

Evaluation of the Years 1 to 10 The Arts Curriculum Development Project

Report 2

Prepared for the Queensland School Curriculum Council by



January 2000



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Acknowledgments

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The cooperation of personnel in the pilot schools in arranging and participating in the evaluation is appreciated.

ISBN 0 7345 2141 3

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EVAL 00007

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Executive Summary

This report is concerned with the pilot phase of the Years 1 to 10 The Arts Curriculum Development Project. The purpose of the curriculum development project is to design, develop and disseminate a Years 1 to 10 syllabus, sourcebooks and initial in-service materials in The Arts for use in Queensland schools. The Arts comprise five strands: Dance, Drama, Media, Music and Visual Arts.

The pilot phase extends from the beginning of Term Four, 1999 (4 October) to the end of Term One, 2000 (20 April). This report covers activity during the first of these terms, when 28 schools joined the existing 12 trial schools to pilot the draft syllabus and sample modules. The project team briefed pilot school personnel over several weeks leading up to the pilot and held a two-day conference for pilot teachers in the second week of the term. The pilot materials consisted of the draft syllabus, draft elaborations of the core learning outcomes and sample modules setting out suggested learning activities.

The evaluation was concerned with the appropriateness, effectiveness and efficiency of the draft materials in the range of classroom and school contexts in the pilot schools. Three approaches were used: an external review, a set of interviews with a sample of personnel in the pilot schools and a questionnaire survey of all pilot teachers.

The conclusions of the evaluation were:

1. The curriculum development project:
 - 1.1. Many of the pilot schools made limited progress during the first term of the pilot but remained optimistic about the prospects for the second.
 - 1.2. The curriculum development processes for the trial and pilot created different demands, tasks and concerns for the project team and the participating teachers. This led to some role confusion on both sides in the early stages. Before the trial and pilot commence, teachers need to be made aware, in the clearest possible terms, of their roles in the curriculum development process and what is expected of them.
 - 1.3. The project team, through the conference, school visits and cluster meetings, were making progress in developing teachers' confidence in themselves and motivation to continue with the pilot phase.
 - 1.4. Primary teachers lack confidence in their own expertise in all strands, but especially Media, Dance and Drama.
2. The draft syllabus:
 - 2.1. Most of the secondary teachers and a majority of the primary teachers clearly supported the general approach taken in the draft syllabus, but a significant minority did not. Many of the pilot teachers believed that the syllabus would be difficult for primary teachers who may not feel sufficiently proficient in the five art forms.
 - 2.2. As a document for teachers, the draft syllabus had high but not universal approval in the pilot schools.
 - 2.3. At the introduction of the new curriculum, teachers may need in-service and support aimed at developing their levels of specialist knowledge, and sufficient time to become familiar with the curriculum and its associated documents in order to understand and work with the syllabus.
3. The draft elaborations:
 - 3.1. The draft elaborations have been very successful in helping teachers to understand and use the core learning outcomes.

4. The sample modules:
 - 4.1. The sample modules are well structured and provide teachers with a valued source of ideas, but may be too complex in their present form for some teachers.
 - 4.2. Teachers will need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. Explicit guidance is needed on time allocation and pacing.
 - 4.3. The assessment section varies from module to module. In some cases it is quite appropriate and in other cases it needs expansion.
 - 4.4. More development is necessary to make the modules workable for schools and students. In particular, more consistency in the structure is required and links between activities and outcomes need to be explicit in the modules.
 - 4.5. The modules should provide more specific guidance on how teachers can address issues of inclusivity.
5. The developing curriculum in general:
 - 5.1. In general the curriculum materials and initial in-service package will need to take account of teachers' misgivings about teaching across all five strands.
 - 5.2. Resource requirements for the developing curriculum are basically realistic.
 - 5.3. The time requirements of the developing curriculum are realistic at the secondary level but may need re-examination at the primary level.
 - 5.4. The developing curriculum can be confidently expected to improve student learning in the arts.

The following directions for improvement were submitted for consideration:

In the draft syllabus:

1. Continued effort towards increased specification in content, levels and outcomes and ongoing simplification of layout and language
2. Consideration of amalgamating or omitting strands at the lower levels

In the modules:

1. Greater uniformity of structure and format
2. Explicit guidance on time allocation and pacing
3. Attention to specific suggestions on assessment in all modules
4. More specific guidance on how to address issues of inclusivity
5. Explicit links between learning activities and outcomes in all modules
6. Expansion of the range of activities
7. More practical detail in suggested activities
8. Formats that aid quick comprehension.

The most significant issue for the development project that emerged from this report is how to address the serious concerns in the primary school that five strands are too many for teachers to come to terms with, considering their training, the resources available in their schools, the pressure of their workload and the time available for The Arts in the 1 to 10 curriculum.

The most pleasing findings are:

- The positive results of the external review of the sample modules
- The high level of support for the draft syllabus in the pilot schools
- The success of the draft elaborations
- The expectation among most of the pilot teachers that the new curriculum will improve student learning in the arts
- The levels of optimism and motivation about the second term of the pilot that were encountered in many of the interviews.

1. Introduction

1.1 Purpose of the Evaluation

The purpose of the external evaluation of the Years 1 to 10 The Arts Curriculum Development Project is to provide advice on:

- The appropriateness of the Years 1 to 10 The Arts syllabus, sourcebook and initial in-service materials in meeting the needs of students, teachers and school administrators
- The effectiveness of the Years 1 to 10 The Arts syllabus, sourcebook and initial in-service materials in schools
- The efficiency of use of the Years 1 to 10 The Arts syllabus, sourcebook and initial in-service materials.

Report One was concerned with the draft syllabus as used in the trial phase of the development project. Report Two (the present report) is concerned mainly with the draft elaborations and sample modules that represent the basis of the sourcebook.

1.2 The Years 1 to 10 The Arts Curriculum Development Project

The purpose of the Years 1 to 10 The Arts Curriculum Development Project is to design, develop and disseminate a Years 1 to 10 syllabus, sourcebooks and initial in-service materials in The Arts for use in Queensland schools. The Arts comprise Dance, Drama, Media, Music and Visual Arts.

The Project commenced in January 1998 and is scheduled for completion by December 2000, when a complete set of curriculum materials will be available for implementation in schools.

The evaluation focuses mainly on the trial and pilot of the draft-in-development curriculum materials in schools nominated by Education Queensland, the Queensland Catholic Education Commission and the Association of Independent Schools of Queensland Inc.

The pilot phase extends from the beginning of Term Four, 1999 (4 October) to the end of Term One, 2000 (20 April). The present report covers pilot activity during the first of these terms. At the start of that term, 27 schools joined the existing 12 trial schools to pilot the draft syllabus. One school later withdrew. The project team briefed pilot school personnel over several weeks leading up to the pilot and held a two-day conference for pilot teachers in the second week of the term. The pilot materials consisted of the draft syllabus, which was revised following the trial phase, a set of draft elaborations of the core learning outcomes in the syllabus and a set of sample modules setting out learning activities that could be used by teachers in the pilot classrooms. The draft elaborations and the sample modules represent the basis of the sourcebook for the new curriculum.

1.3 Evaluation Focus

In fulfilling the purposes of this phase of the evaluation, the following focus questions were addressed:

- How well is the pilot phase of the project progressing?
- To what extent does the draft syllabus reflect current and emerging views of education in The Arts?
- How workable is the draft syllabus as a document for teachers?

- To what extent do the draft elaborations match the needs of all teachers as expressed in the range of classroom and school contexts in the pilot schools?
- To what extent do the sample modules match the needs of all teachers as expressed in the range of classroom and school contexts in the pilot schools?
- How realistic is the draft curriculum, as represented by the draft syllabus, the draft elaborations and the sample modules, in the range of classroom and school contexts in the pilot schools?
- What improvements can be made to the intent and content of the draft syllabus, the draft elaborations and the sample modules?

1.4 Evaluation Approach

Four approaches were used in this phase of the evaluation:

- An external review
- A set of face-to-face interviews during visits to a sample of the pilot schools
- A set of informal interviews conducted by telephone with personnel from pilot schools that were not visited
- A survey (printed questionnaire) of all pilot teachers.

For the external review, members of the evaluation team prepared critiques of the draft syllabus drawing on their respective areas of expertise, experience and interest. These critiques were synthesised and summarised as Appendix 1. Copies of the individual critiques were given to the project team.

The face-to-face interviews followed a set sequence of questions, shown in Appendix 2. Interviewees received the questions in advance of the interview, allowing time for them to discuss the questions with their colleagues in the trial schools. During visits to the pilot schools one or more people were interviewed. In some cases, a school administrator was interviewed. In most cases, one or more of the pilot teachers were interviewed. In some schools, several interviews were held with individuals. In other schools, two or three teachers were interviewed in a group setting. In all, 22 schools were visited, 28 interviews were held and 39 people were interviewed.

The telephone interviews were less formal and were structured around general questions about the progress of the pilot and impressions of the draft modules. Participants were asked how the pilot was progressing, what they thought of the sample modules and what messages they had for the evaluator, the project team or the Council. In each case, the interviewee was the school's nominated contact person for the pilot. Thirteen schools took part in the telephone interviews.

Summaries of all interview responses (without identification of the interviewees) were supplied to the curriculum development Project Team.

The printed questionnaire was distributed to all participants in the pilot via the contact person in each pilot school. Questionnaires were returned by 74 teachers from 27 of the 38 schools. The questionnaire is reproduced in Appendix 3. Questions were designed to elicit ratings of various aspects of the draft syllabus, draft elaborations and sample modules. A feature of the questionnaire was that it sought separate ratings for each of the five strands. One question asked, for each of the five strands, if the teachers considered they had sufficient training to be able to teach the core outcomes at the Year levels they taught. Background information on the survey respondents is shown in Appendix 4.

The ratings were analysed separately for the primary and secondary teachers as shown in Appendix 4. The written comments made by the teachers, listed for each questionnaire item, were provided to the project team. In most cases, no clear trends emerged from these "write-in" comments and they are not discussed in the body of this report.

2. Progress of the Pilot Phase of the Curriculum Development Project

How well is the pilot phase of the project progressing?

The state of progress of the pilot phase is indicated by several components of the evaluation. In the telephone interviews, participants were asked: "How is the pilot going?" In both the telephone and face-to-face interviews, participants were asked what messages they had for the project team, the evaluator or the Council. The questionnaire survey asked whether the teachers considered that they had sufficient training in each art strand to be comfortable teaching core learning outcomes at their teaching level. They were also asked to rate the level to which the draft curriculum had potential to improve student learning.

2.1 Telephone Interviews

A strong message that emerged from the telephone interviews was that at the time of the evaluation activity, most of the schools had made little progress in introducing elements of the draft curriculum into their planning and teaching. Two common explanations were offered for this: that only a short time had elapsed between the October conference and the visits or phone calls (mostly in November) and that fourth term is a very busy one for people teaching the arts because of the many school functions then, many of which involve performances or presentations.

Some of the comments were:

- *Going well – meeting at school with project team gave ideas for next term. Definitely helpful. Teaching visual arts for 15 hours a week on rotational program in years 4-7. Hard to see how to fit other four strands into the 10 hours a week. Must integrate.*
- *Everyone here is at the planning stage to implement in Term one 2000. We are going slowly so far, the conference being held late.*
- *Slowly. The teachers are only implementing parts of it so far – the conference was late. We are gearing up to do it next year. The primary teachers are thinking about it and trying things.*
- *We are finding it hard to match the demands of work at school with the responsibilities of the trial. Workload at school seems to be very heavy for arts teachers in secondary school.*
- *We are just starting. There is not enough time in Term 4 to do everything. We had a planning day this week. We were hoping to do a unit this term but circumstances didn't allow. We started but stopped before it was done.*

The "messages" from the face-to-face interviews brought comments, some positive some negative, about the development process.

