

# Appendix - Example report

## **Consultation Feedback Report**

**On the DRAFT Shape of the Australian Curriculum: The Arts**

**August 2011**

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## Executive Summary

This report presents the key findings from the consultation feedback for the draft *Shape of the Australian Curriculum: The Arts*.

There were two sources of consultation feedback:

- an online survey on the ACARA website where respondents completed a rating scale for each question and were able to write a comment
- written submissions that were faxed, emailed or posted to ACARA.

Feedback was submitted by key stakeholders throughout Australia including:

- State and Territory curriculum and systems authorities
- Organisations (such as teacher professional associations, schools, businesses, universities, non-Government organisations)
- Individuals (teachers [current and retired], academics, arts practitioners, parents, students).

Online survey questions are included in Appendix 1. The breakdown of written submissions and online survey responses is presented in Appendix 2. Quotations included in this report are representative of the typical comments expressed by a variety of jurisdictions, organisations and individuals Australia-wide.

### *Interpreting the draft shape paper*

Some of the comments made in response to the draft Shape paper indicate that respondents have compared the draft document to current state or territory curricula frameworks or syllabi. The purpose of the Shape of the Curriculum paper is to give a broad overview of the intended direction for writing the curriculum. Comments to this effect will (be noted but) not be repeated in this report.

Some comments refer to implementation concerns of time allocation, pre-service teacher education and provision of resources. The 2008 COAG Education Agreement section 19e) indicates that states and territories are responsible for implementing the Australian Curriculum. Commentary on implementation concerns is included in this report.

When the draft *Shape of the Australian Curriculum: The Arts* was released for public consultation the term Kindergarten or K was used for the first year of schooling. This has been changed to Foundation year or F and will be referred to as such throughout this report.

The consultation feedback has been analysed in relation to the sections of the draft *Shape of the Australian Curriculum: The Arts*. The analysis, summarised in the following pages, identified key strengths and matters for improvement identified in feedback.

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## Key strengths

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There was support for the following directions:

- The Arts as a stand-alone Learning Area in the Australian curriculum.
- The embracing of the five subjects: dance, drama, media arts, music, visual arts.
- The emphasis on the entitlement of all students to access all the Arts subjects.
- The connections between the Arts industry and schools.

### *Matters for improvement*

The following issues were consistently and clearly raised in the consultation feedback.

- Terminology and language was unclear, vague and used inconsistently throughout the document.
- Organising strands do not adequately reflect the approaches and unique nature of each art form.
- The definition of aesthetic knowledge needs to be strengthened to include areas such as personal, social, historical and cultural analysis for each art form.
- The three realms of experience are too simplistic to capture the complex knowledge and practice in each art form.
- The unique and separate identity of each Arts subject is reduced with the proposed integration approach in the primary years.
- The description of the learning entitlement for students was confusing, especially around Years 7 and 8 with concern that some Arts subjects may receive significantly less time than currently allocated.
- The discussion in the draft paper of learning across Year 3 - 8 does not suitably acknowledge cognitive development differences across the years.
- The important role of teachers in the delivery of Arts education is underrepresented. The role played by the Arts Industry and community needs to acknowledge that they supplement in-school learning.
- Implementation issues:
  - time allocation – the proposed indicative 160 hours for teaching the Arts is insufficient for in-depth and sustained learning
  - factors such as teacher training, professional learning, resources and equipment will require consideration if the intention of the Arts curriculum is to be realised.

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## Chapter 1: Introduction

### 1.1 Consultation scope

The draft *Shape of the Australian Curriculum: The Arts* was released for public consultation on 8 October 2010. The online consultation closed on 17 December 2010 with the conclusion of the 2010 school year. Formal submissions were received until 31 January 2011. Each state and territory curriculum authority submitted formal responses except for the Northern Territory which opted to complete the online survey. The Board of Studies, NSW submitted their response in April 2011. The consultation report summarises the findings of the public consultation and will inform the revision of the draft Shape paper into the final document to guide the writing of the Australian Arts curriculum.

