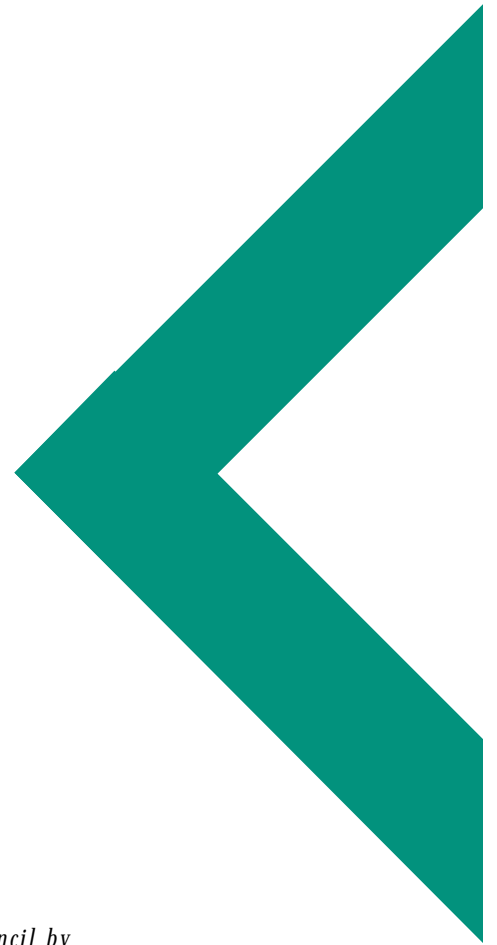


**Evaluation of the Years 1 to 10  
The Arts Curriculum  
Development Project  
Report 3**



*Prepared for the Queensland School Curriculum Council by*



*June 2000*



**QUEENSLAND  
SCHOOL  
CURRICULUM  
COUNCIL**

## Acknowledgments

This evaluation was designed and managed by Ted Hobbs. Patricia Connell, Lynne Hais and Ted Hobbs prepared the report. Patricia Connell, Pamela Croft, Lynne Hais and Ted Hobbs conducted the interviews with pilot teachers. Anne Comiskey, Patricia Connell, Annette Cooper, Pamela Croft, Sharon Porter and Dugald Williamson provided reviews of the draft sourcebook guidelines. Dugald Williamson carried out and wrote up the case study of the media focus schools.

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

ISBN 0 7345 2147 2

© The State of Queensland (The Office of the Queensland School Curriculum Council) 2000

Queensland School Curriculum Council  
Level 27 MLC Centre  
239 George Street  
Brisbane, Queensland, Australia  
PO Box 317  
Brisbane Albert Street, Q 4002

Reception: (07) 3237 0794  
Fax: (07) 3237 1285  
Email: [inquiries@qscq.edu.au](mailto:inquiries@qscq.edu.au)  
Website: <http://www.qscq.edu.au/>

EVAL 00010

## Contents

<b>Executive Summary</b> .....	<b>iv</b>
<b>1 Introduction</b> .....	<b>1</b>
1.1 Purpose of the Evaluation .....	1
1.2 The Years 1 to 10 The Arts Curriculum Development Project .....	1
1.3 Evaluation Focus .....	2
1.4 Evaluation Approach .....	2
<b>2 Progress of the Pilot Phase of the Curriculum Development Project</b> .....	<b>3</b>
2.1 Interviews.....	3
2.2 Survey .....	6
2.3 Summary and Conclusions .....	8
<b>3 The Draft Materials and Current Views of Education in The Arts</b> .....	<b>8</b>
3.1 Survey .....	8
3.2 The Review .....	11
3.3 Summary and Conclusions .....	11
<b>4 Workability of The Draft Curriculum Documents for Teachers</b> .....	<b>11</b>
4.1 Interviews.....	11
4.2 Survey .....	12
4.3 Summary and Conclusions .....	14
<b>5 Match with the Needs in Schools</b> .....	<b>16</b>
5.1 Interviews.....	16
5.2 Survey .....	20
5.3 Summary and Conclusions .....	22
<b>6 The Draft Curriculum – Feasibility and Potential</b> .....	<b>25</b>
6.1 Interviews.....	25
6.2 Survey .....	30
6.3 Summary and Conclusions .....	32
<b>7 Improvement of Draft Curriculum Documents</b> .....	<b>33</b>
7.1 Interviews.....	33
7.2 External Review .....	35
7.3 Summary and Conclusions .....	35
<b>8 Concluding Comments</b> .....	<b>36</b>
<b>Appendix 1: External Review of Sourcebook Guidelines</b> .....	<b>37</b>
<b>Appendix 2: Interview Questions</b> .....	<b>44</b>
<b>Appendix 3: Survey Questionnaire</b> .....	<b>46</b>
<b>Appendix 4: Survey Respondents</b> .....	<b>48</b>
<b>Appendix 5: Survey Results</b> .....	<b>49</b>

## 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 extended from the beginning of Term Four, 1999 (4 October) to the end of Term One, 2000 (20 April). This report covers activity during the second of these terms, when 39 schools were engaged in applying the draft syllabus, sample modules and sourcebook guidelines to the planning and teaching of units in The Arts.

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 personnel in the pilot schools and a questionnaire survey of pilot teachers.

The findings of the evaluation were:

1. The progress of the pilot in its second term was much improved over the first term. The pilot was reported as going well in most of the schools as people's understanding of the syllabus and their task improved. The support given by the project team to small groups and individuals was an important factor in the improved progress of the pilot.
2. In some of the schools, people thought the workload and expectations associated with the pilot process were too much, but most of the teachers thought that the time spent on the pilot in their schools had been worth the results.
3. The draft curriculum is well supported by the pilot teachers who are conversant with it through the pilot process.
4. The draft sourcebook guidelines document is a sound document reflecting current and emerging views of education in The Arts.
5. The draft sourcebook guidelines document is readable and effective as a guide to teachers.
6. The draft curriculum materials can be translated effectively into teaching, but may be daunting at first for many teachers, especially those without specific training in the arts.
7. The draft curriculum materials are not yet effective as a guide to assessment for secondary teachers.
8. Most sections of the draft sourcebook guidelines are effective in providing a guide for teachers and are set out in a way that is helpful for them.
9. The elaborations and typical demonstrations are highly effective in explaining the core learning outcomes and very practical for planning purposes.
10. The draft curriculum aims neither too high nor too low for most students.
11. The draft curriculum is seen as too complex, especially for primary teachers, by at least one in four of the pilot teachers.
12. The draft curriculum has good support in the pilot schools as a sound curriculum, but many teachers and administrators were concerned that it was trying to do too much and doubted that it would be implemented successfully in many schools.
13. The sample modules are seen by most teachers as quite workable in terms of their own expertise and the resources available in their schools. Some schools, especially primary schools, would require additional resources to implement some of the sample modules.

14. Many teachers, especially primary teachers, had doubts that the draft curriculum materials are realistic in terms of the time available, often referring to the low priority given to the arts relative to other key learning areas in their schools.
15. Many teachers in the primary levels will be uncomfortable about teaching dance or music unless they have access to adequate support and resources.
16. A main focus in the continuing development of the curriculum materials should be on adding clarification and practical detail within the existing structure and format.

The findings indicate that the sample modules and draft sourcebook guidelines are effective documents in support of a sound curriculum in The Arts. In the draft sourcebook guidelines, the elaborations and typical demonstrations are very successful in showing teachers how to plan for teaching the core learning outcomes.

A recurring theme in this and the previous evaluation reports has been the expression of concerns that primary teachers will be intimidated by the curriculum documents in terms of their volume and the organisation around five art forms that many will not feel qualified to teach. Apparently, the high levels of direct support provided by the project team were instrumental in making the draft documents effective for the teachers, helping them to overcome any initial apprehension about the documents and showing them in small groups and individually what the documents mean and how to implement the draft curriculum in the classroom.

We conclude that the draft curriculum, as defined by the draft syllabus, sample modules and draft sourcebook guidelines, is highly appropriate for a core curriculum in Years 1 to 10. It has the potential to raise the profile of the arts considerably in schools and to broaden the ambit of the arts within the curriculum, especially in the primary years. It has the potential to improve outcomes in the arts for many students. The materials are effective in defining the curriculum in terms of outcomes. The sample modules are effective in giving teachers practical ideas on how to implement the syllabus. The elaborations and the typical demonstrations are highly effective in explaining the key learning area to teachers in practical terms. The curriculum is realistic in terms of resource demands and the indicative time allocation for The Arts.

A real risk exists however that the draft curriculum will fail at implementation without strong advocacy and teacher support from schooling authorities. The results achieved in the pilot schools cannot be expected to be replicated without the kinds of support provided in the pilot by the project team. Initial in-service will need to focus on overcoming apprehension among teachers, especially in the primary sector. They will need to be convinced that they can cope with what will seem to be the incursion into a crowded curriculum of additional work in areas in which they feel they have little training, understanding or experience. They will need help in becoming conversant with the five art forms and comfortable about teaching them.

# 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 was concerned mainly with the draft elaborations and sample modules that represented the basis of the sourcebook.

Report Three (the present report) was concerned mainly with the sourcebook guidelines that were intended to provide school personnel with information to help them understand the theoretical basis of the syllabus and apply it in the processes of school planning, classroom planning and teaching. Some attention was paid to the draft syllabus and the sample modules.

## 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 was scheduled for completion by December 2000, with a complete set of curriculum materials to 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 extended 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 second of these terms when 39 schools were engaged in various activities to implement the draft materials in classrooms, provide input to the refinement of the draft materials and contribute to the development of sample modules for teaching The Arts.

The pilot materials for Term One, 2000 consisted of the draft syllabus, which was revised following the trial phase, a set of sample modules setting out learning activities that could be used by teachers in the pilot classrooms and draft sourcebook guidelines.

The draft sourcebook guidelines document consisted of information for teachers, school administrators and others to assist them to understand the curriculum, plan for its implementation in schools and arrange suitable learning-teaching activities.

### **1.3 Evaluation Focus**

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

1. How well is the pilot phase of the project progressing?
2. To what extent do the draft curriculum documents reflect current and emerging views of education in The Arts?
3. How effectively can teachers use the draft curriculum documents for planning, teaching and assessment?
4. To what extent do the draft curriculum documents match the needs of all teachers, students and school administrators as expressed in the range of classroom and school contexts in the pilot schools?
5. How realistic is the draft curriculum, as represented by the draft syllabus, the sample modules and the sourcebook guidelines in the range of classroom and school contexts in the pilot schools?
6. What improvements can be made to the intent and content of the draft syllabus, the sample modules and the sourcebook guidelines?

### **1.4 Evaluation Approach**

Five approaches were used in this phase of the evaluation:

- An external review
- A set of general interviews conducted face to face with pilot teachers during visits to a sample of the pilot schools
- A set of school administrator interviews, conducted with a principal, deputy principal or head of department in some of the schools visited
- A set of telephone interviews conducted with the nominated contact persons in pilot schools that were not visited
- A survey (printed questionnaire) of all pilot teachers
- Case studies of planning, students' responses to the draft curriculum and teachers' confidence with the strands
- A case study of the media focus schools (a group of secondary schools that were associated with the pilot focusing on the Media strand)

For the external review, members of the evaluation team prepared critiques of the draft sourcebook guidelines, 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 general 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, 21 schools were visited, 29 interviews were held and 37 people were interviewed.

The telephone interviews were less formal and were structured around general questions about the progress of the pilot, impressions of the draft modules and suggestions for improving the sourcebook guidelines. In each case, the interviewee was the school's nominated contact person for the pilot. In all, 9 schools took part in the telephone interviews.

The school administrator interviews were held during visits to school where a suitable interviewee was conveniently available. Interviewees were usually the school principal, a deputy principal or a head of department with responsibility for The Arts. In all, 12 administrators took part in interviews.

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

The ratings in interviews 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.

The printed questionnaire was distributed to all participants in the pilot via the contact person in each pilot school. Questionnaires were returned by 71 teachers. The response rate was 61 per cent (116 teachers received surveys). The questionnaire is reproduced in Appendix 3. Most of the items were designed to tap the opinions of pilot teachers of various aspects of the draft curriculum. The teachers were asked to indicate their agreement or disagreement with a series of statements about the draft curriculum. The statements were structured around the set of focus questions shown in the Evaluation Focus section above. Background information on the survey respondents is shown in Appendix 4.

Case studies were conducted by interview and observation in visits to schools. The results provide a set of contexts for interpretation of the data from the other evaluation processes. The case studies are interspersed throughout the report.

## **2 Progress of the Pilot Phase of the Curriculum Development Project**

### **Focus Question 1: 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 both the telephone and general interviews with pilot teachers, participants were asked what messages they had for the project team, the evaluator or the Council, and what progress they were making with the pilot in their setting. The interview with school administrators asked a series of 6 questions that all related to the progress of the pilot. In the survey, pilot teachers were asked to indicate level of agreement with two statements about the time taken by the pilot process in their schools. The survey and interviews took place during the last few weeks of the second term of the pilot (Term One, 2000).

#### **2.1 Interviews**

##### **2.1.1 Telephone Interviews**

Results from the telephone interviews showed that the teachers were making good progress with the pilot, certainly much more than in the first term of the pilot. Some mentioned the support they had received from the project team or the benefits of their increased familiarity with the materials:

*Some of the terminology was difficult to start with but the Project Team helped interpret it. Without the Team, I wouldn't have been able to do it. The other teachers have done really well with their units - one did a terrific Drama unit and the other, an older man, has completely changed the whole way he planned and taught. I'm finding the materials easier to use. I've tried Drama, Media, Music. Media was pretty self-explanatory and I am a Music teacher.*



*A lot of others in the school are concerned that there are 5 strands - expertise causes some concern.*

*It's been very positive. The staff has found it a bit daunting - new paper work and some are having trouble getting away from the product approach to process centred. We've had quite a lot of trial and error as we've gone along.*

*I have done some drama but not much dance or media and we have done visual arts and we have a musical specialist. We feel that we are moving forward with the project. I am a lot more comfortable with the planning now, after the last workshop with the project officers.*

### **CASE STUDY 1 – TEACHERS' CONFIDENCE**

This school is a P-12 school in a remote town in far North Queensland. The coordinator used the CROC Eisteddfod as a focus for involving teachers in piloting the materials. Years 4 and 5 were involved in a Visual Arts unit and were painting the backdrops for the performance; Years 4 to 7 and Year 8 had a Cross Arts focus for their learning experiences. The coordinator developed a unit for Transition to Preschool and a Year 7 teacher developed a Media unit on promoting the performance.

One teacher had specialist training in Music, Dance and Drama and another majored at university in Visual Art. The other teachers had no specialist training.

The school was rich in resources for Performing Arts but the resources for Visual Arts and Media were very basic. Before the pilot, Performing Arts was done by the specialist teacher in the primary setting while Visual Arts was part of every teacher's program based on *Living By Design*. Media was taught as part of English. The Arts have become a focus through the CROC Eisteddfod.

The principal believed that initial concerns about expertise in the strands had settled because of the support by the coordinators, but the teachers expressed a different point of view during the interviews.

Four teachers worked a rotation system for teaching Year 6 and 7. They felt that the easiest way to cope with The Arts is for teachers to specialise in an art form. Classes rotated through Science, Discovering Democracy, HRE and Visual Arts with teachers specialising in each subject.

The primary teacher who was teaching the Visual Arts unit discussed his experiences:

I planned a unit for Years 5, 6 and 7. It just wasn't successful for the younger kids but 6 and 7 are still going well. The kids were engaged. The unit was pitched to their ability levels. The Eisteddfod is the focus and I've taught them silhouettes, collage, contour colours and elements.

With the Aboriginal kids here, we could work in warm colours really well. It was meaningful.

I had no extra help because there's a limited supply of TRS in the town. It's hard to release anyone to plan units – you have to cover each other and teachers miss out on their non-contact time. The time factor for planning from a new syllabus is a problem.

The generalist primary teachers expressed concern about the "jargon" used in each art strand. They found it difficult to understand exactly what to teach in several instances. Whether the teachers were newly graduated or experienced, this concern was expressed strongly. The teacher of the Media unit found the language "baffling" and the lack of resources limiting. One teacher said:

I'll be fine with Media and Drama. Music and Dance I just don't understand – the language is too specialised. I pity the poor teacher in a one-teacher school. The time factor and my lack of expertise to cover all strands concern me. The good thing about the syllabus is that we will cover all art strands in primary. Here we will have to develop a school program that is very specific to the students' cultural backgrounds and abilities.

Even though the teachers were energetically trying out the syllabus materials, only the specialist teacher felt confident about implementation. She reported that teachers' difficulty with the terminology was real. All teachers felt that in-service and developing simpler documents were critical elements in implementing the syllabus.

## **2.1.2 School Administrator Interviews**

The interviews with school administrators reinforced the information from the telephone interviews:

- *Feedback is very positive.*
- *There has been mixed reaction among the teachers to the pilot. The practicality of implementation was initially pie-in-the-sky. Recently it has improved. There was a lot of anguish at the start but this has settled down with support from the project team.*

- *The teachers have seemed pretty pleased with the support from the Project Team and the meetings.*
- *Some teachers found planning a lot easier than others. They had modules already they could run with. There has been a lot of uncertainty as to how assessment will fall into place. How it will be implemented and managed has been the hardest part.*
- *There have been some mixed messages. They are reasonably comfortable with it.*

### 2.1.3 General Interviews

In the general interviews, pilot teachers were asked about their progress with the pilot.

