

# The Arts (2002)

## Years 1 to 10 Sourcebook Guidelines (Part 10 of 12)

*Note:* The PDF version of this document has been split into sections for easier download. This file is Part 10 of 12.

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## Planning for learning and assessment

The *Years 1 to 10 The Arts Syllabus* provides a framework for planning learning and assessment activities through which students have opportunities to demonstrate what they know and can do with what they know. Programs, units and activities are the structures used to organise curriculum in schools. Experiences that promote learning, and strategies for gathering information about that learning, are developed within these structures. The nature, extent, purpose and organisation of programs, units and activities differ widely depending on student needs, teacher expertise, the local context and school authority requirements.

This section provides advice that will support appropriate, effective and efficient planning for learning and assessment practices for the following:

- characteristics of worthwhile programs, units and activities
- planning curriculum for demonstrations of learning outcomes
- planning assessment for demonstrations of learning outcomes.

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### Characteristics of worthwhile programs, units and activities

Programs, units and activities that are consistent with the principles of the outcomes approach described in the syllabus should reflect:

- comprehensiveness
- promotion of self-reflection
- appropriateness
- sequencing
- relevance and authenticity
- consideration of equity issues
- promotion of active learner involvement
- efficient and innovative use of resources
- policies.

#### Comprehensiveness

Programs, units and activities are comprehensive when they offer a variety of learning experiences drawn from multiple contexts that cater for a range of learning styles. Assessment and reporting are comprehensive when students are provided with multiple opportunities in a variety of contexts to demonstrate learning outcomes. Judgments about students' demonstrations of learning outcomes should be gathered and recorded over time using a variety of assessment techniques and recording instruments.

#### Promotion of self-reflection

Programs, units and activities that promote reflective and self-directed learning provide opportunities that enable students to monitor their own learning. These opportunities should be provided regularly to enable students to reflect on:

- what they have learned
- their strengths and weaknesses as learners
- their progress in demonstrating learning outcomes
- ways to progress their learning.

#### Appropriateness

Programs, units and activities are appropriate when they are suited to the developmental needs, abilities, learning styles and cultural and linguistic backgrounds of students. Teachers should provide students with learning experiences that represent realistic challenges and enable them to develop

beyond their present levels of understanding. Appropriateness for all students requires that learning experiences and assessment be varied and individualised where necessary.

### **Sequence of units and activities within programs**

The sequence of units and activities should allow time for students to investigate ideas and develop skills and understandings. It should also provide multiple opportunities for students to demonstrate learning outcomes. Students must be aware of the criteria for demonstrating learning outcomes and know how they are progressing in relation to them.

Consideration must be given to the balance of units and activities across the span of an overall Arts program. Students should be provided with opportunities to participate in sequenced units and activities to ensure continuity of development of practices, skills and dispositions from year to year.

### **Relevance and authenticity**

Programs, units and activities are relevant and authentic when their concepts, content and contexts link with students' cultural, social, geographic or economic circumstances and prior understandings and allow them to construct new understandings. The interests and understandings of students should be determined prior to beginning activities. Relevant and authentic units and activities should also involve students in contexts that are engaging and enjoyable and that provide opportunities for them to negotiate curriculum.

### **Consideration of equity issues**

Programs, units and activities are equitable when they enable all students to access and participate in them. They must include and value the experiences and backgrounds of all students. Equitable programs, units and activities promote knowledge, practices and dispositions regarding equity and provide a means of exploring and challenging equity issues in and through The Arts.

To ensure access and participation for all students, programs, units, activities and resources should take into consideration the interrelationships between and among the cultural and linguistic backgrounds, socioeconomic circumstances, abilities, learning styles, disabilities, sexual identities, gender and geographic locations of all students.

Programs, units and activities are equitable when they promote supportive environments in which students:

- develop the knowledge, skills, attitudes and values needed to achieve effective relationships
- identify the range of opinions expressed in the community on various issues and question the assumptions underlying community expectations
- support and encourage one another as they engage in and reflect upon Arts activities
- take care of and accept themselves as they grow and change
- value themselves as members of various groups.

Equitable programs, units and activities can include and value the experiences, backgrounds and circumstances of students by including:

- discussions on the range of individual and community values and beliefs and their implications
- evaluation of the consequences of translating value positions into practice
- engagement in critical evaluation and reflection

- participation in activities associated with a range of cultures, histories and language
- resources that reflect this diversity.

To enhance students' exploration of equity issues in The Arts, programs, units and activities should:

- challenge inequitable practices and the assumptions that underpin them
- develop the skills of sourcing and critically analysing information to make informed decisions
- include participation in decision making and public debate
- make explicit the fact that knowledge is historically, socially and culturally constructed
- take action on forms of inequality that affect access to resources and to a safe environment.

### **Promotion of active learner involvement**

Teachers should acknowledge and accommodate the prior experience and knowledge of students when planning. Students' constructions of meaning can be nurtured by providing ongoing opportunities for them to apply the knowledge, skills and understanding that they bring to new learning. Activities that emphasise the processes of creating, participating, expressing, communicating and reflecting should build on and challenge students' existing understandings. Sharing ideas and accepting challenges should be encouraged in a respectful and safe environment.

### **Efficient and innovative use of resources**

Programs, units and activities should make efficient, cost-effective and timely use of resources. It may be necessary to support demonstrations of outcomes with particular resources to cater for the range of learning needs. Where appropriate, students will be encouraged to use resources in innovative ways as they work towards demonstrating learning outcomes.

### **Policies**

School authorities and individual schools have policies, procedures and protocols that influence the learning and teaching process. These policies may relate to safety, equity, pedagogy or other curriculum requirements and teachers are encouraged to become familiar with these policies prior to planning activities and assessment tasks. Programs, units and activities should be consistent with these policies.

## **Planning curriculum for demonstrations of learning outcomes**

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In an outcomes approach, the first step in any planning process is to determine the focus outcomes and develop a clear understanding of them. It is important that teachers understand the process of planning with outcomes before they plan a whole school program, unit or sequence of activities.

The following points should be considered when planning Arts programs, units and activities:

- syllabus requirements
- special features of The Arts core learning outcomes
- learning and assessment
- educational settings
- resources
- safety.