Opportunities to provide feedback were promoted across education and arts organisations, including authorities, specialist and generalist teachers, professional associations, arts practitioners, parents, students and academics in the fields of education and the Arts. Formal written submissions were also received from some of the abovementioned groups and individuals.

### 1.2 Methodology

The feedback from the online survey was analysed using the online survey software application, Survey Methods. The instrument used for the analysis of the optional commentary accompanying the online survey responses and the formal submissions was NVivo 8 software operated by an external education researcher from the University of Sydney. Quantitative analysis from the online surveys provided by Survey Methods analysis is presented in pie-charts for each section. The number of respondents measured in each pie chart is indicated by n. This demonstrates that not all of the 1606 survey respondents completed the agree/disagree component of every question.

Respondents' accompanying commentary was analysed using NVivo8. For each question in the survey the comments were categorised as concerns, strengths and suggestions, with specific topic nodes developed within these three categories. An Identical coding procedure was used for the formal submissions. This analysis of survey respondents' commentary and formal submissions has been used to illustrate the qualitative findings of the consultation and demonstrates the diversity of views provided.

### 1.3 Summary of respondent demographics

ACARA received 1606 responses to the online survey and 166 formal submissions.

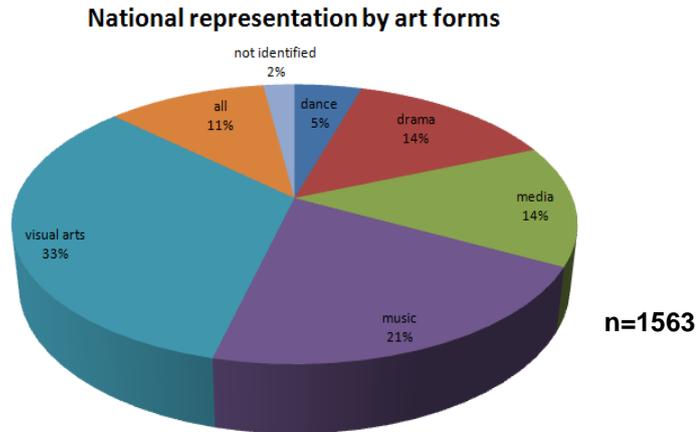
#### Online Survey

State/territory	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	National
<b>Survey</b>	<b>38</b>	<b>883</b>	<b>6</b>	<b>229</b>	<b>44</b>	<b>34</b>	<b>263</b>	<b>106</b>	<b>*1603</b>
<b>Dance</b>	4	43	1	15	4	5	14	7	93
<b>Drama</b>	6	142	3	48	9	6	58	13	285
<b>Media</b>	16	97	2	71	6	3	58	29	282
<b>Music</b>	9	230	1	68	14	6	61	37	426
<b>Visual arts</b>	7	449	2	59	17	17	92	24	667
<b>All</b>	5	125	3	30	10	6	31	10	220
<b>Not identified</b>	1	20	1	6	1	1	10	3	43
<b>Primary generalist</b>	1	12		9	2	3	8	4	39
<b>Primary specialist</b>	2	8		29	3	3	20	21	86
<b>Secondary generalist</b>	0	15		4	0	1	4	1	25
<b>Secondary specialist</b>	19	557	2	117	14	16	136	39	900
<b>School leader</b>	1	26		3	3	2	4	3	42
<b>Academic`</b>	2	31		11	5	1	11	7	68
<b>Arts industry</b>	1	25		4	1	0	7	3	41
<b>Community</b>	1	23		2	0	0	7	2	35
<b>Other</b>	2	89	1	23	5	2	22	12	156
<b>Not identified</b>	10	97	3	27	11	6	44	14	212