#### **2.1.3.1 Interview question: What progress are you making with the pilot in your setting?**

Many felt they had not made much progress, some because of internal school problems, some because they were pressed for time, and a few because they found the documents difficult to work with initially:

- *We are not really going too well with the pilot here. We haven't had time with other school commitments up until now. The instigator was transferred last year and the other teacher and I were left floundering. It didn't turn out to be anything like we thought it would. We did not expect to have the drama and media etc.*
- *I am disappointed with our progress. In hindsight this school should not have volunteered for this pilot. The person who volunteered the school was transferred.*
- *Coming to terms with the sourcebook guidelines has been a big task because it is such a large document. It is especially hard in the primary where you have to do all of the strands.*
- *When we try to talk to other staff they are just too busy. It is not they are not interested, they are too busy and the documents are forbidding, not user friendly.*
- *We have developed units but two of us have had ill-health that has affected the pilot. I personally have had a lot of trouble ploughing through the terminology.*
- *The pilot is going slowly. We are progressing steadily and we are keeping the timelines.*
- *Slowly. We are finding that because that there are internal changes to our own curriculum we are preparing units that we won't be able to use next year in our new timetable. We are reluctant to put too much time and effort into the units.*

Others were quite pleased with the progress they had made, and with assistance they had from members of the Project Team:

- *I've made a fair bit of progress (5 years of ideas) I'm really enjoying it. I'm working on Year 3 Media now. Last year in Year 2 we worked on Dance and Drama.*
- *We've been concentrating on Year 10s and some Year 9s. It's been task sheets and modules for us. The materials have been fine to work with.*
- *Moving forward constantly and steadily.*
- *Flying - refining my offerings and sequencing to achieve outcomes.*
- *Music wise it is quite OK. We have not had any problem with it. Our units have been accepted virtually "as is" by the team.*
- *Now that we have had our visit, quite good. An officer came last Monday and told us we were going quite well. We would have liked to have the reassurance a little sooner.*

## CASE STUDY 2 – STUDENTS' RESPONSE

This Year 8 drama lesson was observed at a large Catholic secondary school in Brisbane. The school had a strong emphasis on the arts, especially Music and Drama. Drama had become more popular with the boys in recent years.

The setting was a well equipped special purpose room for the performing arts. There was plenty of open space for activities, and the lesson required it. The class was all boys.

The lesson was presented by a student teacher under the supervision of an experienced secondary drama teacher. The unit titled "In pursuit of drama" had been used previously in the school and adapted to the new curriculum. Activities revolved around a printed work book that was supplied to each student.

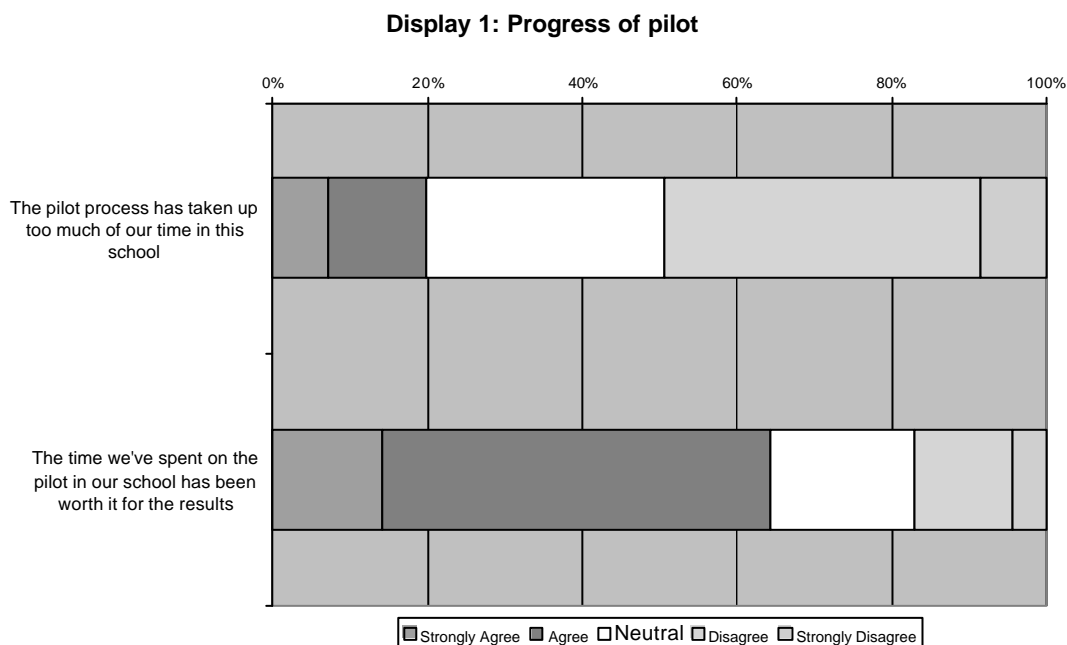
The lesson dealt with dramatic tension. It began with warm-up activities that included a review of previous lessons. The main activities were games played by the class as a group. The intention was to explore and develop the concept of tension and how it is created and maintained in drama. There was a direct relation to level four outcomes from the draft syllabus.

Students were clearly engaged in the learning. They participated whole-heartedly. Cooperation with the teacher to make the game work was high. The teacher was able to refocus the students continually on the main ideas to be learned.

The teacher was comfortable with the methods used and the lesson proceeded smoothly. Discussion with the students after the lesson indicated that all had made progress towards the intended outcomes.

## 2.2 Survey

The survey included two questions related to progress of the pilot. These are shown in Display 1 with the results.



The results in Display 1 show that most of the pilot teachers had positive attitudes to the trial, seeing the time spent as justified by the benefits. About one in five thought the pilot process had taken up too much time in their school.

Many of the comments written in by teachers related to the progress of the pilot. Some were critical, others positive, indicating that progress depended to some extent on local factors. For example:

*Workload is too much for teachers. Doesn't provide consistency of thought, development for teachers.*

*I still expected more help from the QSCC. I feel that we have been let down badly. I thought it was going to be a collaborative partnership. Expectations placed on us are totally unrealistic.*

*The Art staff feels the information has been provided in a haphazard way. School constraints have hindered the proposed implementation of the drafted work program. The impact has meant teachers have not reached expected time frames. The last cluster meeting really clarified the draft curriculum and I now have a much better understanding of how to implement it effectively. My confidence has increased greatly.*

*The trial has had its difficult times in a busy school but it has been extremely worthwhile, and we have been well looked after.*

### CASE STUDY 3 – PLANNING

The performing arts had been strongly emphasised for many years at this large high school. The Year 8 teacher of Drama was well qualified for her work. The classes were held in a separate, well-equipped arts block.

Prior to the pilot, the school offered music and visual arts in the junior secondary. Now all Year 8s could choose to study drama and dance as well as music and visual arts.

The drama teacher had planned a 16-weeks unit called "A Class Act". She had not drawn upon any of the draft modules because she found that not many of the modules were useful for secondary. She had used the structures provided in proformas by the project team.

Her approach was to start with the core learning outcomes and elaborations and devise learning experiences to suit:

I am an experienced drama teacher so it was not a problem for me. I worked alone drawing on my own experience. Our school has offered drama in Years 8 and 9 in the past so it is not new to us.

The elaborations were great. The levels took a little bit of grasping last year but now we understand them. It is like putting on a different pair of glasses. We weren't limited by resources because we have plenty here.

The teacher felt the benefits of the support of her principal and the traditions of teaching the arts in her school.

The principal has been very supportive. We're focusing on The Arts in our school renewal program.

She was very confident about the results of her planning:

The unit will be taught by a person who did not go to the Conference. This won't be a problem.

A problem for the plan was the process of assessment. The teacher said:

You can't put the new arts syllabus and levels into existing work programs and assessment. We were worried that our students weren't at level 5 but we realised that our current assessment processes did not give students a chance to demonstrate level 5. It took us 12 months to work it out. So now we have changed the way we plan assessment, basing it on the outcomes.

Her final comment displayed concerns for the implementation of the new curriculum:

Other primary teachers who are not drama people will be lost – unable to handle it. Statements in the materials give the help needed but I fear that teachers not accustomed to the freedom in the classroom associated with drama may feel insecure.

## 2.3 Summary and Conclusions

The interview and survey results show that progress of the pilot in most of the schools was much improved over the previous term as reported in the second evaluation report. Once the teachers had come to understand the syllabus better, through working through it with the support of the project team, progress was made with planning and implementation.

There is evidence of some frustration at the beginning that was eventually overcome in most of the schools. In some schools, people thought the workload and expectations were too much. In some cases, local factors such as transfers or major school events interfered with the pilot. Most of the teachers thought that the time spent on the pilot in their schools had been worth the results.

A recurring message was that progress in the pilot came only as exposure to the materials at the two-day conference was followed by high levels of support provided by the project team at cluster meetings and direct assistance given to small groups or individuals in their own schools.

We conclude that:

1. The progress of the pilot in its second term was much improved over the first term. The pilot was reported as going well in most of the schools as people's understanding of the syllabus and their task improved. The support given by the project team to small groups and individuals was an important factor in the improved progress of the pilot.
2. In some of the schools, people thought the workload and expectations associated with the pilot process were too much, but most of the teachers thought that the results were worth the time spent on the pilot in their schools.

## 3 The Draft Materials and Current Views of Education in The Arts

Focus Question 2: To what extent do the draft curriculum documents reflect current and emerging views of education in The Arts?

This question was approached in the survey of pilot teachers and the external review. Previous reports of this evaluation indicated good but not universal support for the curriculum documents in terms of its basic direction.

### 3.1 Survey

Four items on the survey concerned the draft curriculum documents. These are shown in Display 2 together with the results.

The level of agreement is high on each item, indicating good levels of support among the pilot teachers for the appropriateness of the draft curriculum.

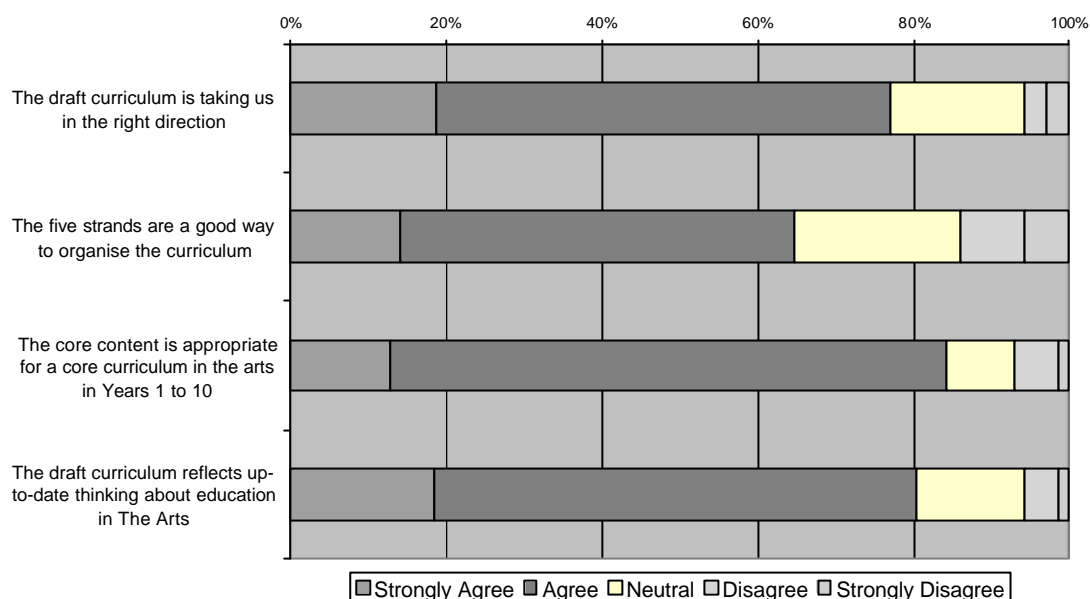
Around 80% of the teachers agreed or strongly agreed with each of the statements:

- The draft curriculum is taking us in the right direction
- The core content is appropriate for a core curriculum in The Arts in Years 1 to 10
- The draft curriculum reflects up-to-date thinking about education in The Arts

Support was less (65%) for the statement:

- The five strands are a good way to organise the curriculum

**Display 2: Appropriateness of curriculum**



Display 3 shows the differences between two groups: those who indicated teaching primary levels only, and those who indicated teaching secondary levels only. The means are on a five-point scale with 1=Strongly disagree and 5=Strongly agree. The results indicate a tendency for the primary teachers to be more supportive than secondary of the direction of the curriculum and the five strands.

**Display 3: Mean agreement, appropriateness of draft curriculum materials, primary and secondary teachers**

Item	Mean	
	Primary only	Secondary only
The draft curriculum is taking us in the right direction	4.1	3.7
The five strands are a good way to organise the curriculum	3.8	3.4
The core content is appropriate for a core curriculum in the arts in Years 1 to 10	3.8	3.9
The draft curriculum reflects up-to-date thinking about education in The Arts	4.0	3.9

A few of the write-in comments on the survey indicated reservation about the curriculum:

- *Amalgamating the concept of the arts has diminished their impact on the school and community – mediocracy reigns.*
- *I have never believed that five strands are a good way to organise the arts curriculum. Two would be better: visual arts and performing arts with media embedded in both and in English.*
- *I think it is helpful to embed sequenced steps in the curriculum but students tend not to make conscious choices in their work. I do not think they should have to understand why and what we are teaching them. This is all too esoteric! What happened to the fun and experiential nature of the arts?*

## CASE STUDY 4 – TEACHERS' CONFIDENCE

This is a large school on the Darling Downs. The school had a music specialist who took care of all of the music. The timetable from Years 4-7 was organised on a rotational basis. Teachers had their own class for mathematics and English, then each teacher specialised in another curriculum area at a given year level.

Three teachers were taking part in the pilot: the music specialist, a Year 3 teacher with responsibility for most key learning areas, and a Year 6 teacher who took visual arts across six classes in the rotational timetable.

According to the principal, the rotational program had been working well for several years at the school. He said

When presented with something new, teachers at this school generally tend to think they have to assess everything to the nth degree. They become more realistic in their expectations as they become more familiar with the new curriculum delivery approach and find ways to manage it. The same thing happened at the introduction of the Year 2 Diagnostic Net.

Primary teachers also tend to feel a little under-confident in areas such as media and dance. They will need training and support at first. Schools of our size could probably handle the needed training because we have people on site who can do it. But we would need money to make the time available to release teachers. There is not only the training in the area at the start but also ongoing support. You can only do so much after school and releasing teachers costs.

Teachers here have never really taught some of the arts areas really well in the past. It is exciting now that there is an emphasis on the arts.

The teacher of Visual Art in year 6 explained why teachers would find it difficult to teach across the five strands:

In primary schools, the priority is the basics. Primary teachers, especially in the lower years, have literacy and numeracy as the main priority. They ask which is the more important – creative dance or the basics?

Having the five strands in the Arts is a luxury. Look at the total time I have with Yr 6C per week and I have to consider all the important things such as tests, learning problems etc. and to add extra strands at this stage causes teachers to panic.

I've enjoyed it – it's been a refreshing change – but other areas suffer.

It is really important that kids learn in the five areas. Media is very important these days, dance is important, but assessment forces you to teach what is assessed and there's not enough time left.

There are two problems: cramming more into the curriculum and teachers' confidence in each strand. If you surveyed teachers you would find that most were not confident in the strands. When you are not confident in an area you need to do a lot of research and you have to spend a lot of time to find the right resources. It is not so difficult if you are given a set package to teach.

If the five strands stay, a lot of teachers won't have time to do them and The Arts will be left out or some strands left out. The Arts will be done "if time".

The greatest problem is with assessment. If you have to do assessment in each strand in each year it is too much. It is too much already with all the things a teacher has to do in all of the other parts of the curriculum.

I wonder how the five strands will be integrated across all curriculum areas in view of our rotation? The modules which have been issued for the trial are meant to be implemented in an integrated manner, which I have tried to do within my English program, but not in other subjects areas. What I have done has been worthwhile, but finding suitable resources has been a problem because of my lack of knowledge of creative dance and the relevant music. The drama and media strands I have covered well, but I fully realise that the theme we have trialled will be covered in Social Studies in second term.

How do we report criteria based assessment to parents? Does each child have a different folder for each area i.e. Visual Art folio with samples, art diary and assessment folder, drama with diary and assessment folder, media etc? It sounds overwhelming.

Suitable resources to implement these extra strands need to be available at school. It is a question of money. I have found this really time consuming and in some cases suggested resources have been unavailable.

### 3.2 The Review

The external review concluded that the draft sourcebook guidelines faithfully reflected the draft Years 1 to 10 syllabus for The Arts. The draft syllabus was reviewed in previous phases of the evaluation as being a faithful implementation of the project design brief, which in turn was judged to be a good reflection of current views about education in The Arts.