- *I feel this process of developing a syllabus is essentially flawed. It is ultimately a path to mediocrity, getting everyone's opinion. It should be developed by experts who then wear the flak. However, the document is one everyone can live with.*
- *There is good representation of relevant stakeholders in the development and exposure to the syllabus.*

- *The involvement with trial and pilot schools for feedback should continue to improve materials.*
- *I am pleased to be involved in this important project knowing that an isolated place [like mine] can influence the development of the syllabus so that it suits all Queensland schools.*

Some who had been involved in the trial reported that the process was difficult for teachers in the earlier stages. There were signs that as the trial and pilot progressed, the project team became increasingly aware of the demands on the teachers and the nature of their concerns. These comments have implications for future projects.

- *When we originally said that we would be a participant in this pilot there was a huge gap from the start of the process until the conference. After receiving the draft syllabus, no information was sent to us for a long time, and we didn't know if we were coming or going. Since the conference, we have a lot of information to absorb, in a short length of time.*
- *We were getting a little bit on the edgy side due to the many changes with the syllabus outcomes or wording changes. Much of our trialling had to be disregarded due to the changes, etc. Since the last session that we had in Brisbane, there seems to be a pattern where the syllabus documents are more stable now that we are into the pilot stage.*
- *The problem has been that the team has not really known what they were looking for at the start. They really expected a lot from the schools but we were looking for direction and support. The job of designing units for example was something new for us and we needed help with it.*

Many of the teachers commented on the work of the project team, mostly in a favourable way. Some comments indicated increasing confidence in teachers as a result of the conference and visits to schools and clusters by the project team.

- *The project team is doing a great job. I applaud their work. Don't lose faith.*
- *The Project team's visits to schools are very useful in showing me how to use the syllabus.*
- *The Project officers are wonderful - very helpful and enthusiastic. They help motivate me to be a pilot teacher and actually get in and teach it.*
- *The recent cluster meeting ... allowed us to clarify many things and was very useful and practical. We do feel that what we say is being listened to.*
- *I feel that the project team should have been more supportive to us. The support has however greatly improved since the conference and after representations from myself. Things are different now and I feel very, very confident.*
- *Our criticisms have been taken as queries and our criticisms have been responded to as clarifications.*
- *The project officers are extremely helpful, supportive and patient.*
- *Direct assistance from the project team was essential for us and greatly appreciated.*

Some of the comments expressed optimism and expectation for the second term of the pilot:

- *I am looking forward to implementing units next year.*
- *We are really excited about starting off next year. We came back from the conference full of ideas and we put together a plan for a whole school integrated arts and technology project to encourage children to want to learn and be involved in the learning.*
- *We were pretty impressed with everything. We are excited about getting next year's project up and running. The conference inspired us and we have been communicating this to the rest of our staff. They like the active learning.*

- *I feel very confident and I know exactly what I am going to concentrate on next year. This year I was not sure. I now feel greater confidence in the project officers and the council now.*
- *I am very excited about the syllabus actually. It has really helped me focus on what I deliver and has provided me with direction.*

2.2 Survey

The survey participants were asked to indicate their experience to date with the sample modules. The distribution was:

Experience with modules	Number of teachers
Perused	44
Used for planning	16
Used for teaching	12
Not shown	1

These results indicate that relatively few of the teachers had, by the time of the survey, gone beyond perusal of the sample modules into practical application to planning or teaching. Therefore the pilot teachers' opinions on the sample modules could well change during the next phase of the pilot as teachers work with the modules.

2.3 Summary and Conclusions

A message from the interviews was that during the first term of the pilot, most of the schools had made little progress in introducing elements of the draft curriculum into their planning and teaching. One explanation for this was that the fourth term of the year is a very busy one in schools, especially for teachers in the arts. A second explanation was that only a short time had elapsed between the October conference and the evaluation data collection. The conference was not the first time however that the teachers had been exposed to the various documents. Project officers had visited the schools in August to brief pilot teachers on the draft syllabus and associated materials.

The survey results indicate that relatively few of the teachers had, by the time of the survey, gone beyond perusal of the sample modules.

The "messages" from the face-to-face interviews brought comments, some positive some negative, about the development process.

The development process in the trial and the first term of the pilot was problematic. Some of the teachers wanted to be given clearer direction or a more established curriculum to trial or pilot. Their role as co-developers apparently had not been clearly understood at the start. The trial was not an easy process for the teachers. There were signs that as the trial and pilot progressed, the project team became increasingly aware of the demands on the teachers and the nature of their concerns.

The project team had high levels of support from most of the pilot teachers for the work they were doing and the support they were providing during the first term of the pilot. Teachers' comments indicated increasing confidence in themselves as a result of the conference and visits to schools and clusters by the project team.

Many of the pilot teachers were optimistic about the second term of the pilot and were looking forward to it, although some remained unconvinced about the effectiveness of the development process or their part in it.

We conclude that:

1. Many of the pilot schools made limited progress during the first term of the pilot but remained optimistic about the prospects for the second.
2. The curriculum development processes for the trial and pilot created demands, tasks and concerns that differed between the project team and the participating teachers. Some role confusion resulted. Before the trial and pilot commence, teachers need to be made aware, in the clearest possible terms, of their roles in the curriculum development process and what is expected of them.
3. The project team, through the conference, school visits and cluster meetings, were making progress in developing teachers' confidence in themselves and motivation to continue with the pilot phase.

3. The Draft Syllabus and Current Views of Education in The Arts

To what extent does the draft syllabus reflect current and emerging views of education in The Arts?

3.1 Interviews

Two interview questions related to the draft syllabus. Responses to both indicated a high level of approval of the syllabus by the pilot teachers.

How do you rate the general approach taken in the draft syllabus as the basis of a curriculum in the arts?

Ratings were mostly high on this item, with 80% rating high or very high:

Very High: 3	High: 21	Moderate: 5	Low: 1	Very Low: 0
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Many commented favourably on the draft syllabus:

- *As a curriculum, it is very good. We need to pick up the arts in primary schools.*
- *Reasonably accessible and user friendly. It is laid out quite well.*
- *Very comprehensive, easily read, good philosophical approach.*
- *I quite like it. It's easy to read - not too much padding there.*
- *We haven't had a document for twenty odd years that addresses the arts and the integration of the arts and it is good to see that a focus is placed on curriculum that does unfold and develop all the way through from grade 1 to 10.*

Some supported the intentions but doubted the practicality:

- *As a basis it is excellent. It is a very theoretical based document. It is not a practical running document.*
- *In an ideal world it would be great to be able to do everything that the syllabus says and to have the excellent teachers to do it, but it isn't an ideal world and you put up with massive compromise.*

Many saw problems with the wording or layout, but a few found otherwise:

- *The document needs to be indexed better so that each area is easily accessed. The frameworks could be at the beginning of each of the outcomes. Finding things in the document is difficult.*
- *There is a lot of paperwork and as the teacher, you need to sift through it, after you get it together, it is all right.*
- *Too many words are used to explain the syllabus and it becomes clumsy – package more simply.*
- *It is too jargonised and some strands are worse than others.*

- *It is user friendly. It is easy to locate the different strands and levels. We are used to the syllabus format from working with the HPE. This made it easier for us.*
- *I really like the set-out and how it develops.*
- *Well laid out and easy to understand.*

Some said the syllabus would be difficult for primary teachers who may not feel sufficiently proficient in the five art forms:

- *It is scary as a primary teacher to teach all the arts.*
- *I think it will be very difficult, almost impossible for primary teachers – there is too much for them.*
- *There will be difficulty in a primary school in understanding and implementing all art form outcomes without specialist knowledge in all areas. We will have to keep interpreting and re-interpreting.*
- *Having the five strands is difficult for us. It is hard to find time to teach The Arts when I also have to find time for literacy, numeracy, camp, LOTE, school activities, sport etc.*

A few interviewees commented positively on the inclusion of the five art forms:

- *The best thing about the syllabus is that it brings the five art forms together especially with the strand organisers which are a big help to the primary teacher.*
- *It's useful to give art forms equal status.*

Some expressed support for the outcome-based syllabus, but others had misgivings:

- *Happy with theoretical approach – outcomes abolish failure.*
- *Outcomes allow all children to achieve.*
- *Working towards outcomes is good - it takes the pressure off kids.*
- *A concern we had was that everybody seems to be levelled – there are no As, Bs, Cs – and we can't recognise kids who have a real passion or talent in the arts.*
- *The difficulty I still have is understanding what the outcomes mean and being able to translate them into classroom practice.*

3.2 Survey

One item on the survey concerned the draft syllabus: *Rate the extent to which you agree with the general approach taken in the syllabus.*

Table 1 shows the percentage of ratings that were *High* or *Very High*. Separate results are shown for teachers at the secondary and primary levels.

Table 1: Survey ratings of agreement with the direction of the syllabus

	<i>Dance</i>	<i>Drama</i>	<i>Media</i>	<i>Music</i>	<i>Visual Art</i>
Secondary only					
Valid responses	7	18	6	10	12
Number High or Very High	7	15	5	10	10
Percent High or Very High	100%	83%	83%	100%	83%
Primary only					
Valid responses	26	26	26	29	28
Number High or Very High	17	18	16	19	17
Percent High or Very High	65%	69%	62%	66%	61%

Table 1 shows the results for the pilot teachers who gave a rating on a given strand. Those who did not offer a rating for a given strand were not included in the calculations of percentages for that strand.

Secondary teachers tended to give ratings in only one or two strands. Primary teachers tended to give ratings on all five strands. We conclude that the ratings given by secondary teachers in any strand were by specialists in that strand. We note the small numbers of ratings made by secondary teachers in any strand, especially in Media and Dance. Percentage calculations in secondary must therefore be interpreted with care.

Table 1 indicates that the specialist secondary teachers in each strand were strongly in support of the general direction taken by the draft syllabus. Among the primary teachers, around two-thirds supported the general direction taken by the draft syllabus, with Drama drawing the highest rate of approval, Media and Music the lowest.

Table 1 shows also that a significant proportion of the primary teachers did not strongly support the general direction of the draft syllabus.

3.3 Summary and Conclusions

The interviews showed that many of the teachers saw the general approach taken in the draft syllabus in a favourable light. Some supported the intentions but doubted the practicality. Many, but not all, saw problems with the wording or layout.

Some of the interviewees said the syllabus would be difficult for primary teachers who may not feel sufficiently proficient in the five art forms. A few interviewees, however, commented positively on the inclusion of the five art forms.

The questionnaire survey showed that most of the secondary teachers approved the general direction taken in the draft syllabus, at least within the strand in which they specialised.

The survey showed that a majority of the primary teachers gave high or very high ratings to the general direction of the syllabus in the five strands, but sizeable proportions (between 30 and 40 percent) gave only low or moderate ratings. Higher ratings were given for Drama and lower ratings for Media and Music.

We conclude that:

1. Most of the secondary teachers clearly supported the general approach taken in the draft syllabus.
2. A majority of the primary teachers supported the general approach taken in the draft syllabus, but a significant minority did not.
3. Many of the pilot teachers believed that the syllabus would be difficult for primary teachers who may not feel sufficiently proficient in the five art forms.

4. The Draft Syllabus as a Document for Teachers

How workable is the draft syllabus as a document for teachers?

4.1 Interviews

Seven interview questions were used to gauge the extent to which the trial version of the syllabus matched the needs of schools and their students. We consider the responses to each question separately.

How do you rate the draft syllabus as a document for teachers?