## Syllabus requirements

When planning, teachers should consider the following syllabus requirements:

### Key learning area outcomes

The key learning area outcomes describe the contribution that The Arts makes to the Years 1 to 10 curriculum and to the development of the valued attributes of lifelong learners (see page 14 of the syllabus). These outcomes contain attitudinal dispositions that may not be measurable, but are considered essential in an Arts program over a ten-year period.

### Core learning outcomes

The core learning outcomes describe those learnings that are considered essential for students in order of increasing complexity from Levels 1 to 6 (see pages 20 to 39 of the syllabus).

Core learning outcomes for Levels 1 to 4 have been written in terms of what is able to be demonstrated in the five strands in a minimum of 100 hours per year. Core learning outcomes for Levels 5 and 6 have been written in terms of what is able to be demonstrated in a minimum of 180 hours in each strand. The indicative time allocations at each level presuppose the demonstration of outcomes at the previous levels.

For students with special needs working at Foundation Level, the teacher-developed individual learning outcomes are considered core.

### Core content

The skills, concepts, elements, techniques and processes that students need to know in order to demonstrate the core learning outcomes at each level are described in the tables of core content (see pages 44 to 53 of the syllabus). As students progress through the levels, the core content associated with the previous levels should be revisited.

### Principles of assessment

Planning should highlight appropriate, effective and efficient assessment processes that are in keeping with the principles of assessment (see page 54 of the syllabus). This will include identifying suitable assessment techniques and sources of evidence for use when developing programs, units and activities to cater for the different student learning styles and backgrounds. Refer to the paper *Position and Guidelines on Assessment and Reporting* that is available on the Council website.

### Equity principles

Planning should support and promote the principles of equity for all students (see page 11 of the syllabus). This will allow equitable access, participation and opportunities for students to demonstrate what they know and can do with what they know. Equity principles and supporting information can be found on the Council website.

### Cross-curricular priorities

Planning should ensure that literacy, numeracy, lifeskills and a futures perspective are embedded in programs wherever possible and that students have regular contact with each of these priorities in all stages of their schooling (see page 4 of the syllabus).

### Valued attributes of a lifelong learner

Planning should ensure that a contribution to lifelong learning is identified through the inclusion of units and activities that cultivate habits of mind and dispositions that facilitate the development of these valued attributes (see page 2 of the syllabus).

## Special features of The Arts core learning outcomes

In each of the strands, the core learning outcomes are organised to describe understandings of the knowledge, skills, techniques, technologies and processes specific to that arts discipline. When planning for learning and assessment, the outcomes at each level in each strand should be considered as working together. The processes embedded within these outcomes are interrelated, complementary and interactive. This interrelationship between the outcomes is a feature of all the strands and characterises the nature of learning and working in The Arts. It provides the basis for deep understanding of the expressive and communicative capacities of each art form.

In **Dance**, the processes of choreography, performance and appreciation are closely linked. When students are engaged in a choreographic process, they explore and structure a series of movements that they then perform. Students analyse and perform their own and others' choreography, developing an appreciation of dance in diverse contexts.

In **Drama**, the outcomes at each level are organised according to the three processes of forming, presenting and responding. Students apply elements and conventions to make drama in the forming process. They apply performance skills to the same drama while presenting. Both forming and presenting provide the focus for responding as students analyse their own and others' work.

In **Media**, students are able to respond with deeper understanding if they have experienced and applied the skills and processes involved in creating and producing texts for audiences. The critical understanding of texts developed through responding informs decision making during the creative process.

In **Music**, the skills and understandings involved in aurally and visually analysing and responding allow students to see the music they hear and hear the music they see. Students draw on and apply these skills and understandings when they sing, play, read and write music.

In **Visual Arts**, the processes of making, appraising and displaying images and objects are interdependent. While students are engaged in making, they are appraising form, function and meaning about the image or object. Through making and appraising, students explore, develop and resolve design problems including innovative and meaningful ways of display.

## Learning and assessment

All programs, units and activities should encourage the use of student-centred approaches and take into account the school population and the individuals and groups that exist within that population. The program or unit should ensure that students have multiple opportunities to demonstrate the learning outcomes consistently. Programs, units and activities should allow students opportunities to demonstrate learning outcomes in various contexts.

### Considerations of students' needs

Students have a diverse range of educational requirements. They differ in their rates of learning at different points in their development and in the nature of this learning. They also differ in their understandings, skills, needs and learning styles. This diversity should be taken into consideration when planning both learning and assessment. All students must be given appropriate opportunities to demonstrate learning outcomes.

When planning, teachers should:

- respect and value the individuality, identity, cultural, linguistic, economic, geographic and social circumstances of each student
- acknowledge and build upon the prior learning and experiences of students
- actively engage students, where possible, in aspects of planning and assessment
- acknowledge and cater for the varying interests, abilities, preferred learning styles and rates of development of students
- consider age appropriateness when providing opportunities for students to make choices.

Planning should acknowledge students who progress at a faster rate than others. Teachers should provide these students with opportunities to develop understandings related to outcomes at the next level. Alternatively, students could work towards demonstrations of discretionary outcomes at the same level.

At different times in their schooling, some students may progress at a slower rate than others. To assist these students, teachers could provide further opportunities and more time to demonstrate the outcomes. In addition, different learning and teaching approaches can be adopted to support and facilitate students in gaining a clearer understanding of what is expected of them and in making more explicit links to other understandings and experiences.

Programs for students with disabilities and students with learning difficulties should provide multiple pathways for engaging in learning experiences and demonstrating learning outcomes. Most students with disabilities will demonstrate progress similar to that of their peers. Some students with disabilities and learning difficulties may not be able to demonstrate all learning outcomes within a level and may find some strands more difficult than others.

