Element" within figures from the imagined world (in this case historical figures). Encouraging empathy</p> <p>Reflection - a core element of DI</p>	<p><b>KNOW:</b> Historical contexts relevant to local communities and guided by the question – What stories are told about the people, events, and changes that are important to this area? Contexts that reflect the diverse histories and experiences of the peoples of Aotearoa New Zealand. Topics and stories chosen by ākonga when inquiring into the history of the rohe and local area.</p>

	And we'll keep stopping to reflect on how you're going		
Step 2 - Hook	<p>Drawing on whiteboard - homestead, hayricks</p> <p>What do you make of this? (Give very little guidance at this point)</p>  <p>Encourage first responses, with very little input.</p>	<p>Drawing to build intrigue</p> <p>This is quadrant one of the 'teacher compass' - a four part process for supporting inquiry.</p>	
Step 3 - Building belief Introduce focussing questions	<p>What time period do you imagine this might be?</p> <p>What do you notice about the building?</p> <p>What sort of family do you suppose would live here?</p> <p>What do you suppose these people do with the hay from these ricks?</p>	<p>Quadrant two - supporting participants to start thinking about the aspects that will lead into the inquiry.</p> <p>Building investment in the imagined world.</p>	
Step 4 - Introducing tension	Add 'flames' to the hayricks	Adding the element of tension	

	 <p>What do you think now...?</p>		
Step 5 - Adding further context	<p><i>Around midnight on January 27th 1872, two hay ricks were deliberately set alight at Pah Farm in the area of Tamaki Makaurau we now call Hillsborough.</i></p> <p><i>One week prior to the fire, this had also happened:</i></p>	<p>Storyteller / narrator voice.</p> <p>Quadrant three of teacher's compass (adding in specific information / transmission teaching as part of inquiry)</p> <p>Establishing the roles, time and place, action and tension</p>	

	 <p>add bullet holes to the drawing - in all the windows</p> <p><i>eight shots were fired into the windows of the home.</i></p>		
Step 6 - Reflection	<p>What are you wondering? Does it remind you of anything? Do things like this still happen today?</p> <p>Give time to digest ... then add further information.</p>	<p>Quadrant four of teacher's compass - taking stock, making links to prior experience, before moving on.</p> <p>Reflection - core element of DI</p>	



	<i>except that a police officer was passing as he left the scene.</i>		
Step 8 - Exploring a text (resource 1)	<p>You might like to have a look at this. it's one account of what happened that night</p> <p>[Give out copies of <a href="#">resource 1</a>]</p> <p>What does this add to our understanding? What are you wondering about now?</p>	Exploring through the symbolic (written text)	<p><b>DO:</b> Drawing on a broad base of historical sources, in varied forms, provides a fuller and layered understanding of the past. This includes paying deliberate attention to mātauranga Māori sources and approaches. When drawing evidence from sources, it is important to consider authorship and purpose and to identify voices that are missing.</p>
<p>Step 9 - Additional context</p> <p><i>Source: "Black Sheep" podcast series made by Radio New Zealand</i></p>	<p>Perhaps I could tell you a little more about Cyrus Haley ... <i>Haley was pakeha. He had a shadowy past, but was known as a quiet, impressive, educated person who was well known in society. He'd built a reading room and a restaurant and was someone the police inspector knew socially.</i></p> <p><i>What would come out later was that this was only the latest in a series of fires that Haley had started.</i></p> <p><i>He'd also written a threatening note that was passed under the door of Russell's law firm</i></p>	<p>Exploring through the symbolic (spoken word)</p> <p>Adding more tension</p>	<p><b>DO:</b> Interpretations of people's past experiences, decisions, and actions need to take account of the attitudes and values of the time and people's predicaments and points of view. By using these interpretations and reflecting on our own values, we can make evidence-based ethical judgements about the past.</p>

<p>Step 10 - Exploring a text (resource 2)</p>	<p>Reveal the 'note' ( see <a href="#">resource 2</a>)</p> <p>Either read out or ask someone to read it out</p> <p>Give participants time to discuss the meaning of the note.</p> <p>Explain that 'book closing' refers to Russell 'closing the books' on the shares in the Cambrian mine. An action that had cost Hayley many hundreds of pounds in investments.</p> <p>Show how the note was part of a larger sheet with writing on the back which was later found on Hayley's desk. There is no doubt he wrote it.</p>	<p>Exploring through the iconic - Introducing an artefact</p>	
<p>Step 11 - Reflection</p>	<p>What have we found out? What are we still wondering?</p>	<p>Reflection - a core element of DI</p>	<p><b>DO:</b> Drawing on a broad base of historical sources, in varied forms, provides a fuller and layered understanding of the past. This includes paying deliberate attention to mātauranga Māori sources and approaches. When drawing evidence from sources, it is important to consider authorship and purpose and to identify voices that</p>