The ratings were mostly high (70% high or very high):

Very High: 4	High: 17	Moderate: 8	Low: 1	Very Low: 0
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Many of the comments affirmed that the draft syllabus was effective as a document for teachers:

- *Very specific and useful for newcomers.*
- *Easy to understand and follow. Anyone could do work from it.*
- *Easily understood and accessible. Nothing is left to the teacher's imagination.*
- *Accessible and useful documents.*
- *We like the way the document has been set out and you can't really shorten it even though it is a bit long. The dot points for the elaborations are good.*
- *The latest one is extremely easy for teachers to read and understand. It allows teachers the confidence to give students the opportunities to reach the outcomes.*
- *I was involved in the development of science, and I think this syllabus seems better and easier to come to grips with.*
- *As a high school specialist I rate it very high.*

A few of the comments were quite critical:

- *Teachers are not going to want to go near it. It is so different to the old syllabuses.*
- *Most teachers do not have the devotion to the arts like we have and we are having difficulties. Many teachers will not sit down and understand what the terminology means etc.*
- *There is still a lot of terminology to come to terms with. More than in other subject areas it seems, or it may be just that we are not used to this area. There is so much to get used to. The statements are just full of abstract terms.*

A few commented on the outcomes, some supportive, some critical:

- *Outcomes too broad. Make elaborations essential.*
- *Outcomes do require some complex thinking to assess students.*
- *I would think that teachers would find the outcomes very helpful in communicating with parents.*
- *There are difficulties with the outcomes format in reporting processes for secondary in some schools. This will have to be worked through over time. Some more established, traditional schools may have the idea of why change the current practices that are working.*

Some said that teachers would require specialist knowledge to interpret the syllabus:

- *Layout is fine but needs specialised knowledge to implement.*
- *For specialist teachers it is fine.*
- *I am trained in arts so it is OK for me. But for generalist teachers more will be needed in the elaborations. It is not threatening and you can focus on whichever strand you want.*
- *It will need extensive support documents to work for teachers.*

Others said that teachers need to spend time becoming familiar with the document in order to understand it:

- *At this level of understanding, teachers will be daunted by it. As teachers get used to the new syllabus, it will be less daunting.*

- *You have to become familiar with it and really read it through. Next year when you use it will really tell.*
- *Staff who are unfamiliar will find difficulty unless they are well in-serviced. There are some terms that may be ambiguous for some at first.*

One comment supported the focus on lifelong learning:

- *The introduction with the focus on lifelong learning is excellent. The syllabus is not about making kids a Level 4; it's about creating lifelong learners.*

4.2 Summary and Conclusions

Most of the teachers' ratings and comments affirmed that the draft syllabus was effective as a document for teachers, but a few of the comments were quite critical.

Some of the teachers approved of the outcomes, but some criticised.

Several commented that teachers would require specialist knowledge to interpret the syllabus. Others said that teachers need to spend time becoming familiar with the document before they can understand it.

We conclude that:

1. As a document for teachers, the draft syllabus had high but not universal approval in the pilot schools.
2. At the introduction of the new curriculum, teachers may need in-service and support aimed at developing their levels of specialist knowledge.
3. In the early stages of implementation, teachers will need time to become familiar with the curriculum and its associated documents before they will be able to understand and work with the syllabus.

5. The Draft Syllabus - Possible Improvements

What improvements can be made to the intent and content of the trial version of the draft syllabus?

5.1 Interviews

Interviewees were asked: *What suggestions do you have for improving the draft syllabus?*

Many of the teachers said they had no suggestions at this stage.

- *None yet. It has been refined in many ways and I think it is excellent but I need more time with it to be able to make suggestions.*

One suggested specifying content:

- *Bite the bullet and specify content. There are some fundamental skills and knowledge that need to be specified in each art form as in Music. Content issue needs to be addressed.*

A few had suggestions to improve the layout:

- *It would be good to have the document colour coded in blocks or the use of symbols to identify arts areas. It is easy to get confused when seeking information in the document.*

Some comments called for more specifically stated levels or outcomes:

- *Improve the language used to make Levels 4 and 5 more definitive and less repetitive.*

- *The language used in the outcomes could be more precise. How labour intensive is it going to be for teachers to evaluate children against an outcome?*
- *The core learning outcomes are too wordy and jargonised. Think about outcomes in concrete terms, not abstract or aesthetic terms. What does the learner have to do, specifically?*

A couple suggested more simple language:

- *Simplify the terminology as much as possible.*
- *Simple, simple, simple, simplify.*

A couple claimed the five strands would be difficult for primary teachers:

- *I feel that a lot of the syllabus has been drawn from secondary arts teaching. That is all right in secondary where people have specialist training and only work in a few areas, but it is impossible in primary where we have to work in all five strands and every other KLA.*
- *Five strands are too many from a primary teacher's perspective. It is really rough that we have to teach all the areas without experience.*

One of the teachers commented on the responsibility for the Council to educate people about the outcome-based approach:

- *QSCC will have to take more of a lead in educating people about the outcomes approach. There has to be a lot of work in that area.*

5.2 Summary and Conclusions

The suggestions made by the pilot teachers can be summarised as:

- Increased specificity in content, levels and outcomes
- Simplification of layout and language.
- Reduction in the number of strands at the lower levels.

The following directions for improvement are submitted for consideration by the project team:

1. Continued effort towards increased specification in content, levels and outcomes and ongoing simplification of layout and language.
2. Consideration of amalgamating or omitting strands at the lower levels.

6. The Draft Elaborations and the Needs of Students and Schools

To what extent do the draft elaborations match the needs of all teachers as expressed in the range of classroom and school contexts in the pilot schools?

6.1 Interviews

Interviewees were asked to rate the draft elaborations as an explanation of the curriculum for teachers and for workability in their particular teaching contexts.

How do you rate the draft elaborations as an explanation of the curriculum to teachers?

Ratings were mostly Very High or High:

Very High: 8	High: 14	Moderate: 5	Low: 0	Very Low: 0
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Three interviewees declined to give a rating on this item.

Nearly all of the teachers made approving comments on the elaborations. Only a few were critical:

- *Occasionally the Elaborations don't fit the outcomes in Drama.*

- *Helpful but still needs expertise to interpret. Time to interpret is a problem.*
- *You would need more information in some areas where you don't have the background knowledge.*

Examples of positive comments were:

- *I like the idea of the elaborations but they have not discriminated between the levels. They give you more idea than the modules.*
- *Valuable resource for people who aren't trained in particular art areas they have to teach.*
- *Really helpful to have. They are definitely needed.*
- *Practical and workable. Gives a better understanding of the syllabus.*
- *The elaborations have been great. They helped me understand the whole document and gave me direction.*
- *I like the way they have suggested methods of achieving the outcomes. The elaborations help make the link between what you're doing now and what the new program expects too and you can identify where things you've done in the past can fit in easily.*
- *They give expanded examples and interpretations. These clarify and create spin-off ideas for teachers.*

How do you rate the draft elaborations for workability in your teaching context?

Most ratings of the workability of the elaborations were High or Very High:

Very High: 7	High: 14	Moderate: 6	Low: 1	Very Low: 0
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Three of the interviewees declined to rate this item.

Most of the comments were positive:

- *Really good. I can pick them up and tailor some learning experiences for the classroom.*
- *Very well set out - easy to follow. Useful when you don't know the content well.*
- *Excellent- very workable. It may open up the curriculum in some contexts.*
- *Very useful and practical. The activities are there for you if you can't think of something to do.*
- *I go straight to the elaborations for clarification. I work with the elaborations all the time. Our understanding of the outcomes will be strong as a result of working with the elaborations. These allow us to fully document what we want the kids to achieve. Without them we could easily misinterpret the intentions of the outcomes.*
- *The outcomes alone can be a bit daunting, but the elaborations give a lot of ideas for implementing the syllabus.*

6.2 Summary and Conclusions

The pilot teachers gave high ratings to the draft elaborations as an explanation of the curriculum and for workability in their teaching contexts.

Most of the pilot teachers' comments about the draft elaborations were positive. They were seen as practical, well set out, and very helpful in understanding the core learning outcomes.

We conclude that the draft elaborations have been very successful in helping teachers to understand and use the core learning outcomes.

7. The Draft Elaborations - Possible Improvements

What improvements can be made to the intent and content of the draft elaborations?

7.1 Interviews

Interviewees were asked: *What suggestions do you have for improving the draft elaborations?*

Few made suggestions for improvement of the elaborations, some saying it was too early for them to respond. Some comments were:

- *May need feedback from other teachers whether they need more detail on areas they aren't trained in.*
- *Music needs even more elaborations for teachers to be able to actually teach it. Teachers' backgrounds will determine how useful elaborations are.*
- *Elaborations need to consider that students in one class will demonstrate a range of levels.*
- *Simplify. Make distinctions between levels clearer. Make the draft elaborations in a similar set-out like a sourcebook.*
- *Only possibly if you could elaborate on particular resources for an area that are thought of as being particularly good - list of books etc. as a reference information – background for teachers.*
- *It could help if assessment ideas could be put into the elaborations. We can work directly from the elaborations without any problem, except for the assessment.*

7.2 Summary and Conclusions

The pilot teachers had few specific suggestions for improving the draft elaborations.

We recommend no changes beyond fine-tuning.

8. The Sample Modules and the Needs of Students and Schools

To what extent do the sample modules match the needs of all teachers as expressed in the range of classroom and school contexts in the pilot schools?

The sample modules represented the major focus for the phase of the evaluation reported in the present document. Data was obtained on several aspects of the modules in all evaluation processes.

8.1 External Review

The review is reported in Appendix 1. The main points from the review were:

- Most of the modules are well set out, clear and appropriate.
- Uniformity of structure and format in the modules is important to facilitate their practicality for teachers.
- Teachers will need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. A particular concern is that some explicit guidance is needed on time allocation and pacing. Teachers need reasonable time allocations for a given segment and clear awareness that they will choose from the range of possibilities that a module provides.

- The assessment section varies from module to module. In some cases it is quite appropriate and in other cases it needs expansion.
- The modules should provide more specific guidance on how teachers can address issues of inclusivity. Inclusivity as a principle receives emphasis in the syllabus rationale, so inclusivity should permeate all sections of the curriculum documents, especially those providing direct practical guidance.
- Links across the five strands are valuable and deserving of emphasis in modules.
- An important task for the modules is showing how the activities link with the outcomes listed in the syllabus. The links need to be more explicit in some of the modules.

8.2 Interviews

The face-to-face interviews contained five questions on the sample modules. The first three asked teachers to rate the modules as a guide to planning, teaching and assessing achievement. The fourth asked how workable the modules were in the teachers' schools. The final question sought suggestions to improve the modules.

How do you rate the modules as a guide to planning for teaching The Arts?

Ratings were mostly Moderate to Very High, with nearly half rating High:

Very High: 5	High: 14	Moderate: 8	Low: 1	Very Low: 1
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One teacher declined to rate this item.

Many of the teachers commented on the structure or format of the modules, most in an approving way:

- *The structure is good. It would be useful for teachers not trained in Dance. It will help me think in modules.*
- *The structure for planning is fine.*
- *The structure was helpful but we are not used to planning in this form yet.*
- *Music had a good structure.*
- *The structure is sound – a little verbose for a 6-week unit. Many teachers won't write in that detail.*
- *The structure is useful. It would serve as a springboard.*
- *The format is not user friendly.*

Many thought the modules contained too much or were too complex in their wording:

- *There is a lot in them that we would not have to do in writing our own units. So you have to go through a lot before you get to what you actually have to do. This will be less of a problem once we get used to the format.*
- *Too much is written in each module - too complex. For planning, we will need a simpler format.*
- *It would be scary to do the amount of work in planning each module.*
- *Too thick and too wordy for planning.*
- *Too wordy in the beginning but useful for ideas for planning.*
- *They looked great but we found that for planning from, they threw us a bit. We found that there was too much written work initially. We couldn't see the simple way to do things. But they had a wealth of information and good ideas.*
- *For teachers to use them, they will need to be simplified. They are too academic. It was not very easy to follow and extra work is needed by the teacher.*
- *They are not realistic, particularly with insisting on including the jargon. It is almost like an arty document. Simple and clear is what we need.*
- *Overwhelming for planning. I couldn't teach a sample module and teach all other areas of the curriculum.*

Some commented on the degree of variation between the modules:

- *The modules vary so much. Cannot tell the difference between a module and a unit, as they seem to have the same information in them. Need clarification as to what is a module against what is a unit.*
- *They vary according to the relevance to the teacher. They are a good resource for ideas. They all differ.*
- *Some have a lot more depth than others.*

Many positive comments were recorded:

- *Good as a guide. You can see everything clearly.*
- *They are an excellent guide for planning. You can see an umbrella that can be adapted for a unit of work for your own students.*
- *They are particularly useful for primary teachers especially when the module is written for a number of the art forms at the same time.*
- *There are lots of good ideas there and valuable components like the assessment sheets.*
- *They are useful for planning - getting ideas for writing our own modules.*
- *I like the way the modules show links with other strands and levels.*

Some particular criticisms were:

- *They have de-emphasised content at the expense of process.*
- *It seems necessary to have a base knowledge as the teacher and step-by-step points of what to do next would help.*
- *When the sample modules just look at one arts area then they're fine, but the crossover between the areas is too difficult to know where to start.*
- *What are the actual differences between developing (doing activities), exploring (research) and responding (reviewing what has been done)? Not clear, as it is not written in black and white.*
- *They are not consistent with current classroom practice. They will not be used as a working document. For a lot of teachers the modules are their first way in to delivering an arts lesson. Teachers need to have high levels of success with the module to be encouraged to continue to go back and research and seek out what the theory is etc.*

How do you rate the modules as a guide for teaching The Arts?