### **Planning for learning**

When planning for effective learning experiences in The Arts:

- consider staff expertise and interests and provide support networks for sharing skills and professional development
- consider the reporting requirements of the student, school, school authority, parents/carers and community
- develop partnerships between students, teachers and accessible communities
- engage students in Arts activities where the process may be as important as the end product
- engage students purposefully and actively in Arts activities that are developmental, cumulative and sequential
- ensure that students use safe work practices, especially when using the body in movement and voice production and when using materials and technologies
- foster links within and across other key learning areas
- plan to encompass everyday, informal Arts experiences in addition to those experienced in formal settings
- promote a learning environment that values Arts learning and recognises its importance in the education of all students
- promote an educational environment where students work with others to reach coordinated, shared goals
- provide a variety of rich activities and materials that develop aesthetic awareness through first-hand sensory experiences, reflection, discussion and critiquing
- provide opportunities for students to reflect on their own works and those of others drawn from a variety of cultural contexts
- revisit Arts experiences, works and activities to develop students' proficiency or to incorporate new knowledge
- support students in acquiring requisite skills so that they experience success while engaging in, and responding to, arts practices.

### **Collaborative planning and assessment**

Groups of teachers can reach shared understandings of learning outcomes and what students are expected to know and do by developing common planning of learning and assessment activities. Common planning is a collaborative process that may involve different teachers in using the same learning outcomes to plan:

- learning and/or assessment activities
- different activities in different contexts
- activities in different curriculum areas.

Common planning is useful in promoting consistency as this process:

- develops shared understandings about the intention of the core learning outcomes and how they might be demonstrated
- develops shared understandings about learning experiences and assessment opportunities related to the core learning outcomes
- facilitates comparability of teachers' judgments about students' demonstrations of the core learning outcomes
- allows students to develop connections between learnings within and across key learning areas
- provides students with access to a range of teachers with various talents and perspectives.

### **Educational settings**

Planning programs, units and activities in The Arts will initially require consideration of the benefits and limitations of the educational setting, including:

- the location — for example, geographical isolation and access to community arts experiences
- staff — for example, the availability of specialist teachers
- staffing allocations and responsibilities — for example, the number of teachers who are responsible for providing a group of students with opportunities to demonstrate outcomes
- school population and school organisation — for example, middle-schooling approach, family groupings, vertical timetable, primary, secondary, special education, distance education, multi-age class groupings, cultural and social diversity
- existing school events — for example, celebrations, commemorative activities and community events
- school authority policies and requirements
- availability of resources
- time allocation.

### **Resources**

When designing programs, units and activities, consider the available physical and human resources. Human resources such as staff, parents, students and members of the wider community require ongoing professional development to maintain best current practice in The Arts. Professional development may involve inviting artists or performers to conduct workshops that allow staff, parents, students and members of the wider community to learn from the skills and practices being modelled. These opportunities also have the capacity to develop shared understandings about The Arts core learning outcomes.

Further human resource considerations include:

- accessing professional associations
- inviting professionals and community members with expertise to facilitate Arts learning and professional development within the school



- sharing knowledge and expertise with other schools within a cluster or other geographical area
- utilising staff with expertise to facilitate learning in different Arts strands or to offer professional development to other staff within the school.

Consideration of the physical resources available in the school is essential to the success of the implementation of a whole school Arts program. Efficient use of equipment and the financial implications of providing resources for five Arts strands across all year levels in a primary school needs to be considered. For example, the consumable nature of some physical resources such as paper, paint or fabric, means that teachers will need to consider the ongoing expenditure of replacing, maintaining and upgrading materials and equipment.

Physical space for some Arts activities needs consideration. Some activities require a space clear of desks, access to water, flooring suitable for low impact movement (for example, not concrete) and storage facilities. Some activities may generate noise or involve potentially messy materials.

## Safety

The physical and emotional safety of students and teachers is of central importance. Teachers should be aware of and adhere to school and authority policies.

When planning Arts programs, teachers should consider:

- any medical conditions or personal circumstances that are relevant to the intended activities
- the inclusion of warm-up, stretching and cool-down exercises which are important components of any activity involving the body or voice
- healthy vocal habits, including correct breath support, drinking water frequently, avoiding tension in the neck and shoulders, avoiding extremes of the vocal range such as shouting or talking over loud environmental noise
- the physical environment, such as:
  - facilities — for example, clearly marked and easily accessible exits
  - equipment — for example, restricting use of extension cords and double adaptors and taping cords to floor surfaces when stretched across distances
  - the use of protective clothing and hardware — for example, protective shoes and eye wear and safe handling and use of tools
  - suitable floor surfaces — for example, using sprung wooden flooring for dance activities or restricting jumping activities on hard surfaces
  - ventilation and the temperature to ensure physical comfort and optimal performance
  - clothing that is appropriate to the activity — for example, unrestrictive clothes for physical activities
  - sun safety for outdoor activities
  - access to physical and human resources for first aid
- interpersonal dynamics and power relationships within groups, including issues related to gender and harassment.

Activities that deal with topics of a sensitive nature such as protective behaviours or harassment need to be managed thoughtfully and carefully. In some units and activities, students' personal stories, histories and experiences may provide direction for the learning. Before dealing with personal experiences that may be of a sensitive nature, teachers are encouraged to consider their own attitudes and opinions, those of their students and of the local community. School authorities and schools may have policies to advise teachers on how to deal with such issues. Further information is available in the 'Equity in curriculum' section of the syllabus.

## Program planning considerations

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Programs are used to structure planning for learning and demonstrations of learning outcomes over extended periods of time. The most effective starting-point for school-based planning for learning and assessment is a whole school Arts program. Programs should consider the needs and characteristics of the local community, the existing school program, the needs of individual students or groups of students with specific needs, teacher expertise and school budgets.

Arts programs will vary according to the philosophical, spiritual, cultural, social and geographical contexts of the school, as well as the physical and human resources of the school, local and wider communities. A knowledge and understanding of what students are expected to learn across the curriculum provides teachers with opportunities to make meaningful links as they plan units and activities.

A whole-school approach to planning an Arts program will help provide the continuity and sequential learning that an effective education in The Arts requires. A school program maps the content of the curriculum to ensure sequential learning and to provide opportunities for students to engage with the outcomes and core content of the key learning areas. The program may also suggest specific experiences that the school community values at particular stages of schooling.

The school program identifies the assessment and reporting framework, which will link to the school policy requirements. The program will also inform budgetary requirements.

