The Sounds of the Sea

Curriculum Focus: Dance
Curriculum Level: 1
Years 1-2
Duration: 16 integrated lessons
(approximately)

The students are taken on a learning journey through the world of a trumpet shellfish. They consider their strengths, some goals for future learning and some ways to help overcome fear when learning new skills. They use new skills to become a choir, seaweed, sunken ships and trumpet shellfish as they create an underwater sound and movement performance.

Focus for the Unit:
What helps us learn?

Values
Students will be encouraged to value excellence by working towards the attainment of selected movement skills using a process of attempting, rehearsing, receiving feedback and more rehearsal. They will explore aspects of the marine environment through a range of vocal and movement activities, think critically and creatively, and work together to create and participate in a short performance.

Key Competencies

Managing Self
Students will explore vocal sounds and perform these with others in a ‘sea choir’. Students will be encouraged to use safe dance practices around others and to develop an awareness of how their actions can affect others. By participating in a range of dance activities, students will develop their co-ordination, flexibility and agility, and an awareness and control of locomotor and non-locomotor skills.

Relating to Others
Students will be encouraged to watch others work, and to comment on this work in a positive and productive manner. They will work together to create short vocal works and dances.
Dance Achievement Objectives: Level 1

Developing Practical Knowledge in Dance (PK)
Students will explore movement with a developing awareness of the dance elements of body, space, time, energy and relationships.

Developing Ideas in Dance (DI)
Students will improvise and explore movement ideas in response to a variety of stimuli.

Communicating and Interpreting in Dance (CI)
Students will share dance movement through informal presentation and share their thoughts and feelings in response to their own and others’ dance.

Learning Goals

The student will:
LG1 (PK) Perform controlled balances on a variety of levels using a variety of body bases.
LG2 (PK) Perform movement on a variety of levels using a variety of body bases.
LG3 (DI) Create interesting movement using selected words and images.
LG4 (CI) Present a short dance with others.

Summary of Activities:
Can do/Want to do/Scared to do: strengths, what we need to help us to learn, praise and providing feedback.
Listen to the sounds from seashells.
Make a choir of seashell sounds.
Identify features of a trumpet shellfish.
Identify movements of a trumpet shellfish.
Listen to the sound of a Pūtātara (a shell trumpet).
Make a ‘Sounds of the Sea’ choir and dance.
Reflect about the learning process and the performance.
Resources

Information for Teachers: Brief Notes About Shellfish
Shellfish are marine animals belonging to the mollusc group.

Gastropods or Univalve Molluscs
These are single shelled animals such as sea snails, sea slugs and limpets.
Pāua belong to this group.
Most gastropods have features that include a head, a muscular foot for movement, eyes and a radular (a rough belt-like tongue for rasping food).
Many also have a disc (operculum) attached to the foot, which acts as a cover when the shellfish requires protection inside the shell. This is also known as a cat’s eye.

Bivalve Molluscs
These are shellfish with two hinged shells. Most edible New Zealand shellfish are bivalves. Some have two identical shells, such as mussels (kuku), tuatua and pipi; while others have one curved and one flat shell, such as scallops (tipa) and oysters (tio).
Bivalves feed by extending a pair of tubes (siphons) into the seawater. One siphon takes water from the sea, which is passed through the gills where the nutrients and oxygen are filtered out. Wastewater is then returned to the sea through the other siphon.

Shells: A selection of large and small shells, such as pāua, scallop, tuatua, pipi, mussel, trumpet shells, and cask shells.
Containers: A selection of large and small containers, such as bottles, aluminium cans, plastic mugs, cups and drinking glasses.

Kaboodle: There’s a sea in my bedroom

Charonia tritonis - Photograph of a trumpet shell (Charonia tritonis)
Pūtātara, c1800
Performance of Pūtātara (conch shell trumpet)
Listen to the sounds of Māori Instruments

Listen to Richard Nunns describing Māori instruments and how they are used.

Charonia tritonis
Photographs of Charonia tritonis
Charonia tritonis

Surf Sound Effects
For more information, visit: *Te Ara Encyclopaedia*

**wickED Themes: The Sea**
This website contains activities that relate to coastal and marine life in and around New Zealand. Activities and questions are focused on environmental science, mathematics, literacy, and technology.

**Science IS - Grouping rocky shore animals**
This Science IS activity is an example of how teachers can use the integrating strands in classroom learning experiences. When children group things they tend to look for easily observable features. From this, students can begin to understand the systems scientists use for classifying organisms and how those systems are created. Curriculum level: 1-2.

**'Lift Off' - Indigenous children collect and cook oysters**
This is a short film from the Australian Children's Television Foundation and shows Yolngu girls and boys on the mudflats of a mangrove swamp searching for oysters. They use stones and a hammer to prise the oysters off rocks and break them open. The children then cook the oysters over an open fire and eat them. Music accompanies the clip.