**Note:** Respondents were able to indicate more than one art form; \*3 respondents did not identify a state/territory.

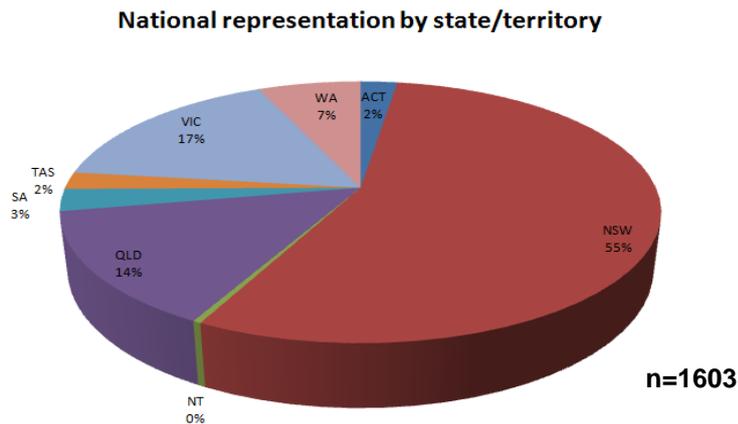
### Art form representation

Survey respondents indicated which art form or forms they represented in completing the survey. Visual arts and music were the most represented art forms.



### State/territory representation

The largest portion of online survey respondents was 55% from NSW with 17% from VIC and 14% from QLD. 7% of respondents were from WA with less than 5% from each of the ACT, SA and TAS.



The formal submissions were categorised as follows. (See Appendix 2)

Sector	No. submissions
Arts Organisations	18
Community organisations	2
Individual	86
International	2
Gov Arts authority	3
Schools	16
Education and curriculum authorities	11
Teacher Prof. Assoc	15
Universities	13
<b>TOTAL</b>	<b>166</b>

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## Chapter 2: Major findings

The following chapter summarises the major findings from the consultation identifying key strengths and matters for improvement. There was also much commentary around implementation issues which were not the prime focus of consultation.

### 2.1 Key strengths

#### *The Arts as a stand-alone Learning Area in the Australian curriculum*

The unique contribution of the way the Arts allow and facilitate learning was supported by respondents and the inclusion of the Arts as a distinct learning area is supported. It has been suggested that this could be further strengthened in the rationale.

#### *The embracing of the five art forms*

Many respondents and all education and curriculum authorities, except the Board of Studies, NSW, supported the paper's inclusion of the five art forms (dance, drama, media arts, music, visual arts) in the Arts.

#### *The emphasis on the entitlement of all students to access all the art forms*

1018 or 73% of survey respondents supported the entitlement of all Australian students to learn and experience each of the five art forms in Foundation to Year 8.

#### *The connections between the Arts industry and schools*

62% or 732 survey respondents supported the value of the relationships between schools and the Art industry and community, noting the strong role that teachers play in these partnerships.

### 2.2 Matters for improvement

#### *Terminology/language – clear, cohesive and consistent*

Respondents indicated that there is a lack of cohesion between the rationale, the organisation of learning, definitions of the art forms and the general capabilities and cross-curriculum priorities. Some inconsistency of language used across definitions of the art forms, language use throughout the document and descriptions of learning in each art form was identified.

Feedback also indicated concern that the language and turn of phrase in the paper was very academic, and not easily understood by some readers.

#### *The organising strands*

Respondents questioned the viability of the proposed organising strands to effectively describe what happens when students learn in each art form. It was felt that the proposed organising strands were not appropriate Arts terms and would limit or compromise the quality of learning and teaching in each art form. The majority of primary teacher respondents (71%) however, indicated that a generic organising terminology for the

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primary years would be helpful and suggested using terms in current state and territory curricula. Secondary respondents indicated a preference that the three proposed organising terms be replaced with arts specific terms in each of the five art forms.

### ***Aesthetic knowledge***

Respondents indicated that the definition of aesthetic knowledge needs to be strengthened to include contexts such as personal, social, historical and cultural for each art form. It was acknowledged that the shape paper must provide a detailed description of how the development of aesthetic knowledge is fundamental to learning in the Arts.

### ***The identity of the individual Art forms***

Respondents indicated that individual art forms should be acknowledged as unique and distinct. Commentary in response to each particular art form focussed on the individual practices of each art form, and respondents questioned the Arts being taught as one learning area with a unified single approach structure. The proposed 'integration' or 'connectivity' approach in primary was questioned again with concern for maintaining the individual identity of each art form.