A school program can assist the implementation of The Arts by providing information such as:

- how the program addresses the needs of all students
- when particular core learning outcomes are expected to be demonstrated by most students
- the learning outcomes associated with particular contexts
- how students are provided with multiple opportunities to demonstrate the learning outcomes in a range of contexts
- the expected time needed for units
- how the series of units contributes to sequential learning
- how a series of units contributes toward the school's ethos, beliefs, mission statement and/or strategic plans
- how units relate to the attributes of a lifelong learner, cross-curricular priorities, equity considerations and the key learning area outcomes of The Arts
- the relationship of units to school assessment and reporting practices and policies
- access, use, management, equity and safety considerations associated with resources
- considerations related to school–community interactions
- considerations related to the physical and emotional safety of students
- considerations related to the benefits and limitations of the educational setting.

A program will allow schools to identify and evaluate organisational issues to ensure effective implementation of The Arts, for example:

- annual operational planning considerations, including monitoring and review processes
- budgeting
- professional development
- resource purchasing, access, use, management, inclusivity and safety
- human resource allocation
- timetabling
- how the program links to school or school authority policies
- safety issues

- development of courses targeted to specific needs of students
- assessment and reporting practices at school and class level.

Whole-school programs may consist of discrete courses. These courses are planned sets of learning experiences and assessment opportunities that have a specified duration and location in a school's overall curriculum offering.

Some courses may be organised to cater for integration and complementary learning. For example, teachers may plan to provide opportunities within one learning context for students to work towards demonstrations of outcomes from more than one strand or key learning area. While learning in one Arts discipline does not substitute for learning in any other, complementary learning across Arts strands or with other key learning areas can provide scope for experiences that enrich understanding of cultural, social, spiritual, historical, political and economic contexts.

When planning for integration and complementary learning, teachers may draw on various combinations of outcomes from within The Arts and from strands in other key learning areas. The selection of these outcomes will be determined by the chosen focus of learning for the students and by their prior knowledge and experience.

Outcomes from within the strands of The Arts and from other key learning areas that relate to similar or associated contexts could be grouped together in a course. Common or associated cultural, social, spiritual, historical, political and economic contexts may be used to organise learning. Teachers need to bear in mind that students move through the learning continuum of each strand at different rates. Some contexts may be appropriate for consideration in one strand at a given level, but may not be appropriate at the same level in another strand. While contexts can organise and give structure to a course, the specific outcomes and core content for each strand should remain the focus for planning activities.

Many of the skills, processes and practices of The Arts strands are complementary and may be co-developed. Care should be taken when identifying the complementary nature of these skills, processes and practices to ensure appropriate transfer of learning from one strand to another.

Learning in The Arts lends itself to focusing on an end product, such as a presentation, as an organiser of learning. The outcomes from specific strands should remain the focus of planning, so that students are developing the skills, understandings and dispositions they need in order to demonstrate the outcomes in the context of a final performance or exhibition. When an end product is chosen as the organiser of learning, it is particularly important that the interrelated nature of the outcomes in each strand is retained. Omission of one or more of the outcomes from a level will affect the balance between engagement and reflection that is necessary for successful learning.

Schools or other developers will need to determine whether there is a need for a particular course. If courses are to be developed collaboratively at the community level, cultural sensitivity and local cultural relevance will need to be considered. This will be particularly important when designing courses to meet the needs and interests of school communities that include Aboriginal students and Torres Strait Islander students, faith-based communities and communities comprised of people from diverse linguistic and cultural groups.

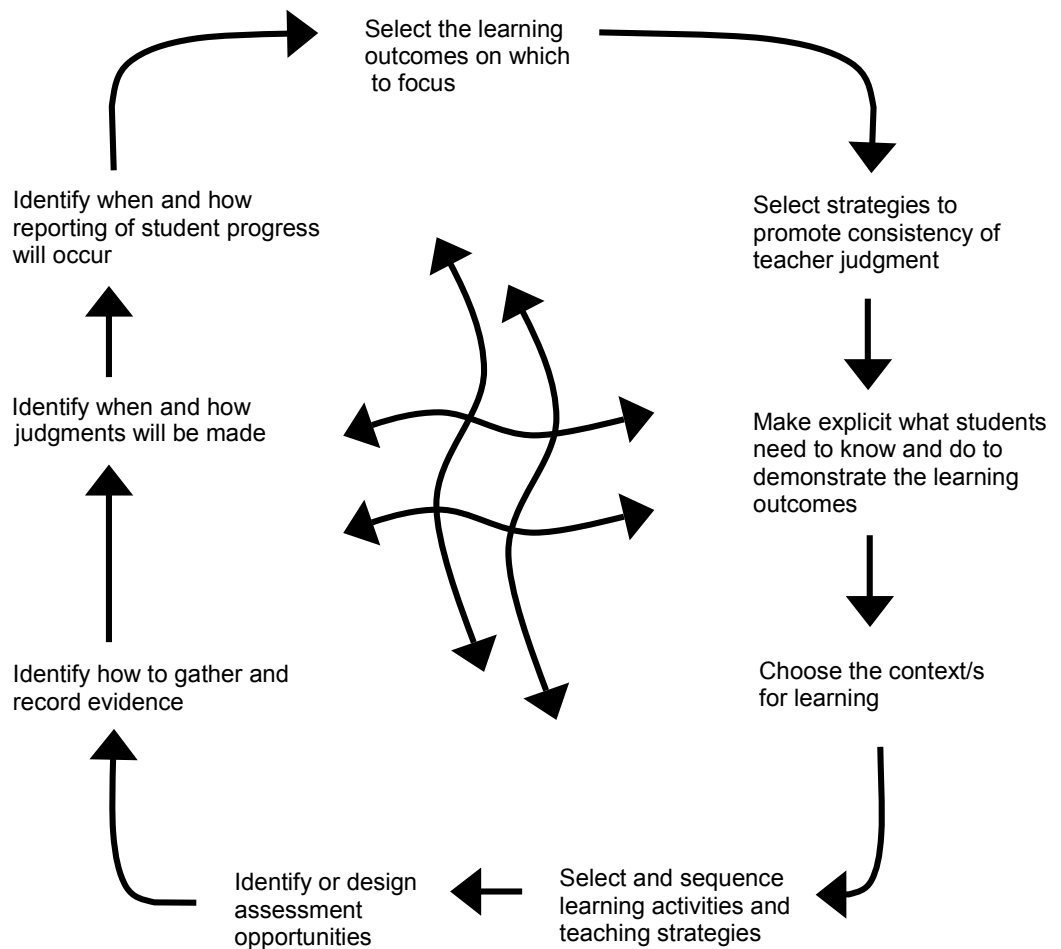
Courses that are designed around learning outcomes of key learning area syllabuses need to reflect the guidelines, principles and decisions that underpin these syllabuses.

