

Arts literature review

Senior syllabus redevelopment

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Contents

Executive summary	1
Overview of methodology and findings	1
Summary of recommendations	2
1 Significant emerging trends in the Arts	6
1.1 Assessment	6
1.2 Pedagogical approaches	8
1.3 Implications for the redevelopment of Queensland syllabuses	10
1.4 Recommendations	11
2 Overview, comparison and connections	13
2.1 QCAA syllabuses and VET qualifications	13
2.2 Comparable syllabuses from selected Australian and international jurisdictions	16
2.3 Recommendations	22
2.4 Connections with the Australian Curriculum	24
2.5 Implications for the redevelopment of Queensland syllabuses in the subject group	24
2.6 Recommendations	24
3 Learning expectations	25
3.1 Scope of learning across Australian and international jurisdictions	25
3.2 Recommendations	30
4 Future focus: 21st century skills	31
4.1 Implications for the redevelopment of Queensland syllabuses	32
4.2 Recommendations	34
Bibliography	35

Executive summary

Syllabuses comprising the Arts subject group

Authority syllabuses	<ul style="list-style-type: none">• Dance 2010• Drama 2013• Film, Television and New Media 2005• Music 2013• Music Extension 2008• Visual Art 2007
Authority-registered syllabuses	<ul style="list-style-type: none">• Arts in Practice 2015• Dance in Practice 2015• Drama in Practice 2015• Media Arts in Practice 2015• Music in Practice 2015• Visual Arts in Practice 2015
VET qualifications	<ul style="list-style-type: none">• CUV20313 Certificate II in Aboriginal and Torres Strait Islander Visual Arts Industry Work• CUV10111 Certificate I in Visual Arts• CUV20111 Certificate II in Visual Arts• CUV30111 Certificate III in Visual Arts• CUS20109 Certificate II in Music• CUS30109 Certificate III in Music• CUA20213 Certificate II in Live Production and Services• CUA30413 Certificate III in Live Production and Services• CUA10113 Certificate I in Dance• CUA20113 Certificate II in Dance• CUA30113 Certificate III in Dance• CUF10107 Certificate I in Creative Industries• CUF20107 Certificate II in Creative Industries (Media)• CUF30107 Certificate III in Media

Overview of methodology and findings

Methodology

The approach used to construct this review of local, national and international arts syllabus documents was a desktop review. Desktop research refers to seeking facts, general information on a topic, historical background, study results that have been published or exist in public documents. In this case, the public documents accessed for the review were syllabus and curriculum documents developed and published by Australian state educational authorities and international education bodies in home countries or developed by educational authorities with worldwide application.

The three Australian cases have been pre-determined by Queensland Curriculum and Assessment Authority. In the review the Arts syllabus documents included those from New South Wales, Victoria and Western Australia. Three international jurisdictions for the Arts were selected by the researchers, namely, Canada (Ontario and British Columbia), International Baccalaureate (IB) and United Kingdom GCSE. Canada (Ontario) was selected as it was deemed to be most like Queensland in arts syllabus offerings in the senior years of schooling, as well as having similar content framework and assessment requirements to current Queensland senior arts syllabuses. The IB was selected because it is offered across a number of countries, including Australia, with an increasing number of Queensland schools, both government and independent, making it available to students. The United Kingdom's GCSE structure was selected because it is dissimilar to the Queensland structure in both content and assessment frameworks.

The key findings and recommendations were developed by identifying key trends from the review of syllabus documents and curriculum frameworks from the three Australian jurisdictions and three international jurisdictions.

Summary of recommendations

Significant emerging trends in the Arts

Recommendation 1: Australian and international jurisdictions cater for separate art forms syllabuses for Art (including Visual Art and Design); Dance; Drama (including Theatre Studies); Music; and Media (including Film and Screen Studies). Retain syllabus specificity by maintaining discrete syllabuses for each art form for implementation in Queensland educational authorities.

Recommendation 2: Maintain the pedagogical approach that embraces practical engagement (*Making and Performing*) with the arts forms and a reflective or critical engagement (*Responding*) with forms, styles, histories and cultural contexts.

Recommendation 3: If external assessment is to be adopted in Queensland, ensure that there is a mixture of school-based and external examination marks in reporting student achievement. The school-based examination component should be for the assessment of practical engagement (*Making and Performing*) and the external component should be focused on the reflective or critical engagement (*Responding*) component. Decisions about content should, as much as possible, remain at a school level, but the external assessment component will need to be standardised with flexibility to accommodate locally chosen content.

In Victoria and New South Wales, practical assessment in the performing arts is conducted by panels of teaching staff external to the school. These panels are competitively selected and teachers undergo significant training to enable them to understand and recognise assessment standards. Panels travel throughout each state during term 4 to undertake this assessment of practical work, presumably at great cost to the curriculum authorities. In the scope of this review,

it has not been possible to investigate the budget and financial impact of conducting external assessments of performing arts practical tasks. In both Victoria and New South Wales, the '*Responding*' component is typically a standardised written task undertaken during exam periods on school premises. These standardised written tasks are evaluated and graded by external panels.

In light of evidence from the literature review pointing to local and international examples that reflect the Queensland context, it is recommended that the practical component of assessment remains school-based to allow for flexibility in pedagogy and content. Where standardisation is required, evidence from both local and international jurisdictions points to the *Responding* component being more easily standardised. Where external assessment of *Making* and *Responding* is undertaken in other jurisdictions, it is almost always completed at the end of the final senior year, emphasising the end point of the course, in contrast to continuous assessment. It is recommended that Queensland's current approach to continuous assessment is retained as much as possible to avoid over-standardisation of content and pedagogy.

For these reasons, where external assessment is introduced, it is recommended that the external component is weighted at no more than one-third of the overall student achievement score.

There are also implications for selective updating, which would potentially not be possible with external assessment. This situation also supports having less emphasis on the weighting of external assessment.

Overview, comparison and connections

Recommendation 4: Authority subjects should have a common language for organising content and assessment, while recognising the specificity of each Arts area. The language of '*Making*' and '*Responding*' seems appropriate to align to the Australian Curriculum. But each art form should be able to describe the specificity of what these descriptors mean within the art form so that learning objectives can be meaningful.

Recommendation 5: Authority-registered subjects should be described in the same syllabus as the authority subjects, but students should have the option in year 12 to complete either an ATAR or non-ATAR track by completing different forms of assessment.

The Western Australian and Ontario courses outline a curriculum that allows students to progress towards either higher education pathways or workplace pathways. Both courses are designed to broaden students' knowledge and skills in the subject that reflect their interests and to prepare them for active and rewarding participation in communities. In Western Australia, schools make decisions about the units of work that contribute to different pathways to meet the needs of students at the local level. In Canada, students choose between pathways based on their interests, achievements and post-secondary school goals. In each case, the 'parent' curriculum document provides the framework for either the higher education or work pathway, but different

content and assessment are undertaken by students depending on their pathway, particularly in the culminating year of the course. If this approach was taken in Queensland, there would need to be a common organising framework for authority subject pathways and authority-registered subject pathways. Such an approach is undertaken in Canada and Western Australia. Where extension units may be required, it would be possible to simply offer these units using the same underpinning framework, but provide alternative content and assessment. Currently, all Arts subjects have an authority and an authority-registered version — moving these subjects into a common framework or curriculum document means that both pathways can continue to be offered.

Recommendation 6: Across the Arts subjects, there should be a common language for describing the kinds of historical, social and cultural contexts students might engage with. These are currently quite different across the Arts subjects.