Ratings were mostly Moderate or High:

Very High: 3	High: 14	Moderate: 7	Low: 2	Very Low: 1
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Three teachers declined to give a rating on this item.

Some of the interviewees could not comment because they had not yet used the modules for teaching, but most of those who did comment were supportive:

- *A good resource. You couldn't pick them up and use them but they give ideas.*
- *A lot of really good ideas and you can modify them. A good guide as to what children should be able to achieve at a particular level.*
- *Great. Especially for non-trained teachers.*
- *Quite high as a guide for teaching.*
- *They can be easily adapted by each teacher. We need models such as the ones the modules provide.*
- *Took me beyond my mindset of a typical art lesson. It presented me with possibilities of how to integrate art forms.*

Some critical comments were:

- *It had too much theory in it. The classroom teacher will be brief in planning.*
- *Having strategies to teach at just one level is not realistic. Students will be at varying levels within a class.*
- *The format is unappealing.*
- *The teacher needs to have background knowledge of the arts areas.*
- *Simplify with dot points.*
- *Too many nouns and not enough verbs that describe what teachers and students will do.*
- *Too wordy, again. We don't need continual explanation on every other line of why we are teaching in the arts. We know all that.*
- *Modules are not the preferred mode of delivery. The preferred mode of delivery is lesson plan, where teachers can duplicate, extend, and address a single concept. Compile lesson plans of less than a page duration into a unit.*

Some interesting comments were:

- *Good to show how things can be integrated.*
- *It might vary with the experience of the teacher - it will be a very good guide for an experienced teacher but for a less experienced teacher I can't be sure.*
- *That there is little difference to what is happening now is reassuring.*
- *We are seeing other teachers in the school trying the activities. They are non-threatening and inviting. They get the kids actively working and this helps the teacher in class management and teaching.*

How do you rate the modules as a guide to assessing achievement in The Arts?

Ratings on this item were spread across the full range, with similar numbers of ratings at both ends of the scale.

Very High: 2	High: 7	Moderate: 8	Low: 4	Very Low: 4
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Five of the teachers declined to give a rating on this item.

Comments here were mixed, with approval from some and criticism from others. For some, it was too soon to express an opinion:

- *Useful but have not tried ideas yet to see how feasible they are.*
- *The planning is easy, but when it comes to the assessing, I'm not sure yet.*
- *Too early to rate at this stage.*
- *Can't comment, as I have not used them for assessing.*

Three of the comments referred to problems associated with assessment or reporting using an outcome-based syllabus:

- *In think there needs to be a lot more work. Get rid of the language from the old system otherwise we cannot have a paradigm shift to outcomes-based. We will keep using words like assessment, criteria, as we are still in criteria based assessment and we are an outcomes-based activity.*
- *I am still not convinced. In primary school an outcomes-base driven syllabus ignores the high levels of participation, which is the best part about arts in Queensland. If we insist on an academic layer in the delivery to primary students and that they must demonstrate this knowledge, behaviour or skill, is this the nature of primary and early childhood art? The syllabus is challenging the whole philosophical concept on which it is based so we have not been convinced that this approach produces a better art program by focusing on outcomes.*
- *This is our big problem. If we didn't have to report it would be fantastic. We have to work within our school's requirements.*

Some of the teachers were critical of the approach to assessment in modules they had seen or used:

- *Not really useful. Usually too broad. I will have to use my professional knowledge.*
- *The assessment sheets look a good idea but will have to be tested for the time needed to do. Some assessment strategies will be useful; others too time consuming for students and teachers.*
- *There is too much to be assessed. Keeping track of what has been and what has to be assessed will be unduly time consuming and create logistical problems.*
- *I need more guidance with assessment.*
- *There are ideas of different types of assessment but not enough demonstrations of when and how to assess at each stage of CPR.*
- *The sample modules were difficult to follow.*
- *It is unclear and needs more work.*

Some of the comments were quite favourable:

- *Excellent- clearly set out for each area.*
- *Very useful strategies and using performance as an assessment is great.*
- *Useful. I like the variety of assessment strategies. Some I might never have thought of.*
- *Useful as a basis of where to start.*
- *It is very simple and straightforward.*
- *We haven't got into this a lot yet, but the outcomes are stated clearly. I have noticed that usually the assessment is part of an activity and I like that.*
- *The assessment ideas and processes are very good. There should be more of them.*

How workable are the sample modules in your school?

No ratings were requested on this item.

Many of the teachers found the modules they had seen to be quite workable:

- *Very workable.*
- *Most would work in this context. We have all the resources.*
- *Quite a few of them are workable as they are with some slight modifications. The range is very good.*
- *Very workable. A lot of the work that is included has come originally from this school. We are advantaged here however because the primary and secondary sections work together and we have specialist arts teachers that teach in both.*
- *Very workable for primary and secondary.*
- *I can see that in the primary area they will be quite workable. It is more difficult in the high school to make it work because of the need to coordinate among the separate disciplines. The modules should make it easier in secondary to work together in a cross-curricular way however, because they are outcomes based.*

A few interviewees found modules to be unworkable in their settings:

- *Not at all. However the style and way they have been written are workable.*
- *We can use some activities but not whole modules.*
- *It depends on the timetable. Our timetable has restrictions about working integrated modules. You can pick ideas from what is supplied, but they are written for a particular audience and would not work here.*

Most of the teachers said the modules they had seen were workable, but they would have to be adapted to suit their particular school situations:

- *We can adjust them to the social context of the school and your own environment.*
- *They are workable. Each person changes them for the individual class needs, but it is good to be able to do that. I noticed that I could extend students at higher levels within the module.*
- *They seem to be workable with modification. We will be able to select from them.*
- *The people developing the modules have drawn from their experience and that doesn't necessarily fit country schools. It's up to us now to develop those modules.*
- *I would have to change them but they have useful ideas.*
- *The module would have to be adapted for this school. The focus repertoire used is not suitable for this context. More choice of repertoire is needed.*
- *The topics haven't suited what I wanted to do for the Level I was looking at. I have been able to adjust activities to suit the Level.*
- *They are a good basis but will have to be modified to suit the context. The sample module was hard to fit in with what I was delivering in the classroom.*
- *I don't have trouble adapting things; I just use them as a trigger for ideas. In our system we can adapt and change. In our work with special needs children I find that I can adapt the modules quite well and I don't feel restricted by the benchmarks and guidelines.*

8.3 Telephone Interviews

The sample modules received a mixed response from the telephone interview group. Some found it too soon to comment, some said there were not enough modules in their level or strand, some found the modules too involved, and others liked them:

- *Looked at one – looks very interesting, but won't try it until next year. Will be new for us to dance and media etc and we will need a lot of background training especially in dance.*
- *No comments yet on the modules. Plenty of stimulating stuff in there but we haven't been able yet to put it into practice. Term 4 is always hard.*
- *On what I've looked at, they need a lot of time and work for us to work with the ideas and work around it. They are flexible.*
- *I think it is really wonderful – wonderful ideas. I'll use it in my year 1-2-3 next year and the module will work in that setting I hope. We will give it a go – it will be a challenge.*
- *Find them very wordy and full of work, but haven't spent a lot of time on them. Will need to try them before making judgment. Would like 2-3 pages showing activities. They are academic documents, practising teachers need practical documents. It's just all head stuff.*

8.4 Survey

Workability of the sample modules

The survey asked the pilot teachers to rate the workability of the sample modules in the context of their own expertise, the resources and equipment in their school and the students that they teach. Results are summarised separately for primary and secondary teachers in the chart in Appendix 4. Tables 2, 3 and 4 show the numbers and percentages of primary and secondary teachers who gave High or Very High ratings in each question for each strand.

Care must be exercised in interpreting percentage figures for the secondary teachers in any given strand because the numbers of valid responses in some strands are often less than 10 and as low as 2 in one case.

Table 2: Rate the workability of the sample modules in the context of your own expertise:

	<i>Dance</i>	<i>Drama</i>	<i>Media</i>	<i>Music</i>	<i>Visual Art</i>
Secondary only					
Valid responses	4	15	2	7	11
Number Low or Very Low	0	0	0	2	0
Number Moderate	1	4	2	2	7
Number High or Very High	3	11	0	4	4
Percent High or Very High	75%	73%	0%	50%	36%
Primary only					
Valid responses	27	25	24	24	30
Number Low or Very Low	6	4	6	4	2
Number Moderate	13	13	9	8	12
Number High or Very High	8	8	9	12	14
Percent High or Very High	30%	32%	38%	50%	48%

Table 3: Rate the workability of the sample modules considering the resources & equipment in your school:

	<i>Dance</i>	<i>Drama</i>	<i>Media</i>	<i>Music</i>	<i>Visual Art</i>
Secondary only					
Valid responses	5	14	4	9	10
Number Low or Very Low	1	1	2	2	0
Number Moderate	1	5	0	5	2
Number High or Very High	3	8	2	2	8
Percent High or Very High	60%	57%	50%	22%	80%
Primary only					
Valid responses	27	25	26	26	29
Number Low or Very Low	7	3	8	6	5
Number Moderate	15	14	15	8	14
Number High or Very High	5	8	3	12	10
Percent High or Very High	19%	32%	12%	46%	34%

Table 4: Rate the workability of the sample modules for the students you teach:

	<i>Dance</i>	<i>Drama</i>	<i>Media</i>	<i>Music</i>	<i>Visual Art</i>
Secondary only					
Valid responses	5	13	4	8	9
Number Low or Very Low	1	1	1	3	1
Number Moderate	0	3	1	4	2
Number High or Very High	4	9	2	1	6
Percent High or Very High	80%	69%	50%	13%	67%
Primary only					
Valid responses	25	24	22	23	27
Number Low or Very Low	4	1	3	2	2
Number Moderate	12	15	12	11	11
Number High or Very High	9	8	7	10	14
Percent High or Very High	36%	33%	32%	43%	52%

Salient points from the data in Tables 2, 3 and 4 are:

- For the secondary teachers:
 - Very few were willing to rate the workability of the modules in more than one strand. In Media and Dance, only 2 to 5 of the 37 teachers indicated a rating in any of the three questions.
 - In the context of their own expertise, very few gave High or Very High ratings to the workability of the draft modules.
 - In the context of resources and equipment, very few saw the Music modules as more than moderately workable. For Visual Art, most of those who rated chose High or Very High. For Dance, Drama and Media, half or a little over half of those who rated gave more than Moderate ratings.
 - In terms of workability of the sample modules for their students, 8 teachers gave a rating for Music and only one of these was above Moderate. The corresponding figure for Media was 2 of 4. In the other strands, a majority gave High or Very High ratings.
- For the primary teachers:
 - Few gave High or Very High ratings to the workability of the sample modules in any of the three contexts. Moderate ratings tended to predominate except in Music and Visual Art.
 - In terms of workability in the context of their own expertise, ratings were mostly Moderate to High. Music and Visual Art received the highest ratings.
 - In the context of their schools' resources and equipment, ratings were mostly Moderate except in Music where it tended to be High.
 - In terms of workability of the sample modules for their students, the ratings tended to be Moderate for Dance, Drama and Media and Moderate to High for Music and Visual Art.