## Unit planning considerations

A unit provides opportunities for students to demonstrate identified core learning outcomes and levelled core content by engaging in various activities within a context or range of contexts. Units will typically be developed and implemented by taking into consideration the school Arts program. The sample print and electronic sourcebook modules may be used as a guide for developing customised units or may be used with minimal modification, if appropriate.

### Unit planning process

Unit planning is a dynamic, cyclical and recursive process involving concurrent planning of learning and assessment activities, as the following diagram shows.



#### Planning for learning, teaching, assessment and reporting

The phases of this planning process are detailed below. They may not necessarily occur in a linear way.

#### Select the learning outcomes on which to focus

- Consider the prior learning, needs and interests of the students.
- Identify the learning outcome(s) that will be the focus of learning and assessment. These may come from the strands of The Arts, from other key learning areas and from other levels.

- Identify related learning outcomes from the same strand, other strands or other key learning areas that could complement the learning associated with the selected learning outcome(s).
- Make sure you are cognisant of the developmental sequence by looking at the outcomes at the levels before and after the selected learning outcomes.

#### **Select strategies to promote consistency of teacher judgment**

- Consider consistency strategies that could be implemented during the unit of work — for example, collaborative planning, common assessment tasks, statements of anticipated evidence or criteria sheets, descriptions of typical responses, moderation processes (formal and informal).
- Identify which strategies will be used to ensure consistency of judgment of students' demonstrations of learning outcomes.

#### **Make explicit what students need to know and do to demonstrate the learning outcomes**

- Analyse the learning outcomes to make explicit what students need to know and do with what they know to demonstrate the learning outcomes:
  - Identify which key concepts and key processes organise the learning outcomes.
  - Analyse the learning outcomes and identify what students are expected to know and do with what they know.
  - Enhance understandings of the concepts and processes embedded in the core learning outcomes and the elaborations of core learning outcomes in the guidelines.
  - Use elements from the syllabus (including the core content) and sourcebook guidelines (including elaborations) to support understanding of the outcomes.

#### **Choose the context/s for learning**

- Consider the specific needs, interests and abilities of the students (learning styles, special needs, various circumstances, previous experiences and prior learnings).
- Consider the available school and local resources.
- Select context/s and activities.

#### **Select and sequence learning activities and teaching strategies**

- Use the analyses of the learning outcomes to guide the selection of learning activities.
- Identify core content that is relevant to the core learning outcome(s) and that could provide contexts for activities that meet the needs, interests and abilities of the students.
- Develop learning activities and/or use the sourcebook modules from the relevant key learning areas and other resources to identify activities that provide learning opportunities through which students can develop an understanding of the knowledge, practices and dispositions described in the learning outcomes.
- Identify teaching strategies that meet the needs of the students.
- Sequence activities according to an instructional framework model such as orientating, enhancing and synthesising.
- Create multiple opportunities, in a variety of contexts, for students to demonstrate the learning outcomes.
- Ensure flexibility in the sequence of activities to enable responsiveness to unexpected situations.

#### **Identify or design assessment opportunities**

- Identify learning activities that could provide opportunities during the learning process for students to demonstrate what they know and can do with what they know in terms of the learning outcome(s).
- Design specific assessment tasks if required.

- Make explicit the basis for judgments about students' demonstrations of learning outcomes.

#### **Identify how to gather and record evidence**

- Select the assessment techniques that will be used to gather evidence.
- Decide on the most appropriate way to record evidence so that it can be easily accessed when making judgments about students' demonstrations of learning outcomes.

#### **Identify when and how judgments will be made**

- Identify when and how the recorded evidence will be used to make judgments about students' demonstrations of learning outcomes.

#### **Identify when and how reporting of student progress will occur**

- Identify how and when feedback will be provided to students about their learning and their progress in relation to the learning outcomes.
- Identify whether (and if so, how and when) other audiences will be provided with information about the learning that has occurred in the unit of work.

### **Unit organisation**

Units may be structured in different ways according to the requirements of individual schools or school authorities, but typically should include:

- unit title
- the learning outcomes on which the unit is based
- unit overview and purpose
- assessment strategy, including tools for profiling and recording students' demonstrations of outcomes
- unit duration
- sequenced and phased activities that provide opportunities to develop the concepts, skills and process associated with the learning outcomes and core content
- terminology
- equity considerations
- school authority policies, possibly including safety and educational settings
- resources and equipment required
- unit evaluation.

### **Planning for multiple outcomes**

Because the outcomes in each strand are interrelated, complementary and interactive at each level, planning invariably involves working with multiple outcomes. Similarly, related outcomes across levels should be considered together when planning to enable students to demonstrate outcomes at different levels within a unit or activity (for example, Music 2.1 and 3.1).

In addition, outcomes from within or across key learning areas that are complementary and relate to similar learning contexts or content may be clustered. In some instances, this may involve drawing on content or contexts that culminate in authentic products, performances or responses.

Planning for multiple outcomes may also involve applying knowledge, skills and process developed through engagement with other outcomes and core content. For example, students may use social inquiry processes developed in Studies of Society and Environment to make investigations when in role in Drama. Similarly, students may demonstrate knowledge gained in Science when choreographing and performing dance sequences.

Sourcebook modules provide examples of planning for multiple learning outcomes.

## Developing units from sourcebook modules

Units may be derived from any of the sourcebook modules and modified to suit students and school contexts. The Arts modules include learning activities and multiple assessment opportunities in a specific Arts strand. Many modules also identify learning and assessment opportunities in other Arts strands and other key learning areas.

Modules provide examples of planning for learning and assessment using an outcomes approach. When modifying the module to develop a unit, it is important to retain the sequence of learning within the module framework to maintain developmental learning. The activities contained within the modules are neither exhaustive nor definitive, but are intended as a guide for planning school and class units and programs. The modules are based on syllabus requirements, current practice and the anticipated needs and interests of students at different stages in their schooling.