Comparable syllabuses from selected Australian and international jurisdictions

Recommendation 7: Dance currently reflects interstate and international approaches and this should continue. Any redevelopment might focus on ways that technology or digital culture might be more specifically addressed in the syllabus, as currently occurs in New South Wales.

Recommendation 8: Drama currently reflects interstate and international approaches and this should continue. The Queensland syllabus incorporates the elements addressed in Theatre as it exists in some jurisdictions.

Recommendation 9: The Film, Television and New Media (FTVNM) course should continue to focus on the moving image rather than have a broader media studies focus. In digital contexts this is particularly important because it allows film, television or a new media form to be the centre of study (in broader media contexts), rather than placing the media environment at the centre of study (which is the tendency of media studies courses).

Recommendation 10: The FTVNM course should include an ‘investigation’ of media context as a key form of assessment, as currently occurs in the United Kingdom’s GCE Media Studies to allow students to learn about the broader media environment, so that film analysis is not over-privileged.

Recommendation 11: Music currently reflects interstate and international approaches and this should continue. The ways in which technology is used in music might be considered further. Although the current Queensland syllabus addresses technology, the approach could be more integrated.

Recommendation 12: Visual Art in Queensland currently does not use contextual ‘frames’ in the more prescriptive ways they are used in New South Wales and Victoria. A redevelopment of Visual Art should consider whether a more specific frames approach might be appropriate. In

New South Wales, the frames are: subjective, cultural, structural and postmodern. In Victoria, the frames are: formal, personal, cultural, and contemporary. These frames provide specific lenses through which to study Art that reflect broader social and cultural theories of the production and reception of art works. It is beyond the scope of this review to investigate the success of the introduction of these frames into the New South Wales and Victorian course, but given their prominence — and they are a specific point of difference to the current Queensland approach — they should at least be considered as alternatives as the Queensland course is revised. In addition, there is some alignment between these frames and the ‘viewpoints’ component of the Australian Curriculum, the Arts.

Connections to the Australian Curriculum

Recommendation 13: The *Drama in Practice* syllabus should be a more direct extension of the Australian Curriculum F–10 Drama subject, specifically in terms of the organisation of curriculum content around *Making* and *Responding*.

Recommendation 14: The *Visual Arts in Practice* syllabus should be a more direct extension of the Australian Curriculum F–10 Visual Arts subject, specifically in terms of the organisation of curriculum content around *Making* and *Responding*.

Learning expectations

Recommendation 15: Across all jurisdictions there is not a common approach to subject matter or pedagogy. The current QCAA syllabuses should inform the redevelopment of Arts subject area syllabuses as they provide valid approaches compared to other national and international examples of curriculum and pedagogy.

Recommendation 16: Employ broad outcome statements rather than fine-grained content statements with suggested content in both years 11 and 12 to allow students to incorporate local contexts into their curriculum program.

Future focus: 21st century skills

Recommendation 17: The Arts provide high levels of suitability for 21st century skills for all subjects in most areas and this should be recognised, written into and promoted in the syllabus documents. In particular, both national and international jurisdictions emphasise the importance of the Arts in developing collaboration and teamwork and personal and social skills. If it is a requirement that 21st century skills are explicitly assessed, it is recommended that this forms part of the school-based assessment regime. External assessment practices are more easily applied to the skills of critical thinking and communication (written).

Recommendation 18: The redevelopment of the Dance and Drama syllabuses could place further emphasis on ICT skills.

1 Significant emerging trends in the Arts

1.1 Assessment

The synthesis of data from the Australian jurisdictions of New South Wales, Victoria and Western Australia is categorised by state.

New South Wales

The trend in New South Wales is weighted toward external assessment and is unlikely to change in the foreseeable future.

For the Higher School Certificate (HSC), the result for each student is calculated as follows:

1. an assessment mark derived from the mark submitted by the school and produced in accordance with the Board's requirements for the internal assessment program
2. an examination mark is derived from the external HSC examination
3. a HSC mark, which is the average of the assessment mark and the examination mark
4. a performance band, determined by the HSC mark.

For university entrance, the school marks and external examination marks are used to calculate scaled scores and an Australian Tertiary Admissions Rank (ATAR).

Victoria

The Victorian Certificate of Education (VCE) outcome is weighted towards a greater percentage of external examinations.

Units 1 and 2 (Year 11)

In the VCE, the student's level of achievement in units 1 and 2 is a matter for school decision. Assessments of levels of achievement for these units are not reported to the Victorian Curriculum and Assessment Authority (VCAA). Schools may choose to report levels of achievement to students using grades, descriptive statements or other indicators. School-assessed coursework gives schools the opportunity to make their own administrative arrangements for the internal assessment of their students.

Units 3 and 4 (Year 12)

The VCAA supervises the assessment of all students undertaking units 3 and 4. In VCE, a student's level of achievement will be determined by school-assessed and an end-of-year examination. The VCAA reports the student's level of performance as a grade from A+ to E or UG (ungraded) for three graded assessment components: unit 3 school-assessed coursework, unit 4 school-assessed coursework, and end-of-year examinations. Teachers provide to the VCAA with

a score for each outcome in unit 3 and unit 4, which represents an assessment of a student's achievement. The score must be based on the teacher's assessment of the level of performance of each student on the outcomes for the unit specified in the study design. Teachers must select assessment tasks from the designated list for each outcome published in the study design.

Assessment tasks should be a part of the regular teaching and learning program and should not add unduly to student workload. Assessment tasks should be completed mainly in class and within a limited timeframe. The overall assessment program for the unit should include a variety of assessment task formats, include provision for authentication of student work and take into account the overall workload for students.

At the units 3 and 4 level of VCE study, school-assessed coursework and the examinations provide assessment results that are used in the calculation of a student's study score. In units 3 and 4 (year 12) external assessment components have prescriptive themes for units of study, choice of texts, artists and style and genre of art forms.

School-assessed coursework for unit 3 contributes 30% of a student's study score for VCE Drama. School-assessed coursework for unit 4 contributes 10% to a student's study score for VCE Drama. The remaining 60% is determined by external examinations.

For university entrance, the school marks and external examination marks are used to calculate scaled scores and an ATAR.

Western Australia

The Western Australian Certificate of Education (WACE) is currently in a period of transition.

School marks and WACE examination marks are combined equally: 50% school-based assessment and 50% external assessment by the School Curriculum and Standards Authority. This approach allows the advantages given by the breadth of coverage of school-based assessments and the objectivity of external assessment. This approach also provides a means of comparability across schools. The school mark is combined with the student's examination mark to produce a WACE course score. Before being combined, the school marks are standardised and moderated using a standardised WACE examination mark so that school marks can be compared statewide.

For university entrance, the school marks and external examination marks are used to calculate scaled scores and an Australian Tertiary Admissions Rank (ATAR).

International jurisdictions

In the three international jurisdictions selected for this review of Arts syllabuses — Canada (Ontario); IB; and the United Kingdom's GCSE — there is no singular dominant trend in approaches to assessment. Across the three jurisdictions analysed, there is a combination of external assessment practices (United Kingdom GCSE and IB) and internal assessment practices

(Canada). The review indicates a trend towards full external assessment or assessment that is weighted more heavily towards external assessment with a small school-based or internal component contributing to the overall grading.

1.2 Pedagogical approaches

The synthesis of data for Australian jurisdictions — New South Wales, Victoria and Western Australia — is categorised by state.