According to the reviewers, the document expands on sections in the draft syllabus providing comprehensive written direction for teachers and administrators developing school and classroom programs.

### 3.3 Summary and Conclusions

According to the survey, support for the general direction of the draft curriculum was high, especially among secondary teachers. Most of the pilot teachers supported the core content and agreed that the curriculum reflects up-to-date thinking about education in the arts. Support for the five strands was moderate, with just 65% of the teachers agreeing that the five strands are a good way to organise the curriculum.

The external reviewers found that the sourcebook guidelines were a faithful reflection of the draft curriculum and the project design brief, which had been previously reviewed as thorough, complete and well grounded in current literature and practice.

We conclude that:

3. The draft curriculum is well supported by the pilot teachers who are conversant with it through the pilot process.
4. The sourcebook guidelines document is a sound document reflecting current and emerging views of education in The Arts.

## 4 Workability of The Draft Curriculum Documents for Teachers

Focus Question 3: How effectively can teachers use the draft curriculum documents for planning, teaching and assessment?

### 4.1 Interviews

#### 4.1.1 General Interviews

Two of the general interview items were concerned with the general workability of the draft sourcebook guidelines. Each interview item is considered separately below.

##### *4.1.1.1 Interview question: Rate the draft sourcebook guidelines in terms of readability.*

The ratings were mostly very high or high:

Very High: 9	High: 7	Moderate: 4	Low: 2	Very Low:1
--------------	---------	-------------	--------	------------

Those who found it readable made comments such as:

- *They are easy to read and to the point.*
- *Clear and concise*
- *Very easy to read. Straightforward and appropriate for teachers*

The fold-out A3 pages, Sequence of core learning outcomes with elaborations and typical demonstrations, received special mention by some:

- *I liked the foldout A3 pages. They're great.*
- *It's fine because I can just pull out Dance and Drama to work with it in the A3 pages*
- *Very readable. Teachers will go to the sections they can use like the A3 pages.*



Those with reservations about the readability of the document said:

- *A little bit complex if you didn't know what you are looking for. At the start it was daunting but now I know what I am looking for and I am familiar with them*
- *The terminology is too much making it hard to read. It is a bit overwhelming*
- *I found the pilot version very jargonistic and confusing. A generalist teacher would find it very hard to read. I understand that many of the outcomes have now been rewritten.*

#### **4.1.1.2 Interview question: Rate the draft sourcebook guidelines in terms of effectiveness as a guide to teachers.**

Most of the ratings were moderate or high:

Very High: 4	High: 10	Moderate: 7	Low: 2	Very Low: 0
--------------	----------	-------------	--------	-------------

The comments from the majority of teachers showed they were concerned with terminology and the need for familiarity with the art forms.

- *To high school teachers, it's fine. As far as primary teachers go, I think they would struggle to teach Dance from the document alone.*
- *Teachers may struggle with it at first, but it is a guide.*
- *Some teachers not familiar with documents like this may have trouble with it. Familiarity with the field is needed. It could be a bit overwhelming at first for some.*

Those who rated the sourcebook guidelines as only moderately effective gave comments such as:

- *Primary teachers will still be struggling. If they struggle they are liable to just forget it.*
- *The outcomes were wordy but the other things in the document were not bad. The elaborations were quite useful.*
- *If you were just handed them it would be daunting. They could be more accessible.*
- *It is a lot to take in. Its layout is clear especially the parts we refer to often. The descriptors are sometimes not progressive in development*

Comments from those who rated the sourcebook guidelines very highly were:

- *The supply of examples makes it easy to follow and understand.*
- *I would not have been able to plan without them*

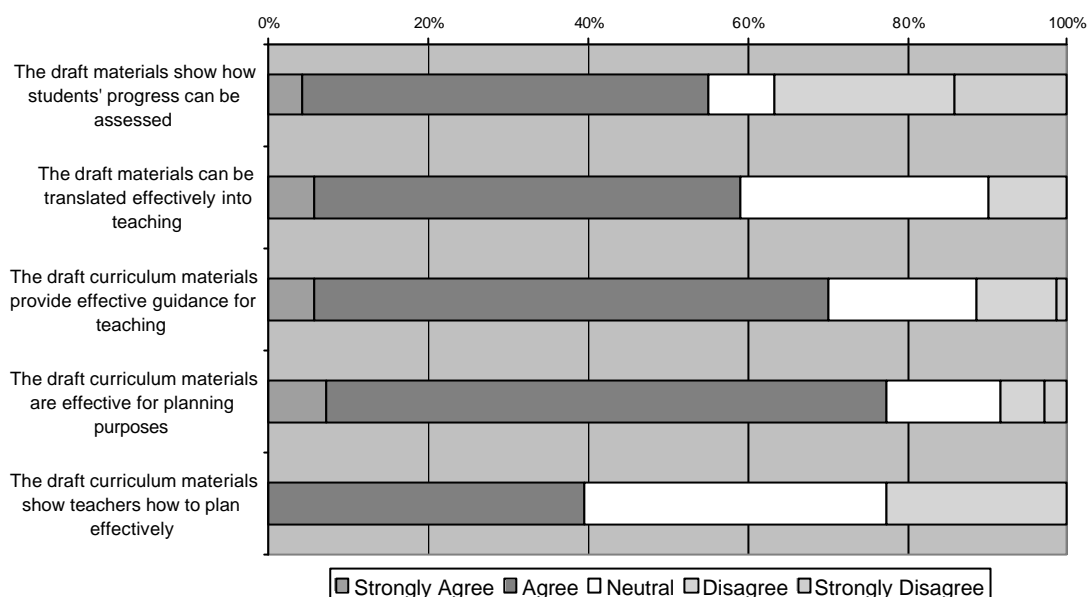
## **4.2 Survey**

Five survey items referred to the effectiveness of the draft curriculum materials for planning, teaching and assessment. These items and the results are shown in Display 4.

The results indicate that:

- Most of the teachers – close to 80% – agreed that the materials are effective for planning purposes, but fewer than 40% agreed that the draft curriculum materials show teachers how to plan effectively
- A bare majority agreed that the draft curriculum materials show how students' progress can be assessed and near 40% disagreed
- A majority agreed that the draft curriculum materials can be translated effectively into teaching and around three-quarters agreed that the materials provide effective guidance for teaching

**Display 4: Effectiveness of documents**



In order to investigate differences between primary and secondary teachers, scores of 1 to 5 on the survey items were assigned as follows:

- Strongly disagree: 1
- Disagree: 2
- Neutral: 3
- Agree: 4
- Strongly agree: 5

Means were calculated separately for teachers of primary years only and secondary years only. The results, shown in Display 5, indicate a clearly lower level of agreement among the secondary teachers that the draft materials show how students' progress can be assessed.

The interviewers consistently encountered concerns about assessment when talking to secondary teachers. The nature of secondary teachers' concerns nearly always related to their need for practical solutions to their needs to identify the achievement of outcomes by students and to supply information for school report cards.

Write-in comments on the survey, observation at the pilot teachers' conference and discussions with teachers during the visits all help to specify secondary teachers' difficulties with assessment. These indicate that two factors operate:

- The apparent incompatibility between outcome-based assessment and current forms of reporting in secondary schools.
- The difficulty secondary teachers have in implementing some forms of ongoing, observation or check-list styles of assessment with classes they may see only a few times a week.

The first factor is difficult for the project team to overcome, since assessment and reporting are matters for schools and school authorities, not the QSCC. The same factor has operated in all of the Council's curriculum development projects for Years 1 to 10 to date. Council may need to work with the school authorities to provide some provisional assessment and reporting guidelines for pilot schools.

The second factor may need to be addressed in the initial in-service package.

**Display 5: Mean agreement, effectiveness of draft curriculum materials, primary and secondary teachers**

Item	Mean	
	Primary only	Secondary only
The draft materials show how students' progress can be assessed	3.5	2.7
The draft materials can be translated effectively into teaching	3.7	3.4
The draft curriculum materials provide effective guidance for teaching	3.6	3.7
The draft curriculum materials are effective for planning purposes	3.7	3.7
The draft curriculum materials show teachers how to plan effectively	3.2	3.1

**4.3 Summary and Conclusions**

Interviews showed that most of the pilot teachers found the sourcebook guidelines to be readable and effective as a guide to teachers. A few complained of difficulties with terminology or jargon. Some were concerned that primary teachers not familiar with all five strands would find it daunting at first and struggle with it.

The survey referred to the draft curriculum materials in general, not the sourcebook guidelines in particular. The survey results indicated that the draft curriculum materials are effective for planning purposes, but do not actually show teachers how to plan. Secondary teachers tended to disagree that the materials show how students' progress can be assessed.

There was moderate agreement that the draft curriculum materials provide effective guidance for teaching (63% agreed, 6% strongly agreed) and that they can be translated effectively into teaching (53% agreed, 6% strongly agreed).

The interviewers suggest that the survey results can be explained by interview responses calling for more specific examples of planned lessons or units. Such examples can be potent for helping teachers to understand the key learning area and interpret the core learning outcomes.

We conclude that:

5. The draft sourcebook guidelines document is readable and effective as a guide to teachers.
6. The draft curriculum materials can be translated effectively into teaching, but may be daunting at first for many teachers, especially those without specific training in the arts.
7. The draft curriculum materials are not yet effective as a guide to assessment for secondary teachers.

## CASE STUDY 5 – PLANNING

This is a Catholic primary school in North Queensland which has a reputation as a school with a strong Music program and focus on The Arts.

Three teachers were involved in the pilot – the specialist Music teacher and two teachers of Years 4 and 5. The Music teacher was highly trained in the teaching of Music, but the other two teachers were generalist primary teachers. The teaching of Music and Visual Arts was a central part of the school program before the pilot. Dance and Drama were included and integrated into classroom programs but not taught as part of a sequenced program.

The principal explained that the school had a consistent approach to planning curriculum programs. Whole-school programs were developed for each curriculum area and class level overviews and units were derived from this. This process, according to the principal, allowed flexibility, not rigidity in teachers' planning.

The principal commented on the difficulties teachers faced in piloting the materials in terms of time:

The teachers involved are the type of teachers who were involved in other initiatives in the school as well so time was a factor. They have asked for release time when needed and I've found additional time for critical tasks within the school budget. In my opinion, the release time has been well used. I believe time for reflective practice is critical for teachers.

The benefits for the school are already evident. The school has already shown far more Visual Arts than has ever been displayed before.

The pilot teachers had planned units in Dance, Drama and Visual Arts. The Music teacher taught Music across the school. One teacher had tried to demonstrate to other teachers that current school units could be adapted to integrate the Arts and set out to model how this could be done.

The teacher extended and adapted a school based Religious Education and English unit to include Drama. She included activities to meet the *Create, Present, Respond* elements of the core learning outcomes suitable for her students and devised assessment strategies to obtain the information needed. She received support from the principal in terms of planning time. The Project Team was a source of both reassurance and assessment ideas.

The teacher found the draft materials were helpful. She said:

The modules were good for layout and I used the old Sourcebook Guidelines. I knew what I wanted to do and checked the materials for appropriateness. The Project Team had proformas so I checked that I had key elements in my unit.

It was difficult getting started and putting ideas on paper. Working from the school unit was a good way to start. That demonstrated to the other teachers that they didn't have to start from scratch – they could include The Arts in existing units.

It has also been difficult keeping up the momentum with the staff because of other commitments – time runs out.

Being part of a team and the children's enthusiasm made it easier to do. The children just loved the unit. The Project Team visits and the conference where we heard from the trial schools were really helpful.

Resources were adequate for the first unit planned but both teachers felt the school would have to plan for additional resources to implement the syllabus. The lack of specialist training did not worry the pilot teachers because they had such enthusiasm for The Arts. They did say on several occasions, that there were other teachers not always confident to implement the syllabus.

Both teachers commented on the units they had developed for their classes.

Both units went very, very well – Drama in particular. More outcomes were covered than I thought would be. The discussion was excellent and the enthusiasm is terrific now. Kids did a self-assessment at the end. In hindsight, I should have planned more ongoing assessment. I'm planning for this in the next unit.

The teachers continued with their commitment to showing the other teachers how to integrate Arts Core Learning Outcomes into units, building on what they had already done. A new unit incorporating Visual Arts was being developed. The teacher described her process:

I will work with teachers to write down what they already know about teaching Visual Arts to their class. I find it is important to write down your aims and assumptions. Adding statements about children's prior experiences is important in focusing the planning of activities. I copied the Core Content and highlighted what we covered. Actually writing class assumptions – who you're teaching and how you're teaching – really helps to clear thoughts.

### CASE STUDY 8 -- PLANNING

This is a large State High School in Logan City. Prior to the trial, there were well established patterns of teaching in the arts and the school had a long-established major focus on arts teaching.

Three strands of The Arts were involved in the trial and pilot: Music, Drama and Visual Art.

Three of the pilot teachers were well qualified in music, drama and media respectively. The school possessed considerable resources to support The Arts. There was also an excellent network in the area with active and expert teachers in all strands willing to assist.

The planning was a very complex issue. The teachers said they first read through the outcomes, then looked at the students, and tried to match the learning experiences with the interests and abilities of the students to achieve the outcomes.

The Project Officer was very helpful, keeping in constant email contact, and following up with postage of materials. There was much cross-fertilisation of ideas from other schools through the Project Officer and other staff within the school.

The teachers found the draft materials to be excellent, particularly the elaborations. The main difficulty with implementation appeared to be related to the "newness" of the syllabus. Teachers reported:

- Only now do I feel I have a real grasp of the task.
- There was a huge lead-up time.
- My perception of levels is becoming more realistic.
- It's OK in theory, I had to "do it" to "get it".
- It's excellent Professional Development for me.
- I do full Lesson Plans – the Outcomes approach is a major change for me.

Teachers appreciated the excellent support offered by the Project Officers and the moral support given by the school Administration Team. The school's extensive resources were put to good use. Staff would like time for teaching in The Arts to be increased in the school, but it is not a "core" subject, so this is unlikely.

Teachers reported that all programs were very well received within the classrooms, and students thoroughly enjoyed participating. They said that reporting in levels was superior to the old "Pass/Fail" syndrome. Students were now past the "Have I passed/failed?" mentality.

According to the Head Of Department, the teachers were quite stressed by the experience. There was a feeling of being overwhelmed by the actual planning process. A long thinking time was required, but not available. There were constraints about assessment and reporting, and they felt their workload had increased quite dramatically.

Much of this is because the teachers are perfectionists, and want everything to be right first try, and they had difficulty with the change to outcomes based planning. This is being overcome, but slowly, and teachers are becoming more comfortable with the change in approach.

The teachers have been highly successful under the circumstances, mainly because they are highly motivated, excellent teachers. The release time has been very effectively used, but in a large school, they really needed more release time to share their new learnings with others involved in the trial/pilot.

## 5 Match with the Needs in Schools

Focus Question 4: To what extent do the draft curriculum documents match the needs of all teachers, students and school administrators as expressed in the range of classroom and school contexts in the pilot schools?

In the general interviews, most questions related to the detail in the sourcebook guidelines. In the survey, 4 questions related to the needs of students and teachers.

### 5.1 Interviews

#### 5.1.1 General Interviews

**5.1.1.1 Interview question: Rate the effectiveness of sections of the draft sourcebook guidelines in providing a guide to teachers.**

This item covered 6 sections of the sourcebook guidelines. The teachers' ratings and comments are summarised in Display 6.

## Display 6: Effectiveness of draft sourcebook guidelines as guide to teachers

Section	Ratings <sup>1</sup>		Indicative Comments
Nature of The Arts Key Learning Area	VH	6	<ul style="list-style-type: none"> <li>• Very readable highlighting the problem solving approach of the Arts. Also emphasising the importance of diversity both in the content and within the classroom</li> <li>• It is alright if the teachers take the time to read it. When confronted with the whole document some might be reluctant to take the time to work through it.</li> <li>• The sections on diversity, equity and supportive environment are very good</li> </ul>
	H	12	
	M	2	
	L	0	
	VL	0	
Learners and Learning in The Arts	VH	4	<ul style="list-style-type: none"> <li>• Well written. I agree with what is said about primary students</li> <li>• Well set out - the developmental characteristics are effective guidelines</li> <li>• It makes you think about things you maybe would not have previously. Because it is set out in the three stages (lower primary, upper primary, secondary) you can focus on the characteristics of the children that you are teaching.</li> </ul>
	H	12	
	M	4	
	L	0	
	VL	0	
Scope and Sequence of Learning	VH	7	<ul style="list-style-type: none"> <li>• I understand it, but teachers inexperienced in outcomes learning may find it difficult.</li> <li>• This would be too brief for the primary generalist teacher.</li> <li>• The outcomes are what people will have most difficulty with. It will take a while for them to become comfortable with them. It is a huge task to come to terms with.</li> </ul>
	H	7	
	M	4	
	L	1	
	VL	0	
Planning Curriculum for Demonstrations of Learning Outcomes	VH	6	<ul style="list-style-type: none"> <li>• The diagrams are very helpful because you can get an idea of your activity in relation to creating, presenting and responding. It gives a step by step guide so you can be sure you cover all of the areas. It is very sequential and that is good.</li> <li>• Good for a read before you start planning. It's set out clearly and it's easy to read.</li> <li>• It is fine for a music specialist but a classroom generalist will find it daunting, especially someone without a music background.</li> </ul>
	H	8	
	M	4	
	L	1	
	VL	0	
Planning Assessment for Demonstrations of Learning Outcomes	VH	6	<ul style="list-style-type: none"> <li>• This is the really tricky one for me. They are good ideas but I would like to see more practical examples of things you could actually use. I would like to have an example for each idea</li> <li>• There is not enough information on assessment for teachers. Teachers will not understand how to document and record students' achievement of outcomes. The guidelines do not give enough information. The CD might.</li> <li>• It gives a good list of things to use and explains them clearly</li> <li>• It gives you a lot of examples of assessment which is good and suggestions for gathering information.</li> </ul>
	H	5	
	M	9	
	L	1	
	VL	0	
Evaluation	VH	3	<ul style="list-style-type: none"> <li>• I was not clear initially what this means. I have not looked at it. What does it mean? What is it for?</li> <li>• General and useful.</li> <li>• It's also good to read over before planning. A general overview</li> </ul>
	H	7	
	M	5	
	L	1	
	VL	0	

<sup>1</sup> Some interviewees declined to give a rating on some items

Display 6 shows that most sections were rated as highly or very highly by most of the teachers. The section on Planning Assessment received a large number of moderate ratings. The sections on Nature of the Key Learning Area, Learners and Learning, and Planning Curriculum were seen as readable, well set out and relevant. The section on Scope and Sequence of Learning, which includes the core learning outcomes, was seen as presenting a challenge to teachers.

