**[Mary Holwell]:** Looking at the learning plan from the resource 'Making faces: Drama', which you have chosen to speak to tonight or this afternoon, Karen, how might an educator further support this learning plan for Diego? Steph, could you pop that up for us?

**[Karen Hope]:** Thank you, Steph. Okay. Thank you, Mary. So this is out of the Early Years Planning Cycle Resource, and this is a learning plan narrative titled 'Drama'. And I'd just like to point out that these learning planning samplers have titles and titles are really important I think when you're working and documenting this way, because they shape it, I suppose, sometimes not just in making it rich for families to look at, but also some of your thinking about the connections that you'd like to make.

So this one is about Diego, who is 24 months old, and he's doing a six piece inset puzzle. And we have a lot of information. As Mary said before, this might look quite simple, but actually there's a lot going on in this. He's placed four puzzle pieces in the correct spaces, one hasn't fitted. He's attempted to try it, then he leaves the table and the educator says, "Come back and have another go Diego." And he comes back and with her assistance, he completes the puzzle. So even from that little narrative there, there are lots of things we can say about Diego in the way he demonstrates to us his understandings of visual acuity and hand-eye coordination, sense of achievement and persistence. A sense of agency is there as well. And for you Vygotskians out there who are listening, he's also demonstrating what working within the zone of proximal development is when he's working with the educator to help him achieve something that he could not do on his own.

So there's a lot there, and that's some of the things that I've touched on. As you can see, there's some question and analysis. So the educator here has picked up on demonstrating perseverance by responding positively to the encouragement, and acknowledging some of the different emotions that can help him learn to regulate his emotions. So he's left the table we could assume frustrated and perhaps feeling a sense of unhappiness that he couldn't complete it by himself. And then the third point there is around adults can encourage infants and very young children to inhibit negative emotions by imitating their expressions, but rarely imitating their expressions of anger and sadness. And I think that's very important to pick up. And that's where I think the learning gets extended here.

Possible ways of exploring these ideas, thinking that drama is the title, is exploring the use or the development of different expressions and the acknowledgement of them through artwork. So I think what that learning plan is saying is we're very quick to respond to those feel good emotions from children and happiness and sense of achievement, but we're less likely to take what we sometimes think of as deficit emotions maybe, and see where we can support those. And what we know about little children's learning and development now is that it's very important at this stage that we do recognise that you're sad and that you feel bad, and really modelling ways that they can both express that through conversation, but also with art. So I think this presents this learning plan for the educator, an opportunity to be in the moment with Diego's feelings. What makes you feel good? What makes you feel bad? What do you do when you feel bad? What things make you feel better?

And looking at that now for one page on our screen, there's a lot there. So this educator has, for Diego to recognise emotional expressions, all of them. To learn how you might describe them and to match them with an emotion. And what she's really kind of evidencing this against is that he can engage with all of these different kinds of relationships.

[Copyright Victorian Curriculum and Assessment Authority](https://www.vcaa.vic.edu.au/Footer/Pages/Copyright.aspx) 2021