Across the three Australian and three international jurisdictions, there is a commonality of pedagogical approach in all Arts subjects. This approach is articulated as being anchored in a committed approach to both a practical engagement (*Making and Performing*) with the arts forms and a reflective or critical engagement (*Responding*) with forms, styles, histories and cultural contexts. This means there are two types of arts engagement: 'receptive arts and active arts participation' (Martin et al. 2013, p. 715). Receptive arts participation refers to an engagement type where students are watching or listening to a live performance, or viewing visual art or media-based art works. Active arts participation refers to an engagement type where students are viscerally involved such as playing a musical instrument, performing in a dance or drama production or constructing a 2D, 3D or 4D artwork. Scripp (2007 cited in Martin et al. 2013, p. 723) 'has identified the 'five processes' framework that suggests a means of enhancing arts engagement through listening, questioning, creating, performing and reflecting'. These processes are embedded across both receptive arts and active arts participation in the six jurisdictions covered in this summary.

The Australian and international Arts syllabuses reviewed seek to provide knowledge, skills and confidence to communicate through the arts forms as individuals and collaboratively in social and work-related contexts. All six jurisdictions provide pathways to further training and tertiary study for students undertaking the arts subject.

New South Wales

The content is prescriptive in themes for units of study, choice of texts, artists and art form in terms of style and genre. Dance, Drama, Music (including music extension) and Visual Art have prescribed syllabuses. Media Arts is contained in the English syllabus, but not as an art form but rather as a text for analysis. There is no syllabus for the study of Film and Television or Screen Media.

The Board of Studies Teaching and Educational Standards (BOSTES) Stage 6 syllabus documents describe the Preliminary and HSC courses to be taught within each subject that may be undertaken as part of the HSC pattern of study. All schools are required to deliver programs of study that comply with the requirements of BOSTES syllabus documents, including coverage of all the essential content of the BOSTES syllabus documents. Schools have discretion to offer

courses beyond the BOSTES curriculum documents. If individual schools choose to teach material not approved or endorsed by BOSTES, it must be made clear to students that this material is additional to and not part of the relevant BOSTES syllabus documents and will not be tested in any public examination conducted by BOSTES.

The BOSTES Stage 6 syllabus documents describe the Preliminary (year 11) and HSC (year 12) courses to be taught within each subject that may be undertaken as part of the HSC pattern of study. All schools are required to deliver programs of study that comply with the requirements of BOSTES syllabus documents, including coverage of all the essential content of the BOSTES syllabus documents.

The standards in the HSC are:

- the knowledge, skills and understanding expected to be learnt by students — the syllabus standards
- the levels of achievement of the knowledge, skills and understanding — the performance standards.

Victoria

Art, Dance, Drama, Media, Music, Theatre Studies have prescribed syllabuses for senior years.

In units 1 and 2 (year 11), teachers and schools determine the tasks within a framework of pre-determined topics. The tasks must be related to assessment. In units 3 and 4 (year 12), specified tasks are set and the content is prescriptive for themes for units of study, choice of texts, artists and art form for style and genre.

For units 3 and 4 Dance, Drama and Theatre Studies, there are prescribed live performances and play texts that must be studied, but schools may select from the list depending on location and availability. For Art, Music and Media there are lists of recommended art works for study.

Western Australia

The WACE is currently in a period of transition.

Similar to Victoria, year 11 content and tasks are made by teachers and schools within a framework of pre-determined topics. In year 12, all content and tasks are made by the authority. Dance, Design, Drama, Media Production and Analysis, Music, Visual Arts have prescribed syllabuses for senior years. WACE also includes Literature as a subject that looks at plays as part of the content for senior years.

International jurisdictions

The three international jurisdictions selected for this review also embrace both a practical engagement (*Making and Performing*) with the Arts forms and a reflective or critical engagement

(*Responding*) with forms, styles, histories and cultural contexts. The Canadian (Ontario) Arts syllabus documents provide a clear outline of the two engagement types. The documents across the art forms describe the pedagogical engagement as being organised in three distinct, but related strands:

1. *Creating and Presenting, or Creating and Performing, or Creating, Presenting and Performing*, depending on the Arts subject
2. *Reflecting, Responding and Analysing*
3. foundations where the emphasis in each strand is described in the overview to each Arts subject and in the overview to the *Integrating Arts* course, titled *Exploring and Creating in the Arts*.

1.3 Implications for the redevelopment of Queensland syllabuses

Currently, the QCAA arts forms syllabuses have a strong alignment to two types of arts engagement — receptive arts and active arts participation (Martin et al. 2013). Unlike the three Australian and international jurisdictions reviewed, the QCAA arts forms syllabuses do not have an external assessment component. All assessment is currently school based.

In the senior years of school, all six jurisdictions reviewed maintain individual art form syllabuses and have not attempted to collapse the arts forms into a singular subject of study or two studies such as visual and performing arts. This allows for in-depth study of content, processes and presentation methods in each of the arts forms to develop robust and discrete knowledge, skills, attitudes and understandings that articulate into pathways for future study through university, TAFE and private providers.

Currently, Queensland teachers are at liberty to develop content, teaching approaches and assessment tasks based with broad frameworks of study for each arts subject. This enables Queensland senior secondary teachers to tailor curriculum to the local context. The Australian jurisdictions (New South Wales, Victoria and Western Australia) mandate a more structured approach, particularly in year 12 when students undertake external assessment, and therefore the need for greater parity between the learning and teaching experiences for students across schools is required. If external assessment is adopted in Queensland, a similar approach to New South Wales and Victoria for mandating topics and content for year 12 may need to be implemented to ensure equity for teaching and assessing all Queensland senior students.

There are likely implications for teachers' pedagogy if the revision of Queensland syllabuses leads to an emphasis on a separation of reception and arts practice. Currently, there is a symbiotic relationship between arts reception and practice in Queensland syllabuses that may be diminished in response to the need for standardisation to allow for external assessment. This may

result in a restriction of choices to allow teachers to respond to local contexts. Therefore, careful consideration should be given to the relationship between internal and external assessment to reduce the possible adverse effects of standardisation. For models of practice, Western Australia presents a possible way forward for achievement of balance between mandated and locally chosen content and approaches.

1.4 Recommendations

Recommendation 1

Australian and international jurisdictions cater for separate art forms syllabuses for Art (including Visual Art and Design), Dance, Drama (including Theatre Studies), Music and Media (including Film and Screen Studies). Retain art forms syllabus specificity by maintaining discrete syllabuses for each arts form for implementation in Queensland educational authorities.

Recommendation 2

Maintain the pedagogical approach that embraces practical engagement (*Making* and *Performing*) with the arts forms and a reflective or critical engagement (*Responding*) with forms, styles, histories and cultural contexts.

Recommendation 3

If external assessment is adopted in Queensland, ensure a mixture of school-based and external examination marks in reporting student achievement. The school-based examination component should be for the assessment of practical engagement (*Making* and *Performing*) and the external component should be focused on reflective or critical engagement (*Responding*) component. Decisions about content should, as much as possible, remain at a school level, but the external assessment component will need to be standardised with flexibility to accommodate locally chosen content.

In Victoria and New South Wales, panels of teaching staff external to the school conduct practical assessment in the performing arts. These panels are competitively selected and teachers undergo significant training to enable them to understand and recognise assessment standards. Panels travel throughout each state during term 4 to undertake this assessment of practical work, presumably at cost to the curriculum authorities. In the scope of this review, it has not been possible to investigate the budget and financial impact of conducting external assessment of performing arts practical tasks.

In both Victoria and New South Wales, the *Responding* component is typically a standardised written task undertaken during exam periods on school premises. These standardised written tasks are evaluated and graded by external panels. In light of evidence from the literature review pointing to local and international examples that reflect the Queensland context, it is

recommended that the practical component remains school based to allow for flexibility in pedagogy and content. Where standardisation is required, evidence from both local and international jurisdictions point to the *Responding* component being more easily standardised.