**5.1.1.2 Interview question: How helpful is the approach in the three sections of the subsection Cross-Curricular Priorities (literacy, numeracy, life skills)?**

Results are presented for each section separately.

**(a) Literacy**

For the literacy section, ratings were generally high:

Very High: 4	High: 7	Moderate: 6	Low: 1	Very Low: 0
--------------	---------	-------------	--------	-------------

Comments were generally favourable:

- *We always are conscious of literacy, numeracy, and life skills so it just reminds you of the obvious. It is essential though.*
- *You can associate the literacy aspects with your own English program. A lot of it overlaps. A lot of the English program skills come out in this.*
- *All this is extremely useful for beginning teachers and pre-service teachers*

One teacher commented:

- *The politicisation of literacy and numeracy into documents means that we have to justify the academic nature of our subjects. Some schools are pushing literacy and numeracy by devoting more time to English and Maths. So the statement is important for advocacy of the arts*

**(b) Numeracy**

Ratings were mostly moderate to high:

Very High: 2	High: 8	Moderate: 6	Low: 2	Very Low: 0
--------------	---------	-------------	--------	-------------

Those who rated the section as highly helpful made comments that indicated numeracy was not often integrated into Arts lessons.

- *Numeracy doesn't apply as much but this has given me ideas on numeracy in the Arts*
- *Laudable but we don't give this enough attention*
- *Teachers need these prompts - vital*

A couple asked for more elaboration:

- *I'd like to see more. There is not enough here to inspire me. I would need more examples like the elaborations*

**(c) Life Skills**

The section on Life Skills was seen to be more helpful with 42% of teachers rating it as high to very high.

Very High: 5	High: 7	Moderate: 5	Low: 1	Very Low: 0
--------------	---------	-------------	--------	-------------

Comments indicated the teachers' perspective on life skills and The Arts:

- *Life skills apply very much to The Arts. They touch a person in ways other subjects don't.*
- *Essential to be included*
- *This area is very important*
- *This is high in terms of the aesthetic nature of the arts*

**5.1.1.3 Interview question: How helpful is the approach in Developmental Characteristics?**

Most ratings were very high or high.

Very High: 7	High: 9	Moderate: 0	Low: 3	Very Low: 0
--------------	---------	-------------	--------	-------------

Indicative comments were:

- *Sequential development across Year levels important*
- *Describes the ideal of what should be there.*

- *It spells out specifically for each of four levels.*
- *They are very much specific to the children I teach in middle primary.*
- *Very generally it has summed up the important characteristics of my area (lower primary). It makes you think about these important aspects before you start to plan.*
- *It gives me a good idea of where students are at or where they should be at.*
- *Excellent.*

Some had suggestions for improvement:

- *The developmental characteristics of all children need to be taken on an individual basis. These kinds of statements can lead some people to accept developmental phases in a rigid way.*
- *I would like to see it mapped for each of the strands so if I were teaching Year 6, I could look at what was developmentally appropriate for the class.*

#### **5.1.1.4 Interview question: How helpful is the subsection Sequence of Core Learning Outcomes with Elaborations and Typical Demonstrations?**

Three aspects were covered in this section of the interview: the layout, the elaborations and the typical demonstrations.

(a) Layout

Most ratings were high or very high:

Very High: 7	High: 10	Moderate: 1	Low: 0	Very Low: 0
--------------	----------	-------------	--------	-------------

Most of the teachers found the layout of this section very helpful:

- *Love the A3 - I can see everything at a glance*
- *The layout is good. It is really clear and easy to understand. This is what I used when I was writing my stuff.*
- *The size is fine and the layout is fine. It is a good size because you have room to make your own notes. The headings make reference easy. You can find what you need easily.*
- *The actual setting-out is good. It is easy to follow.*

A few of the teachers had criticisms:

- *I don't think it's helpful. They are awkward to use.*
- *It is annoying to have to fold it out.*
- *Make the level statements at the top of columns in more accessible language for non-specialists.*

(b) Elaborations

The elaborations received mostly very high ratings for helpfulness:

Very High: 12	High: 5	Moderate: 1	Low: 0	Very Low: 0
---------------	---------	-------------	--------	-------------

Most comments were positive:

- *They would be very helpful for a person new to Dance.*
- *Superb - give us more!*
- *They are very practical and even from just the elaborations you would be able to plan your activities.*
- *I use these for my planning. I hope they keep these in. They give you a variety of ideas, not just one or two.*
- *It is the first document I've seen that gives us directions and exemplars for meeting the outcomes.*
- *Unpacked quite effectively. Great to have something like this.*
- *In themselves they are very helpful but progressively we had difficulty seeing the outcomes becoming more demanding through the levels.*



(c) Typical demonstrations

Responses for the helpfulness of the typical demonstrations were mostly very high:

Very High: 11	High: 6	Moderate: 1	Low: 0	Very Low: 0
---------------	---------	-------------	--------	-------------

Teachers were keen to comment on the usefulness of the typical demonstrations:

- *Really spell it out for teachers who may be unsure*
- *They focus on what I'm on about.*
- *Very important to have these ideas. No more "reinventing the wheel".*
- *The Typical Demonstrations have improved this section greatly.*
- *If you look at the elaborations and can't think of activities, the demonstrations give you ideas. They also provide you with terminology that you can use with the children.*
- *I use the elaborations more, but these are helpful.*
- *These are more helpful than the elaborations.*
- *These are very useful*
- *They are great.*

A few of the teachers were not so sure:

- *These are very ambiguous, not specific. It is hard if you don't have the background.*
- *Bewildering array*

*I'd like to see a lot more of them in Years 4-6 so we don't end up with everyone doing the same thing because it is in the sourcebook.*

**5.1.1.5 Interview question: How helpful is the layout of the set of tables in the section Planning Assessment for Demonstrations of Learning Outcomes?**

Ratings were mixed, ranging from low to very high:

Very High: 5	High: 5	Moderate: 5	Low: 3	Very Low: 0
--------------	---------	-------------	--------	-------------

Some teachers said they had not used these much, and others found having a second set of tables to be superfluous or confusing:

- *There is some overlap with the previous set of tables.*
- *I didn't really see the point of having the two layouts.*
- *It was a case of getting overload. I just used the other set of tables.*
- *This is superfluous.*
- *The same stuff.*

## 5.2 Survey

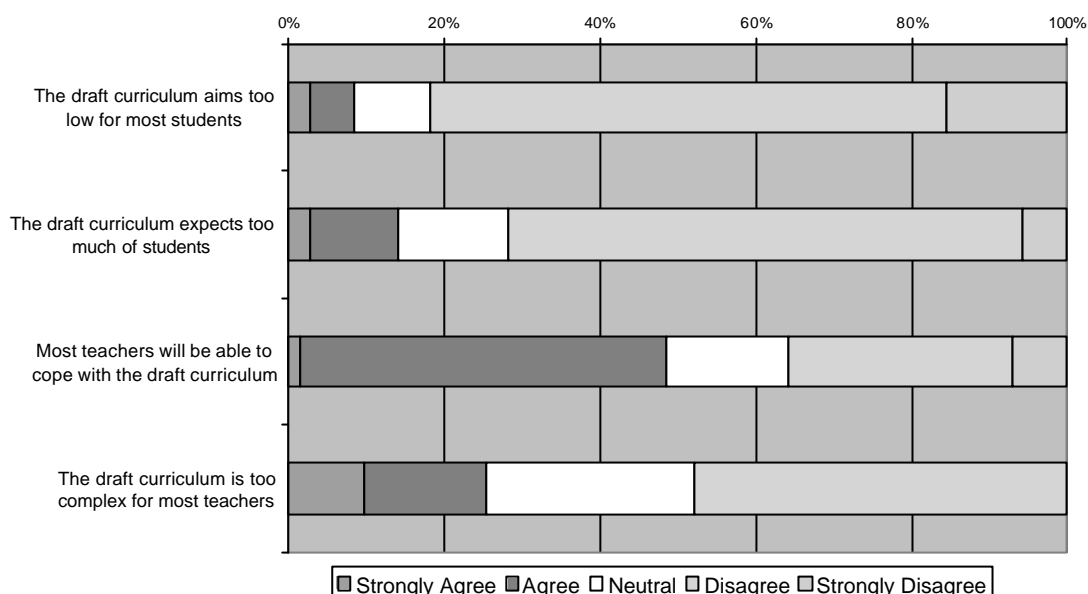
Four items on the survey related to the needs of students and teachers. Two referred to the needs of teachers, two to the needs of students. These items are shown in Display 7, together with the results.

Display 7 shows that

- More than 80% of the teachers disagreed that the curriculum aims too low and more than 70% that it aims too high for most students
- Close to half of the teachers agreed, and a significant one-third disagreed, that most teachers will be able to cope with the draft curriculum
- About one-quarter of the teachers agreed that the draft curriculum is too complex for most teachers.

There was low agreement with the three negatively worded items. This indicates that teachers generally believe that the draft curriculum is neither too difficult nor too easy for most students. By contrast, a majority were not prepared to agree that most teachers will be able to cope with the draft curriculum.

**Display 7: Needs of students and teachers**



Display 8 shows the mean agreement scores (1=strongly disagree, 5=strongly agree) for primary and secondary teachers only. Means are similar for both groups of teachers, but the primary teachers were slightly less likely to agree that teachers will be able to cope with the draft curriculum and slightly more likely to agree that the draft curriculum is too complex for most teachers.

**Display 8: Mean agreement, students' and teachers' needs, primary and secondary teachers**

Item	Mean	
	Primary only	Secondary only
The draft curriculum aims too low for most students	2.1	2.2
The draft curriculum expects too much of students	2.5	2.4
Most teachers will be able to cope with the draft curriculum	2.9	3.2
The draft curriculum is too complex for most teachers	3.0	2.8

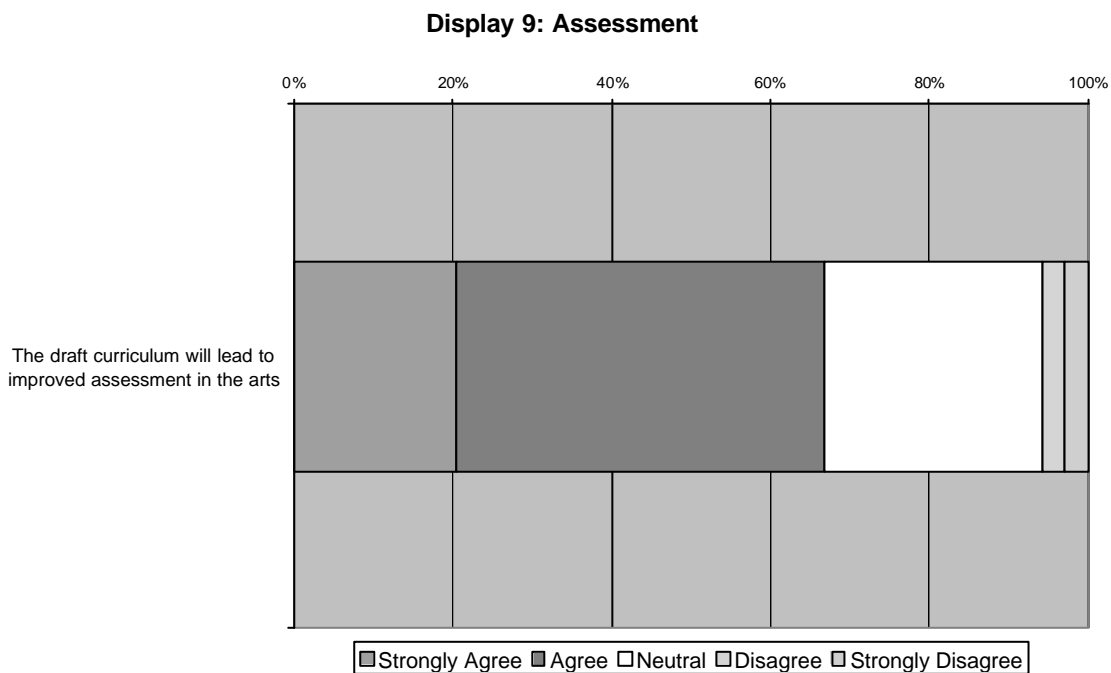
- Some of the write-in comments on the survey indicated a strong view on the part of some pilot teachers that the curriculum would be very difficult for primary school teachers to implement:
- *Specialist teachers in high schools make it far easier to present this syllabus. This is not so easy for the primary classroom teachers -- they will need support.*
- *I feel sorry for the single teacher schools. Their work load will be enormous.*
- *There will not be enough in-service provided in primary schools to make the average teacher comfortable with teaching in all the strands.*
- *I still believe five strands will overwhelm teachers. Planning one strand effectively was and is a challenge for me! Also accessing appropriate resources has been tricky.*

- *The draft curriculum is great. However, primary teachers have no background in these areas and far too many other things to prepare and teach to have time to sit and read and learn whole new curriculum areas.*

Another set of write-in comments expressed concerns about assessment. For example:

- *Assessment has been a major problem since the start.*
- *I think there will be major problems with assessment and teacher skill level in the arts.*
- *Assessment has never been considered by the syllabus.*
- *The issues of assessment and reporting are not covered in the document. While this area is not under QSCC guidelines, it is important that this issue is raised at the highest level of QSCC and Ed Qld.*
- *Assessment continues to be a large problem area. Teachers may find ways to continue their present practice then adapt recording and reporting for new syllabus without ever fully adopting the real intent of this syllabus. Ways to track, record, arrive at assessment need to be modelled.*

One survey item asked for teachers to indicate agreement or disagreement with the statement, "The draft curriculum will lead to improved assessment in the arts". Results, shown in Display 9, show that around two-thirds of the teachers agreed, 28% were neutral and very few disagreed.



### 5.3 Summary and Conclusions

The interviews showed that:

- Most sections of the sourcebook guidelines were rated as high or very high for effectiveness by most of the teachers.
- The section on planning assessment received a large number of moderate ratings. The sections on nature of the key learning area, learners and learning, and planning curriculum were seen as readable, well set out and relevant. The section on scope and sequence of learning, which includes the core learning outcomes, was seen as presenting a challenge to teachers.

- The section on cross-curricular priorities received moderate to high ratings. Some comments indicated that the section was necessary, but it was something of most benefit to beginning teachers.
- The approach used in the section on developmental characteristics was seen as very helpful.
- The section on core learning outcomes with elaborations and typical demonstrations was rated as high or very high for helpfulness by most of the teachers. The elaborations and typical demonstrations were given mostly very high ratings. They give teachers practical explanation of the outcomes and very effective guides for planning.
- The set of tables in the section on planning assessment was seen as superfluous or repetitive by many of the teachers.

The survey showed that:

- In most teachers' opinion, the draft curriculum aims neither too low nor too high for most students.
- Many (at least one in four) agreed that the draft curriculum is too complex for most teachers and disagreed that most teachers will be able to cope with the draft curriculum.
- Write-in comments revealed a strong opinion among some of the teachers that primary teachers would find the draft curriculum very difficult to implement.