**Animal search: is it a fish?**
This activity, suitable for lower primary, helps students to sort animals into groups based on their physical features. They work through a list of features to classify animals and identify a fish.

**KCC (Kiwi Conservation Club)**
To find out more about marine life visit *Plankton and Seashore Resources for Educators*
To find more information and a list of the ways humans cause problems for our marine environment, visit *Marine Reserves*
KCC Magazine, Number 92, February 2008: Sea Shells

**Department of Conservation**

Suggested Learning Sequence

1. **Can do/Want to do/Scared to do**
   
   **What are your strengths?**
   
   Initiate a class discussion about skills the students are good at (such as kicking a ball; singing; reading; dancing; painting; using appropriate manners in the classroom; helping other people).
   
   **Suggestion for discussion: Think; Pair; Share**
   
   Share: The teacher shares with the students:
   - A skill the teacher has
   - A reason why the teacher developed the skill
   - What the teacher had to do to become skilled
   - Who helped the teacher become skilled
   
   Think: The teacher asks the students to think of one or more skills they have.
   
   Pair: Students work in pairs (or threes if necessary) and tell each other about their skill.
   
   Think: The teacher asks
   
   **Why did you learn to be good at this skill?**
   
   Pair: The students discuss this with their partners
   
   Think: The teacher asks
   
   **What did you do to become good at this skill?**
   
   Pair: The students discuss this with their partners
   
   Think: The teacher asks
   
   **Who helped you to become good at this skill?**
   
   Pair: The students discuss this with their partners
   
   Share: As a whole class or in groups of two or three pairs, the students relate their partner’s responses about their skills.
   
   Summarise: The teacher emphasises that skills are learned, they require effort and rehearsal to develop and that other people may be very important in the learning process.

   **What would you like to be able to do?**
   
   The teacher shares with the students one skill the teacher would like to learn and the reason/s for this.
   
   **Suggestion for discussion: Doughnuts**
   
   Organise the students to sit in two concentric circles (one inside the other).
   
   Upon instruction from the teacher, the students in the outside circle stand and travel (e.g. walk, crawl, tip toe, gallop, take giant strides, wriggle, walk on heels) around the inside circle. (Suggestion: Play some lively music during the travelling.)
   
   After a short time, (such as one rotation) stop the students (the signal could be to stop the music) and they pair up and sit with the nearest student in the inside circle.
   
   The pairs tell each other about a skill they would like to learn and why they would like to learn it.
   
   Repeat the activity with the inside circle moving.
   
   Continue alternating the circles, but scaffold the following three questions into the pair discussion, so that students are building up and sharing their ideas, and helping each other with their responses.
   
   **How do you think you could learn this skill?**
   
   **Who could help you?**
How long do you think it may take to become good at this skill?

Goals
Full class:
Skills that we would like to be able to do can be called **GOALS**.
We call the decision to learn some new skills **SETTING GOALS**.

**What would you like to be able to do but are scared to try?**
Collect some examples from the students.
This could be conducted using the ‘Think, pair, share’ teaching strategy (as above)

**What may help you feel less scared about trying something new?**
Introduce the word ‘knowledge’ and the idea that learning important facts about something may help to overcome the fear of it.
Introduce the word ‘confidence’ and its meaning:
**Confidence = A belief in your own or somebody else's ability to succeed.**
**How can other people help us to be more confident?**

2. **I am good at …**
Ensure that each student can identify one skill that they are ‘good at’ or can perform.
Take individual digital photographs of each student performing one of their skills.
Make each photograph into a poster with the words: “…. **is good at …**” for the students to complete.
Print and display on the wall or on the windows for others to read, or make the pages into a class book.
Create a photo story - **Photostory**, **iPhoto** or **Kidpix** with another student, narrating what their friend is good at.

3. **'I Think... - I Can'**
Using a data projector, play the ‘I think… I can’ resource for the students.
Notes:
This animated short clip features the voices of a group of highly articulate 5 to 9-year-old children discussing the complex and abstract concepts of human potential, self-esteem, thinking and imagination. Traditional animation and sound effects illustrate and amplify the children's comments. The children explore how practice, positive thinking, and imagination can help in achieving goals and accomplishing things that seem difficult or impossible. They consider whether there are limits to thinking and imagination. While discussion is anchored in concrete experiences, the clip demonstrates the creative and divergent thinking of this group of young children.

*The children were talking about wanting to be able to do new things.*
**What did they say?**
**What does the word ‘try’ mean?**
**What do the words ‘to practise’ mean?**
**Why is practise important?**
Play the clip again, stopping at appropriate times to discuss answers to the questions above.
4. A Learning Process
The five-stage learning process below was mentioned by the students in the ‘I think … I can” resource in Activity 3.