These data indicate that:

- More work is necessary to make the modules workable for schools and students.
- Primary teachers lack confidence in their own expertise in all strands, but especially Media, Dance and Drama. Relevant factors may be that Visual Art has a long history in the primary curriculum and that teachers have access to music specialists in many primary schools.

8.5 Summary and Conclusions

The main points from the review were:

- Most of the sample modules were well set out, clear and appropriate.
- Uniformity of structure and format in the modules is important to facilitate their practicality for teachers.
- Teachers will need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. Explicit guidance is needed on time allocation and pacing.
- The assessment section varies from module to module. In some cases it is quite appropriate and in other cases it needs expansion.
- The modules should provide more specific guidance on how teachers can address issues of inclusivity.
- Links across the five strands are valuable and deserving of emphasis in modules.
- An important task for the modules is showing how the activities link with the outcomes listed in the syllabus. The links need to be more explicit in some of the modules.

In the interviews, the pilot teachers gave generally moderate to high ratings of the sample modules as a guide to planning and teaching. Many of the teachers commented favourably on the structure or format of the modules, but many thought the modules contained too much or were too complex in their wording. Some of the interviewees could not comment because they had not yet used the modules for teaching, but most of those who did comment were supportive.

Ratings of the sample modules as a guide to assessing achievement were spread across the full range from very low to very high. Comments also were mixed, with approval from some and criticism from others. For some, it was too soon to express an opinion. Most of the teachers said the modules they had seen were workable, but they would have to be adapted to suit their particular school situations.

In the survey, the secondary teachers tended to rate the workability of the sample modules as moderate to high. Among the primary teachers, moderate ratings tended to predominate except in Music and Visual Art, which were rated moderate to high.

In the telephone interview, the sample modules received a mixed response. Some found it too soon to comment, some said there were not enough modules in their level or strand, some found the modules too involved, and others liked them.

We conclude that:

1. The sample modules are well structured and provide teachers with a valued source of ideas, but may be too complex in their present form for some teachers.
2. Teachers will need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. Explicit guidance is needed on time allocation and pacing.
3. The assessment section varies from module to module. In some cases it is quite appropriate and in other cases it needs expansion.
4. More development is necessary to make the modules workable for schools and students. In particular, more consistency in the structure is required and links between activities and outcomes need to be more explicit in some of the modules.
5. The modules should provide more specific guidance on how teachers can address issues of inclusivity.
6. Primary teachers lack confidence in their own expertise in all strands, but especially Media, Dance and Drama.

9. The Sample Modules - Possible Improvements

What improvements can be made to the intent and content of the sample modules?

9.1 External Review

Implied in the external reviewers' comments are the following directions for change in the modules.

- Uniformity of structure and format of the modules is essential.
- The modules should be structured in a way that makes it easy for teachers.
- Explicit guidance is needed on time allocation and pacing. Teachers need to be fully aware that a module provides a range of possibilities that they will choose from and not feel pressured to do everything. Reasonable time allocations for a given segment would be of great assistance.
- In some modules, the assessment section needs expansion.
- More specific guidance is needed in the modules to show teachers how they can address issues of inclusivity.
- Links across the five strands are valuable and deserving of emphasis in modules.
- An important task for the modules is showing how the activities link with the outcomes listed in the syllabus. The links need to be more explicit within some of the modules.

9.2 Interviews

During school visits, interviewees were asked: *What suggestions do you have for improving the sample modules?*

The direction of suggestions for change from the interviews was towards expansion of the range of activities, increasing the amount of practical detail in suggestions and formats that aid quick comprehension.

Many of the comments called for more modules. Three comments focussed on assessment, calling for more guidance:

- *More formalised assessment ideas. Everyone is new to this and needs ideas of how to rate kids.*
- *Some way of the assessment telling you how the kid is meeting the outcomes.*
- *They are pretty comprehensive. What we really need is plenty of exemplars on ways to gather our data so we can feel we are being fair with our kids when we make judgments about whether they have reached the outcomes.*

Some specific ideas were:

- *Maybe some suggestions to continue with/from module.*
- *Give me some more ideas, more examples, what actually occurs in the classroom eg learning activities - depth and variation.*
- *More practical information, strategies for direction. I am excited, as the teacher, to create my own.*
- *I would have liked a sample planning sheet. There is a lot of reading to go through. We would like something like an overview at the start that sets it out in a compact way in the form of a unit plan.*

9.3 Summary and Conclusions

We propose the following directions for improvement of the modules:

1. Greater uniformity of structure and format of the modules
2. Explicit guidance on time allocation and pacing
3. Attention to specific suggestions on assessment in all modules
4. More specific guidance on how to address issues of inclusivity
5. More explicit links between learning activities and outcomes in all modules
6. Expansion of the range of activities
7. More practical detail in suggested activities
8. Formats that aid quick comprehension.

10. The Draft Curriculum – Feasibility and Potential

How realistic is the draft curriculum, as represented by the draft syllabus, the draft elaborations and the sample modules, in the range of classroom and school contexts in the pilot schools?

This section addresses the focus question of how realistic is the draft curriculum in the range of classroom and school contexts in the pilot schools. Previous sections have included study of the workability of the sample modules and draft elaborations. This section addresses the feasibility of the developing curriculum in general terms.

10.1 Interviews

Questions during the face-to-face interviews and the telephone interviews called for "messages" for the project team, the evaluator or the Council. Some of the responses relate directly to the question of the feasibility of the developing curriculum.

- *Totally unrealistic to teach seven different visual arts as well as other five strands. This is ludicrous. Teachers don't have the background in arts and don't know what to do.*
- *A recurring message for us is that it is unrealistic to expect teachers to do it in all areas. We are trying to write a school visual arts program today and we are going around in circles.*
- *My concern is that the whole package will be daunting for teachers. Whatever documents come out should be user-friendly for teachers. Male teachers will simply avoid Dance and Drama.*
- *Materials excellent but how does a generalist primary teacher with no specialist support cover all the areas? A lot of professional development will be needed to cover teaching all the art areas.*
- *I'm very concerned about other primary teachers' reaction to teaching the five art forms. We are not all equipped to teach all art forms. Some measures need to be taken to reassure and support primary teachers.*
- *I still don't really know how we will be able to give sufficient time to each art form.*

Such comments question whether it is realistic to expect teachers to be able to teach in all five strands.

10.2 Survey

Three questions on the survey related to the feasibility of the curriculum in general. These questions asked the teachers to rate the extent to which:

- The draft curriculum will change teaching practice
- The resource requirements of the draft curriculum are realistic
- The time requirements of the draft curriculum are realistic.

One question asked the teachers to indicate the extent to which they felt they had sufficient training to be comfortable teaching in each strand. Another question related to the potential of the developing curriculum, asking the teachers to rate its potential to improve student learning.

Responses are summarised in Appendix 4 and discussed below.

Rate the extent to which the draft curriculum will change teaching practice.

High ratings here give indications of how realistic the draft curriculum might be in the demands it makes in terms of preparing teachers for implementation and the likelihood that teachers will accept it.

Around half of the secondary teachers rated the extent of change as High or Very High, except in Dance, where the ratings were much higher. Few secondary teachers gave ratings in more than one strand, so the results for the five strands were combined, showing that 53 percent of the ratings were High or Very High. The total of Low or Very Low ratings was 7 of 45. Clearly, the secondary teachers saw the developing curriculum as bringing considerable change to teaching practice in Years 8-10.

Among the primary teachers, no great change was expected by most for Music or Visual Art, but for the other strands, around half to two-thirds rated the amount of change as High or Very High. This result may not be surprising considering that Music and Visual Art have traditionally held a place in the primary school curriculum while the other strands have not had an identifiable presence. Clearly, the primary teachers perceived the developing curriculum as a significant change in the "new" strands (Dance, Drama and Media).

Rate the extent to which the resource requirements of the draft curriculum are realistic.

Results for this item appear in Appendix 4, which indicates that the teachers who took part in the survey generally did not give High or Very High ratings to the feasibility of the draft curriculum in terms of resource requirements. Exceptions were in Music at the primary level and Visual Art at secondary.

For the secondary teachers, combining the results across the strands shows that 23 of the 46 ratings were High or Very High but only 2 of the 46 were Low or Very Low. These figures indicate that the secondary teachers generally saw the resource requirements of the developing curriculum as realistic.

For the primary teachers, closer inspection of the results shows that most of the ratings for all strands were Moderate or High. For Dance, Drama and Media, around half of the ratings were Moderate. For Music and Visual Art, more ratings were High. Table 5 shows these results.

Table 5: Primary Teachers' Ratings of Feasibility of Resource Requirements

Rating	Number of teachers				
	Dance	Drama	Media	Music	Visual Art
Very Low	1	0	1	0	1
Low	4	4	5	4	5
Moderate	12	11	12	5	9
High	8	9	5	12	11
Very High	0	0	0	1	0
No Rating	9	10	11	12	8
Totals	34	34	34	34	34

The results for the strands and levels taken together indicate that in the opinion of most of the pilot teachers, resource requirements of the developing curriculum were realistic.

Rate the extent to which the time requirements of the draft curriculum are realistic.

The ratings were generally low among the primary teachers, with fewer than one-third at the High or Very High levels. The ratings were higher at the secondary level except for Drama and Media.

For the secondary teachers, combining the results across the strands shows that 26 of the 48 ratings were High or Very High but only 5 of the 46 were Low or Very Low. These figures indicate that the secondary teachers generally saw the time requirements of the developing curriculum as realistic.

For the primary teachers, closer inspection of the results (Table 6) shows noteworthy proportions of Very Low and Low ratings across all five strands, but especially in Dance, Drama and Media. These figures indicate that a sizeable minority of the primary teachers saw problems with the developing curriculum in terms of time requirements. Comments written on the survey forms give some indications of teachers' thoughts about this significant issue:

- *Primary teachers haven't a hope of addressing so many outcomes.*
- *Too little time to teach all the areas.*
- *Integration is the answer, of course, otherwise there is no way of fitting everything in.*
- *Times seem realistic if teachers' confidence and skills increase.*

Table 6: Primary Teachers' Ratings of Feasibility of Time Requirements

Rating	Number of teachers				
	Dance	Drama	Media	Music	Visual Art
Very Low	4	4	4	2	4
Low	7	6	4	4	3
Moderate	9	9	12	12	13
High	7	8	7	8	8
Very High	0	0	0	0	0
No Rating	7	7	7	8	6
Totals	34	34	34	34	34

Do you consider you have sufficient training in each art strand to be comfortable teaching core learning outcomes at the 1-10 level you teach?

Results for this item are shown in Table 7. These show that the secondary teachers tended to report "adequate" or "plenty" of training in one or two strands only, while the primary teachers tended to report "adequate" or "plenty" of training in one to four strands. Generally teachers, both primary and secondary, reported at least adequate training in drama and visual art more often than in the other strands. Among the primary teachers, 60%-70% felt they had adequate or plenty of training in Drama and Visual Art, 50% in Music and less than 40% in Dance or Media. These results suggest strong concerns among teachers about the feasibility of their teaching in all five strands.

Table 7: Survey Results – Teachers' Training in the Strands

Primary Only	Dance	Drama	Media	Music	Visual Art
No response	2	3	3	0	4
No	10	6	9	7	1
Barely	9	4	11	10	6
Adequate	12	18	7	9	15
Plenty	1	3	4	8	8
% "Adequate" or "Plenty" ¹	38%	62%	32%	50%	68%
Secondary only					
No response	16	11	16	13	11
No	9	3	6	11	9
Barely	6	4	7	5	5
Adequate	2	6	4	1	2
Plenty	4	13	4	7	10
% "Adequate" or "Plenty" ¹	16%	51%	22%	22%	32%

¹ Percent of valid responses only

Rate the level to which the draft curriculum has potential to improve student learning.