### ***The entitlement around the arts: breadth versus depth***

A number of education and curriculum authorities, as well as many respondents indicated that the description of the learning entitlement for students was confusing, especially around Years 7 and 8.

NSW visual arts respondents and the Board of Studies, NSW, expressed concern that the decrease in hours for implementation and the increase in breadth of curriculum expectations in the Arts will further diminish the quality of arts education experiences. The VCAA stated that the real tension between "breadth" and "depth" that is always involved in the provision of comprehensive programs of teaching and learning in the Arts is best resolved at the school level.

### ***The Years 3-8 band of learning***

Discussion in the draft Shape paper of learning across Year 3 to Year 8 was seen to be problematic. Respondents indicated this grouping covers an enormous range of cognitive, social, psychological and academic development which, in the curriculum, should be described in two year bands within this grouping.

### ***The simplicity of the three realms***

The use of the three realms of experience, (the realm of personal experience; the realm of our relation to others and the society we experience; and the realm of people, places and objects which lie beyond our direct experience), described in defining the Arts was considered to represent a narrow view of what constitutes knowledge in the Arts or even in discrete art forms. Respondents indicated that this approach did not sufficiently recognise the unique character, complexity and developed theory and practice related to each art form.

### ***The role of teachers in the Arts***

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While strongly agreeing with the statement, “The Arts industry and community can augment the provision of Arts education provided by schools”, concerns arose from the perception of possible replacement of the role of school teachers in Arts teaching by Arts industry programs or practitioners. There was support for the acknowledgment of the reciprocal relationship between the Arts industry and schools and explicit clarification of the experience offered by Art industry as a supplement to in-school learning, while still acknowledging that the teacher is essential in the delivery of the Arts curriculum.

## 2.3 Implementation issues

### *Time allocation*

The proposed 160 hours given for the delivery of all art forms in the draft curriculum was viewed as unrealistic in achieving the aims. Respondents felt that any reduction in time for Arts learning would compromise opportunities for students to have in-depth and sustained learning in each art form.

### *Teachers and resources*

Respondents indicated concern regarding teacher training and resources that will be needed for implementing the proposed Arts curriculum. Clarification that implementation including pre-service teacher education programs, funding for teaching equipment, and costs related to access the Arts industry was frequently raised.

## 2.4 The purpose of the Shape paper

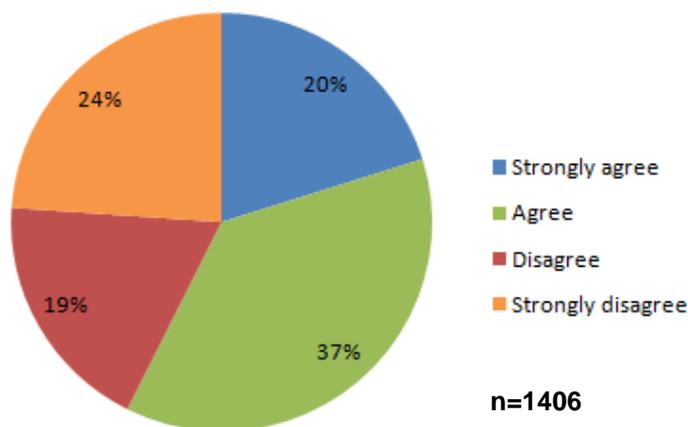
Some respondents commented that the paper fails to match or enhance the quality of the existing Arts curriculum. This comment was common from NSW teachers and was also broadly reflected in visual arts responses across Australian states and territories. These respondents perceived the draft shape paper to be “inferior to current curricula” possibly without clear understanding of the purpose of the Shape paper to inform the writing of the detailed curriculum which follows. The draft shape paper is not a “curriculum”. It sets out the blueprint for writing the curriculum.

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## Chapter 3: Analysis of draft Shape Paper

### 3.1 Rationale

The Rationale provided the direction for the teaching of the arts reflecting the philosophical approach to the Arts for the Australian Curriculum. 57% of the online survey respondents “agreed” or “strongly agreed” that the Rationale clearly expressed the important contribution of the Arts curriculum to students’ education, while 43% of online survey respondents “disagreed” or “strongly disagreed”.