Where external assessment of *Making* and *Responding* is undertaken in other jurisdictions, it is almost always completed at the culminating point of the final senior year, placing emphasis at the end point of the course, in contrast to continuous assessment. It is advised that Queensland's current approach to continuous assessment be retained, as much as possible, to avoid over-standardisation of content and pedagogy. For these reasons, where external assessment is introduced, it is recommended that the external component is weighted to be no more than one third of the overall student achievement score. There are also implications for selective updating, which is possible in the current Queensland model, but would potentially not be possible with the introduction of external assessment. This also supports having less emphasis on the weighting of external assessment.

2 Overview, comparison and connections

2.1 QCAA syllabuses and VET qualifications

Similarities

There are some similarities across all the Arts areas and across authority, authority-registered and VET qualifications. There is a focus on the creation of arts works, *Responding* to arts works and understanding the personal, collaborative and industrial ways in which arts practice is undertaken, organised and consumed. There is also a focus across all these qualifications on art form specificity and the particular ways of working in each art form. That is, while generic knowledge and skills cut across these different versions of Arts education, there is also specificity in each art form at each level that reflects historic and contemporary practice in the art form.

Each of the five Arts authority subjects is organised around dimensions or arts processes that have similarities, although these are not always equivalent:

- Dance: *Choreography, Performance, Appreciation*
- Drama: *Creating, Presenting, Critiquing*
- FTVNM: *Design, Production, Critique*
- Music: *Composition, Performance, Musicology*
- Visual Art: *Making, Appraising.*

Each of the authority subjects also requires students to create a portfolio of works/performance (including *Making* and *Responding* work) for the verification folio.

Differences

There are some significant differences in the ways that contexts are discussed in the Authority subjects and the ways in which 'context' might be assessed through a *Responding* style assessment task. For instance, in Dance there is a focus on 'solving a problem', explaining or evaluating an issue. In FTVNM, the contexts include Australian and international, commercial and non-commercial contexts, as well as social, cultural, historical and political contexts. Each of the other three areas has its own version of context.

Authority-registered subjects (*Arts in Practice, Dance and Practice, Drama in Practice, Media Arts in Practice, Music in Practice, Visual Arts in Practice*) are differently organised to the authority syllabus and are centred on: knowing and understanding, applying and analysing; and creating and evaluating.

In each authority-registered subject, there is a focus on some art form specificity that crosses over with the authority subjects. For instance, most subjects reference *Making* and *Responding* to art works.

The VET certificates are organised differently around the dimensions and objectives of: Communication, Teamwork, Problem Solving, Initiative and Enterprise, Planning and organising, Self-Management, Learning, and Technology.

Assessment for the VET certificates occurs in a range of ways, including direct observation of the completion of work, reviews of creative works, oral and written assessment, and reviews of portfolios.

There is significant overlap across authority, authority-registered and VET qualifications in the ways students are asked to work in each arts area as practising artists. But, there are significant differences in emphasis, particularly related to scope and the focus on Critique/Responding/Analysis. Authority syllabuses emphasise diverse historical, social and cultural contexts; authority-registered syllabuses emphasise the local and community settings; VET qualifications emphasise work contexts.

For example:	Authority	Authority-registered	VET
<i>Dance</i> <i>Dance in Practice</i> <i>Cert I Dance</i>	Students choreograph and perform dance and undertake appreciation to solve problems, appraise, justify points of view.	The focus is on experiencing and understanding the role of dance in and across communities and, where possible, interacting with practising performers, choreographers and designers.	It allows learners to develop basic skills and knowledge to prepare for work in the live performance industry.
<i>Drama</i> <i>Drama in Practice</i>	Students create and perform drama and critique performances in social and cultural contexts.	Gives students opportunities to plan, create, adapt, produce, perform, appreciate and evaluate a range of dramatic works or events in a variety of settings.	Comparable qualifications allow learners to develop skills and knowledge to prepare for work in the performance industry.
<i>FTVNM</i> <i>Media Arts in Practice</i> <i>Certificate II in Creative Industries (Media)</i>	Students design and produce moving image media and critique texts and the contexts of production and use.	Gives students opportunities to create and share media artworks that convey meaning and express insight.	This qualification reflects the role of individuals who perform a range of mainly routine tasks in the creative industry sectors, work under direct supervision, and use limited practical skills and fundamental operational knowledge in a defined context.

For example:	Authority	Authority-registered	VET
<i>Music</i> <i>Music in Practice</i> <i>Cert II Music</i>	Students compose and perform and develop musicology through studying music in social, historical and cultural contexts.	Students explore and engage with the core of music principles and practices as they create, perform, produce and respond to their own and others' music works in class, school and community settings.	It is designed for people who want to develop and apply creative arts industry knowledge and start to take part in the music making process.
<i>Visual Arts</i> <i>VA in Practice</i> <i>Certificate I in Visual Arts</i>	Students make visual arts works and appraise works and diverse contexts.	Foregrounds the role visual arts plays in the community and how students may become involved in community arts activities.	It allows learners to develop basic knowledge and skills to prepare for work in the visual arts, craft and broader creative industries.

In general, there is more overlap or 'closeness' between the authority subjects and authority-registered subjects, than between the authority-registered subjects and VET subjects. In many respects, the authority-registered syllabuses are versions of the authority subjects, but with less focus on broad contexts — they are more locally oriented. There is also less focus on conceptual development and 'theory' in the authority-registered subjects. Despite this, the authority-registered subjects often focus on both arts practice and *Responding* to arts works. The VET subjects are quite different, with a more specific focus on work-oriented skills.

Recommendations

Recommendation 4

Authority subjects should have a common language for organising content and assessment, while recognising the specificity of each Arts area. The language of *Making* and *Responding* seems appropriate to align to the Australian Curriculum. But each art form should be able to describe the specificity of what these descriptors mean within the art form so that learning objectives can be meaningful.

Recommendation 5

Authority-registered subjects should be described in the same syllabus as authority subjects, but students should have the option in year 12 to complete either an ATAR or non-ATAR track with different forms of assessment.

The Western Australian and Ontario courses outline a curriculum document that allows students to progress towards either higher education pathways or workplace pathways. Both courses are designed to broaden students' knowledge and skills in the subject that reflect their interests and to prepare them for active and rewarding participation in communities. In Western Australia, schools make decisions about which units of work contribute to a pathway to meet the needs of

students at the local level. In Canada, students choose between pathways on the basis of their interests, achievement and post-secondary school goals. In each case, the 'parent' curriculum document provides the framework for either the higher education or work pathway, but different content and assessment is undertaken by students depending on their pathway, particularly in the culminating year of the course. Should this approach be taken in Queensland, there would need to be a common organising framework for authority and authority-registered pathways. Such an approach is undertaken in Canada and Western Australia. Where extension units may be required, it would be possible to simply offer these units using the same underpinning framework, but provide alternative content and assessment. Currently, all Arts subjects have an authority and an authority-registered version. Moving these subjects into a common framework or curriculum document means that both pathways can continue to be offered.

Recommendation 6

Across the Arts subjects, there should be a common language for describing the kinds of historical, social and cultural contexts students might engage with. These are currently quite different across the Arts subjects.

2.2 Comparable syllabuses from selected Australian and international jurisdictions

Dance

There is consistency across other Australian states and internationally that Dance focuses on choreography, performance and critical response. There are various emphases on different genres/contexts of performance. All genres and contexts are underpinned by a focus on movement skills and space, time and dynamics of movement and the broad ideas of 'communication/expression'.