I think; I want to; I try; I practise; I work; I can!
Print each of the stages on individual cards and encourage the students to arrange them in the order of learning a new skill.

5. Praise and Feedback
Acknowledgement from other people is also important in the process of learning a new skill. This acknowledgement can come in the form of praise, such as “Well done!” or feedback, such as “See if you can stretch your toes to the floor when you jump.”

**Feedback:** Students are more likely to increase effort to achieve a task if they believe the task to be difficult, but still achievable with persistence and scaffolded steps (Weiner 1985).

**Praise:** Praise from the teacher is often used for classroom management. It has, however been shown to be less effective than feedback in improving student achievement because it is about the person rather than the learning. Where possible, help students to comment on the performance of dance or a dance movement rather than the person performing it.

*If someone is watching you trying to learn something new, what could they say to you that may help you learn faster?*
Collect from the students a range of appropriate statements. These will probably be ways to praise others. Some examples might include:

**How does it make you feel when a friend or the teacher gives you praise?**
**Will it help you to perform something better?**
**How do you know what you might need to improve?**

*S sometimes we need more than praise. We need to know exactly what to do to improve. This means that we need feedback from someone about what we are doing and how to do it in a better way.*

The skill of giving specific feedback may be difficult for young students. To reinforce the concept, the teacher could identify a specific feedback statement as he or she delivers it to a student.
6. Learning A New Skill: Balances
We are going to follow a learning process to learn how to perform a new dance movement.
As you are learning, remember that everyone is learning together. See if you can encourage each other by giving feedback in how they could learn faster.

If possible, record each stage of the learning process using film or digital images.
Digital images: Students can take still photos of each other during the learning process. The photos can be re-purposed to reinforce dialogue and understanding of the process, to reflect on performance, to determine the next stage in the learning process, and at the end to evaluate the learning.

Note: Not all students will achieve mastery in this time, and others may already be capable of performing these skills. If possible, pair capable students with those still acquiring skills and encourage the giving of specific feedback.
For each of the skills, identify each of the stages of learning a new skill.
- I think; I want to; I try; I practise; I work; I can!

What is a balance?
The ability to remain still while resting on a small or narrow base.

Show me how you can balance on one leg.
Show me how you can stay in your balance for 5 seconds. Try not to wobble!
Show me different balance on one leg.
(A balance on one leg is an arabesque.)
Try to stand as still as possible.
Point to your tummy button. Use your stomach muscles to make your stomach very flat.
Keep your stomach flat and make your balance again, but make sure that your tummy button is above the foot that is on the ground.
Can you hold your balance for a longer time?
The tummy button is the body’s centre of gravity. When this is over the supporting body part and the abdominal muscles are engaged, control and balance can be achieved.

Show me a balance where you bend over and hold your arms out in front of you. Make sure your tummy button is over the foot on the ground.
Who thinks they can hold their balance for a longer time now?
Show me a balance where your feet are off the ground.
I wonder if you can balance on one knee and two hands.
Now can you balance on one knee and only one hand!
Show me how you can balance just on your bottom.
Show me a balance that is very close to the floor. This is a balance on a low level.
Show me a balance that is on a high level.
This will be a balance on one leg (an arabesque).
Show me a balance on a middle level.
This could be an arabesque where the torso leans towards the floor or a balance on one knee.
After further exploration, develop this activity into linking two or even three balances from different levels into a short sequence. For many students, this will need to be modeled so they can copy, but some may be able to remember their own shapes and an order to perform them in.

**Extension:**
Exploration balances with another person.

**Reflection:**
Show film of the student’s first efforts and compare to footage of the final ones.

If possible, film or record the following reflection discussion and add this to the footage or digital photos already taken. This could then be played back to students at appropriate times to recall the learning process.

**Self-Reflection:**
What was my ability to perform balances like at the start of the learning process? Have I improved?
Can I balance on one leg for five seconds?
What do I have to do to balance without wobbling?
What was the hardest balance I performed?
What balance would I like to learn?
**What do I need to do to become even more skilled at performing exciting balances?**

**Class Reflection:**
Who has learnt to perform some new balances?
Which was the hardest balance?
Why?
Who can remember some feedback you received? Did the feedback help you to learn faster?
Who thinks they need more practice?
Who is proud of what you have achieved?

**Formative Assessment Opportunity:**
LG1 (PK) Perform controlled balances on a variety of levels using a variety of body bases
7. **The Sea**

The teacher shows the students a range of seashells and initiates a class discussion about the sea. Suggested questions:

*Where do we find shells?*
*Who has been to a beach?*
*What is the name of our nearest beach?*
*What is it like?*
*What kinds of things do you see at the beach?*
*What do you like to do at the beach?*
*If we go in the water, what skills do we need?*

Water Safety: Discuss the need for everyone to learn to swim, to watch the waves when playing on the seashore, and the importance of staying between the flags on a patrolled beach.