A variety of frameworks have been used in the modules to provide teachers with models on which they may base their unit planning. These frameworks reflect current classroom practice and are consistent with a pedagogy that promotes a learner-centred and constructivist approach. These instructional frameworks identify and build on students' prior knowledge and experience and present learning experiences in a planned sequence.

Frameworks used in Arts modules include:

- engage, explore, explain, elaborate and evaluate
- explore, develop and culminate
- functions, contexts, features
- orientate, enhance and synthesise
- prepare, make conscious and practise.

The initial in-service materials support teachers in developing their planning from modules and provide audio and video samples of students' demonstrations to assist teachers in making judgments about learning outcomes.

Teachers may wish to plan units that include discretionary learning outcomes to cater for students who have demonstrated beyond what is considered essential at a particular level. The discretionary learning outcomes identified in the syllabus may be used as they are written or modified to suit particular units. Alternatively, teachers may wish to construct discretionary learning outcomes to suit individual students and school contexts.

Students with special educational needs have a diverse range of educational requirements. They differ in their rates of learning at different points in their development and in the nature of this learning. They also differ in their understandings, skills, needs and learning styles. This diversity should be taken into consideration when planning both learning and assessment. All students must be given appropriate opportunities to demonstrate learning outcomes.

The level statements at Foundation Level and some sample learning outcomes have been developed for students with disabilities who are not yet demonstrating the core learning outcomes at Level 1. Teachers are encouraged to develop personalised learning outcomes for Foundation Level to suit the needs, interests and abilities of individual students.

## Activity planning considerations

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Activities are learning experiences that are planned to actively engage students in the teaching and learning process. The sequencing of activities plays an important role in providing opportunities for students to demonstrate learning outcomes and should assist students to develop the knowledge, skills, processes and dispositions associated with the strand. Activities typically should be developed and implemented by taking into consideration the school Arts program, units, resources and safety and school authority and individual school policies.

Arts activities can provide learning:

- in a single Arts strand — for example, a Music activity such as singing a melody from staff notation or a Media activity such as recording sounds to create a mood
- across two or more Arts strands — for example, in the Drama and Visual Arts module 'Pigs Can Fly', students construct a performance space in the outline of a pig using found objects and decide whether to position themselves in or out of the space for the drama performance
- across key learning areas — for example, students learn about dance in a Languages Other Than English setting by learning and performing a traditional Indonesian welcome dance or students learn in Studies of Society and Environment and Drama by being in role as people living in Brisbane in the mid-19th century.

### Selection and sequencing of activities

When planning activities within units or from modules it is necessary to consider the following:

- how activities are sequenced to ensure they provide for developmental learning
- the capacity of the activities to develop understandings associated with the concepts, skills and processes of the learning outcome(s)
- the appropriateness and relevance of the activities in relation to students' prior learnings, abilities and interests
- the appropriateness and relevance of the activities in relation to students' cultural and linguistic backgrounds, socioeconomic circumstance, gender and geographic location
- the appropriateness and relevance of the activities in relation to the range of learning styles and various levels of student ability
- the need for multiple opportunities in a range of contexts for students to demonstrate learning outcomes
- the aspects of literacy and numeracy that will be used and whether these will need to be taught
- the capacity of the activities to contribute to the development of lifeskills and a futures perspective
- the incorporation of aesthetic and sensory, cognitive, physical and social learning
- the development of a disposition for lifelong learning
- the importance of the active construction of meaning, metacognition, cooperative learning, integration and complementary learning and the development of community partnerships
- the capacity of activities to provide opportunities for students to further develop their understanding of and engagement with equity issues
- the timing and pacing of activities
- the availability and management of resources and space
- staff expertise, interest and experience
- providing time for student reflection.



## Managing activities

The ways in which activities are managed can have a significant impact on their effectiveness. Key factors to consider are:

### *The appropriate match between the activity and the location in which it will be implemented*

Some activities will need open space for free movement while others can be effectively engaged in at a desk or sitting on the floor in a small circle. Furniture needs to be arranged and materials stored so that students can readily access the equipment they need. Suitable flooring and furniture protection is required for activities that use wet or messy materials. Some noisy activities need to be located away from quiet working areas. Some Music, Visual Arts and Media activities require specialised equipment and often rooms and spaces are set aside for these activities. Dance activities need flooring with some resilience. Concrete flooring is not suitable.

### *The number of students who will be involved in the activity*

Locations need to comfortably accommodate the number of students engaged in the activity. Access to equipment and materials should also be considered when deciding on the size of a group. For instance, no more than two or three students should share a camera.

### *The opportunities the activity provides for individual or group work*

Students benefit by having opportunities to work in various kinds of groupings and different types of activities lend themselves to individual, small or large group situations. For instance, Drama activities usually involve at least one partner and many engage a whole class simultaneously. Dance choreography and performance can involve individuals or groups of students, as can Music activities. Students may try or practise particular skills or sequences individually, but perform them in a small ensemble. Some skills in Dance, Drama and Music need to be rehearsed in groups. In Media activities, students will frequently work in small groups with each person having a specialised role. Visual Arts activities will often be engaged in individually, while activities related to display assume an audience. For young children, the opportunity to learn new skills in a group is often supportive. Having access to both individual and group activities enriches students' exploration of ideas and provides new avenues for arts making.

### *The opportunities the activity provides for cooperative learning*

Cooperative activities are important in The Arts. Many activities, such as ensemble performing, creating a mural or enacting a drama, involve students in working towards a shared goal. The skills and processes of working cooperatively will need to be explicitly taught. Students will need to learn how to take on the various roles required in a group. At first, roles may need to be allocated and appropriate behaviours modelled. Sufficient time will also need to be allocated for activities that require cooperative action.

### *The prior knowledge or skills required to successfully participate in the activity*

Consideration should be given to the knowledge and skills students need to successfully participate in activities. In some cases, it may be necessary to revise this prior learning before commencing the activity.

### *The opportunities the activity provides for students to demonstrate different levels of learning outcome*

Since most classes include students working at a variety of levels, the most efficient activities are those that enable students to participate at their own level. For example, a student newspaper from a one-teacher school may include contributions from students demonstrating four different levels of learning outcomes.