New South Wales: Dance is organised around 'dance as an art form', 'dance performance', 'dance composition' and 'dance appreciation'. Students undertake a combination of internal and external (HSC) assessment across composition, performance and appreciation.

Victoria: students complete units 1 and 2 in year 11 and units 3 and 4 in year 12. Students undertake choreography, performance and appreciation. For year 12, students undertake a combination of school-based coursework (25%), performance examination (50%), end-of-year exam (25%).

Western Australia: the course is organised into choreography, performance and contextual knowledge. Students cover popular culture, Australian dance, youth voice, extending the boundaries. School-based and external assessment is 50/50.

Canada (Ontario): Dance students undertake creating and presenting; reflecting, *Responding* and analysing; and foundations (discipline knowledge). School-based assessment.

UK: N/A.

IB Diploma: Dance students focus on composition and analysis, world dance studies, and performance. Combination of internal and external assessment.

Drama

There is consistency across other Australian states and internationally that Drama focuses on creating, performing and critically *Responding* to Drama texts and performances. There is consistent focus on narrative and characterisation and knowledge of stagecraft and audience. Most courses are underpinned by elements such as role, relationship, time and place, focus and emphasis and tension.

New South Wales: The focus is on *Making, Performing and Critically Studying*. For the HSC, students undertake a written paper with a focus on Australian Drama and Theatre and Studies in Drama and Theatre. Students undertake a group performance assessed by an external panel. Students also undertake an individual project: critical analysis, design, performance, scriptwriting or video drama.

Victoria: Offers Drama and Theatre Studies. Drama focuses on the creation and performance of characters and stories in naturalistic and non-naturalistic ways. In unit 3, students complete a 'devised non-naturalistic ensemble performance'. In unit 4, they complete a non-naturalistic solo performance. In Theatre Studies, the focus is on play texts, stagecraft, interpretation of texts and performance of play texts.

Western Australia: The Drama course focuses on drama in practice and aesthetic understanding as students integrate their knowledge and skills. They engage in drama processes such as improvisation, play building, text interpretation, playwriting and dramaturgy, which allows students to create original drama and interpret a range of texts written or devised by others. Combination of internal and external assessment.

Canada (Ontario): Students extend their understanding and interpretation of dramatic texts, forms, characters and theatrical productions. Students undertake *Creating and Presenting; Reflecting, Responding and Analysing; and Foundations* (discipline knowledge).

United Kingdom (GCE): Students choose from: devised thematic work, improvisation, physical theatre, set design, costume, make-up and masks, puppets, lighting and sound, stage management. Students complete written and practice work for assessment.

IB Diploma (Theatre): A multifaceted theatre-making course, students work as creators, designers, directors and performers. For external assessment, students create a solo theatre piece, a director's notebook or research presentation. Internal: collaborative project.

Film, Television and New Media

In other Australian states and internationally, there is a split between courses that specifically focus on the moving image and film and television (in Queensland: FTVNM; in the United Kingdom's GCE: Film; in the IB Diploma: Film; in Canada (British Columbia): FTV) and courses that more generally focus on Media Studies, but include Film and TV responses as forms of Media (in Victoria: Media; in Western Australia: Media Production and Analysis; in the United Kingdom's GCE: Media Studies). All courses are underpinned by key concepts and approaches that include variations on representations, audiences, industries and institutions, and languages and narrative. All courses involve a combination of media design, production and analysis.

New South Wales: New South Wales is the only Australian state that does not currently offer a senior Media course.

Victoria: The course involves students in media design, production and analysis and covers the key concepts of *Representations, Technologies, Industry, Languages/Narrative, Audiences* and *Values*. The four units of study are:

- Unit 1: Representation and technologies of representation
- Unit 2: Media production and the media industry
- Unit 3: Narrative and media production design
- Unit 4: Media process, influence and society's values.

For the VCE, students complete:

- a school-assessed Media Production Design + Media Production
- school-assessed coursework
- end-of-year exam (written, with a focus on narrative, influence and society's values).

Western Australia: In Media Production and Analysis, students cover four content areas: *Media Language, Audiences, Production Content, Skills and Processes*. Students are assessed according to the following objectives: media ideas, media production, response to media, and media in society. There are three types of assessment: *Investigation, Production* and *Response*. Combination of internal and external assessment.

Canada (British Columbia): Film and Television is included in the Drama curriculum in British Columbia. Students gain practical experience in some of the major areas of the industry, including acting, scriptwriting and production. This experience introduces students to the standards of the film and television industry. It is expected that students will: analyse the artistic component of film and television, critique their own and others' work, collaborate to solve problems, use appropriate vocabulary.

UK: GCE Film + GCE Media Studies. Film Studies is designed to deepen students' understanding, appreciation and enjoyment of film. It also develops cineliteracy. Students study film from a variety of production contexts. They engage with a range of films. They develop skills of observation, critical analysis and personal reflection, as well as developing their creativity and practical skills, either in audio-visual or written form. Students work in the following areas: exploring film form, British and American film, film research and creative projects, and varieties of film experience — issues and debates. Media Studies is designed to allow media students to draw on their existing experience of the media to develop their abilities to critically respond to media. Students study media texts, industry and audience. They also undertake creative work. Topics include: media representations and responses; media production processes; media investigation and production; and media — text, industry and audience.

IB Diploma (Film): This course aims to develop students' skills so they become adept at interpreting and making film texts. The course explores film history, theory and socioeconomic background. Students consider film texts, theories and ideas from the points of view of different individuals, nations and cultures. Students complete an independent study, a presentation and a production portfolio.

New Media

There is no evidence in any other national or international jurisdiction that New Media is assessed in innovative ways. Where New Media is assessed, it is typically in the form of an addition to conventional media. For instance, some courses require students to consider transmedia contexts for a video production, but the emphasis is still on conventional video production practices. In Western Australia, students are able to investigate new media examples for *Responding* tasks, but the approach is a relatively conventional case study of new media practice.

The Queensland FTVNM syllabus remains quite progressive in the way it aims to promote the assessment of New Media practice, for example video games and digital animation. Dezuanni and Ryan (2014) further consider ways that New Media might be assessed more progressively in senior media courses.

South Australia: Although South Australia was not one of the jurisdictions investigated within the set parameters for this review, the South Australian model of practical external assessment in Media warrants further investigation. The South Australian approach to a *Responding* task for external assessment includes an 'investigation' worth 30%, which is a research project. The response is primarily written, but may include significant multimedia components. The response is not completed under examination conditions.

Music

There is a great deal of consistency in how Music is offered to students across jurisdictions, typically with a focus on composition, performance and critical response. Differences mostly occur in terms of the availability of extension courses to enable students to specialise. There are also some differences in the way Music genre and history is approached. Technology is also treated differently — it is an explicit focus in some jurisdictions and not in others.

New South Wales: Students study the concepts of music, undertake learning experiences in composition, performance, musicology, aural work, technology and improvisation and study the context of a range of styles, periods and genres. There is a range of topics to choose from including: an instrument and its repertoire, jazz, music of the 18th century, and popular music. Students are assessed on written and aural skills, performance, composition, and musicology. Combination of internal and external assessment.

Victoria: Students engage in performing, creating and studying music that represents diverse genres, styles and cultures. There are 10 units involving music performance, investigation, style and composition. Combination of internal and external assessment. Students are assessed on school-assessed coursework, end-of-year performance, aural and written exam.

Western Australia: Students listen, perform, improvise, compose and analyse music, developing skills to confidently engage with a diverse array of musical experiences both independently and collaboratively. Students are assessed on performance, composing/arranging, listening and *Responding*, and culture and society. Internal and external assessment.