Return to the cards used in Activity 4:

1. I think; I want to; I try; I practise; I work; I can!

Discuss the process of learning to swim.

*Where can we learn to swim?*
*Who will teach us?*
*Will we be able to swim after one lesson?*
*What do we need to do to become good at swimming?*
*If we are good at swimming, what can we do at the beach?*
*What kinds of sounds can you hear at the beach?*

**Kaboodle: There’s a sea in my bedroom**

Using a data projector, play the resource for the students:

This film is an animated story produced for young children, based on the 1984 picture storybook about a little boy with a vivid imagination written by Margaret Wild with illustrations by Jane Tanner.

David is frightened of the sea, but when his father encourages him to listen to it in a shell he finds wonder and overcomes his fear. After a trip to the beach, David imagines the sea and all its living creatures taking over his bedroom. In the security of his room he is able to enjoy splashing and swimming in this imagined marine environment, which he had previously been afraid of.

**Suggested questions for students:**

*What was David scared of?*
*What had happened to make David scared of the sea?*

He had been knocked over by a wave (which was described as a ‘monster gobbling him up’.)

*What did David’s father do to help David feel less scared of the sea?*
*What did David hear?*
*How did this make David feel?*
*What happened next?*
*What did David do in his dream?*
*Was he really dreaming?*
David was going to use a snorkel at the beach. What is a snorkel? What do you use one for?
What else did he take with him?
What might David see under the water?
What skills does David need to be safe in the water?
Revise the points already discussed about water safety, particularly watching for waves.
What kinds of sounds can you hear at the beach?

David had a dream about the sea and the way he could play safely in the waves. By imagining what it was like, he was helped to overcome his fear of the sea.

8. Listen to the Sounds of the Sea in the classroom – a practical science activity.

**Question: What kinds of sounds can we hear in a seashell?**
Organise the students to take turns holding each of the collected shells to their ears. Can you hear the sound of the sea?
Identify any sounds they may hear: hum, buzz, whir, drone, hiss, swish, whoosh, click, squeak or rumble.
Compare the sounds from a large shell and a small shell.
Compare the sounds from a twisted shell and an open shell.
Discuss the shape of a shell, noting that all shells are concave and can therefore be filled with air.

**Question: Can we hear the sound of the sea in other objects?**
Organise the students to take turns holding a selection of the containers to their ears. Can you hear the sound of the sea?
Which container makes the loudest noise?
Which container makes the quietest noise?
Which container makes a humming sound when you hold it to one ear?
Why do you think we can hear the sea in some containers as well as seashells?

**Information for Teachers**
A seashell acts as a resonator. Resonators amplify or echo certain sounds that occur around us, which we may otherwise be unaware of.
When a shell is held up to one ear, the sound of the sea that can be heard in the shell is a concentration of frequencies from the outside environment.
Seashells pick up and make stronger whoosh and hiss type sounds, and make other sounds softer, which then gives the impression that the sea can be heard.
Shells of different sizes and shapes resonate different frequencies. A large shell resonates deeper frequencies than a small shell.
The same sounds can be produced by cupping your hand over your ear or by using an empty cup.
9. Making a Seashell Choir

Explore a selection of the following sounds, or ones identified by the students in the previous activity:
Hum, buzz, whir, drone, hiss, swish, whoosh, click, squeak, rumble.
Have each of the selected words written on large sheets of paper.

A suggested teaching sequence:
Make a very quiet humming sound.
As I raise my hand, make your hum become louder.
As I lower my hand, go from a loud hum to a very soft hum.
What are you doing with your mouth to create a humming sound?
Raise your writing hand and write the word ‘hum’ in the air. Say each letter as you write it.
Show me a simple body movement you could make to match your humming sound.
Identify one student performing an interesting non-locomotor movement (a movement that can be performed on the spot) to represent a hum and encourage the other students to copy it. Encourage the student you have selected to give specific instructions in how to perform the movement, and feedback as they are learning it.
Some suggestions: Making a waving line with one arm in front of the body; swaying the head gently from side to side; rocking the torso gently from side to side.
Buzz like a bee.
How do you make a buzzing sound with your mouth?
Raise your writing hand again and write the word ‘buzz’ in the air. How many ‘z’s in the word ‘buzz’?
Show me a different body movement you could make to match your buzzing sound.
As before, identify one student performing an interesting non-locomotor movement to represent a buzz and encourage the other students to copy it. Also, encourage the student to give specific instructions in how to perform the movement, and feedback.
Some suggestions: Pointing one finger and tracking a ‘bee-like’ pathway in front of the face; both arms making big, undulating movements.
Now hum again, using your humming movement.
Now buzz again, using your buzzing movement.
What animal might make a squeaking sound?
Let me hear your quietest squeak.
Show me a new body movement you could make to match your squeaking sound.
Identify a third non-locomotor body movement and encourage the other students to copy it. Once again, encourage the selected student to give specific instructions and to provide feedback.
Some suggestions:
What are some ways that we can make a clicking sound? (Fingers, tongue click).
Walk around the room making your clicking sound.
Note: Encourage the students to move safely around each other, without touching.