			are missing.
Step 12 - Transition into drama work	While we can never fully understand what motivates people to action, we can use our imaginations to look back at history and explore some of the different perspectives on this moment. This in turn might teach us something about the historical context in which this very personal drama occurred.	Facilitator voice Dropping to the Universals	
Step 13 - Building the moment of tension. Transition into 'now' time.	<i>Let's start with the moment of Haley's arrest. It's just after midnight - so where is the light coming from? What would still be in darkness? While the area is now urban, back then it was more rural - one newspaper article describes Broham pursuing Haley through an orchard, thick scrub and hawthorn bushes... so as these men stand face to face, what do we imagine could be standing in stillness around them? Would anything be moving? What sounds would be heard? Where's the silence?</i>	6 dimensions of dramatic imagination [ darkness - light, stillness - movement, silence - sound]	
Step 14 - Embodying the moment (non verbally)	<i>The text describes the two men - Haley in a fighting attitude, Broham with whip raised. What do we think a 'fighting attitude' might mean? (invite the</i>	Exploring through enactment	

	participants to assume the positions - without leaving their seats)		
Step 15 - Taking the perspective of a witness	<p>Now as far as we know there were no human witnesses to the arrest, but let's imagine that there was someone who witnessed this moment. Perhaps a child peering through the curtains of a house nearby. Let's all be them for a moment, holding back the curtain and peeping into the street below. I would imagine this child would always remember what they saw that night. How might they recall it? Let's start our sentences with <i>I saw ... I heard ... I will never forget ... I remember feeling ...</i></p> <p>(Teacher/s take up the body positions of the two men ... invite participants to speak the words over the shapes)</p>	<p>Frame distance - taking the perspective of someone not directly involved in the action.</p> <p>Protection into emotion</p> <p>Use of the aesthetic</p>	
Step 16 - Taking the perspective of an official recorder	<p>Now let's step back even further and consider another perspective. Who might be responsible for making an official record of this moment some time afterwards and writing it down for posterity? Historian, news reporter? What would their headline be?</p>	<p>Frame distance - taking the perspective of someone not directly involved in the action.</p> <p>Writing in role</p>	<p><b>DO</b> The construction of narratives about the past is based on the ability to sequence events and changes and to identify historical relationships between them and how long ago they happened. Depending on who is telling the story, the same story can be told in different ways.</p>

	<p><i>If we look back at the text we used to introduce the story - what is the perspective there? Whose story is being foregrounded? What if the writer was writing for one of the radical anticapitalist communist groups that was active in New Zealand at the time - how would they headline the story? How would a historian write about how this moment represents the social forces at work in 1880s Auckland? What might be a perspective from local iwi?</i></p>		<p><b>UNDERSTAND:</b> Colonisation and settlement have been central to Aotearoa New Zealand's histories for the past 200 years</p>
Step 17 - Reflection on power	<p>What does the story we have been exploring so far tell us about how power was operating at this time in NZ history?</p> <p>Whose versions of events are foregrounded in the documents we have looked at?</p> <p>Whose stories have we NOT heard so far? Why is this so?</p> <p><i>Perspectives on a moment of history change with time, and depend on the points of view you hold, your own</i></p>	<p>Out of role reflection</p> <p>Critical thinking - identifying missing perspectives</p> <p>Dropping to the universals - identifying and articulating the enduring understandings</p>	<p><b>DO</b> The construction of narratives about the past is based on the ability to sequence events and changes and to identify historical relationships between them and how long ago they happened. Depending on who is telling the story, the same story can be told in different ways.</p> <p><b>UNDERSTAND:</b> The course of Aotearoa New Zealand's histories has been shaped by the use of power</p> <p><b>DO:</b> Drawing on a broad base of historical sources, in varied forms, provides a fuller and layered</p>

	<p><i>experiences and the positions you hold as important.</i></p> <p><i>History has traditionally been documented with a masculine and eurocentric emphasis. It's important to remain critical and consider other perspectives that have been left out.</i></p>		<p>understanding of the past. This includes paying deliberate attention to mātauranga Māori sources and approaches. When drawing evidence from sources, it is important to consider authorship and purpose and to identify voices that are missing.</p>
<p>Step 16 - Taking the perspective of those who commemorate</p>	<p>For our final activity, we're going to step back even further and take another perspective. Let's imagine it's the present day, and we're at the unveiling of a plaque that has been placed at the site of Haley's arrest. You get to decide who has chosen to set up the memorial and why. But I would ask you to choose someone other than family members of the two men. This is not a personal memorial, but something that speaks of what this moment represents for Aotearoa. And there are many things it could represent to many different people. Perhaps the plaque is being placed by local police authority, celebrating one of the bravest arrests by an individual officer? Perhaps it's by an anticapitalist group celebrating an early revolutionary? Perhaps it's tangata whenua placing a reminder of</p>	<p>Frame distance - taking the perspective of someone not directly involved in the action.</p>	<p><b>DO</b> The construction of narratives about the past is based on the ability to sequence events and changes and to identify historical relationships between them and how long ago they happened. Depending on who is telling the story, the same story can be told in different ways.</p>