The survey item does not allow any inferences about the nature of the complexity but the interviewers found that interviewees often spoke about the time taken to become familiar with the documents, the terminology, the unfamiliar territory represented by the arts strands and the demands of becoming familiar with appropriate teaching methods. Many teachers called for specific teaching suggestions or plans that teachers could "pick up and use". The interview responses from two teachers and one administrator shed some light on the nature of the complexity:

- *I am not saying water down the important concepts but the syllabus needs to be simplified for the average teacher to be able to pick it up and gain something from it. Whereas before people would just pick it up and put it down in ten seconds and not look at it because it was so huge.*
- *I really don't think that there can be many improvements. I have a little worry that when it does go out to schools, that a lot of teachers are going to say "Oh that is a lot of work" and put it to one side. I guess we have attended so many workshops where the project officer has explained it to us so we are in the position of having several hours with the training, but I have a fear that when the teachers see it, they will hesitate at the amount of work. Whereas in fact once you get into it, it is easy to follow.*
- *The materials are quality documents but the concern is the depth and complexity of knowledge required to implement them and their skill level. There is a level of ambiguity from the teachers. I'm not sure they are fully conversant with the outcomes based approach.*

We conclude from the interviews and survey that:

8. Most sections of the draft sourcebook guidelines are effective in providing a guide for teachers and set out in a way that is helpful for them.
9. The elaborations and typical demonstrations are highly effective in explaining the core learning outcomes and very practical for planning purposes.
10. The draft curriculum aims neither too high nor too low for most students.
11. The draft curriculum is seen as too complex, especially for primary teachers, by at least one in four of the pilot teachers.

## CASE STUDY 7: PLANNING

This is a medium-sized State primary school in a semi-rural setting south of Brisbane.

The school is organised in multi-age classes throughout. The school is in a fairly low socio-economic area, with limited resources specifically for The Arts, but this situation is improving as the school community becomes more aware of the need for resources in this KLA.

Prior to the trial and pilot, individual teachers did what they could in Art, but few had training in this area. There was not much emphasis on The Arts, although a few creative teachers were keen.

All students in Years 3-7 were involved in the trial and pilot for The Arts.

One of the two teachers leading the pilot had majored in Drama during her pre-service training, and the other was a specialist Visual Arts teacher who trained in Victoria. A specialist Music Teacher taught all the Music.

In the first term of the pilot, planning was mainly in Drama and Visual Arts. In the second term, planning extended to Dance and Media across Years 3-7.

At the start of planning, teachers sat with the sourcebook guidelines and highlighted relevant parts. They read the whole document first, then selected the areas upon which they would focus. Teachers found the draft materials invaluable, although there was much reading and sorting for them, and time to plan was inadequate.

Much of the planning took place out of school hours, because teachers felt they needed extra time to absorb the information contained in the draft documents.

The task was made easier because of the assistance given so freely by the Project Officers and the specialist teacher. Teachers were also encouraged by the keen interest displayed by the students.

The draft curriculum documents gave focus to their planning, and teachers discovered resources in all sorts of odd places. They used what they had, and "scrounged, recycled, etc." to help make their planning work effectively. The school library staff and other teachers helped to identify suitable resources.

By the second term of the pilot, teachers were planning more independently and a change in attitude towards The Arts was apparent. There appeared to be more interest from staff and students alike. Several teachers reported a steep learning curve for themselves.

Teaching time was found for The Arts by integrating with other key learning areas. Teachers felt that integration was essential if all five strands were to be experienced by all students. Teachers reported that the students were very keen to participate in The Arts activities, and their behaviour matched their enjoyment.

Assessment was an area where teachers remained unsure. They had used their time for participating in the activities without paying too much attention to assessment, expecting to be able to explore this aspect at a later date.

The Principal said that he'd heard no complaints from the teachers about The Arts, and outcomes-based learning held no mysteries for them. Indeed, the teachers were apparently excited about outcomes-based learning. The Syllabus was enlightening and teachers were exploring ways of integrating the strands with other KLAs to maximise time spent.

According to the principal:

The teachers' task is very realistic. The Arts Club, running in lunch hours, is very successful. The school is now Arts focused, and is also involved in a Curriculum Enhancement Project, which is a springboard for using the resources.

We believe in "Productive Pedagogies". The multi-age organization of the whole school lends itself to better implementation of an outcome-based curriculum.

The teachers have been very successful in their pilot. The school focuses on the needs of its students. The outcome-based KLAs already in use provide the framework for this. The students have a starting level, and the outcome-based approach fits this well.

Teachers have approached the task very professionally, and have been very appreciative of the release time. There is a great deal of ownership, although it is not yet a part of the school's AOP – teachers wanted to become involved and approached the school administration team when the trial/pilot was advertised.

## 6 The Draft Curriculum – Feasibility and Potential

Focus Question 5: 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 focus question was addressed in the general interviews and the survey.

### 6.1 Interviews

#### 6.1.1 Messages

Questions in the general 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. Some very direct responses by the pilot teachers in the general interviews saw the developing curriculum as trying to do too much:

- *It's great if we only had The Arts to deal with. I see it as pretty much impractical. Primary schools will look at it in despair especially with what else is coming out.*
- *There is too much to be considered as part of a total KLA. e. g. Media - should be part of the English KLA. Integration is a MUST!!! but this could have happened at the Syllabus Level.*
- *The time factor: The times are unrealistic in view of the lack of experience of students and the "distance" they have to travel. The professional development of teachers is a huge issue.*
- *It is difficult to work The Arts in with Maths and English and all of the other things we have to do as well.  
There is too much in The Arts curriculum. We have tried some of the things and it has worked out alright, but I still think there is too much in it.*
- *There are too many areas - the five strands are too much. It is hard to fit it all in with everything else that we do.*
- *It is too much for the time allocation in the syllabus. We do about two hours a week here on The Arts.  
I don't really feel comfortable teaching in all of the arts areas. We have a music specialist and that is taken care of but I don't feel trained in some of the areas such as dance, media, and drama.  
I don't think it will be easy to implement in real situations.*
- *I think there is a good chance that when it comes to implementation, there will be a reluctance and even mild fear on the part of some primary teachers considering that they are not trained in all of the areas. It could come out, be a fad for a while and then fizzle out like so many other things in the past*

#### 6.1.2 School Administrators

Interviews with school administrators showed support for the curriculum, but in varying degrees. Most of the issues discussed in previous sections show up in these comments:

- *The reality is that it is not going to work although it is an excellent document. The sheer weight of outcomes makes it not doable in primary.*
- *It is a systematic curriculum – not just a hodgepodge. It has stimulated discussion among staff generally.*
- *I have concerns for the primary school teachers. They don't have the training to implement all areas. It's good in its flexibility. I worry about the generalness of the curriculum in people's interpretation.*

- *There is never a problem now with students' participation in the Arts. We should have taken data before and after on literacy and numeracy because I'm sure that has improved because there is so much interest in the units. I can certainly see more depth in their writing because of what they have explored in the Arts.*
- *Our result therefore is that we have teachers more enthusiastic to be involved in teaching The Arts. It is fantastic professional development for them. By getting out, talking to other people and seeing things that work they become excited and more enthusiastic in the classroom.*
- *The document itself will only be as good as the people who deliver it and so it will be needed to be backed with good quality professional development and implementation in the production stages. If this occurs then I think that the outcomes will be successful for students and teachers and the broader community.*
- *I think it can be done. Coming to terms with the outcomes set-out is also an obstacle for this and other areas. Implementation will depend on people accepting it and how comfortable they feel about the five strands.*
- *It is not going to be a huge shift for a lot of people, it should be just another way of improving best teaching practice. If there is good pedagogy, well the syllabus should just strengthen and enhance that so time will tell.*
- *There's going to have to be a lot of in-service to help teachers interpret it. They need to give concrete workable units so teachers can see how to do it.*
- *They need to show how to use the document. It needs to have more primary input. The documents of themselves are not going to make a great deal of difference to Arts in the primary school. Extensive in-service is needed. The number of outcomes means that they won't be addressed in intellectual depth. They will touch them and move on.*

Four questions in the general interviews with the pilot teachers dealt directly with time and resource issues.

### 6.1.3 General Interviews

#### ***6.1.3.1 Interview question: How do you rate the sample modules for workability in terms of the resources available in your school?***

Ratings were mostly moderate or high on this item, with 52% rating high or very high:

Very High: 2	High: 8	Moderate: 5	Low: 3	Very Low: 1
--------------	---------	-------------	--------	-------------

Some were able to manage with the resources at hand:

- *Adapted modules to suit what we have in terms of clientele and resources*
- *We picked out elements from modules. They were useful to extend our thinking about resources.*
- *We are always short of resources like other schools but you make do with what you have. I am relatively satisfied I can teach the modules as they are.*
- *I am doing a media unit and some media resources such as video cameras are not available but I have substituted other activities. There was no problem with the drama module.*

Others commented that the lack of resources made working with the modules difficult:

- *Resources are not adequate yet (e. g. 1 only digital camera in the school of 900 students)*
- *We don't have any resources.*
- *Our resources aren't organised. We have to search for them.*

- *Sometimes I don't know how to access some resources for specific topics. More guidance on resources would be good.*

**6.1.3.2 Interview question: How do you rate the sample modules for workability in terms of the time available to The Arts in the school curriculum?**

Few ratings were high or very high. Most were moderate:

Very High: 2	High: 4	Moderate: 9	Low: 4	Very Low: 0
--------------	---------	-------------	--------	-------------

Most of the comments centred around the lack of time in the school curriculum:

- *Time available is limited, therefore achievement is limited accordingly*
- *The emphasis is low in our school.*
- *The Arts is not valued within the school.*
- *Sport takes preference.*
- *I would always like more time for art. It is adaptable to fit the time we have.*
- *We don't have very much time in our school. One term in Year 8 and that makes it difficult especially when observation is needed.*

Others said that integrating The Arts with other key learning areas was necessary within time constraints:

- *Not enough time BUT- I integrate with Language Program and SOSE, maths, etc.*
- *The only way I can make the syllabus work is to integrate it into units.*
- *Quite workable because I integrate my arts in social studies and science and tack it on to complement what I am doing in those areas.*
- *They are workable but I find that my theme work needs more time allocated to it. 30-45 minutes does not seem enough after you have done everything else in the day.*

**6.1.3.3 Interview question: How do you rate the sample modules for workability in terms of your own training and expertise?**

Ratings were mostly high or very high:

Very High: 7	High: 6	Moderate: 4	Low: 3	Very Low: 0
--------------	---------	-------------	--------	-------------

Many said that their own training and expertise were adequate but some had concerns for other teachers:

- *I have much training and experience but I have concerns for others who may have a more linear bent.*
- *We are all very experienced Dance teachers so had no trouble.*
- *A lot of the work in the modules is from a background with which I am quite familiar.*
- *I have a visual arts background and I concentrated on visual arts.*

Some had concerns about their lack of training:

- *For primary it is low because we have to cover the five areas.*
- *You needed time to work out what the terminology means.*
- *My own training and expertise are low in the arts.*

Others found the modules helped them to overcome the lack of training:

- *You needed time to work out what the terminology means.*
- *Even though I wasn't familiar with the terminology especially in the media units, the definitions have been available and I have learned a lot.*
- *I haven't felt short of information to carry out the modules.*
- *It is different for the different strands. I have never had anything to do with dance, but I have found it workable.*
- *I didn't do lot of solfa in my training and I have had to work on that.*



### CASE STUDY 8: STUDENTS' RESPONSE

This school is a large secondary school in a dormitory suburb of Brisbane. Year 8 students all took a combined Performing Arts unit for 10 weeks. In Year 9, they could do Dance, Drama and Music. In Year 10, they could specialise in an Arts subject with the bulk of their learning occurring there.

The Dance teacher said that she personally liked the new Dance program based on the draft syllabus. She used the Sourcebook Guidelines and referred to the modules. Her comment: "They have interesting ideas but I wouldn't teach exactly like that". She did have reservations about children having to achieve in all areas of a Level before it was assigned to them and having to demonstrate achievement more than once.

In Year 9, she was concentrating on choreography, teaching form. She said:

As a pilot teacher, I'm not only teaching that level but all that went before because they are not doing it in primary.

The teacher was trying new ways of assessing the students and had developed a sheet showing level indicators for the students to monitor their own progress.

The students are used to assessing as we go but we're not sure of the outcomes yet. Mind you, it didn't make any difference in terms of what they achieved. We rewrote the assessment sheet for Music, Dance and Drama and listed what they had achieved. I don't know what is going to happen with the end of semester report.

The lesson observed had the objective of teaching more detailed knowledge of form, specifically rondo, with the intention that students be able to work in rondo and transfer their information.

A final year student teacher worked with the students to demonstrate rondo. Students finished the lesson by planning rondo sequences. All students were interested and attentive during the lesson.

A group of students were interviewed after the lesson. They were asked about their understanding of binary, ternary and rondo forms of dance, and they explained them quite clearly.

The students were asked the usefulness of the lessons on form. Some of their statements were:

You know what's behind the dance instead of just doing it.

You can tell people the story behind dance and it does help if you want to tell a story in dance.

Most of us just want to dance, but people who want to be professionals need it.

They lamented that they would not do Dance again until Year 10. "This is a trouble-free subject", one said.

We discussed their opinion of assessment using the outcomes. A spokesman for the group summed it up well:

We don't really care about what level we are. We're doing it to express ourselves and escape serious lessons. But we want to do it well!

#### **6.1.3.4 Interview question: How do you rate the workability of the draft sourcebook guidelines in terms of feasibility in your situation?**

Most of the ratings were high or very high:

Very High: 9	High: 5	Moderate: 5	Low: 2	Very Low: 0
--------------	---------	-------------	--------	-------------

Some positive comments were:

- *We have a rotational program in our primary school. It works in our situation*
- *It is a really good document.*
- *It is not really situation specific -- quite general and should work in most situations. It works here where we have many Muslim students and Aboriginal students.*

A few expressed their concerns about the need for specialist training for teachers:

- *In secondary it is fine because we are subject specific and any one of us looks at only one strand. In primary it is just a nightmare. When we show other teachers they are overwhelmed. It is hard enough to focus on just one strand.*
- *I can understand and know exactly what it means but that is only because I am a specialist. It is probably the best document I have ever seen for planning.*

## CASE STUDY 9: THE MEDIA FOCUS SCHOOLS

The Media Focus Schools Group of 8 schools was established by the project team to obtain feedback from teachers in the Media strand.

For this case study, information and views were obtained from teachers in five of the schools, including two State High Schools, one State Primary, one Catholic and one Independent school. In some contexts, media teaching was relatively new, in others it had been occurring for some time. Media varied from being part of English to being a strand of The Arts introduced simultaneously with the other strands.

### Workability of draft syllabus and other materials for Media

The draft syllabus and related materials were viewed positively. Points made included the following.

- The new syllabus is exciting, relatively easy to follow, and can be used to design appropriate programs in one's own context.
- The materials and content generated so far for the Media strand are excellent.
- Work that is already being undertaken on Media can be fitted in with the new syllabus.
- Some review of the relation between criteria-based reporting and Outcomes will be necessary at School level.
- Staff who do not already have a background in teaching media may find some of the concepts and language of the Media strand daunting, even if in effect they have already been teaching elements of the syllabus.

The teachers said there could be an issue of how much can be covered in the time available, but said it was important to include all five key concepts – languages, technologies, representations, audience and institutions. They saw no need to change the terminology. These key concepts underpin a broad understanding of what media education is. They also support continuity of learning through to Senior Film and Television.

### Assessment

Assessment in an outcomes framework was seen as feasible in the focus schools, but some issues emerged:

- A mismatch between Outcomes and criteria-based reporting is evident.
- It is hard to make outcomes-based assessment visible for Media in a Primary School reporting context where it is only one of five strands in The Arts.
- There is not a great deal of guidance on assessment in the syllabus.
- There are some specific difficulties for Media about how students demonstrate achievement at different Levels – it can be hard to decide at what points to assess particular components of outcomes.
- A practical issue is how to write tasks that will have students demonstrate the outcomes at different levels. It will be helpful if Modules illustrate the process of relating learning activities to assessment.
- Assessing for outcomes can create logistical problems such as knowing how long to retain a wide range of collated materials to ensure accountability.

### Resources

In the Focus Schools, the Media work undertaken was feasible in terms of resources.

One view was that the level of media equipment would be a problem in some schools, another that the syllabus allows teachers to tailor programs to resources. It was suggested that to teachers without experience in teaching Media it may *appear* from the documentation that the strand would be too hard to teach without elaborate technical resources.