*Hop* around the room making your clicking sound.

*Skip* around the room making your clicking sound.

*Once more*, *walk* around the room making your clicking sound.

*Tip toe* around the room making your clicking sound.

**Putting the seashell choir together:**

Write the seashell sounds on the whiteboard in two columns as follows:

<table>
<thead>
<tr>
<th>Seashell Choir Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part 1:</strong></td>
</tr>
<tr>
<td>Group 1: Sound Makers</td>
</tr>
<tr>
<td>Group 2: Action Makers</td>
</tr>
<tr>
<td>Hum</td>
</tr>
<tr>
<td>Buzz</td>
</tr>
<tr>
<td>Squeak</td>
</tr>
<tr>
<td>Click</td>
</tr>
</tbody>
</table>

| **Part 2:**          |
| Group 1: Action Makers |
| Group 2: Sound Makers |
| Buzz                 |
| Squeak               |
| Click                |
| Hum                  |

Divide the class into two groups – Group 1: Sound Makers and Group 2: Action Makers. With the teacher ‘conducting’ the whole class through the sounds in the table above, the Sound Makers sit on one side of the dance space and perform the sounds as the Action Makers perform their actions on the other side of the room. The groups are swapped over after a short time.

**Class Performance:**

This activity could easily be performed for another class.

To the sound of some ‘sea/surf’ sound effects ([Surf Sound Effects](#)), the students enter the performance area in two lines, walking (rocking/swaying from side to side/up and down movements), and each holding a shell up to one ear.

The shells could then be placed in a line at the front of the performance space and the students gather into two groups.

The teacher holds up the ‘score’ and conducts the class through the Parts 1 and 2 of their performance.

The ‘sea/surf’ music begins again and the students file past the shells, collecting their shell, putting it up to their ear once more and exiting the performance area using an appropriate locomotor movement.

**Film the process and the final performance.**

[Surf Sound Effects](#)

These are short segments only and will need to be repeated several times.
Reflection during and after the activity:
View video footage of the process and the final performance with the class.
Make still photographs of the final performance.
What did you see?
Compare how we sounded at the start with our final performance.
Did we improve?
Why/Why not?
What do you think about the final performance?
Did we make clear differences between the different sea sounds?
What did our audience think about our performance?
How could we improve our performance?
What are some new skills that we have learnt?
Use the photographs to create a digital book about the making of a seashell choir.
Place the video footage on an easy-to-access site for students to visit at appropriate times during the school day.

10. The Trumpet Shellfish

Show the students the photograph of the trumpet shellfish, Charonia tritonis.

The largest sea snail in New Zealand is the Charonia lampas, which is similar to the Charonia tritonis. All sea snails are univalves.

Discuss the shape, colours and texture, and the fact that there is a living creature inside the shell.

Compare this with the shell David found on the beach in Kaboodle: There’s a sea in my bedroom. David’s shell was an empty trumpet shell (and was referred to as a conch shell).

Charonia tritonis are predators and feed on other molluscs and starfish. They are also the only shellfish able to capture and eat the crown-of-thorns starfish.

Their body parts include: foot; radula (a rough, belt-like tongue used for scraping seaweed off rocks); head; eyes.

Extension
Visit Te Ara Encyclopaedia of New Zealand to see:
• A video of a sea snail’s radula.
• More photographs and information about New Zealand shellfish.

Visit Photographs of Charonia tritonis to view photographs of the shellfish emerging from its shell.
Visit Charonia tritonis for more information.
11. A Travelling Trumpet Shellfish

Trumpet Shellfish live in deep water and move into shallow water to breed.

We are going to imagine that we are all trumpet shellfish moving from deep water into shallow water.
See if you can make a trumpet shell shape on the floor.
Encourage the students to lie on one side, use their arms and upper body for the curved front section and to extend their legs to represent the pointed end of the shell.
Slowly reach out your foot.
Now lift up your shell and push out your head.
Look around to check that it is safe.
Show me how you can slide along the floor.
Which body parts do you need to use?
Is it easy or hard?

Find another way to move like a trumpet shellfish.
Encourage a variety of different locomotor movements such as:

- Sliding with two hands and knees
- Sliding with two hands and feet
- One hand and knees
- Sliding backwards on their bottoms, pushing off their feet
- Sliding on stomachs

Who is learning to move in a new way?
What movement would you like to have more time to practise?
See if you can give someone some helpful feedback about his or her trumpet shellfish movements!