	<p>the pah that stood here long before this moment? Perhaps it's an community gardening group recognising the extensive orchards that once stood on this spot. Or perhaps it's something else. You choose.... As long as it's a genuine expression of the history of this spot. And don't feel you must express a point of view that is your own. This is an opportunity to take on a perspective that is different from your own. Take a piece of paper and write the words that might be found on the plaque.</p> <p>Let's stand in a circle and we'll ask each person to read out what is on their plaque... step in and place it in the circle.</p>		
Step 17 - Reflection / transformation	<p>Reflect on enduring understandings and implications for our own lives</p> <p>What are we left wondering / wanting to know? (a starting point for inquiry into narratives / perspectives from iwi and hapū related to this location)</p>	<p>Reflection - a core element of DI</p> <p>Making links to our own lives / worlds</p> <p>Forming inquiry questions for future learning</p> <p>Deciding on next steps / actions in the real world</p>	<p><b>DO:</b></p> <p>Drawing on a broad base of historical sources, in varied forms, provides a fuller and layered understanding of the past. This includes paying deliberate attention to mātauranga Māori sources and approaches. When drawing evidence from sources, it is important to consider authorship and purpose and to identify voices that</p>

	What can we take away from this moment in history to help us understand our own lives?		are missing.  <b>DO</b> The construction of narratives about the past is based on the ability to sequence events and changes and to identify historical relationships between them and how long ago they happened. Depending on who is telling the story, the same story can be told in different ways.
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NEXT PAGE - RESOURCES FOR USE WITH PLANNING. Resource one is given out in step 8. Resource 2 is used in step 9. It needs to be reproduced as a handwritten note on a large sheet of paper. To match with historical accounts, you will need to write something else on the back of the sheet, then rip the bottom part off the paper so there is no doubt the note was part of the larger sheet.

On January 27th Haley set fire to two hay ricks at the Pah Farm. Inspector Broham left town early on the morning of the 28th for the farm, taking the Mount Eden Road. He was about 300 yards past the Eden Vine Hotel when he noticed a man approaching. The man jumped over the fence at the side of the road. This suspicious action caused Broham to at once jump off his horse and follow. He chased the man for some distance and at last came up with him and found the fugitive was Haley, who put himself in a fighting attitude. They struck each other several times. Broham had a whip in his hand and he struck Haley with it. They then took hold of each other and had a struggle. They fell, with Broham on top. Haley, who knew it was the Inspector of Police, continued to struggle, but Broham raised his whip again, intending to strike, when Haley, cried: "I surrender! I surrender!" The inspector got him to his feet,

holding the prisoner by the collar. Broham then charged Haley with having fired the shots in Mr Russell's house and also with setting fire to the hay ricks. He took Haley down to Albert Barracks. A number of revolver bullets were found in his pockets, and a revolver was subsequently found in the prisoner's house. Haley had a grievance against Mr Russell over shares in the Caledonian gold mine. Inspector Broham received great kudos for his capture of Haley, who was subsequently found guilty' of attempted murder.

Auckland Star 2 January 1903 obituary for Inspector Broham

## *FIRST AND LAST INTIMATION!*

*Accumulating wealth at Expense of and by defrauding the humbler classes*

*Caledonian book-closing*

*Making bad use of wealth and position*

*Wife haughty and proud to those she ought to help*

*International:*

*Yourself - wife-family: Death! Poison-shooting-stabbing Property: Fire*

*Servants who do not leave you after Notice shall share as their masters*

*Finale- within two years:*

*Torture at every opportunity*





## Appendix - links to historical and contemporary information related to Cyrus Hayley and Thomas Russell

[Mount Roskill - Archaeopedia](#)

[Newsletter April 2012.pdf](#)

[Arsonist: the story of Cyrus Haley | RNZ](#)

[Russell, Thomas – Dictionary of New Zealand Biography](#)

[War profiteer: the story of Thomas Russell | RNZ](#)

[Auckland's Fire-raiser in the 1870s – Dispatches](#)



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Cyrus Haley was a self-described follower of Marx & Bakunin who waged war on the elite of 19th C NZ. Haley was caught after trying to assassinate Thomas Russell, founder of the BNZ & architect of the Waikato War. Haley is another Pakeha rebel against the 19th C colonial order.



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