**Q6. The Rationale for the *Australian Curriculum: The Arts* clearly expresses the important contribution of the Arts curriculum**

### Key strengths

#### *The entitlement of five art forms*

A key strength in the Rationale, in both online survey responses and written submissions, identified support for the inclusion of the five art forms as an entitlement for all Australian students. Respondents identified the significance of the opening section of the Rationale, which clearly expressed the important contribution of the Arts curriculum to students’ education.

*The acknowledgement in the shape paper of the importance of all of the Arts in our community and society, especially in this digital age is a very positive step. (CEO SA)*

*The opening sections (Purpose and Rationale) are excellent, and the clarity of the approach (students WILL experience) is laudable, potentially bring Australia from a position that seriously lagged behind best international practice towards one in which the entitlement to experience artistic learning is enshrined in the National consciousness. (International submission)*

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## Matters for improvement

### *The importance of the Arts as an entity*

The respondents who indicated disagreement with the Rationale indicated that the rationale needs to recognise and describe the knowledge and traditions of the Arts without implying that the Arts may be a possible pedagogy for learning in other learning areas. The statement, “the Arts can be learned and can be used as a tool by which to learn about something else” was frequently considered to diminish the importance of each art form as a distinct and valued curriculum subject.

*The Arts should be clearly positioned as a discrete area worthy of study in its own right, not just as a means to improve learning in other areas. (Musica Viva)*

*Reference is made to the use that the Arts can play in learning about something else, rather than engaging in a deeper discussion on the intrinsic value of each individual art form. (SA survey response)*

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### *The unique contribution of the Arts to learning*

Feedback indicated that the Rationale does not capture the need for students to engage in the Arts. It does not recognise what the Arts can contribute to a student’s education, the cognitive attributes and the reason why the Arts should be acknowledged as a stand-alone subject in the curriculum. It is strongly recommended the Rationale emphasise how the Arts make a unique contribution to learning.

*The Arts are distinctive, expressive, creative and communicative disciplines and forms through which we develop a personal, social and cultural identity. The Arts are dynamic, evolving and vital to social, economic and cultural life of societies. (VCAA)*

*Engagement in all the Arts with the potential of crossing the boundaries of individual arts and other disciplines shapes our thought and activity, and makes a significant contribution to the broader community through fostering communication and dialogue about conceptualised reorganisation of knowledge and practice... (Academic survey response)*

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### *Reference to key documents*

Some respondents recommended that the draft Shape paper refer specifically to the Melbourne Declaration, the National Review of School Music Education, the recent National Education and the Arts Statement and recent research in Visual Arts education in Australia to support the theoretical framework of the Rationale and identify appropriate learning content in each art form for each band of learning. It should be noted that these documents were used in the drafting of the Shape paper.

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### *A 21<sup>st</sup> Century Arts curriculum*

Concern frequently raised in responses by academics, Arts organisations and educational authorities in this section related to its suitability for a 21<sup>st</sup> century context. It was felt that the Rationale and the draft Shape paper as a whole needs to better reflect 21<sup>st</sup> century practice in each Arts subject by acknowledging the development of technologies and the innovative use of existing and emerging media, materials and technologies. It was suggested that the status of merged, hybrid or multi-arts forms between the Arts disciplines also needs to be addressed.

### *Media Arts*

It should be noted that a small proportion of academic and individual submissions and online surveys from visual arts and music responses from NSW predominantly, suggested the removal of media arts in the proposed Arts curriculum. From the perspective of the music respondents, they regarded media as a means of delivery of each of the other four art forms. The visual arts responses indicated that media was, and should continue to be part of the visual arts and English curricula.