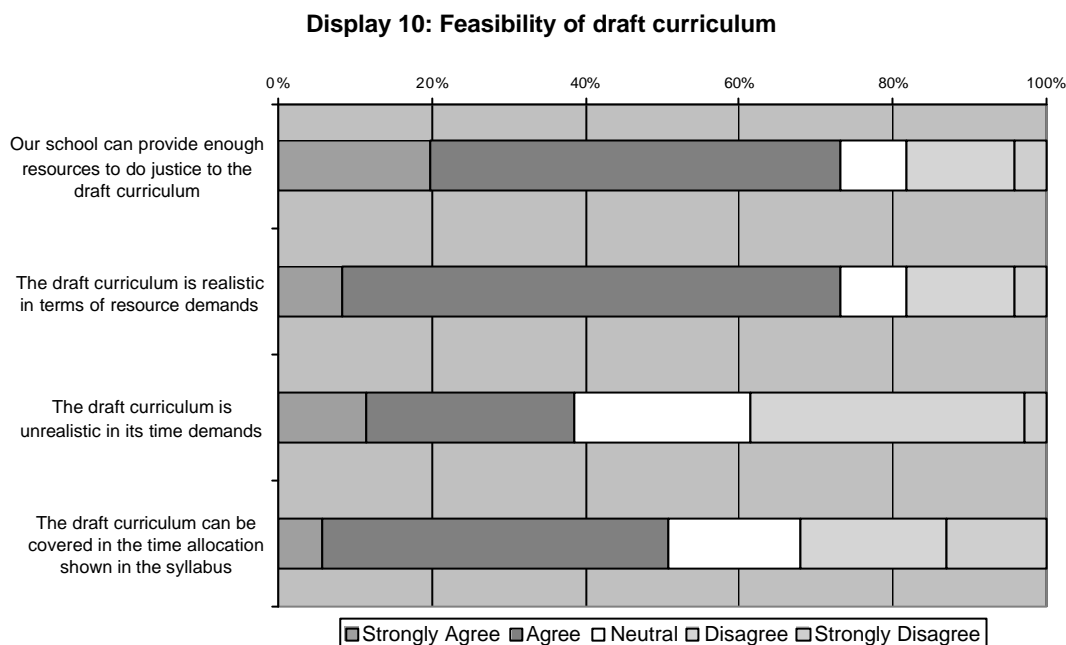
Several teachers said that much continuing support would be needed to implement the syllabus, including in-service and professional development. It would be important to have sample modules that – without being canonical – illustrate how the content can be applied, assessment processes can be developed and that point to accessible resources for various aspects of media work.

### General messages

- It is important that Media has been recognised as a central part of The Arts as a diverse field.
- The syllabus is built on clear principles and appropriate categories: the process of working with it has been worthwhile.
- In one secondary School where the Outcomes approach was implemented across all five strands of The Arts the standard of student work had improved because, according to the teacher, this approach focuses on skills and helps to make the materials more relevant to students.
- It is valuable to have a framework that allows a progression through Primary and Secondary schooling and can lead into the Film and Television syllabus.
- There are opportunities to link Media with the other strands in The Arts and further curriculum areas (English, SOSE, etc).
- The Media strand incorporates many contemporary forms of communication that students are interested in. This makes it easier to motivate students and fulfil the higher Outcomes.

## 6.2 Survey

Four survey items related to the feasibility of the draft curriculum, two in terms of resources and two in terms of time. Display 10 shows the results on these items.



The survey results indicate that some teachers saw problems with resource feasibility and a large minority saw problems with time feasibility. Display 10 shows that:

- Over 70% of the teachers agreed that their schools could provide enough resources to do justice to the curriculum and that the draft curriculum is realistic in terms of resource demands
- Close to 40% of the teachers agreed that the draft curriculum is unrealistic in its time demands and near 40% disagreed that the draft curriculum can be covered in the time allocation shown in the syllabus

Display 11 shows the mean agreement scores (1=strongly disagree, 5=strongly agree) for primary and secondary teachers separately.

### Display 11: Mean agreement, feasibility of draft curriculum materials, primary and secondary teachers

Item	Mean	
	Primary only	Secondary only
Our school can provide enough resources to do justice to the draft curriculum	3.3	4.0
The draft curriculum is realistic in terms of resource demands	3.3	3.8
The draft curriculum is unrealistic in its time demands	3.0	3.1
The draft curriculum can be covered in the time allocation shown in the syllabus	2.7	3.4

Display 11 shows a tendency for the secondary teachers to agree more than the primary teachers that the draft curriculum is realistic in its resource demands, and its time demands.

The survey also included an item asking "to what extent are you comfortable about teaching core learning outcomes in the various strands of The Arts?"

Results are shown in Displays 12 and 13.

### Display 12: Extent comfortable teaching core learning outcomes in the various strands

All Teachers (N=72)					
	Dance	Drama	Media	Music	Visual Art
Very low	12	8	6	14	3
Low	10	0	10	13	6
Moderate	13	18	14	6	16
High	7	16	6	5	12
Very high	3	9	4	10	16
Missing	27	21	32	24	19
Primary Only (N=32)					
Very low	3	3	1	5	0
Low	9	0	8	12	4
Moderate	7	9	11	5	9
High	7	11	5	2	7
Very high	2	5	3	6	8
Missing	4	4	4	2	4
Secondary Only (N=37)					
Very low	9	5	5	9	3
Low	1	0	1	0	2
Moderate	5	9	3	1	6
High	0	3	1	3	5
Very high	1	4	1	3	7
Missing	21	16	26	21	14

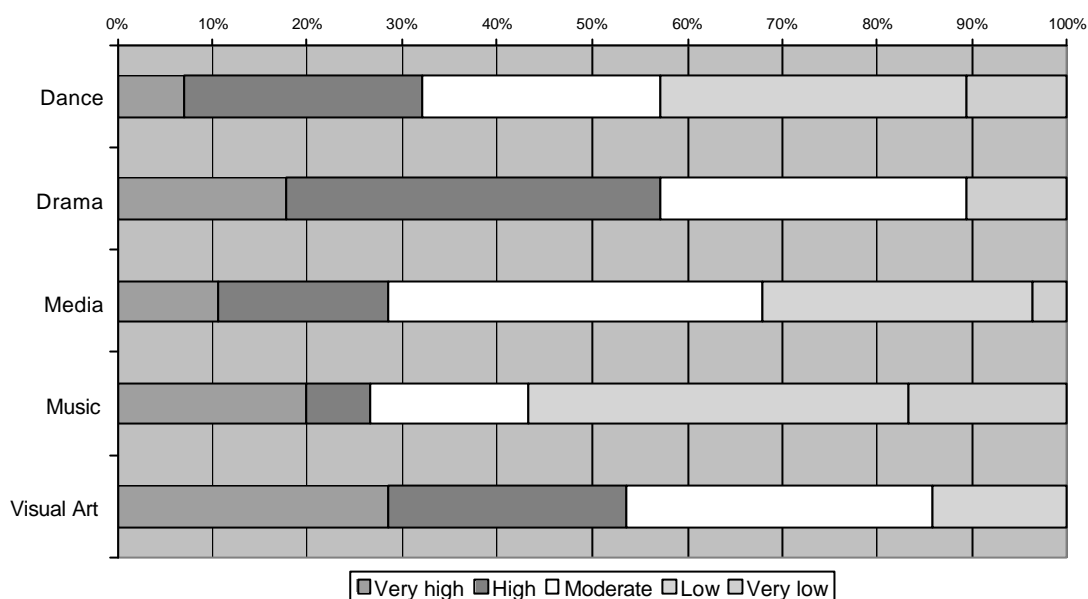
The results for the secondary teachers indicate that most were specialist in one or two strands and did not answer for strands outside their specialties.

The results for the primary teachers, charted in Display 13, indicate the levels of discomfort, mild or extreme, among the pilot teachers after conferences, cluster meetings and working with the curriculum documents. The chart shows that:

- Fewer than 60% were at least moderately comfortable in Dance
- Near 90% were at least moderately comfortable in Drama
- Near 70% were at least moderately comfortable in Media
- Fewer than 50% were at least moderately comfortable in Music
- Near 90% were at least moderately comfortable in Visual Art.

These figures indicate that the problem is real, especially in music. The figures in music may be because most of the state schools had access to a music specialist. The figures also indicate that familiarity with the curriculum, as developed by the pilot teachers through the pilot process, can overcome teachers' sense of being uncomfortable teaching in drama, media and visual art, but not in dance or music.

**Display 13: Extent comfortable teaching strands -- primary only**



### 6.3 Summary and Conclusions

The "messages" from interviewees indicate strong opinions that the draft curriculum is trying to do too much, considering the expertise of teachers in the arts and the time available to the arts in the school curriculum. The draft curriculum itself was often praised and many looked forward to increased emphasis on the arts in schools, but many doubted that it would be implemented successfully in primary schools.

In the general interviews, a series of questions related to the workability of the sample modules:

- Most of the pilot teachers rated the workability of the sample modules in their particular situations as high or very high.
- Most of the pilot teachers said the sample modules were workable in terms of the resources available in their school. Some said that they could make do, but others did not have access to sufficient resources.
- Ratings for workability of the sample modules in terms of time available were not high. Some complained that the arts had a low priority in their school's timetable. Some were able to overcome time constraints by integrating the arts with learning in other key learning areas.
- Most of the teachers thought the sourcebooks were workable in terms of their own training and expertise. Some expressed concerns that the situation may be different for other teachers. Some found that the sourcebooks helped them overcome their own lack of training in some of the art forms.

The survey results indicate that some teachers saw problems for the draft curriculum materials in terms of resource feasibility and a large minority saw problems with time.

- Most of the teachers agreed that their schools could provide enough resources to do justice to the curriculum and that the draft curriculum is realistic in terms of resource demands.
- Close to 40% of the teachers agreed that the draft curriculum is unrealistic in its time demands and near 40% disagreed that the draft curriculum can be covered in the time allocation shown in the syllabus.

- There was a tendency for the secondary teachers to agree more than the primary teachers that the draft curriculum is realistic in its resource and time demands.

The survey also indicated that high proportions of the primary level pilot teachers were not comfortable teaching dance or music.

Perceived problems with time availability may be because the draft curriculum has over-reached or could be connected with a lack of training and expertise in the strands on the part of teachers. The interviewers believe that the problems relate to the priority currently given to the arts in relation to other key learning areas, particularly English and mathematics. In the interviews, primary teachers often expressed an expectation that sufficient time would not be provided to The Arts in their schools or classrooms.

A consistent picture emerges from the interviews and the survey. The curriculum was well supported in the pilot schools but there were doubts about its feasibility in primary schools in terms of time and teachers' expertise.

We conclude that:

12. The draft curriculum has good support in the pilot schools as a sound curriculum, but many teachers and administrators were concerned that it was trying to do too much and doubted that it would be implemented successfully in many schools.
13. The sample modules are seen by most teachers as quite workable in terms of their own expertise and the resources available in their schools. Some schools, especially primary schools, would require additional resources to implement some of the sample modules.
14. Many teachers, especially primary teachers, had doubts that the draft curriculum materials are realistic in terms of the time available, often referring to the low priority given to the arts relative to other key learning areas in their schools.
15. Many teachers in the primary levels will be uncomfortable about teaching dance or music unless they have adequate support and resources.

## 7 Improvement of Draft Curriculum Documents

Focus Question 6: What improvements can be made to the intent and content of the draft syllabus, the sample modules and the sourcebook guidelines?

In the general interviews and the telephone interviews, pilot teachers were asked to suggest improvements to the sample modules and the draft sourcebook guidelines. Some suggestions for improvement surfaced from the external review.

### 7.1 Interviews

#### 7.1.1 General and Telephone Interviews

##### *7.1.1.1 Interview question: What suggestions do you have for improving the sample modules?*

Some liked the modules as they were:

- *The structure of the modules should remain flexible so that schools can adapt the program.*
- *They don't need improving*
- *I like the flexibility within the modules*
- *I like the background information given*
- *They are good as they are. There is a lot of work there but they are very useful.*
- *They are readable and satisfactory in the trial setting.*

Some teachers called for more information in the modules, especially models for planning or teaching:

- *There is a need for definite examples of what constitutes the outcomes so people's interpretations may be closer.*
- *Lots of examples for achieving levels and assessing where the kids are at would be helpful.*
- *There is a need for a broader range of activities (Multi-intelligences)*
- *In some modules, things need to be spelled out in more detail.*
- *They are not flexible enough. In some there is not a lot of depth. There is too much variation from one to another.*
- *I would like more ideas about Assessment, although there are some good ideas especially the "Mask" assessment.*
- *Some sample lesson plans - really useful. Series of lesson plans would show the development.*

Others wanted more clarity:

- *They need to be less wordy with less jargon. The general teacher is not going to read so much. They need to be more like the Science modules.*
- *They have to be a lot more user friendly. It should be clear as soon as you open them up exactly what you have to do. It is not clear at the moment – confusing.*

#### **7.1.1.2 Interview question: What suggestions do you have for improving the draft sourcebook guidelines?**

Suggestions varied, most calling for additional supporting information such as explanation of terminology or suggestions about assessment:

- *In music, some terms such as "intervals major 2nd, minor 3rd within known contexts" mean absolutely nothing to someone with virtually no music training.*
- *If I was a primary teacher, I would need some definitions of terminology and some resources to show me how to teach the various outcomes.*
- *Evaluation and Assessment could have more suggestions. (More "typical demonstrations" in Assessment area).*
- *More information is needed on assessment especially in relation to recording and reporting.*
- *Samples of student work need to be included to demonstrate levels of achievement.*

*More discussion over the descriptors among teachers to get more commonality would lead to improvement.*

- *Can never have too many demonstrations particularly for teachers who do not feel confident in one area. Also a little more elaboration.*

*More cross-fertilisation between KLAs and ways to enhance integration would be useful.*

- *They would be better presented so that teachers could pull out a section on a strand.*
- *The section on unit planning – we need examples of different formats for planning. It would also help to refer to examples in modules to illustrate points in the document eg teaching literacy.*
- *A list of possible sources and resources would be helpful for teachers.*
- *Show developmental characteristics for each strand in a visual format such as chart.*
- *Avoid referencing commercial art in Year 5 as the only context. It narrows in instead of broadening out.*

- *The guidelines could give ways of structuring the secondary curriculum, for example having a core course combining aspects of strands as well as other KLAs such as technology.*

The following responses from the telephone interviews give a good summary of the general feeling among the pilot teachers:

- *The Sourcebook is pretty well done. The subtitles make it easy to read and it has thought-provoking ideas. The A3 pages are useful with the different levels. I can see the levels of kids in my class. The tables at the back are useful. I would like lists of resources.*
- *We like the sequence of Learning Outcomes with Elaborations and Typical Demonstrations. We're not sure whether all Elaborations in Drama have to be done or whether we can pick and choose. We need a bit more information on Special Needs. They list sources on the Net but we need further information for teachers without access.*
- *The Guidelines are good but, for implementation, teachers will need an expert initially to help understand what the terminology means and how to get the outcomes – what processes and activities – for some strands.*
- *I like it the way it is. The other teacher had trouble with finding her way through it but now she's right.*
- *Teachers are looking for examples, like samples of planning and samples of lessons. People learn by example and people need to see how other teachers are doing it.*
- *Include samples of unit plans – this really works well in helping us to understand. It is much better than just seeing the outcomes. It is much easier to catch on when you can see sample units of work.*

## **7.2 External Review**

The external review provided a list of suggested improvements for the sourcebook guidelines:

- *A glossary of terms is needed to assist the non-specialist teacher with interpreting the core learning outcomes.*
- *Further attention to catering for the diversity of students' cultural and experiential backgrounds is needed. Content should also widen students' understandings of the artistic expressions by different cultural groups in our society.*
- *Layout and cross-referencing need careful attention to improve the accessibility of information in the document.*
- *There is still need for discussion on the specific wording of outcome statements and elaborations.*
- *Resource lists will be a valuable inclusion in the document.*

## **7.3 Summary and Conclusions**

Most suggestions for improvement of the sample modules or sourcebook guidelines were concerned with adding clarification and practical detail to what is already there, especially elaborations and typical demonstrations. This result indicates that the current content and format of the curriculum documents were well accepted in the pilot schools. It is interesting that other sections of this report indicate strong opinions that the curriculum may be attempting too much, especially considering the training of primary teachers and the time available in the school curriculum, but no direct suggestions were voiced that the curriculum should be cut, reorganised or simplified.

We conclude that:

16. A main focus in the continuing development of the curriculum materials should be on adding clarification and practical detail within the existing structure and format.



## 8 Concluding Comments

The findings indicate that the sample modules and draft sourcebook guidelines are effective documents in support of a sound curriculum in The Arts. In the draft sourcebook guidelines, the elaborations and typical demonstrations are very successful in showing teachers how to plan for teaching the core learning outcomes.

A recurring theme in this and the previous evaluation reports has been the expression of concerns that primary teachers will be intimidated by the curriculum documents in terms of their volume and the organisation around five art forms that many will not feel qualified to teach. Apparently, the high levels of direct support provided by the project team were instrumental in making the draft documents effective for the teachers, helping them to overcome any initial apprehension about the documents and showing them in small groups and individually what the documents mean and how to implement the draft curriculum in the classroom.

We conclude that the draft curriculum, as defined by the draft syllabus, sample modules and draft sourcebook guidelines, is highly appropriate for a core curriculum in Years 1 to 10. It has the potential to raise the profile of the arts considerably in schools and to broaden the ambit of the arts within the curriculum, especially in the primary years. It has the potential to improve outcomes in the arts for many students. The materials are effective in defining the curriculum in terms of outcomes. The sample modules are effective in giving teachers practical ideas on how to implement the syllabus. The elaborations and the typical demonstrations are highly effective in explaining the key learning area to teachers in practical terms. The curriculum is realistic in terms of resource demands and the indicative time allocation for The Arts.

A real risk exists however that the draft curriculum will fail at implementation without strong advocacy and teacher support from schooling authorities. The results achieved in the pilot schools cannot be expected to be replicated without the kinds of support provided in the pilot by the project team.