Watch out! An enormous snapper is checking whether it can eat you for lunch! Pull in your radula, head and foot.
Stay very still in your balance and hold tightly onto the rock.

The teacher (or a student) could then travel quickly around the room giving each student a gentle nudge as if he or she is the enormous snapper.
Relax! The enormous snapper couldn’t prise you off your rocks. You are safe!

Formative Assessment Opportunity:
LG2 (PK) Perform movement on a variety of levels using a variety of body bases
LG3 (DI) Create interesting movement using selected words and images
12. A Trumpet Shellfish Journey

Plan with the students a simple journey that the trumpet shellfish could go on as they move into shallow water. Use the words ‘between’ and ‘around’.

Make up cards for each part of the journey. For example:

- **Between** some seaweed
- **Around** a sunken ship

Explore making shapes of these objects with the students. For example:

**Seaweed**

*Seaweed can grow in large clumps. It attaches itself to rocks.*

*What does seaweed look like under the water? (It moves with the sea).*

*Let’s be clumps of seaweed.*

Organise the students to have a safe space in which to move.

*Show me how you can sway from side to side in the water.*

*What can your arms do?*

*Show me another way that your arms can move.*

*What body parts are on the floor?*

*Can you balance on your bottom and move your seaweed arms?*

*How are your shoulders moving? Are they moving up and down? See if you can twist your shoulders around from one side to the other.*

*How can your spine move? Show me how it can curl down and back up to a straight line.*

*Show me how you can balance on one leg one curl your spine down and back up.*

*Which movement would you like more time to practise?*

**Organise the students into groups of three - one sitting, one kneeling and one standing.**

Encourage the students to perform their seaweed movements with their group as some ‘sea’ music is played.

**Music:**

*Hinemoana (Track 7) Songs for Everyone, by Hirini Melbourne (Ministry of Education resource)*

If possible, record the seaweed groups on film. Give the students time to view their seaweed movements, reflect on their performances and allow time to develop/modify as necessary.
A Sunken Ship
Describe what a ship looks like?
Where is the bow?
Where is the stern?
Make the shape of a ship by yourself.
Make your ship in another way.
Now move closely to another person and make a ship together. What other body parts could you use?
See if you can all group together to make an enormous sunken ship.
A sunken ship doesn’t move. Show me how you can keep completely still in your balances. Count up to 10, but don’t move!
Take a digital photograph of the sunken ship and show the students.
How can the ship be developed? What does it need?
Allow time to develop the shape further.

Divide the class into three groups.
Group One = A sunken ship
Group Two = Seaweed
Group Three = Trumpet Shellfish
Organise the Group One students in the centre of the dance space. Together they create the shape of a sunken ship, with a bow, stern and perhaps a mast.
Arrange the Group Two students in threes around the sunken ship. They create the shape of seaweed on three different levels, moving as previously explored.
Organise the Group Three students into one line behind a confident student, on one side of the dance space. Group Three students become trumpet shellfish and move in one line (but in many different ways) between the clumps of seaweed and around the sunken ship to the other side of the dance space.
Finish with everyone ‘freezing’ (balancing) in a still shape for five seconds.
Swap the group tasks as appropriate for the class.

Formative Assessment Opportunity:
LG2 (PK) Perform movement on a variety of levels using a variety of body bases
LG3 (DI) Create interesting movement using selected words and images
13. The Sound of a Trumpet Shell (Pūtātara)

Pūtātara, c1800
Look at this photograph very carefully.
Hold your hands up in front of your face as if you are holding a camera.
Take an imaginary photo of what you see and store it away in your computer brain.
Now close your eyes. Describe what your photograph looks like.
What shapes do you see?
With your favourite finger, draw the shape on the floor in front of you.
Open your eyes and have another look at the photograph.
Use a different finger and draw the shape in the air in front of you.
Take another imaginary photo and store it away beside the other one in your computer brain.
Close your eyes once more. What colours do you see?
Is it made from hard or soft materials?
What do you think it might be?

Performance of Pūtātara (conch shell trumpet)
This is Bernard Makoare with a Pūtātara.
What was the Pūtātara made from?
What is he doing with the Pūtātara?
Who has heard the sound of a Pūtātara?
What type of sound do you think it can make? Do you think it is a high sound or a low sound?
Where would you hear the sound of a Pūtātara?

Discuss the fact that the Pūtātara are made from empty shells, which no longer contain the living shellfish.

Play the sound track from the website below to hear a Pūtātara being played.
Listen to the sounds of Māori Instruments

Listen to Richard Nunns describing Māori instruments and how they are used.

Recreate the trumpet shellfish journey from Activity 12 to the sound of the Pūtātara.
14. The Sounds of the Sea – putting it all together

Replay Kaboodle: There’s a sea in my bedroom

Class discussion:
Who helped David to lose his fear of the sea?
What did his father do to help him?
What did David say to the trumpet shell?
“Come out sea!”