Canada (British Columbia): There are two versions of Music: composition and technology; choral music and instrumental music. Students study structure: elements of rhythm, melody, expression and form and principles of design. Thoughts, images and feelings and context: self and community, historical and cultural. In choral music, students also study musicianship, which places emphasis on performance.

United Kingdom — GCE Music: Involves performing, composing and appraising. Students engage with the 'music ingredients': composition styles (Baroque, 20th century etc.); devices: imitation, sequence, loop; and duration, dynamics, forms, notations, performance, pitch and texture. Combination of internal and external assessment.

IB Diploma: Students develop knowledge and potential as musicians — personally and collaboratively. Involves composition, performance and critical analysis. Exposes students to forms, styles and functions of music from a wide range of historical and socio-cultural contexts. Students are assessed in Music Perception, Creating, Solo Performing and Group Performing.

Visual Art

The Visual Art courses seem to be divided between those that provide a specific theoretical framework through which art making occurs (New South Wales, Victoria) and those that use a more direct focus on visual arts practice in context. Regardless, all courses focus on the role of visual language, design and images in society and the skills and techniques visual artists develop to express themselves. The UK course includes Design and an explicit focus of Visual Arts practice.

New South Wales: Visual Art builds the understanding of the role of art, in all forms of media, in contemporary and historical cultures and visual worlds. It is organised around practice, conceptual framework (artwork–world–artist–audience) and frames (subjective, cultural, structural and postmodern). Students develop a 'body of work' (art making) and engage with art criticism and art history.

Victoria: Art is a potent and dynamic visual language through which we communicate personal experiences, ideas, cultural values and beliefs. Through making and examining art, students realise the power to inspire change through imagination, creativity and innovation. Students work through an analytical framework: the formal framework (art's formal elements); the personal framework (feelings and life experiences); the cultural framework; and the contemporary framework.

Western Australia: Visual Arts encompasses the practice and theory of the broad areas of art, craft and design. Students work through *Visual Arts Ideas*, *Visual Arts Skills, Techniques and Processes*, *Responses to Visual Arts* and *Visual Arts in Society*. Students undertake Art Making and Art Interpretation.

British Columbia: Art Foundations and Studio Arts (two different subjects). In Art Foundations, students work through Image Development and Design Strategies, Context, Visual Elements, and Principles of Art and Design and Materials, Technologies and Processes. In Studio Art, students engage in-depth in a particular visual expression area: Drawing and Painting, Ceramics and Sculpture, Printmaking and Graphic Design and Fabric and Fibre.

United Kingdom: GCE Art and Design: Encourages a range of skills, stimulates aesthetic awareness, knowledge and critical understanding of art, and provides opportunities for learners to develop a range of skills. Students complete assignment work, and a choice of a design-based assignment, critical and historical assignment, or a portfolio of work.

IB Diploma: Students work across Theoretical Practice, Art-Making Practice and Curatorial Practice. They complete a comparative study (external); a process portfolio (external); and an exhibition (internal). They take account of both traditional and contemporary/emerging arts practice and forms of visual language. They also take account of context.

The similarities and differences between the syllabus documents from other jurisdictions and Queensland syllabuses in this subject group are synthesised below:

Subject	Similarities	Differences
Dance	Underpinned by the focus on choreography, performance and critical response and on the development of body skills/knowledge.	Significant difference in current assessment arrangements. Some other states (e.g. New South Wales) seem to have a focus on Dance and Technology.
Drama	Underpinned by creating, performing and critical response. There is consistent focus on narrative and characterisation and knowledge of stagecraft and audience.	Some courses are called Theatre rather than Drama. Some courses allow video production as a response (others do not). Some courses place emphasis on concepts like 'naturalistic and non-naturalistic'. Significant difference in current assessment arrangements.
FTVNM	Underpinned by the processes of design, production and critique (called slightly different things) and conceptual engagement with representation, audience, language, institutions/industry and technologies. All courses assess design, production and critical response. All courses encourage engagement with a variety of contexts.	There is a split across courses that are more directly about Film and TV (moving image-based) and courses that have a broader focus on various Media forms (but allow the study of film and television). Some courses are prescriptive and some allow local choice.
Music	Underpinned by the processes of composition, performance and study/critical response. The concept of musicology is central to several of the documents.	The treatment of technology. The extent to which topics, genres and styles are prescribed.
Visual Art	Underpinned by a focus on visual language and the processes of Making and critically Responding to visual art works.	The difference in terms of the emphasis placed on the frameworks through which visual artists potentially work and how these are theorised.

2.3 Recommendations

Recommendation 7

Dance currently reflects interstate and international approaches and this should continue. The revision might focus on ways that technology/digital culture might be more specifically addressed in the syllabus — as currently occurs in New South Wales.

Recommendation 8

Drama currently reflects interstate and international approaches and this should continue. The Queensland syllabus incorporates the elements addressed in 'Theatre' as it exists in some jurisdictions.

Recommendation 9

The Film, Television and New Media course should continue to focus on the moving image rather than have a broader Media Studies focus. In digital contexts this is particularly important because it allows Film, Television or a New Media form to be the centre of study (in broader media contexts), rather than placing the media environment at the centre of study (which is the tendency of Media Studies courses).

Recommendation 10

The FTVNM course should include an ‘investigation’ of media context as a key form of assessment, as currently occurs in GCE Media Studies to allow students to learn about the broader media environment — so that film analysis is not over-privileged.

Recommendation 11

Music currently reflects interstate and international approaches and this should continue. The ways in which technology is used in music might be considered further. Although the current Queensland syllabus addresses technology, the approach could be more integrated.

Recommendation 12

Visual Art in Queensland currently does not use contextual ‘frames’ in the more prescriptive ways they are used in New South Wales and Victoria. A redevelopment of Visual Art should consider whether a more specific ‘frames’ approach might be appropriate. In New South Wales, the ‘frames’ are: subjective, cultural, structural and postmodern. In Victoria, the frames are: formal, personal, cultural, and contemporary. These frames provide specific lenses through which to study Art that reflect broader social and cultural theories of the production and reception of art works. It is beyond the scope of this review to investigate the success of origins of the introduction of these frames into the New South Wales and Victorian courses, but given their prominence and that they are a specific point of difference to the current Queensland approach, they should at least be considered as alternatives when the Queensland course is revised. In addition, there is some alignment between these frames and the ‘viewpoints’ component of the Australian Curriculum, the Arts.

2.4 Connections with the Australian Curriculum

Syllabus type	Syllabus	Path	AC subject
Authority syllabuses	• Dance 2010	Yes	No
	• Drama 2013	Yes	No
	• Film, Television and New Media 2005	Yes	No
	• Music 2013	Yes	No
	• Music Extension 2008	Yes	No
	• Visual Art 2007	Yes	No
Authority-registered syllabuses	• Arts in Practice 2015	Yes	No
	• Dance in Practice 2015	Yes	No
	• Drama in Practice 2015	No	No
	• Media Arts in Practice 2015	Yes	No
	• Music in Practice 2015	Yes	No
	• Visual Arts in Practice 2015	No	No

In the Australian Curriculum, The Arts provides a clear pathway to all QCAA authority and authority-registered syllabuses in the Arts, with the exception of:

- *Drama in Practice*: The assessment section shows that students must be engaged in both practice and critic but the topics of *Dramatic Principles* and *Dramatic Practices* fit less clearly into the strands of *Making* and *Responding*. A more overt articulation is required.
- *Visual Arts in Practice*: This subject foregrounds the role visual arts play in the community and how students may become involved in community arts activities. The organising strands of *Making* and *Responding* in the Australian Curriculum are not as clearly articulated or aligned in the *Visual Arts in Practice* syllabus document. Although they are implied, a more overt articulation is required.