*The teachers and other assistants with whom students will interact*

The expertise of available adults and older students will influence the activities selected and their organisation. For instance, an artist in residence might offer more challenging or complex activities than a non-specialist teacher, while the teacher may offer more effective experiences in developing group work skills. It is important to capitalise on the strengths of particular assistants. Some assistants offer particular expertise and others will offer supervisory assistance. The ratio of assistants to students will sometimes influence the type of activities that can be offered. Some activities require close supervision in small groups for safety while others provide enhanced learning opportunities when offered in small groups that promote interaction.

*Timing and pacing*

The timing and pacing of activities contribute significantly to their effectiveness. The intended purpose of the activity will influence its place in the sequence of activities, as will other considerations such as the location and people involved. For instance, an activity that is designed to motivate involvement and identify links to previous experiences may be effectively organised to begin a learning sequence and be used with a group of students in an outdoor location. Other activities are designed for explicit teaching, student exploration or independent practice. Some activities are intended to be used for gathering evidence of students' demonstrations of learning outcomes as well as for developing knowledge, practices and dispositions. It is important in The Arts to provide opportunities for quiet, focused concentration within an activity.

Transitions between activities need to be carefully planned. At the beginning of an activity, time is needed for focusing students' attention on anticipated learning and any processes and procedures involved. At the conclusion of an activity, time for reflection on learning is useful, as well as time for cleaning up and putting away equipment, if relevant. Transitions also provide ideal opportunities for making connections with prior and future learning and applications of knowledge and practices.

The time requirements of activities also need to be considered. Many Arts activities require long blocks of time so that students feel they have accomplished something worthwhile. The pacing of sections within an activity needs to balance the time required for coherent learning with the desirability of maintaining student interest and motivation.

**Modification of activities**

Where activities are developed from the sourcebook modules and other sources, modification may need to be made to match the specific contexts, needs and abilities of the students in order to provide greater opportunity for demonstration of learning outcomes.

**Local contexts**

Activities that need modification to suit the local context include instances where:

- teachers and tutors do not have access to suggested support personnel, facilities and resources. Schools of Distance Education provide support and advice for students in remote areas.
- suggested contexts do not relate to the experience and circumstances of all students
- students are unable to attend school for medical reasons
- students are home-schooled
- students are unable to engage with the curriculum without specific support. These may include students with disabilities or impairments, students with learning difficulties or disabilities and students with significant behavioural and adjustment difficulties.

Arts activities may be adapted to be inclusive of all students by:

- providing assistance or support to students when using tools and technologies
- placing items for viewing at students' eye-level
- altering or modifying materials to make them more manageable
- altering or adjusting modes of delivery
- substituting or replacing equipment with more manageable tools
- allocating more time
- altering or modifying performance spaces to allow mobility for physically or visually impaired students
- adapting rules, expectations or parameters to include all students.

Teachers are encouraged to contact local specialist support groups and advisory services for further ideas on adapting activities for students with disabilities. Appendix 1 includes further information on students with disabilities.

## **Planning assessment for demonstrations of learning outcomes**

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The syllabus outlines the principles that underpin effective assessment practices. Assessment requires that students are able to show what they have learned — that is, that they can demonstrate what they know and can do with what they know.

There is an integral relationship between the experiences that promote learning and the assessment techniques that are used to facilitate students' demonstrations of learning outcomes. The essential features of effective planning for assessment and reporting are embedded within the planning process described earlier on page 103. These are:

- selecting the learning outcomes for assessment and reporting
- selecting strategies to develop the consistency of teachers' judgments about students' demonstrations of learning outcomes
- making explicit what students are expected to know and do with what they know to demonstrate the learning outcomes
- identifying how and when reporting to students, parents and carers about student progress will occur
- identifying or designing opportunities for students to demonstrate the learning outcomes (i.e. assessment opportunities)
- identifying how evidence about students' demonstrations of outcomes will be gathered and recorded
- identifying when and how judgments will be made about students' demonstrations of learning outcomes.

These features are an essential part of both long-term planning (planning yearly or semester programs) and short-term planning (planning units of work).

As well as facilitating learning, activities provide opportunities for teachers to gather evidence about students' demonstrations of outcomes. These activities will determine the specific sources of evidence and assessment techniques used. The basis for judgments about students' demonstrations of learning outcomes needs to be made explicit through analysing the learning outcomes and developing criteria. Assessment opportunities may gather information about more than one learning outcome.

## Identifying or designing assessment opportunities

Learning activities that have been planned to provide opportunities for students to develop the knowledge, skills and processes needed to demonstrate the learning outcomes may also provide contexts for assessment. Teachers can plan to utilise learning activities as assessment opportunities by considering:

- why they have included the learning activities in their program (i.e. which learning outcomes relate to the activities)
- which knowledge, skills and processes the student might demonstrate in the activities (i.e. what might students show that they know and can do with what they know in the learning activity).

Developing a checklist of 'what to look for' in a particular learning context may assist teachers to systematically collect and record evidence from assessment opportunities that arise during the learning and teaching process. The elaborations for each Arts strand could provide information to assist teachers in identifying 'what to look for'.

## Gathering and recording evidence

Evidence about students' demonstrations of learning outcomes should be obtained from a variety of sources and should be gathered and recorded over time using a variety of assessment techniques and recording instruments. This will ensure that teachers have a broad range of evidence available when making overall judgments about students' demonstrations of learning outcomes.

Evidence should be relevant to the learning outcomes that are being assessed and should be gathered and recorded in a focused and systematic way. The following techniques can be useful in different situations.

*Observation* is an effective technique for gaining a broad impression of students' demonstrations of learning outcomes. It includes communicating with students and monitoring progress as they work. Most observation is incidental and takes place as students participate in planned activities. Some observations are structured to gather particular kinds of information. The syllabus describes a range of ways that learning can be observed and documented through various phases of the artistic process.

*Consultation* involves interacting with students, colleagues, parents, carers or other advisory personnel. The varying perspectives of these consultations help to enrich teachers' understandings of students' demonstrations of learning outcomes. Information gained through consultation may confirm or conflict with impressions formed during observation. Some consultations will reveal a need for more detailed assessment.

*Focused analysis* involves examining specific details of students' demonstrations of learning outcomes. It allows teachers to identify and examine the strengths and specific needs evident in students' work through a wide variety of assessment instruments and techniques.