Responses to this item are summarised in the chart in Appendix 4.

For secondary, the numbers of ratings in any one strand were small, ranging from 6 in Media to 17 in Drama. Combining results across all strands shows that over 80 percent of the secondary teachers' ratings of the potential to improve student learning were High or Very High.

For Primary, more than 80 percent of the teachers rated the potential to improve student learning as High or Very High in all five strands.

These results indicate that most of the pilot teachers expected the developing curriculum to improve student learning in the arts.

10.3 Summary and Conclusions

Comments made in interviews with the pilot teachers question whether it is realistic to expect teachers to be able to teach in all five strands.

The survey showed that:

- The secondary teachers saw the developing curriculum as bringing considerable change to teaching practice in Years 8 to 10.
- The primary teachers perceived the developing curriculum as a significant change in the "new" strands (Dance, Drama and Media).
- In the opinion of most of the pilot teachers, resource requirements of the developing curriculum were realistic.
- The secondary teachers generally saw the time requirements of the developing curriculum as realistic.
- A sizeable minority of the primary teachers saw problems with the developing curriculum in terms of time requirements.
- The pilot teachers generally did not consider that they had adequate training in each art strand to be comfortable teaching core learning outcomes at the 1-10 level they taught.
- Most of the pilot teachers expected the developing curriculum to improve student learning in the arts.

We conclude that:

1. Resource requirements for the developing curriculum are basically realistic.
2. The curriculum materials and initial in-service package will need to take account of teachers' misgivings about teaching across all five strands.
3. The time requirements of the developing curriculum are realistic at the secondary level but may need re-examination at the primary level.
4. The developing curriculum can be confidently expected to improve student learning in the arts.

11. Concluding Comments

The evaluation findings reported above must be tempered with the knowledge that the first term of the pilot suffered from two factors:

- The October conference had been postponed from an earlier date, causing some inroads into the time available to the pilot teachers in Term Four, 1999.
- During the final term of the year, teachers with skills in the arts tend to be very busy with various school functions and performances.

As a result, opinions were sought from many of the pilot teachers before they had sufficient opportunity to engage with the draft documents in a planning or teaching context. The Project Team had visited the pilot schools during August to brief them on the various curriculum documents, but relatively few of the teachers had, by the time of the survey, gone beyond perusal of the sample modules into practical application to planning or teaching. Therefore the pilot teachers' opinions on the sample modules should be seen as provisional and could well change during the next phase of the pilot as teachers work with the modules.

Another issue is that the documents that were the main subject of this report – the draft elaborations and the sample modules – were still in the early stages of development during Term Four 1999.

Consequently, the evaluation may need to return to some of the questions addressed in this report in the second stage of the pilot in Term One 2000.

When interpreting the information presented in this report, a point to consider is that the secondary teachers generally considered themselves as specialists in one or two of the strands while the primary teacher generally saw themselves as generalists with training across one to four of the strands.

The various conclusions distributed throughout this report are presented in a single list in Appendix 5. The diverse conclusions are brought together into the set of findings below:

1. The curriculum development project:
 - 1.1. Many of the pilot schools made limited progress during the first term of the pilot but remained optimistic about the prospects for the second.
 - 1.2. The curriculum development processes for the trial and pilot created different demands, tasks and concerns for the project team and the participating teachers. This led to some role confusion on both sides in the early stages. Before the trial and pilot commence, teachers need to be made aware, in the clearest possible terms, of their roles in the curriculum development process and what is expected of them.
 - 1.3. The project team, through the conference, school visits and cluster meetings, were making progress in developing teachers' confidence in themselves and motivation to continue with the pilot phase.
 - 1.4. Primary teachers lack confidence in their own expertise in all strands, but especially Media, Dance and Drama.
2. The draft syllabus:
 - 2.1. Most of the secondary teachers and a majority of the primary teachers clearly supported the general approach taken in the draft syllabus, but a significant minority did not. Many of the pilot teachers believed that the syllabus would be difficult for primary teachers who may not feel sufficiently proficient in the five art forms.
 - 2.2. As a document for teachers, the draft syllabus had high but not universal approval in the pilot schools.
 - 2.3. At the introduction of the new curriculum, teachers may need in-service and support aimed at developing their levels of specialist knowledge, and sufficient time to become familiar with the curriculum and its associated documents in order to understand and work with the syllabus.
3. The draft elaborations:
 - 3.1. The draft elaborations have been very successful in helping teachers to understand and use the core learning outcomes.
4. The sample modules:
 - 4.1. The sample modules are well structured and provide teachers with a valued source of ideas, but may be too complex in their present form for some teachers.
 - 4.2. Teachers will need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. Explicit guidance is needed on time allocation and pacing.

- 4.3. The assessment section varies from module to module. In some cases it is quite appropriate and in other cases it needs expansion.
- 4.4. More development is necessary to make the modules workable for schools and students. In particular, more consistency in the structure is required and links between activities and outcomes need to be explicit in the modules.
- 4.5. The modules should provide more specific guidance on how teachers can address issues of inclusivity.
5. The developing curriculum in general:
 - 5.1. In general the curriculum materials and initial in-service package will need to take account of teachers' misgivings about teaching across all five strands.
 - 5.2. Resource requirements for the developing curriculum are basically realistic.
 - 5.3. The time requirements of the developing curriculum are realistic at the secondary level but may need re-examination at the primary level.
 - 5.4. The developing curriculum can be confidently expected to improve student learning in the arts.

The most significant issue that has emerged from this report for the development project is how to address the concerns in the primary school that five strands are too many for teachers to come to terms with, considering their training, the resources available in their schools, the pressure of their workload and the time that is available for The Arts in the 1 to 10 curriculum.

The most pleasing findings are:

- The positive results of the external review of the sample modules
- The high level of support for the draft syllabus in the pilot schools
- The success of the draft elaborations
- The expectation among most of the pilot teachers that the new curriculum will improve student learning in the arts
- The levels of optimism and motivation about the second term of the pilot that were encountered in many of the interviews.

Appendix 1: External Review of Sample Modules

Each reviewer commented on specific sample modules as well as on the modules generally. This summary brings comments together under a set of headings that represent the main issues raised by the reviewers.

General features of modules

The reviewers found most of the modules to be well set out, clear and appropriate. Some comments were:

- *These five modules are well planned and developed. They take into account the major syllabus considerations: the understanding about learners and learners enunciated in the rationale section of the Draft Syllabus, the core outcomes and the core content. They are based on up-to-date knowledge of media education. The terminology that they use matches that of the Draft Syllabus and the elaborations. The modules set out activities and materials that should help teachers to manage the needs of students at different levels within the same class or across different classes and respond to students' varied backgrounds and prior knowledge.*
- *The content of each module is engaging and relevant to the specified level. Within each module, strategies are evident for helping students to work through materials at an appropriate level of difficulty and add to their knowledge and understanding of the media. The modules indicate ways of assisting students to achieve outcomes, both individually and as part of a group, and gathering evidence of the learning that is occurring.*
- *The section in the syllabus Rationale on Understandings About Learners and Learning has been considered well in the modules. There are challenging activities for students, many opportunities to cater for the learning styles and situations of students and the provision of learning experiences that can and will enhance the pathway of student learning in The Arts.*
- *This module seems to focus on child directed learning, which would fit with the focus of maintaining some of the positive, creative, play based arts activities that are often found within the preschool. The module presents a broad overview of learnings for a 1 to 2 year program across The Arts, although cognitive learning is not addressed adequately.*
- *These modules are well structured and provide teachers with clear and well-sequenced guides to planning. The modules provide full documentation to in-service teachers in outcomes-based planning and teaching.*
- *This module presents a fun, challenging and varied series of activities for students.*
- *The activities suggested in this module are directly connected to the core content suggested in the syllabus. Additionally, the core learning outcomes are clearly met by an engagement with the materials outlined in the module. The content is presented in a clear and logical manner. Suggested strategies, sample tasks, teaching points ("what to look for") and assessment approaches are relevant and clearly indicate the intent of module. Further, the suggested strategies, sample tasks etc. are clearly in line with the intent of the syllabus.*
- *I feel that this module not only fulfils the requirements of the syllabus, but also represents sound educational practice. Considered as a whole, this module is a very successful and impressive piece of work.*
- *The outcomes reflect and encourage the distinctiveness of, and differences between, each of the arts. The collaborative nature of this module should be a*

positive experience when making connections with all the arts for both the teacher and the learner.

- *The module provides documentation to in-service teachers working in unfamiliar strands. This cross-arts module is fun and exciting and ideas are presented broadly to facilitate diversity. The context of learning through orientating, enhancing and synthesising are strongly presented throughout the concepts of the module.*
- *The module provides documentation to in-service teachers working in unfamiliar strands. Ideas are presented broadly to facilitate diversity. The context of learning through exploring, developing and responding are strongly presented throughout the concepts and processes of the module.*
- *Useful background information is included with useful details of the suggested repertoire with many practical teaching strategies that show constantly the focus is on sequential learning. The inclusion of detailed lesson plans that show how it will all work at the 'coal face' provide clear guidance to the teacher.*

Structure and format – consistency

The reviewers emphasised the importance of uniformity of structure and format of the modules. An essential point is that the modules should be structured in a way that makes it easy for teachers:

- *All five documents have a basically common structure, with a general introductory section followed by a section on the specific purpose, activities, etc. of each module. However, there are differences in the sequencing and layout that could potentially make it awkward to work across them.*
- *All three modules use the same structure for planning and presenting activities - Orientating, Enhancing and Synthesising with the decision making and problem solving processes for Drama identified at each stage. This assists primary teachers to use a planning framework they are familiar with and allows them to link Drama activities with other KLAs when they are planning their own units of work.*
- *There should be a clear and consistent type of general heading for each module then a consistent use of headings for the first section, which presents the more generic information, and the second section, which presents the detailed activities within the specific module. Subsections do not appear in the same order in some modules.*
- *It may be a source of confusion if different sets of key terms are in play like this. There should be consistency in the key organising terms for the modules, at least in a given strand.*
- *The layout of the modules illustrates to the teachers how the teaching ideas fit into the students' total music education by providing a good explanation of the purpose and approach taken. It provides the teacher with a level overview; a semester breakdown; core content and assessment strategies in a clear, easily understood format. Useful background information is included with useful details of the suggested repertoire with many practical teaching strategies that show constantly the focus is on sequential learning. The inclusion of detailed lesson plans that show how it will all work at the 'coal face' provide clear guidance to the teacher.*

Support for teachers – timing and background

The reviewers recognised that teachers would need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. A particular concern was that some explicit guidance is needed on time allocation

and pacing. Teachers need to be fully aware that a module provides a range of possibilities that they will choose from and not feel pressured to do everything. Reasonable time allocations for a given segment would be of great assistance.

Some comments were:

- *My concern however is not for the students but for the teachers themselves because they too have varied teaching and learning styles - varied ways of getting their message across, varied ways of imparting knowledge to students and ways of feeling comfortable as they provide their students with experiences. Some of the teachers who will be required to do these activities will feel ill at ease, lacking in confidence, unsure of how and what to do with regard to pacing the activities even though the modules are clearly set out in most instances.*
- *Much teacher in-service, support and breaking down of preconceived ideas will have to be done to ensure that the teachers also feel comfortable and supported. For example, the use of "teacher in role" can be discomfoting to many teachers but is only one way of providing the facilitation for the complication of action and of fulfilling the course of the drama.*
- *It is still a concern that teachers without training in music in the primary school will be able to implement the modules without the support of a music specialist or resources such as Tune In.*
- *The time management of these modules within the school timetabling is of concern. Suggested timeframes included throughout the modules would be helpful to teachers when working in an unfamiliar strand or across arts. It is also a concern that teachers in the preschool and primary school will be able to implement the modules without support of specialist teachers. Issues of time and resources in the classroom need to be addressed.*
- *The activities and materials suggested for teachers' use should be familiar to non-specialist teachers through their teacher training, but the module does assume that teachers will have the expertise to present learning experiences to achieve the outcomes. There are no technical demonstrations, suggested resources or references for teachers to research how to teach drawing, printmaking, painting or sculpture.*
- *This module would be more supportive to teachers not familiar with all of the cross-art strands if suggested timeframes were included throughout the module.*

Assessment

The reviewers generally saw variation among the modules in the assessment section. In some modules, the assessment section needed expansion.