2.5 Implications for the redevelopment of Queensland syllabuses in the subject group

2.6 Recommendations

Recommendation 13

The *Drama in Practice* syllabus should be a more direct extension of the Australian Curriculum F–10 Drama ‘subject’, specifically in terms of the organisation of curriculum content around *Making* and *Responding*.

Recommendation 14

The *Visual Arts in Practice* syllabus should be a more direct extension of the Australian Curriculum F–10 Visual Arts ‘subject’, specifically in terms of the organisation of curriculum content around *Making* and *Responding*.

3 Learning expectations

3.1 Scope of learning across Australian and international jurisdictions

Dance

Across the three Australian jurisdictions (NSW, Victoria and Western Australia) and in two (Canada (Ontario), International Baccalaureate (IB)) of the three international jurisdictions (Canada (Ontario), International Baccalaureate (IB) and United Kingdom GCSE). Learning in Dance is commonly investigated through the art form in performance, through choreographic processes and critique. In all six jurisdictions, students create, participate in and reflect upon dance forms and styles from a range of cultures and traditions, both familiar and unfamiliar.

In most jurisdictions, learning is expressed through three organisers:

1. *Performance*
2. *Choreography or Composition*
3. *Appreciation or Critique or Contextual Knowledge.*

In New South Wales and Victoria, the learning (content and assessment) is mandated and described in fine-grained content statements. In Western Australia, the learning is expressed in broad outcome statements with suggested content for the senior years. Western Australia is the only Australian state to mandate that all students must work in the contemporary genre of dance.

Dance as a study in the senior years is not available in the United Kingdom GCSE. It is available for students to study with learning articulated in broad outcome statements with suggested content. The IB is written in fine-grained content statements with mandated content with in-built flexibility to incorporate local contexts.

Drama

Drama is offered in the three Australian jurisdictions and the three international jurisdictions reviewed. Victoria offers two courses of study: Drama and Theatre Studies. Students can take one or both courses.

Learning in Drama focuses on creation, performance and critical study through a range of historic and contemporary forms and styles. In most jurisdictions learning is expressed through three organisers:

1. *Making or Drama Language*
2. *Performance or Production and Performance*
3. *Critically Studying or Contextual Knowledge.*

In Canada (Ontario), a fourth strand called *Foundations* is included that specifically addresses dramatic forms, conventions, practices and skills. This strand can be aligned with the IB's Theatre in Context that requires students to investigate their work and the work of others from a historic and cultural position. The United Kingdom GCSE has a strong theatre performance skills training component in the syllabus in terms of individual performance skills around voice and movement as well as technical aspects such as lighting, costume and make-up.

In New South Wales and Victoria the learning (content and assessment) is mandated and described in fine-grained content statements. In Western Australia the learning is expressed in broad outcome statements with suggested content for the senior years.

In Canada (Ontario) and United Kingdom GCSE the learning is articulated in broad outcome statements with suggested content. The IB is written in fine-grained content statements with mandated content with in-built flexibility to incorporate local contexts.

Film, Television and New Media

FTVNM is available in Victoria and Western Australia and in the three international jurisdictions reviewed. It is not available for study in senior years in New South Wales. In Canada (British Columbia) it is called 'Film' and is offered through the Drama curriculum documents.

Across the two Australian jurisdictions, different frameworks are used to organise learning that has similarities, but cannot be correlated into a single corresponding framework unlike Dance and Drama. The table below outlines the frameworks.

Victoria	Western Australia
Key concepts Representations Technologies Industry Languages/narrative Audiences and values	Content areas Media language Audiences Production context Skills and processes

In Victoria there are prescribed areas of study arranged around broad topics with a strong emphasis on conceptual understanding, production design and production practice skills:

- Year 11: Unit 1: Representation and technologies of representation; Unit 2: Media production and the media industry
- Year 12: Unit 3: Narrative and media production design; Unit 4: Media: process, influence and society's values

In Western Australia there is a strong focus on developing critical awareness, media production skills and the role of the media in society. Students may choose from a variety of units depending on their interests and needs.

Across the three international jurisdictions, learning is organised in three different ways as outlined in the table below:

Canada (British Columbia)	United Kingdom GCSE	International Baccalaureate (IB)
Exploration and Analysis Drama skills Context (Social, Cultural and Historical) Context (Industry) Technologies and Processes	Mandatory topics <ul style="list-style-type: none"> • Exploring Film Form • British and American Film • Film Research and Creative Projects • Varieties of film experience — issues and debates Mandatory topics explored through: <ul style="list-style-type: none"> • Media representations and responses • Media production and processes • Media investigation and production • Media — text, industry and audience. 	Organised around assessment tasks and content or topics not mandated: <ul style="list-style-type: none"> • External assessment: Independent study • External assessment: Presentation • Internal assessment: Production portfolio. The course develops students' critical abilities, enabling them to appreciate the multiplicity of cultural and historical perspectives in film. To achieve an international understanding within the world of film, students are taught to consider film texts, theories and ideas from the points of view of different individuals, nations and cultures. Students also develop the professional and technical skills (including organisational skills) needed to express themselves creatively in film. The course emphasises the importance of working individually and as a member of a group.

Overall, there is a lack of uniformity across the three Australian jurisdictions and the three international jurisdictions reviewed.

Music

Music is offered to students in all the three Australian jurisdictions and all three international jurisdictions. Music Extension is only available in New South Wales.

Learning in Music is commonly investigated through the art form in *Performance*, *Composing/Arranging*, *Listening & Responding*, *Culture & Society*, although different words maybe used to describe these processes. In all six jurisdictions, students create, participate in and reflect on music forms and styles from a range of historic and contemporary contexts and traditions, both familiar and unfamiliar.

In most jurisdictions, learning is expressed through interrelated seven strands:

- Performance
- Composition

- Musicology or cultural and historic analysis
- Aural
- Contexts
- Technology
- Improvisation.

In New South Wales and Victoria the learning (content and assessment) is mandated and described in fine-grained content statements. In Western Australia the learning is described in broad outcome statements; however, students in senior years must study Western Art Music, Jazz and Contemporary Music as part of the course. There are allowances in the Australian courses for students to undertake solo and group performing including choral and instrumental music. In the three international jurisdictions the scope and shape of learning is similar to that outlined in the Australian jurisdictions.

In Canada, the course is organised around *Creating* and *Responding* with the following curriculum organisers and sub-organisers:

- Structure: Elements of Rhythm, Elements of Melody, Elements of Expression, Form and Principles of Design, Thoughts, Images, and Feelings
- Context: Self and Community, Historical and Cultural.

The IB structures the learning around broad outcome statements:

- Music Perception: Study, Analysis and Examination, Comparing and Contrasting of musical cultures (compulsory for Standard Level and Higher Level students)
- Creating: Composing, Music Technology Composing, Arranging, Improvising, and Stylistic Techniques
- Solo performing: development of performance skills through solo music making (compulsory for Higher Level and Solo Performing students only)
- Group performing: development of performance skills through group music making (compulsory for Group Performing students only).

Visual Art

Visual Arts is available to students in the senior year in all the three Australian jurisdictions and all three international jurisdictions reviewed. Like FTVNM and Music, there is no singular common framework in which learning is organised; however, there are similarities between frameworks but these cannot be correlated into a single corresponding framework unlike Dance and Drama.

The table below outlines the frameworks.