They will need reassurance that once they make the effort to learn what the curriculum is about they will find it rewarding to teach. They will need specific guidance on how to plan for teaching, how to integrate The Arts with other key learning areas and how to assess achievement. They will need help to identify and obtain appropriate resources. They will need access to learning-teaching activities that they can apply immediately in their classrooms.

Above all, initial in-service will need to focus on overcoming apprehension among teachers, especially in the primary sector. They will need to be convinced that they can cope with what will seem to be the incursion into a crowded curriculum of additional work in areas in which they feel they have little training, understanding or experience. They will need help in becoming conversant with the five art forms and comfortable about teaching them.

## Appendix 1: External Review of Sourcebook Guidelines

Each reviewer commented on the overall document and made specific comments on one of the five strands. This is a summary of the comments made under a set of headings that represent the main issues raised by the reviewers.

### General Comments

The reviewers found the document to be a useful guide to teachers and administrators in interpreting the syllabus. Specific comments by reviewers were:

- *The Sourcebook Guidelines are comprehensive and well presented. In the Media strand, the focus of this critique, the Guidelines reflect the aims and content of the Draft Syllabus. The elaborations and typical demonstrations are coherent and should assist teachers to work with diverse student groups and develop programs of sequential learning.*
- *The document overall is a useful guide to implementing the syllabus with some additional guidance needed.*
- *I personally have enjoyed looking at the Sourcebook and found it to be well set out and generally user friendly. It certainly does show the development of skills and activities through the levels.*
- *With the final stage of reviewing documents that form the whole draft curriculum package for The Arts KLA, it is my opinion that this document is a faithful reflection of the syllabus and it is with excitement that I look forward to a new generation of creative thinking students who will be experiencing the challenge of an holistic way of viewing education, arts, methodology and our world. The Sourcebook Guidelines is the teacher's link to all The Arts KLA curriculum package documents and will be of great benefit to them. This document will support teachers in the primary school system who may not necessarily have the support of specialist teachers. The document was the most clearly articulated draft document when compared with the others that we have previously reviewed. The thread linking the social justice principles and inclusivity are woven into and throughout this document much more strongly than the other documents.*
- *The Sourcebook Guidelines supports and reflects the importance placed on real-life, student-centred contexts with developmentally appropriate experiences. These experiences are used to help students develop the knowledge, skills and attitudes they need as lifelong learners*
- *In summary, I found the Sourcebook Guidelines a very faithful reflection of the draft syllabus, as a document. The validity of the elaborations and typical demonstrations in terms of my specialist area, being Dance, was very strong. I found it to be a very positive, creative and supportive document.*
- *I personally have enjoyed looking at the Sourcebook and found it to be well set out and generally user friendly. It certainly does show the development of skills and activities through the levels.*
- *The Sourcebook Guidelines build directly on the Draft Syllabus. They usefully specify the general syllabus concerns with active learning, complementary learning in The Arts and the integration of learning experiences with assessment. In the Media strand, the emphasis on the strand organisers (creating, presenting, responding) is clear and should encourage links with other strands.*

## Structure and Format of the Document

The reviewers provided a range of advice and comment on the structure of the draft Sourcebook Guidelines. Overall, the inclusion of typical demonstrations with the elaborations in the sequence of core learning outcomes was believed to be of considerable benefit to teachers.

- *The document, of course, needs a contents page and index, which will no doubt be part of the final publication. The glossary included in the first draft is definitely needed. The teacher untrained in an art form needs support to understand the meaning of strand specific terminology as well as examples of how to achieve the learning outcomes. Cross-referencing is also needed from statements to examples throughout the document.*
- *It is difficult accessing different sections of the document and there needs to be a system where the reader can access areas quickly and easily. Give more direction re page numbers. Other suggestions are to place coloured paper between sections, colour coded paper to identify the sections, external tabs to identify the sections, and an index page at the front to identify the different sections for easy accessibility.*
- *It seems confusing to refer to the sourcebook as containing both the guidelines and a set of modules unless they appear in a single package, which is not made clear here. From the Project materials that I have seen, it would be clearer to distinguish between the Sourcebook Guidelines and the Sourcebook Modules, as related but separate sets of materials.*
- *The choice of circular diagrams and models supports a positive connected way of seeing/viewing our world. The curriculum has woven links and connections which are not bound by individual boxes but are part of the whole and teachers will find this holistic way of viewing our world as an inspiring and exciting way to impart knowledge.*

## The Document as a Guide to Implementing the Syllabus

The reviewers were united in their view that the Sourcebook Guidelines provided further support to teachers and administrators on the intent and direction of the syllabus in action. Below are comments on specific sections of the syllabus. Comments on the *Sequence of Core Learning Outcomes with Elaborations and Typical Demonstrations* are addressed in a later section of this summary.

### **Background information on The Arts and Learners**

- *Sections of the document have elaborated on statements in the syllabus about teaching in The Arts. The section Developmental Characteristics puts flesh on the bones of statements in the syllabus. It provides a clear sense of the developmental progression of students as they engage in learning and learning in The Arts. Teachers who read this section will see a rounded and insightful profile of development in The Arts.*
- *The Sourcebook Guidelines supports and reflects the importance placed on real-life, student-centred contexts with developmentally appropriate experiences. These experiences are used to help students develop the knowledge, skills and attitudes they need as lifelong learners.*
- *The Sourcebook Guidelines expands on the incorporation of cross-curricular priorities of literacy, numeracy, life skills and a futures perspective as was expressed in the syllabus. This detailed description lists how students can develop competencies in these areas through their engagement and reflection in the arts and what opportunities teachers can provide for the acquisition of these skills.*

## **Inclusivity**

- *The thread linking the Social justice principles and inclusivity are woven into and throughout this document much more strongly than the other documents. Social Justice Principles and inclusivity are strongly articulated throughout this curriculum package and actioned throughout the Sourcebook Guidelines.*
- *Inclusivity has been developed and actioned a little further in this document compared to the previous modules, and syllabus, but it is my opinion that this area still needs more attention to expanding exactly what the curriculum project team are meaning with 'Inclusivity'. Teachers need to understand 'inclusivity' before including this in lessons plans and it is not clearly articulated as to what is meant. I was asked by the project team what I thought it meant and so I have included some theory and experience from the perspective of a Visual Arts Indigenous educator (Defining Inclusivity below)*
- *The statements on Inclusiveness, Using a learner-centred approach and Learning 'through engaging and reflecting' need references to examples in modules that illustrate these approaches to teaching. The section on inclusiveness needs more depth than the broad statements given.*

## **Planning and Assessment**

- *The section Planning curriculum for demonstrations of outcomes is a useful and comprehensive guide for developers of school programs and reviewers. It contains all the essential considerations as stated. For the teacher, it would be useful to consider a layout in the document whereby Core Content, which is not in this document, and the Core Learning Outcomes for a strand are placed together. It is quite possible that busy teachers will rely on this document for planning and will not turn to the core content in the syllabus document. On the other hand, having the core content for all strands together assists the teacher with integration across the strands.*
- *The notes on Safety are an important inclusion. Will the support materials include some further references on this (eg. Film and Television Industry Safety Guidance Notes, Lynn Gailey and Tim Read, the Australian Film Commission and Australian Film, Television and Radio School, 1995)? The notes on Modification of activities are also very useful*
- *The Evaluation section supports the emphasis to be placed on what students learn, rather than on what they have been taught.*
- *The Resources section would be very helpful, particularly to primary teachers, if suggestions on where (including their community) to seek resources outside of the school were included.*
- *The Planning assessment section provides a useful overview of that process. Referral to examples in modules and examples of assessment tools would guide teachers to appropriate practice in that area.*
- *The October 1999 version of the Sourcebook Guidelines contained a Glossary of Terms, as an appendix. I think it would be useful to retain it.*
- *The Sourcebook Guidelines makes reference to syllabus in regard to principles of assessment. It then offers extensive guidance for planning a program, an arts unit, or activities. This guidance provides thorough and valuable information.*

## Elaborations

It was the opinion of all reviewers that the Elaborations in the Core Learning Outcomes were sound in their specialist area. All had specific suggestions for improvement of the wording of specific outcomes and these have been forwarded directly to the Project Team.

- *Elaborations are clearly set out; clearly articulated; easy to understand; allows teachers to be lateral thinkers and planners; urges teachers to design and develop their lessons to suit their students' needs;*
- *The elaborations of core learning outcomes in the Media strand are sound. They are grounded in up-to-date knowledge of the discipline and cater for a range of teaching contexts and styles. As in the Draft Syllabus, the elaborations represent and interrelate the active learning processes (making, presenting, responding) very well and combine to form a coherent progression across levels. They focus the key terms and concepts of the strand (media languages, technologies, audiences, representations, etc.). It is useful to identify at successive levels what is additional to the previous level, as is done at the top of the columns in the table.*
- *Teaching the outcomes in Music without specialist training is not only beyond the scope of the untrained teacher but also not desirable. It is imperative that no further "simplification" of music terminology takes place as a result of this round of reviews. Music, like every other discipline, requires teachers to have, as a minimum, a sound practical and theoretical knowledge of the subject area. It is not a valid argument that every classroom teacher has to be able to understand the terminology of the document. There are resources available for teachers who do not feel competent to deliver a program that meets these syllabus requirements. The content and terminology of the syllabus and sourcebook guidelines should not be cut any further solely to meet the needs of teachers who have little or no knowledge of the subject area or of primary music teaching methodology. Resources such as **Tune In** should be listed in the document as a way for untrained teachers to teach to the CLOs.*
- *Teachers should be encouraged to consider examples of art from different cultures and countries. The elaborations should include some examples of indigenous artists' names and refer to the images and objects of Australian artists, designers and craftspersons from a range of historical and cultural art styles.*
- *Listening is a key area of music education. Although it is mentioned in the level statements it does not appear in the elaborations. This is a major oversight.*
- *In general, the elaborations and demonstrations are clearly and concisely set out and structured. They offer appropriately interesting and challenging learning experiences with the opportunity to manipulate them in accordance with student needs, interests and backgrounds. The use of sub-headings is clear to follow and relates to the structure of a Senior Dance Work Program.*
- *The elaborations of Drama provide in my opinion a clear description of how the outcomes can be unpacked and they provide a wide variety of examples for planning so that there is an understanding and enjoyment of arts activities whilst still keeping the art form of Drama intact.*
- *I like the way in which the sourcebook's sequence of core learning outcomes with elaborations and typical demonstrations has broken down the level statements and focussed (in the bold print text) on how to identify them in students. This will be user friendly and once the various definitions and techniques have been set out better, they will all be helpful and easy to follow.*

## Typical Demonstrations

The inclusion of typical demonstrations of student achievement in each level was judged to be a valuable addition to the core learning outcomes. Reviewers stated that they would assist teachers not only to plan for demonstrations of outcomes but also to differentiate between achievement at different levels. The presentation of the typical demonstrations across levels in the assessment section of the document provides teachers with specific support in the assigning of levels.

- *Like the elaborations, the typical demonstrations give useful guidance for working with students in various contexts, including situations where students are at different levels in the same classroom. They integrate the outcomes at each level. One potential problem is that there could be repetition across levels. So the re-presentation of the typical demonstrations in sequence from Levels 1 to 6 is helpful. It shows that while there are overlaps there is a basic progression towards more complex and sophisticated activities around each of the three strand organisers.*
- *The typical demonstrations in Music are valid and should NOT be made any less specific or fewer in number. In fact, any space left in each column should be used to provide additional suggestions.*
- *Listening is a key area of music education. Although it is mentioned in the level statements it does not appear in the typical demonstrations list. This is a major oversight. Listening should appear in each list of typical demonstrations at each level. At the least, listening should be included as a heading in the typical demonstrations for MU 1.2, 2.2, 3.2 and 4.2 along with the headings sing and play.*
- *The typical demonstrations suggested for the six levels in the strand of Dance correspond to the elaborations and are logically developmental.*
- *The typical demonstrations provide teachers with ideas and direction when teaching Visual Art. They are clearly set out; clearly articulated; easy to understand; allow teachers to be lateral thinkers and planners; urge teachers to design and develop their lessons to suit their students' needs; and are valid demonstrations*

## Defining Inclusivity

Inclusivity is referred to throughout all of the documents that form The Arts KLA, but it is only the Sourcebook Guidelines however that demonstrates how inclusivity can be easily processed and actioned into lesson plans and assessment. Inclusivity should be articulated and demonstrated throughout all of the documents with the aim that students with differing life experiences will know and understand that they too have a great deal to offer the mainstream due to their differing experiences of life and culture.

Inclusivity in teaching method is best displayed by action learning and research.

Hevans (1982) defines action learning as "a process through which participants learn with and from each other, by mutual support, advice and criticism as they work on real issues or practical problems, carrying real responsibility in real solutions". Pearce (1991) describes how the process works in practice: "Typically, participants in the set present the problems or opportunities they are grappling with while other members listen, pose questions, offer advice and make suggestions and strategy". Critical thinking and confidence building through Action – Reflection – Understanding – Action are important elements in the action learning process. As a social process action learning incorporates the needs, motivations and cultural values of the learner through negotiated learning. The process therefore focuses on the intellectual, physical and spiritual development of the learner.

This method is widely accepted as a proven strategy in adult learning. It is also particularly relevant to Aboriginal learners as it allows participants to integrate their cultural experiences in the learning process. "Both ways" or two-way education is what Indigenous educators have been researching and developing over the past decade. We strive to achieve balance between culturally appropriate European and Indigenous styles of learning to ensure that the goals and aims of both education systems are achieved. We believe that a knowledge of non-Indigenous skills will enable full time employment while Indigenous skills will strengthen our traditions and keep alive cultural links to the land.

Aboriginal people prefer group learning because of the group support. We can discuss problems of learning, find that others have the same difficulties, solve the problems together, work together in family groups, watch, listen and learn from each other. All of our social activities are done in groups, not individually. We prefer group learning because there is no shame in a group if you don't know something. This has always been our way.

For Indigenous peoples, inclusivity would require that all parts of the curriculum documents would:

- support and allow for the inclusion of strong cultural components while at the same time maintaining a strong cultural tie to the Western system
- promote a positive exchange of learning, understanding and acknowledging different ways of being
- challenge teachers and students to educate/learn with open minds
- allow the curriculum to meet the needs of people in culturally and spiritually appropriate ways
- open doors that will allow two or more parties to understand cultural differences for improved sharing of knowledge
- combine Western principles with Indigenous values and practices which can promote a quality relationship between the mainstream and the Indigenous community
- sustain Indigenous values and practices and when combined with European derived values form a set of principles that can be applied for specific goals
- support communication between Aboriginal and non-Aboriginal peoples through sharing knowledges of the different cultures appropriately, so they develop ideas and solutions benefiting both groups
- highlight the traditional and contemporary values of the community when building a strong relationship for future development
- support the combination of cultural life with European lifestyle and making it work
- help shatter the ingrained biases and dismantle the boundaries of white supremacy, imperialism, neo-colonialism, sexism, classism and racism
- assist in confronting teaching and learning processes that maintain the practices that inhibit changes within schools and communities
- assist in confronting teachers with the limitations of their own knowledge
- assist in educating across cultures in what is a multicultural Australia.

Teachers must allow cultural diversity to inform the Western praxis or many of their students will continue to be marginalised. We are constantly reminded in this society and world of globalisation, that to obtain justice, we have been required to struggle and sacrifice.

This curriculum package will provide teachers with an easier pathway to understanding the challenge to include historical and cultural diversity, but social justice principles and inclusivity still remain on the periphery, within the bias of what is presented as the reality, the facts, the unquestionable premises of what is knowledge.

This curriculum package does support teachers to break out of their 'safe' knowledge base, which is safe for those of the dominant white culture, but teachers must be made aware that culturally diverse students may feel forced or there may be an assumption that they are 'expert'. This assumption often leads to students defending hostility or misunderstandings or explaining behaviour. As a result, the students may feel as if they are under attack.

As Indigenous peoples we see and hear those that espouse notions of multiculturalism, cultural diversity and inclusion, but the experience we witness is back tracking, expressions of doubt, casting words and actions that continue to maintain a place – exclusion. I was disappointed and annoyed when realising that an Indigenous representative position was allocated to the curriculum project but no one has been placed into this position. My anger comes from learned experiences of exclusion. There is a particular knowing that comes from the position of having lived in a dominant society where social justice principles were never seen as important much less applied. These issues have only recently been recognised and included into curriculum and it is not a privilege that 'others' can articulate clearly from a place of experienced knowledge.

There can be lots of hidden messages in our schools' curriculum. They can be negative or positive. Children observe these attitudes in the school and take them with them into their broader community and into the future life's journey.

## **Conclusions**

The reviewers found that

- *The Draft Sourcebook Guidelines document is a faithful reflection of the draft Years 1 to 10 syllabus for The Arts.*
- *The document expands on sections in the draft syllabus providing comprehensive written direction for teachers and administrators developing school and classroom programs.*
- *A glossary of terms is needed to assist the non-specialist teacher with interpreting the core learning outcomes.*
- *Further attention to catering for the diversity of students' cultural and experiential backgrounds is needed. Content should also widen students' understandings of the artistic expressions by different cultural groups in our society.*
- *Layout and cross-referencing need careful attention to improve the accessibility of information in the document.*
- *There is still need for discussion on the specific wording of outcome statements and elaborations*
- *Resource lists will be a valuable inclusion in the document.*



## Appendix 2: Interview Questions

The interview has five main parts.