*Self-assessment* allows teachers to take students' perceptions of their own achievements into account when developing teaching, learning and assessment activities. Teachers communicate with students about their progress and perceptions and use student goal setting to plan individual activities and identify where students need additional support or explanation.

*Peer assessment* involves students applying criteria to assess the work of others in a supportive, non-threatening and informed way. They reflect on their own work by focusing on the work of others. Students take on other classroom roles, such as that of tutor. An atmosphere of negotiation, collaboration and fairness within the classroom supports peer assessment.

Assessment techniques and instruments that cater for various learning styles should be used in order to be inclusive of all students.

## **Making judgments**

Judgments about students' demonstrations of learning outcomes are made without reference to the performance of other students and should be based on a range of evidence. This evidence should be judged using specific criteria drawn from the outcomes. Criteria should be made known to students so the basis for judgment is clear.

Some students may be able to demonstrate a learning outcome the first time they are provided with an opportunity to do so. If they are then provided with additional opportunities in a range of contexts and again demonstrate the outcome, they could be deemed to have demonstrated the learning outcome consistently. Other students may require many more opportunities to demonstrate the outcome before the same decision could be made about them. A judgment can be made when a pattern of demonstration of the outcome has been established.

Teachers therefore make judgments about students' demonstrations of learning outcomes when they are satisfied that they have sufficient evidence of such demonstrations. To make these judgments, teachers:

- analyse what students are expected to know and be able to do
- consider the outcomes at the level below and the level above the focus core learning outcome/s
- use a range of evidence
- make a judgment about which core learning outcome/s the student has demonstrated.

Teachers can record evidence of students' demonstrations of learning outcomes using instruments that are manageable and easily incorporated into classroom activities. These include:

- annotated work samples
- anticipated evidence statements or criteria sheets
- audiovisual recordings
- checklists
- diaries and journals
- observation notes and anecdotal records
- student folios
- test results over time.

An extensive table of assessment techniques and sources of evidence is located on page 57 of the syllabus.

Consistency of teacher judgment relies on teachers having shared understandings about the learning outcomes. Where possible, teachers should participate in opportunities to develop shared understandings about:

- what students need to know and do to demonstrate learning outcomes
- what students' demonstrations of learning outcomes might look like in different contexts
- what constitutes sufficient evidence for a teacher to be confident that a student has demonstrated a learning outcome
- what are appropriate assessment opportunities for students to demonstrate learning outcomes

- what anticipated evidence (assessment task criteria, assessment expectations) will be used (or has been used) as the basis for judgments about students' demonstrations of learning outcomes
- how evidence of students' demonstrations of learning outcomes has been gathered and recorded.

Materials and processes to support the consistency of teachers' judgments within and among schools can be developed through:

- shared understandings about typical demonstrations
- samples of typical responses or students' demonstrations
- statements of anticipated evidence or criteria sheets
- collaborative planning
- common assessment tasks
- moderation processes (formal and informal).

### **Shared understandings about typical demonstrations**

Where possible, teachers are encouraged to collaborate with others to develop a shared understanding of tasks and consistency in making judgments about demonstrations of learning outcomes. This can be either a formal or an informal process in which teachers discuss and compare their evidence and decisions in relation to students' demonstrations of outcomes. Comparison of evidence and justification of teachers' judgments are central to accountability.

### **Samples of typical responses**

Descriptions of typical responses (such as student work samples) provide concrete references for teachers to use when determining whether an outcome has been demonstrated. They are not standards in themselves, but are indicative of them.

### **Statements of anticipated evidence or criteria sheets**

The anticipated evidence that will be used to judge students' response to assessment tasks should be clearly drawn from the learning outcomes. The anticipated evidence should be described in language that is easily accessible to students, parents and carers. Where an assessment opportunity is multi-levelled, statements of anticipated evidence should be identified to distinguish between levels.

Statements of anticipated evidence could also be referred to as:

- assessment task criteria
- assessment expectations
- what to look for in an assessment task
- what do you need to show in this activity.

### **Collaborative planning**

To promote the consistency of teachers' judgments, it is desirable that teachers collaboratively identify what students need to know and do to demonstrate learning outcomes and discuss what the demonstration of learning outcomes might look like in different contexts. Collaboratively analysing learning outcomes develops shared understandings about the:

- meaning and intent of the learning outcomes
- basis for judgments about students' demonstrations of learning outcomes.

### **Common assessment tasks**

A common assessment task can be collaboratively planned and/or moderated and is useful in promoting consistency because:

- all students are provided with the same opportunity to demonstrate the core learning outcome/s in a particular context
- all teachers and students have a shared understanding of the requirements of the assessment task and the criteria to be used in judging students' responses
- teachers can easily compare the judgments they make about students' responses to the same task.

### **Moderation processes (formal and informal)**

Formal moderation processes occur when schools or school authorities require teachers from within or across schools to compare student work and to discuss the consistency of judgments about demonstrations of learning outcomes. Informal moderation occurs any time that teachers share their understandings of judgments of student demonstrations of learning outcomes.

### **Student profiles**

Students' demonstrations of learning outcomes should be tracked in written or electronic form that has been developed at teacher, school and/or system level. Student profiles may provide a framework for monitoring student progress against described learning outcome sequences. The maintenance of student folios is strongly recommended so that examples of the most recent evidence may be used to facilitate judgments. These judgments will be influenced by the purpose for which the profile is intended. Information recorded on the profile may be used, for example, to plan future learning experiences, to place students on a learning continuum, to report to parents or to understand trends.

### **Reporting**

Results of assessment need to be clearly communicated to students, parents, carers, other teachers and paraprofessionals who support students' learning progress. Teachers may opt to report in different ways for different key learning areas.

In an outcomes approach, reporting occurs in terms of learning outcomes. A range of approaches for reporting is possible. While the final decision rests with schooling authorities or individual schools, teachers could report to parents or carers about students' demonstrations of all or some of the learning outcomes by referring, for example, to:

- core learning outcomes and core content in each strand
- strand level statements
- key learning area outcomes
- cross-curricular priorities.

When reporting in terms of strands or key learning areas, significant and useful information about students' demonstrations of core learning outcomes could be overlooked.