We have been exploring sounds from inside shells and sounds that shells can make.
What kinds of sounds did we hear inside an empty trumpet shell?
Hum, buzz, squeak and click
What sounds can we make from an empty trumpet shell?
The sound of a Pūtātara

David imagined the sea coming out of his trumpet shell.
We are going to make a dance about the trumpet shell and the sounds that can be heard and made from it.
Who has performed in a dance before?
What skills do we need?
Will we need to try hard?
Will we need to practise?
How can we help each other?

Optional activities to ‘set the scene’:
Students make painted/decorated cardboard shells to wear on their heads or backs.
Make seaweed from paper or cardboard.
Paint a class mural of an underwater scene.
Collect dried seaweed, driftwood and shells from the beach to arrange along the front of the performance space.
Project the image of the Charonia tritonis Trumpet Shell on the wall behind the students.
The Sounds of the Sea – A Short Performance

Part One:
Play the sound effect of the sea track and repeat the Seashell Choir from Activity 4 as follows:
- The students enter the performance area from the back (upstage) in two lines, walking (rocking/swaying from side to side/up and down movements), and each holding a shell up to one ear.
- The shells could then be placed in a line at the front of the performance space and the students gather into two groups.
- Pause the sound effects.
- The teacher holds up the ‘score’ and conducts the class through their performance.
- Play the sound effects once more.

Part Two:
To the sound track Hinemoana (Track 7) Songs for Everyone, by Hirini Melbourne, the students arrange themselves (or are directed by the teacher) into their three groups from Activity 13 – the sunken ship first, followed by the seaweed groups and the trumpet shellfish move to one side of the stage. As the music is played, the trumpet shellfish travel between the seaweed and around the sunken ship from one side of the stage to the other.

Part Three:
To the sound of the Pūtātara, the trumpet shellfish travel to the front of the stage where they pick up one shell and pretend to play it as they exit the stage. Group One students follow in the same way, with the Group Two students exiting the stage last.

Possible Extension Activities
Prior to the performance of Part Two:
- Students read out any poems or stories they may have written
- Students present any facts or introductory research they may have carried out about New Zealand shellfish or sea life

Video the performance, and view with the students during a reflection session. Take digital photographs of the students working together in their groups. Print and display these for reference about ‘working together’ and cooperation.

Assessment Opportunity:
LG2 (PK) Perform movement on a variety of levels using a variety of body bases
LG3 (DI) Create interesting movement using selected words and images
LG4 (CI) Present a short dance with others
15. Reflection
Lead the students through a discussion about the ideas, animals and plants explored in the unit.

What new skills you have tried?
What helped you to learn how to perform new skills?
What things made it hard to learn new skills?

Describe what it was like performing our dance.
What was the hardest part?
What were the important things to remember during the performance?

View video footage of the performance
What could we improve if we performed it again?
What did we do really well?

Why can we hear the sound of the sea in a seashell?
What else can we use to hear the same sounds?
What was the best object to hold up against our ear to hear the sea? Why do you think this was the best?
Make some of the sounds we heard in the shells and containers.
Revise the idea of volume, raising your hand for loud and lowering for soft.

What body parts does a trumpet shellfish have?
How does it move?
How does a big clump of seaweed move?

What is a Pūtātara? How is it played?
Describe the sound a Pūtātara makes.

What are some things we could do to protect our underwater sea life?
This could lead to further study about the sustainability of the New Zealand coastline.

Student self-assessment sheet
Use graphic software to draw and label pictures of trumpet shellfish and Pūtātara.
Assessing the Learning
Student Self-assessment Sheet (see below)

Teacher Assessment Sheet
All of the Learning Goals have been included in this assessment sheet. Use only the ones that are most relevant for your students.

<table>
<thead>
<tr>
<th>The Sounds of the Sea</th>
<th>Beginning</th>
<th>Achieved</th>
<th>Developed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name ________________</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LG1 (PK)</strong> Perform controlled balances on a variety of levels using a variety of body bases.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LG2 (PK)</strong> Perform movement on a variety of levels using a variety of body bases.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LG3 (DI)</strong> Create interesting movement using selected words and images.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LG4 (CI)</strong> Present a short dance with others.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Comments:
My name is ________________

Draw a smiley face in the boxes below when you can do these things:

<table>
<thead>
<tr>
<th>I can learn new skills</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I can perform lots of different balances</td>
<td></td>
</tr>
<tr>
<td>I can make new dance movements</td>
<td></td>
</tr>
<tr>
<td>I can make seashell sounds</td>
<td></td>
</tr>
</tbody>
</table>

Here is a picture of a trumpet shellfish

Here is a picture of me dancing
Photograph of a trumpet shell (Charonia tritonis)
Pūtātara, c1800
http://www.tki.org.nz/r/digistore/protected/objects/?id=6469&vers=1.0

Description
This is an image of a Pūtātara (shell trumpet) made from the shell of a triton (Triton australis) in about 1800. One end of the shell has been neatly cut off, leaving a small aperture for trumpeting. This aperture has a carved, wooden mouthpiece affixed to it and secured in place with what appears to be harakeke (New Zealand flax). A plume...
of feathers is attached by a harakeke thong and is used for carrying or hanging up the trumpet. The shell measures 23 cm x 110 cm x 11 cm and is from the Museum of New Zealand Te Papa Tongarewa.