1. Messages for the project team, the evaluator or the QSCC
2. Progress with the pilot in your setting
3. Ratings and comments about the Sample Modules
4. Ratings and comments about the Sourcebook Guidelines in general
5. Ratings and comments about particular sections of the Sourcebook Guidelines

Not all interviews will cover all 5 parts. We end with any other comments you may have.

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

The scale for ratings is:

Very Low	Low	Moderate	High	Very High
----------	-----	----------	------	-----------

<b>Part 1: Messages</b>	
1. What messages do you have for the Project Team, the Evaluator or the Queensland School Curriculum Council?	
<b>Part 2: Progress</b>	
2. What progress are you making with the pilot in your setting?	
<b>Part 3: Sample Modules</b>	
3. Now you have had a chance to work with the sample modules, how do you rate them for <b>workability</b> in terms of:	
3a. The resources available in your school? (Rating + short comment)	<b>VL—L—M—H—VH</b>
3b. The interests and abilities of the students in your school? (Rating + short comment)	<b>VL—L—M—H—VH</b>
3c. The time available to The Arts in the school curriculum? (Rating + short comment)	<b>VL—L—M—H—VH</b>
3d. Your own training and expertise? (Rating + short comment)	<b>VL—L—M—H—VH</b>
4. What suggestions do you have for improving the sample modules?	
<b>Part 4: Sourcebook Guidelines – General</b>	
5. Rate the draft <b>Sourcebook Guidelines</b> in terms of:	
5a. Readability (Rating + short comment)	<b>VL—L—M—H—VH</b>
5b. Effectiveness as a guide to teachers (Rating + short comment)	<b>VL—L—M—H—VH</b>
5c. Feasibility in your situation (Rating + short comment)	<b>VL—L—M—H—VH</b>

<b>Part 5: Sourcebook Guidelines – Detail</b>	
6. Rate the <b>effectiveness</b> of the following sections of the draft <b>Sourcebook Guidelines</b> in providing a guide to teachers:	
6a. Nature of The Arts Key Learning Area (pf 3) (Rating + short comment)	<b>VL—L—M—H—VH</b>
6b. Learners and Learning in The Arts (pf 9) (Rating + short comment)	<b>VL—L—M—H—VH</b>
6c. Scope and Sequence of Learning (pf 13) (Rating + short comment)	<b>VL—L—M—H—VH</b>
6d. Planning Curriculum for Demonstrations of Learning Outcomes (pf 51) (Rating + short comment)	<b>VL—L—M—H—VH</b>
6e. Planning Assessment for Demonstrations of Learning Outcomes (pf 59) (Rating + short comment)	<b>VL—L—M—H—VH</b>
6f. Evaluation (pf 97) (Rating + short comment)	<b>VL—L—M—H—VH</b>
7. The subsection <b>Cross-Curricular Priorities</b> (pp 5-8) has three parts (Literacy, Numeracy and Life Skills). How helpful is the approach in each section?	
7a.Literacy (Rating + short comment)	<b>VL—L—M—H—VH</b>
7b.Numeracy (Rating + short comment)	<b>VL—L—M—H—VH</b>
7c.Life Skills (Rating + short comment)	<b>VL—L—M—H—VH</b>
8. How helpful is the approach in <b>Developmental Characteristics</b> (pp 9-10). (Rating + short comment)	
8. How helpful is the approach in <b>Developmental Characteristics</b> (pp 9-10). (Rating + short comment)	
9. This set of questions refers to the subsection <b>Sequence of Core Learning Outcomes with Elaborations and Typical Demonstrations</b> :	
9a.How helpful is this layout? (Rating + short comment)	<b>VL—L—M—H—VH</b>
9b.How helpful are the <b>Elaborations</b> ? (Rating + short comment)	<b>VL—L—M—H—VH</b>
9c.How helpful are the <b>Typical Demonstrations</b> ? (Rating + short comment)	<b>VL—L—M—H—VH</b>
10. This question refers to the set of tables in the section <b>Planning Assessment for Demonstrations of Learning Outcomes</b> (pf 65). How helpful is the layout in this set of tables? (Rating + short comment)	
10. This question refers to the set of tables in the section <b>Planning Assessment for Demonstrations of Learning Outcomes</b> (pf 65). How helpful is the layout in this set of tables? (Rating + short comment)	
11. What suggestions do you have for improving the draft <b>Sourcebook Guidelines</b> ?	
12. Do you wish to make any other comments?	

## Appendix 3: Survey Questionnaire

Reproduced below are the instructions and questions from the survey of pilot teachers.

EdData is conducting this survey as part of the external evaluation of the Years 1 to 10 curriculum in The Arts that is being piloted in your school under the auspices of the Queensland School Curriculum Council.

This survey provides every teacher in the pilot with an opportunity to express an opinion on the developing curriculum.

The main part of the survey consists of a set of statements about the draft curriculum in The Arts. Please indicate your level of disagreement or agreement with each statement.

You may add comments in the space at the end of this form if you wish.

- Your responses are anonymous.
- We will send you a copy of the results of the survey via the contact person in your school.
- Please fill out and return the survey as soon as possible using the reply paid envelope provided.

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. To what extent are you comfortable about teaching core learning outcomes in the various strands of The Arts? (Please answer for the Year 1-10 levels you normally teach.) (✓ on each line please.)

Strand	Very Low	Low	Moderate	High	Very High
Dance	<input type="checkbox"/>	<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"/>	<input type="checkbox"/>
Media	<input type="checkbox"/>	<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"/>	<input type="checkbox"/>
Visual Art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please show your agreement or disagreement with the 20 statements below:

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1. Our school can provide enough resources to do justice to the draft curriculum	☹	☹	☹	☹	☹
2. The draft curriculum can be covered in the time allocation shown in the syllabus	☹	☹	☹	☹	☹
3. The pilot process has taken up too much of our time in this school	☹	☹	☹	☹	☹
4. The draft curriculum is taking us in the right direction	☹	☹	☹	☹	☹
5. The draft curriculum is realistic in terms of resource demands	☹	☹	☹	☹	☹
6. The draft curriculum aims too low for most students	☹	☹	☹	☹	☹
7. Most teachers will be able to cope with the draft curriculum	☹	☹	☹	☹	☹
8. The draft curriculum materials provide effective guidance for teaching	☹	☹	☹	☹	☹
9. The time we've spent on the pilot in our school has been worth it for the results	☹	☹	☹	☹	☹
10. The draft curriculum reflects up-to-date thinking about education in The Arts	☹	☹	☹	☹	☹
11. The draft curriculum is too complex for most teachers	☹	☹	☹	☹	☹
12. The draft curriculum expects too much of students	☹	☹	☹	☹	☹
13. The draft curriculum will lead to improved assessment in the arts	☹	☹	☹	☹	☹
14. The draft curriculum materials are effective for planning purposes	☹	☹	☹	☹	☹
15. The draft curriculum materials show teachers how to plan effectively	☹	☹	☹	☹	☹
16. The draft curriculum is unrealistic in its time demands	☹	☹	☹	☹	☹
17. The five strands are a good way to organise the curriculum	☹	☹	☹	☹	☹
18. The draft materials show how students' progress can be assessed	☹	☹	☹	☹	☹
19. The draft curriculum materials can be translated effectively into teaching	☹	☹	☹	☹	☹
20. The core content is appropriate for a core curriculum in the arts in Years 1 to 10	☹	☹	☹	☹	☹

## Appendix 4: Survey Respondents

The survey was sent to all pilot teachers through the nominated contact person in each of the pilot schools.

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

<b>Year levels of pilot classes</b>	<b>Number of teachers</b>
Years 1-3	9
Years 4-7	15
Years 1-7	7
Years 8-10	37
Years 1-10	1
Not shown	2

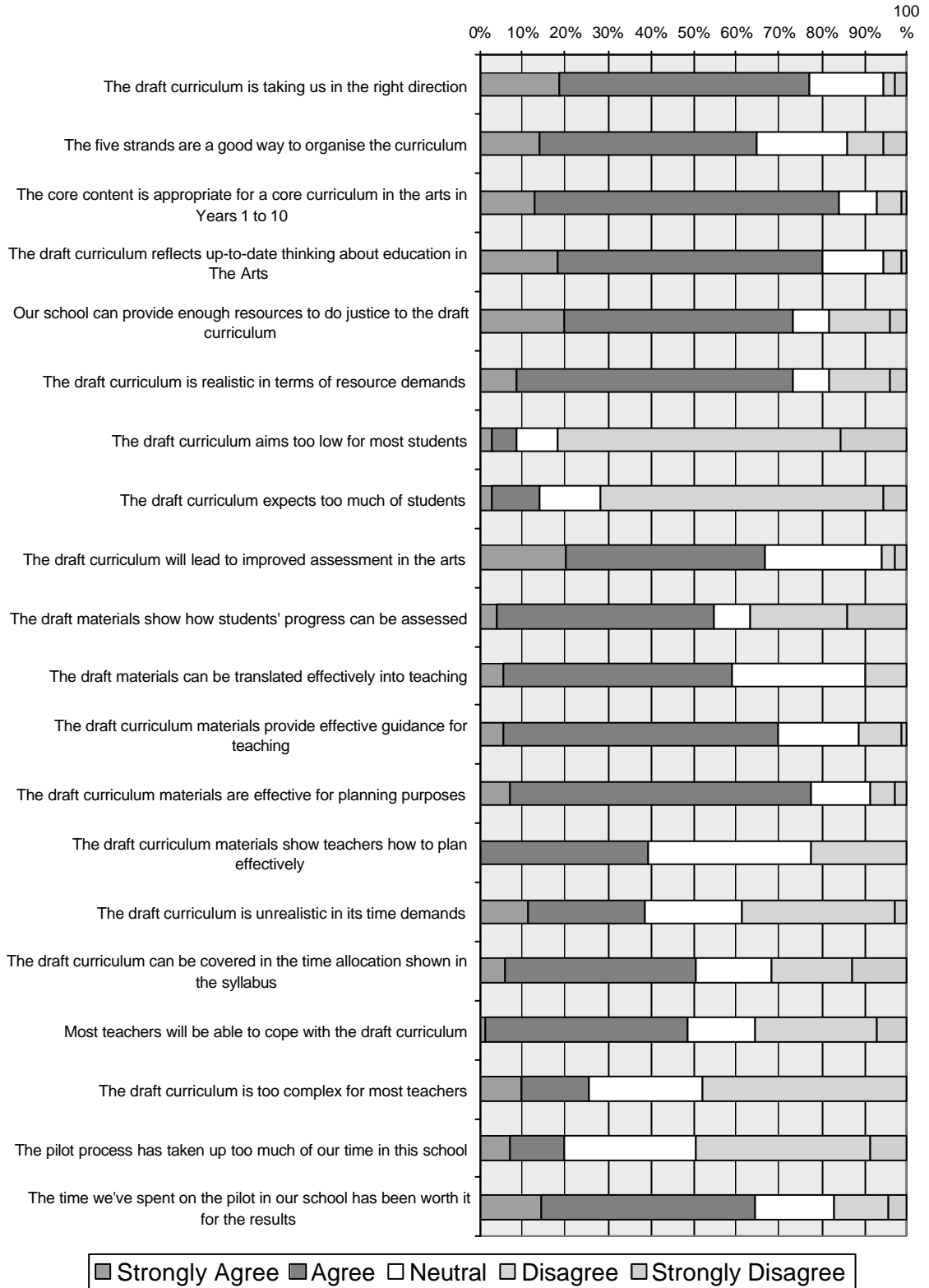
For some of the analysis, separate results were shown for primary only ( $N=31$ ) and secondary only ( $N=37$ ).

Distribution by school sector was:

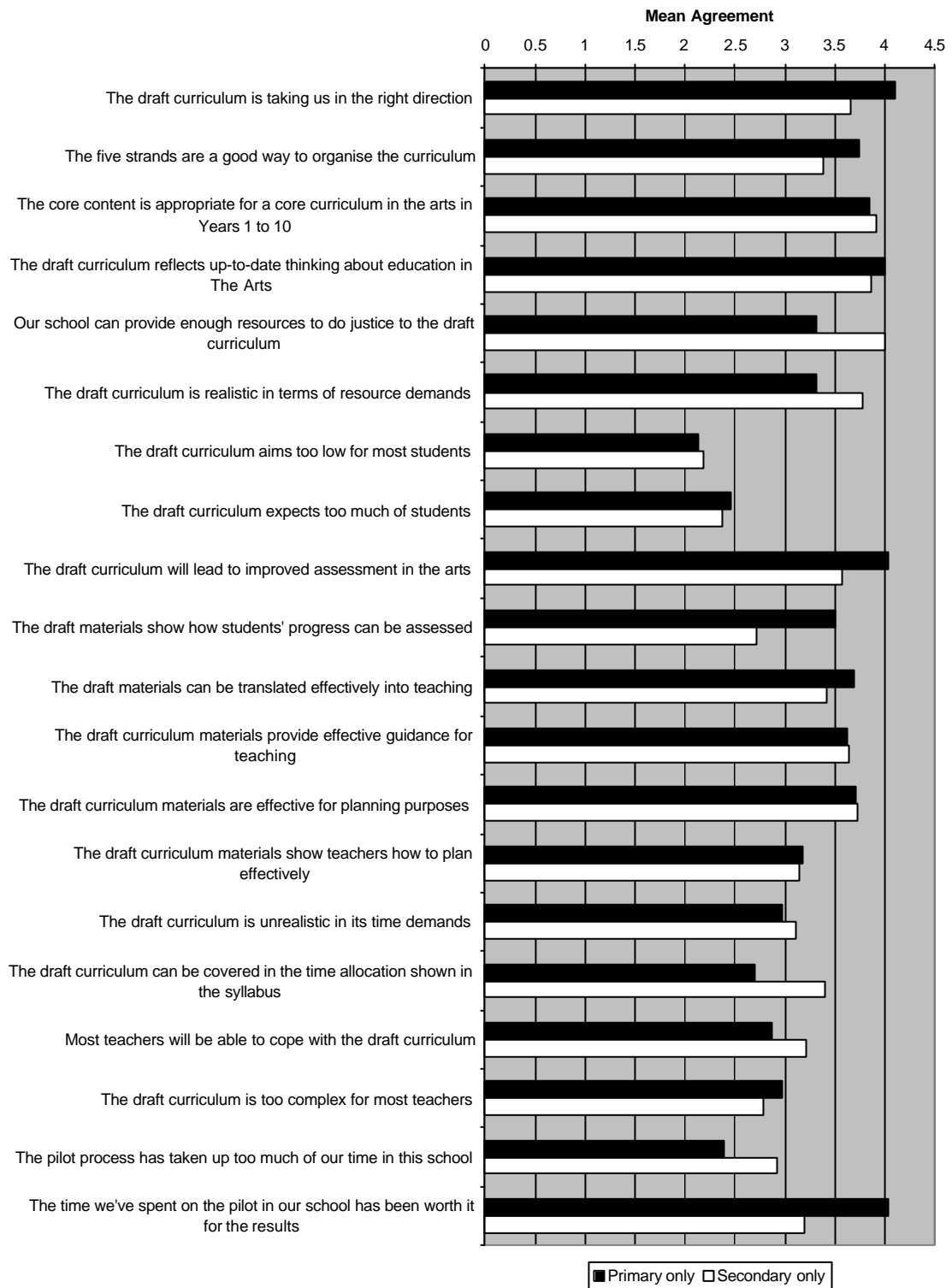
<b>Sector</b>	<b>Number of teachers</b>
Government	33
Catholic	18
Other independent	16
Not shown	5

## Appendix 5: Survey Results

### Survey Results: Response Percentages, All Pilot Teachers



## Survey Results: Mean agreement, Primary/Secondary



***Evaluation and Review Report Series***

1997 Year 6 Test: Report on School Survey

Evaluation of 1998 Queensland Years 3 and 5 Testing Program: Results of Principal and Teacher Surveys

Evaluation of 1998 Queensland Years 3 and 5 Testing Program: Results of Principal and Teacher Surveys (Inclusivity Issues)

Evaluation of 1999 Queensland Years 3, 5 and 7 Testing Program: Final Report

Evaluation of the Queensland 1998 Year 3 Test Resource Kit: Final Report

Evaluation of the Years 1 to 10 Technology Curriculum Development Project: Report 1

Evaluation of the Years 1 to 10 Technology Curriculum Development Project: Report 2

Evaluation of the Years 1 to 10 Technology Curriculum Development Project: Report 3

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

Evaluation of the Years 1 to 10 The Arts Curriculum Development Project: Report 2

Evaluation of the Years 1 to 10 The Arts Curriculum Development Project: Report 3

Review of Queensland Literacy and Numeracy Testing Programs, 1995 to 1999

Review of Queensland Literacy and Numeracy Testing Programs, 1995 to 1999 (Issues Paper)

Review of the Form and Nature of the Queensland Year 3 Test

Copies of these reports are available from the Queensland School Curriculum Council website:  
<http://www.qscc.qld.edu.au>