- *The assessment strategies presented in this module provide clear direction to the teacher. The layout of this section is sequential and logical. The use of 'sample tasks' and 'What to look for' in each element to be assessed provides a high level of support for the teacher and addresses what has been described in the content.*
- *Other suggested assessment items are similarly vague and lacking in any real educational value. Indeed, it seems that this assessment list has been collected from diverse sources, with little sense of consistency or real understanding of the educational procedures or possible outcomes in music at this level.*
- *The assessment outlined in this module lacks clarity. In keeping with the sequential nature of the syllabus, it would be hoped that the assessment items would reflect the developmental nature of the required skills in this area and be arranged accordingly.*

- *I think that there needs to be a clearer and more definite treatment of assessment across the modules. The general sections contain a brief statement on assessment strategies. But should it be emphasised somewhere that, in an outcomes-based approach, assessment is not just a matter of evaluating an end product in concrete (written, audiovisual) form but needs to occur at various stages of the learning process? Then there could be more specific illustration of this in the second section (the detailed activities) of the modules.*
- *In sum, there could be a clearer progression from the learning experiences and demonstrations of understanding at various stages through to suggestions for teachers on the specific task of forming a judgment for assessment purposes.*
- *The assessment ideas provided are effective and will be helpful resources for students and teachers. Speaking and writing in role is an effective way to gauge the depth of sincerity of involvement in the taking on of roles and so samples of what children have written or spoken about is vital.*

Social justice and inclusivity

One of the reviewers wanted more specific guidance in the modules on how teachers can address issues of inclusivity. Inclusivity as a principle receives emphasis in the syllabus rationale, so inclusivity should permeate all sections of the curriculum documents, especially those providing direct practical guidance:

- *The Syllabus Rationale, the Sourcebook or Module contents do not adequately discuss how and why teachers should include different cultural and linguistic diversity or the significant issues for inclusivity within the teaching–learning process. Statements about 'social learning', 'inclusive curriculum' and 'exploring and challenging personal and societal values' are not clearly articulated or demonstrated within the modules. These statements should be repetitive, connecting threads throughout all of the curriculum material. The modules' content does not ensure that these statements will occur as processes within the learning environment.*
- *Discussion and awareness about how teachers form Community partnerships that the modules suggest should be occurring. Many people do not know or understand the protocols of other cultural groups (Indigenous Australians Community) and feel apprehensive about making the connection.*
- *The social justice principles paragraph is a statement that has no information as to how teachers could implement this action.*
- *The Support material and Reference section should include Resource Slide Banks, resource lists and databases which provide a larger choice of artists, craftspersons, or designers for teachers and students to view and discuss. This would support teachers choosing to implement inclusivity of cultural diversity and social justice principles that are included in the module.*
- *Module Resource references should include a bibliography which demonstrates cultural equity and diversity.*

Cross-strand links

Some of the reviewers commented on links across the five strands. They saw such links as valuable and deserving of emphasis in modules:

- *There is not enough information or discussion on how to link other key learning areas to the Arts within the curriculum material. More examples of possible collaborative ideas/concepts with all the Arts should be offered for teachers. Collaboration between all the Art forms is a continuing, circular way of thinking and seeing our world.*

- *It looks useful to have the indications of cross-Arts links as in the Communicating Everyday modules. A minor query is whether the terms in which the connections with Drama are made could be widened. In general, there are good links with the other Arts strands and it will be interesting to see this extended to other KLAs.*
- *The Building Links module should prove useful and is an appropriate way to make connections with the Art forms.*

Links with core learning outcomes

An important task for the modules is showing how the activities link with the outcomes listed in the syllabus. The reviewers wanted the links to be more explicit within some of the modules.

- *Sometimes core learning outcomes are reproduced in blocks in the body of a module, sometimes not. I find this distracting. And the statements of purpose that we first encounter are not always clearly linked to core aims and outcomes. Might the relevant core outcomes be placed near the start of the module so that we then follow the pathway through particular activities towards achieving them?*
- *These connections of learning activities, teaching considerations, etc. to core outcomes become apparent by working in detail through the content of the various modules. But would it be worth highlighting the distinct functions or roles that the modules have in relation to core aims and outcomes, so that these aren't in danger of being hidden among the detail?*
- *I think that the relation of statements about core outcomes, learning experiences, gathering evidence, etc. could be sign-posted in a more user-friendly way.*

Summary

The reviewers found that:

- Most of the modules are well set out, clear and appropriate. The reviewers emphasised the importance of uniformity of structure and format of the modules to make it easy for teachers.
- Teachers will need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. A particular concern is that some explicit guidance is needed on time allocation and pacing. Teachers need reasonable time allocations for a given segment and clear awareness that they will choose from the range of possibilities that a module provides.
- The assessment section varies from module to module. In some cases it is quite appropriate and in other cases it needs expansion.
- The modules should provide more specific guidance on how teachers can address issues of inclusivity.
- Links across the five strands are valuable and deserving of emphasis in modules.
- An important task for the modules is showing how the activities link with the outcomes listed in the syllabus. The links need to be more explicit in some of the modules.

Appendix 2: Interview Questions

Pilot Teacher Interview, Term Four 1999

This is an outline of the interview for teachers taking part in the pilot phase of the 1 to 10 The Arts curriculum development project. Please use this outline to discuss your ratings and responses with your colleagues before the interview.

Our reports will not show the source of any comments. We will report the ratings and comments you make but we won't identify which school or person they came from.

The interview has six parts. We begin with your general comments on the project so far. We follow with your impressions of the October conference. Then we ask for ratings and comments about the current versions of

- The Syllabus
- The Elaborations
- The Sample Modules.

Part A: Messages
1. What messages do you have for the Project Team, the Evaluator or the Queensland School Curriculum Council?
Part B: October Conference
2. Looking back on the October Conference: <ul style="list-style-type: none"> • What were the highlights? • What were the outcomes for you? • How helpful was it? • What comments do you have in general?
Part C: Draft Syllabus
3. How do you rate the general approach taken in the draft syllabus as the basis of a curriculum in the arts? (Comment)
4. How do you rate the draft syllabus as a document for teachers ? (Comment)
5. What suggestions do you have for improving the draft syllabus?
Part D: Draft Elaborations
6. How do you rate the draft elaborations as an explanation of the curriculum to teachers? (Comment)
7. How do you rate the draft elaborations for workability in your teaching context? (Comment)
8. What suggestions do you have for improving the draft elaborations?
Part E: Sample Modules
9. How do you rate the sample modules as a guide to planning for teaching The Arts?
10. How do you rate the sample modules as a guide for teaching The Arts? (Comment)
11. How do you rate the sample modules as a guide for assessing achievement in The Arts? (Comment)
12. How workable are the sample modules in your school? (Comment)
13. What suggestions do you have for improving the sample modules?
Part F: Other Comments
14. Do you have any other comments?

Appendix 3: Survey Questionnaire

1-10 THE ARTS CURRICULUM DEVELOPMENT PROJECT

EXTERNAL EVALUATION

PILOT TEACHER SURVEY - TERM FOUR 1999

EdData is conducting this survey as part of the external evaluation of the 1-10 curriculum in The Arts that is being piloted in your school.

Please fill out the survey based on your experiences with the draft curriculum materials to date.

The survey calls for a series of ratings in each of the five strands of the syllabus. You may add comments in the spaces provided or on the back of this form if you wish.

Please show your ratings on each line with a tick . The code for ratings is:

VL = Very Low **L = Low** **M = Moderate** **H = High** **VH = Very High**

- We have provided a "Can't Say" option for cases where you consider that you have not yet had sufficient experience to make a judgement.
- Your responses are anonymous.
- Please mail the survey back to EdData, PO Box 266, Paradise Point, Q 4216.

We start with some background information:

1. Year level(s) of your class(es) for The Arts Pilot: (one or more)

Years 1-3

Years 4-7

Years 8-10

2. Your school sector:

Government

Catholic

Other Independent

3. Your experience to date with the sample modules: (one or more)

Perused

Used for planning

Used for teaching

4. Do you consider you have sufficient training in each art strand to be comfortable teaching core learning outcomes at the 1-10 level you teach? (on each line please.)

Strand	No	Barely	Adequate	Plenty
Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Drama	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Media	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual Art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Items 5 to 12 require your ratings in each strand. (Please 0 on each line.)

		VL	L	M	H	VH	Can't Say
5. Rate the extent to which you agree with the general approach taken in the syllabus.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

		VL	L	M	H	VH	Can't Say
6. Rate the workability of the sample modules in the context of your own expertise.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

		VL	L	M	H	VH	Can't Say
7. Rate the workability of the sample modules considering the resources & equipment in your school.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

		VL	L	M	H	VH	Can't Say
8. Rate the workability of the sample modules for the students you teach.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

		VL	L	M	H	VH	Can't Say
9. Rate the extent to which the draft curriculum will change teaching practice.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

		VL	L	M	H	VH	Can't Say
10. Rate the extent to which the resource requirements (equipment & materials) of the draft curriculum are realistic.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

		VL	L	M	H	VH	Can't Say
11. Rate the extent to which the time requirements of the draft curriculum are realistic.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

		VL	L	M	H	VH	Can't Say
12. Rate the level to which the draft curriculum has potential to improve student learning.	Dance						
	Drama						
	Media						
	Music						
	Visual art						
Comment:							

This space is for any other comments you wish to make about the draft materials.

[Attach another sheet if you wish]

Appendix 4: Survey Results

The survey was sent to the contact persons and participating teachers in each of the 39 pilot schools. Questionnaires were provided for the 115 participating teachers. An additional questionnaire was provided for the nominated contact person in each school.

A total of 74 teachers from 27 schools returned questionnaires.

The returns were distributed according to Year level of the teachers' pilot classes as shown below:

Year levels of pilot classes	Number of teachers
Years 1-3	13
Years 4-7	12
Years 1-7	9
Years 8-10	37
Years 4-10	2
Not shown	1

For some of the analysis, separate results were shown for primary only ($N=34$) and secondary only ($N=37$).

Distribution by school sector was:

Sector	Number of teachers
Government	46
Catholic	15
Other independent	12
Not shown	1

The teachers were asked to indicate their experience to date with the sample modules. The distribution was:

Experience with modules	Number of teachers
Perused	44
Used for planning	16
Used for teaching	12
Not shown	1

The results indicate that relatively few of the teachers had, by the time of the survey, gone beyond perusal of the sample modules into practical application to planning or teaching. Therefore the pilot teachers' opinions on the sample modules could well change during the next phase of the pilot as teachers work with the modules.

The teachers were asked to indicate to what extent they considered they had sufficient training in each art strand to be comfortable teaching core learning outcomes at the 1-10 level they teach.