New South Wales	Victoria	Western Australia
<p>Practice and Conceptual Framework</p> <p>The 'frames' are:</p> <ul style="list-style-type: none"> • Subjective • Cultural • Structural • Postmodern. 	<p>Areas of study:</p> <ul style="list-style-type: none"> • Unit 1: Art and meaning, Art making and personal meaning • Unit 2: Art and culture, Art making and cultural expression • Unit 3: Interpreting art, investigation and interpretation through art making • Unit 4: Discussing and debating art, Realisation and resolution <p>The areas of study are augmented through an Analytical Framework containing:</p> <ul style="list-style-type: none"> • the Formal Framework — used to analyse how an artwork's formal elements contribute to its meanings and messages • the Personal Framework — used to shed light on how artworks can reflect an artist's personal feelings, thinking and life circumstances and how the viewer's interpretations are influenced by their life experiences • the Cultural Framework — used to identify the influence on an artwork of the context of time and place in which it was made • the Contemporary Framework — used to interpret how contemporary ideas and issues influence the making, interpretation and analysis of artworks from both the past and present. 	<ul style="list-style-type: none"> • Outcome 1 — Visual Arts Ideas • Outcome 2 — Visual Arts Skills, Techniques and Processes • Outcome 3 — Responses to Visual Arts • Outcome 4 — Visual Arts in Society

The commonality between the three Australian jurisdictions lies in the overarching understanding that Visual Arts builds understanding of the role of art, in all forms of media, in contemporary and historical cultures and visual worlds. In contemporary societies, many types of knowledge are increasingly managed through imagery and spectacle and much of the students' knowledge is acquired in this way.

The focus of Visual Art syllabus documents in Canada (Ontario), the IB and the United Kingdom's GCSE is similar to that in the three Australian jurisdictions with a mission statement for the syllabuses in Visual Art. Canada (Ontario) explicitly mentions Studio Arts or Studio Practice in which students can engage in focused and in-depth study in a particular visual expression area of their choice. In the IB, students work through three mandated processes:

1. Theoretical Practice
2. Art-Making Practice
3. Curatorial Practice.

This is further organised in three domains:

1. Visual Arts in Context
2. Visual Arts Methods
3. Communicating Visual Arts.

In Canada (Ontario) and United Kingdom's GCSE, learning is articulated in broad outcome statements with suggested content. The IB is written in fine-grained content statements with mandated content with in-built flexibility to incorporate local contexts.

3.2 Recommendations

Recommendation 15

There is not one common approach to subject matter or pedagogy across all jurisdictions. The current QCAA syllabuses should inform the redevelopment of the Arts subject area syllabuses as they provide valid approaches in comparison to other national and international examples of curriculum and pedagogy.

Recommendation 16

Employ broad outcome statements rather than fine-grained content statements with suggested content in both years 11 and 12 to allow students to incorporate local contexts into their curriculum program.

4 Future focus: 21st century skills

Through its own initial research, QCAA has determined a set of 21st century skills that reflect current educational trends.

21st century skills	Elements
Critical thinking	<ul style="list-style-type: none"> • analytical thinking • problem solving • decision making • reasoning • reflecting and evaluating • intellectual flexibility
Creative thinking	<ul style="list-style-type: none"> • innovation • initiative and enterprise • curiosity and imagination • creativity • generating and applying new ideas • identifying alternatives • seeing or making new links
Communication	<ul style="list-style-type: none"> • effective oral and written communication • using language symbols and texts • communicate ideas effectively with diverse audiences
Collaboration and teamwork	<ul style="list-style-type: none"> • relating to others (interacting with others) • recognise and utilise diverse perspectives • participating and contributing • community connections
Personal and social skills	<ul style="list-style-type: none"> • adaptability/flexibility • management (self, career, time, planning and organising) • character (resilience, mindfulness, open- and fair-mindedness, self-awareness) • leadership • citizenship • cultural awareness • ethical (and moral) understanding
ICT skills	<ul style="list-style-type: none"> • operations and concepts • accessing and analysing information • being productive users of technology • digital citizenship (being safe, positive and responsible online)

4.1 Implications for the redevelopment of Queensland syllabuses

An education rich in the Arts maximises opportunities for learners to engage with innovative thinkers and leaders and to experience the Arts both as audience members and as artists. Such an education is vital to students' success as individuals and as members of society, emphasising not only creativity and imagination, but also the values of cultural understanding and social harmony that the Arts can engender (Ministerial Council on Education, Employment, Training and Youth Affairs, 2007).

Martin et al. (2013) suggest that, 'students participating in the arts increasingly saw themselves as part of a larger local community, felt they had contributed to that community, and had a greater sense of meaning and purpose ... participation in the arts has been linked to greater civic engagement' (p.711). 'The value of arts and culture is created in the encounter between a person (or multiple people) and an object (which may be tangible or intangible, as in an idea or an activity). In this view, value lies neither fully formed in the object, nor is it entirely produced in the eye of the beholder — but it is produced in the encounter of the two' (Carnwath and Brown, 2014, p. 8).

Arts education is often said to be a means of developing critical and creative thinking. Arts education has also been argued to enhance performance in non-Arts academic subjects such as Mathematics, Science, Reading and Writing, and to strengthen students' academic motivation, self-confidence, and ability to communicate and co-operate effectively. Arts education thus seems to have a positive impact on the three subsets of skills that we define as 'skills for innovation': subject-based skills, including in non-arts subjects; skills in thinking and creativity; and behavioural and social skills (Winner, Goldstein and Vincent-Lacrin, 2013). Australian Government policy notes that, 'the arts have a big role to play in contributing ... to the development of individuals [to be] able to communicate well, think originally and critically, adapt to change, work cooperatively, connect with both people and ideas, and find solutions to problems as they occur' (Australia Council for the Arts, 2006, p.3).

In the last twenty years, a number of studies have investigated the instrumental benefits of Arts engagement and learning (see Fiske 1999; Catterall 1999; Deasy 2002; Hetland & Winner 2001; Ewing 2010; Caldwell & Vaughan 2012; Martin, et al. 2013). However, as a cautionary note Ewing (2010) reminds us that, '[a]ttributing a direct causal relationship between study in, through or of the Arts, and improved outcomes in other areas is problematic because there are so many other variables in classroom learning that cannot be controlled' (2010, p.16). Studies by Fiske (1999) and Deasy (2002) also noted the problem of establishing certain corollary effects through arts involvement.

Subject	21st century skills					
	Critical thinking	Creative thinking	Communication	Collaboration and teamwork	Personal and social skills	ICT skills
Dance	High suitability Very strong to core Suitable for external assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Currently only included to an average extent; should be more central Suitable for internal assessment
Drama	High suitability Very strong to core Suitable for external assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Currently only included to an average extent; should be more central Suitable for internal assessment
Film, Television and New Media	High suitability Very strong to core Suitable for external assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment
Music	High suitability Very strong to core Suitable for external assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	Average suitability Not core Suitable for internal assessment	Average suitability Not core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment
Visual Art	High suitability Very strong to core Suitable for external assessment	High suitability Very strong to core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment	Average suitability Not core Suitable for internal assessment	Average suitability Not core Suitable for internal assessment	High suitability Very strong to core Suitable for internal assessment

4.2 Recommendations

Recommendation 17

The Arts provide high levels of suitability for 21st century skills for all subjects in most areas and this should be recognised, written into and promoted in the syllabus documents. In particular, both national and international jurisdictions emphasise the importance of the Arts in developing collaboration and teamwork and personal and social skills. If it is a requirement that 21st century skills are explicitly assessed, it is recommended that this forms part of the school-based assessment regime. Application of external assessment practices is more easily applied to the skills of critical thinking and communication (written).

Recommendation 18

The redevelopment of the Dance and Drama syllabuses could place further emphasis on ICT skills.

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