Educational Value
Pūtātara are shell trumpets that produce a wide range of sounds. They are played to mark special occasions such as tangi (wakes) and ceremonies, as well as to signal an arrival at the marae or the birth of a child. Such trumpets were also used during wartime as a call to arms or to warn off approaching enemies.
This example of a Pūtātara is made from the triton shell. These shells are not native to NZ and are only found when washed up on the beaches of the Far North. Consequently they are regarded as a special gift of the god, Tangarora (god of the sea) and are highly valued within Māori culture.
Pūtātara were the possessions of chiefs and were often preserved as family heirlooms.
As triton shells are very rare in NZ, Pūtātara were often made from the more commonly found shell of the small native conch (Charonia lampas rubicunda). The conch trumpet is a common instrument throughout the Pacific, but Māori are one of only a few groups who attach a carved, wooden mouthpiece to it, thus making each Pūtātara unique and highly valued. The example illustrated is a taonga pūoro or Māori musical instrument. Resurgence in the manufacture and playing of taonga pūoro in recent years is helping to ensure that this living art form survives into the future. This particular instrument is ‘unprovenanced’. That is, its place of origin or proof of past ownership is unknown.
With the arrival of Europeans in NZ during the 19th and early 20th centuries many taonga (Māori cultural treasures), including this item, whose stories were a key element in the transmission of cultural values between generations, were acquired by collectors, ethnographers and naturalists; the names and stories of these items were not recorded and have therefore been lost in time.
Performance of Pūtātara (conch shell trumpet)
http://www.tki.org.nz/r/digistore/protected/objects/?id=8539&vers=1.0

Credits
Reproduced courtesy of the Ministry of Education New Zealand and the Museum of New Zealand Te Papa Tongarewa
Creator
Michael Hall, photographer, 1998
Identifiers
Museum of New Zealand Te Papa Tongarewa Number MA_E.001976
TLF resource R8539
Source

Description
This is a Pūtātara (conch shell trumpet) being played by the Māori musician and carver Bernard Makoare.
The Pūtātara is made from a triton shell (Triton australis) with a wooden mouthpiece lashed to the shell’s narrowed end. The mouthpiece is carved as the upper body of a human figure, with the upturned mouth as the hole for blowing. Bernard is seen in close-up playing the instrument, on a bridge in the atrium of the Museum of New Zealand Te Papa Tongarewa, Wellington. The photograph is from the Museum of New Zealand Te Papa Tongarewa.

Educational Value
The asset shows a contemporary Pūtātara, made to a traditional design. The Pūtātara is one of many taonga pūoro (Māori musical instruments) that fell into disuse after the arrival of Europeans in New Zealand. However, a resurgence of their manufacture and playing in recent years is ensuring their survival.
The Pūtātara produces a wide range of sounds and is used on numerous occasions such as tangi (funeral ceremonies) and other ceremonies, as well as to signal an arrival at the marae (communal meeting place) or the birth of a child. These trumpets were also used during wartime as a call to arms or to warn off approaching enemies. This Pūtātara is made from a triton shell, which is not native to New Zealand. They are occasionally found washed up on beaches in the Far North. Consequently they
are regarded as a special gift of Tangaroa (god of the sea) and are highly valued among Māori. They were the possessions of chiefs, and often became heirlooms. Although Māori are one of only a few groups who attach a carved, wooden mouthpiece to the conch trumpet, Pūtātara are found throughout the Pacific. Each instrument has a unique sound, and groups of people – say those approaching a village – could be identified by the call of their Pūtātara. The trumpet is played by a renowned maker of taonga pūoro, musician Bernard Makoare of the Ngāti Whātua iwi (tribe) of North Auckland. He has been researching and creating the instruments for two decades, but says information on them has been hard to find because early missionaries suppressed their use. Taonga pūoro were an integral part of social rituals, healing rituals, and rituals of encounter. Their sounds could be misinterpreted. When the Dutch explorer Abel Tasman (1603–59) arrived in Murderers Bay, local Māori issued a challenge through a conch shell. Tasman replied with a friendly bugle call, but Māori interpreted it as an invitation to fight. This photograph, taken by Te Papa photographer Michael Hall, shows musicians at a workshop on taonga pūoro, held in the museum in May 1998.