The secondary teachers tended to report "adequate" or "plenty" of training in one or two strands only, while the primary teachers tended to report "adequate" or "plenty" of training in one to four strands. The following table illustrates these trends:

Level of Teaching	Number of teachers reporting training as "Adequate" or "Plenty" in						
	No strands	One strand	Two strands	Three strands	Four strands	Five strands	TOTALS
Primary only	2 (6%)	8 (24%)	5 (15%)	11 (32%)	6 (18%)	2 (6%)	34 (100%)
Secondary only	2 (5%)	20 (54%)	12 (32%)	3 (8%)	0 (0%)	0 (0%)	37 (100%)

"Adequate" or "Plenty" of training was reported in the different strands as below:

Primary only	Strand				
	Dance	Drama	Media	Music	Visual Art
No response	2	3	3	0	4
No	10	6	9	7	1
Barely	9	4	11	10	6
Adequate	12	18	7	9	15
Plenty	1	3	4	8	8
Percent "Adequate" or "Plenty"	38%	62%	32%	50%	68%

Secondary only	Strand				
	Dance	Drama	Media	Music	Visual Art
No response	16	11	16	13	11
No	9	3	6	11	9
Barely	6	4	7	5	5
Adequate	2	6	4	1	2
Plenty	4	13	4	7	10
Percent "Adequate" or "Plenty"	16%	51%	22%	22%	32%

Generally teachers, both primary and secondary, reported at least adequate training in Drama and Visual Art more often than in the other strands. Among the primary teachers, relatively few felt they were adequately trained in Dance or Media.

The charts on the following two pages summarise the results of the survey questions separately for primary only and secondary only. The percentages shown were calculated thus:

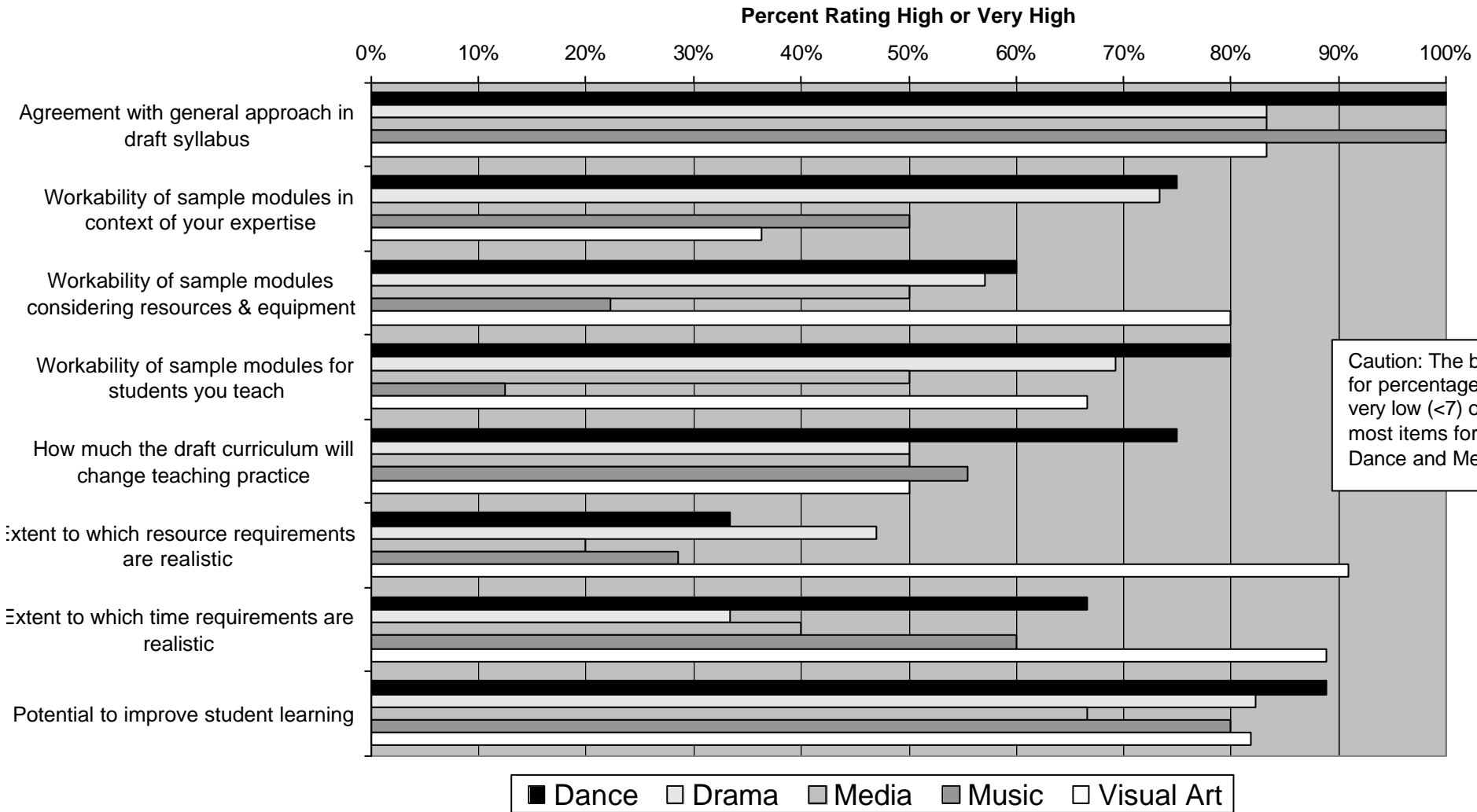
A = number of teachers rating High on the item

B = number of teachers rating Very High on the item

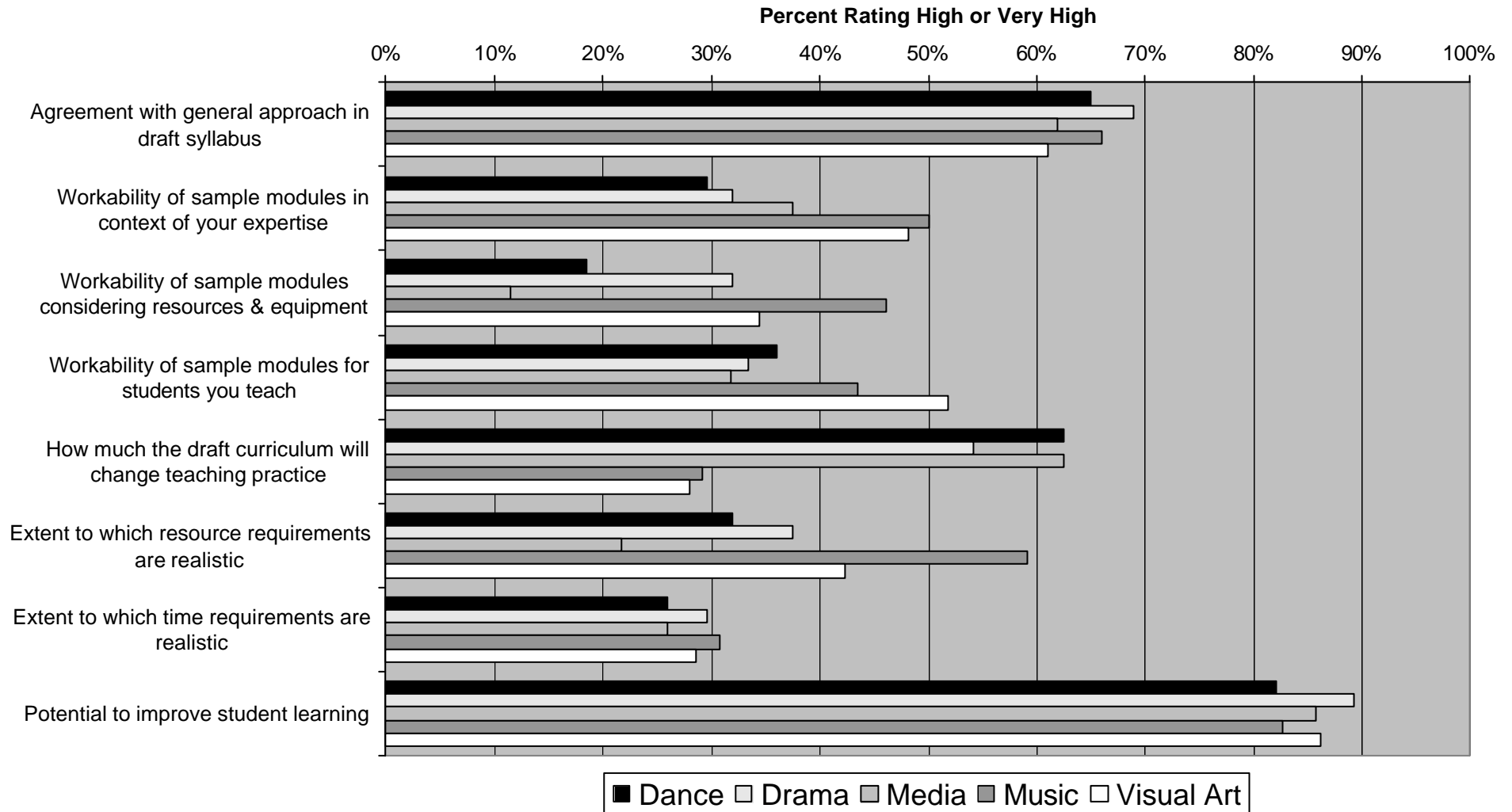
C = number of teachers recording a valid rating on the item (Very Low to Very High)

Percentage High or Very High = $100 * (A+B)/C$

Appendix 4 Display 1: Survey Results Secondary Teachers



Appendix 4 Display 2: Survey Results Primary Teachers



Appendix 5: List of Conclusions

The various conclusions and suggestions for change that appear in various sections of the report are collected here in a single list:

1. Many of the pilot schools made limited progress during the first term of the pilot but remained optimistic about the prospects for the second.
2. The curriculum development processes for the trial and pilot created demands, tasks and concerns that differed between the project team and the participating teachers. Some role confusion resulted. Before the trial and pilot commence, teachers need to be made aware, in the clearest possible terms, of their roles in the curriculum development process and what is expected of them.
3. The project team, through the conference, school visits and cluster meetings, were making progress in developing teachers' confidence in themselves and motivation to continue with the pilot phase.
4. Most of the secondary teachers clearly supported the general approach taken in the draft syllabus.
5. A majority of the primary teachers supported the general approach taken in the draft syllabus, but a significant minority did not.
6. Many of the pilot teachers believed that the syllabus would be difficult for primary teachers who may not feel sufficiently proficient in the five art forms.
7. As a document for teachers, the draft syllabus had high but not universal approval in the pilot schools.
8. At the introduction of the new curriculum, teachers may need in-service and support aimed at developing their levels of specialist knowledge.
9. In the early stages of implementation, teachers will need time to become familiar with the curriculum and its associated documents before they will be able to understand and work with the syllabus.
10. The draft elaborations have been very successful in helping teachers to understand and use the core learning outcomes.
11. The sample modules are well structured and provide teachers with a valued source of ideas, but may be too complex in their present form for some teachers.
12. Teachers will need support to use the modules well, considering that many will be inexperienced in teaching at least some of the strands. Explicit guidance is needed on time allocation and pacing.
13. The assessment section varies from module to module. In some cases it is quite appropriate and in other cases it needs expansion.
14. More development is necessary to make the modules workable for schools and students. In particular, more consistency in the structure is required and links between activities and outcomes need to be explicit in the modules.
15. The modules should provide more specific guidance on how teachers can address issues of inclusivity.
16. Primary teachers lack confidence in their own expertise in all strands, but especially Media, Dance and Drama.
17. Resource requirements for the developing curriculum are basically realistic.
18. The curriculum materials and initial in-service package will need to take account of teachers' misgivings about teaching across all five strands.
19. The time requirements of the developing curriculum are realistic at the secondary level but may need re-examination at the primary level.

20. The developing curriculum can be confidently expected to improve student learning in the arts.

The following directions for improvement are submitted for consideration:

In the draft syllabus:

1. Continued effort towards increased specification in content, levels and outcomes and ongoing simplification of layout and language.
2. Consideration of amalgamating or omitting strands at the lower levels.

In the modules:

1. Greater uniformity of structure and format
2. Explicit guidance on time allocation and pacing
3. Attention to specific suggestions on assessment in all modules
4. More specific guidance on how to address issues of inclusivity
5. Explicit links between learning activities and outcomes in all modules
6. Expansion of the range of activities
7. More practical detail in suggested activities
8. Formats that aid quick comprehension.