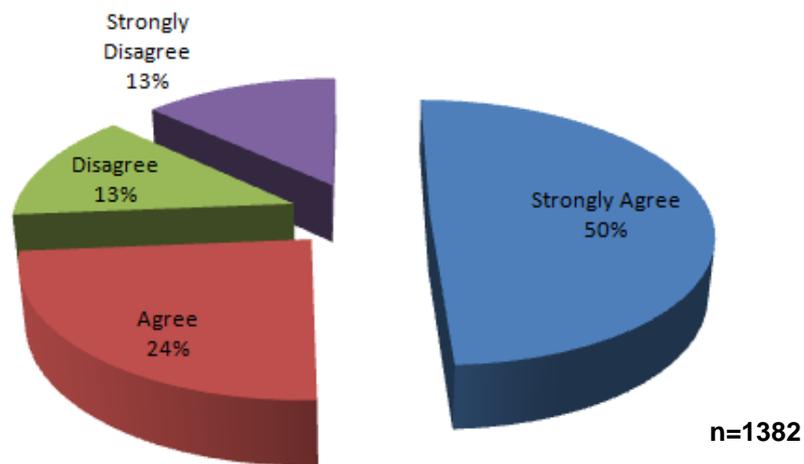
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### 3.2 The Art Forms

The draft Shape paper recommends that students will experience and study the following five art forms: dance, drama, media arts, music and visual arts.

#### Key strengths

The provision for Arts learning proposes that every Australian child is entitled to learn in the five art forms in Years F – 8. 50% of respondents “strongly agreed” and 24% “agreed” that all students should experience and study each of the five art forms from Foundation to Year 8. 13% “disagreed” and a further 13% “strongly disagreed” with this statement. 80% of primary respondents and 74% of secondary respondents indicated agreement with the proposed entitlement.

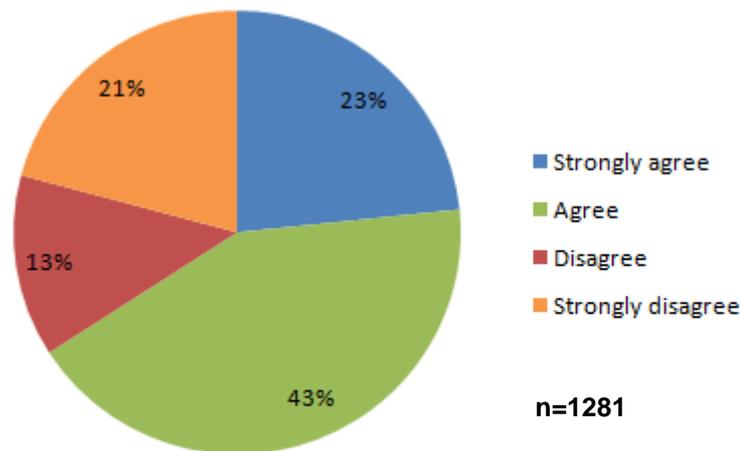


**Q7. All students should experience and study each of the five art forms from Kindergarten to Year 8.**

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### 3.3 Defining the Arts

66% of online respondents “agreed” or “strongly agreed” with the statement that the Arts are appropriately framed by the three realms of experience: personal experience, our relation to others and the society we experience, people, places and objects which lie beyond our direct experience. It must be noted that whilst the quantitative data indicated general agreement, the accompanying comments indicated that explanation in the draft shape paper of the Arts being framed by three realms was considered to be overly complex and at the same time a narrow view for defining the Arts. The formal written submissions did not indicate unified support for this definition in the shape paper.



**Q8. The Arts are appropriately framed by the three realms of experience: personal experience, our relation to others and the society we experience, people, places and objects which lie beyond our direct experience.**

#### Matters for improvement

##### *Language – clear, cohesive and consistent*

The 34% of respondents who disagreed with this section of the draft Shape paper felt that Arts teachers do not use the terminology in the descriptions of the three realms of experience. Feedback suggested that there is an overly complex layering of concepts in this section and that this complexity has obscured the definition of the Arts as identified by two state education authorities:

*The intent to capture the broadest definition of arts experience, understanding and purpose is commended. However, convoluted language, such as “dimensions of perception”, “realms of experience”, “representations of these realms” creates a conceptual layer that is unclear and inaccessible. (QSA)*

*Although the Australian Curriculum reflects the framework of the Tasmanian Curriculum, ... there is significant disconnect regarding the realms of experience and how they relate to each individual art form. (TAS DET)*

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Whilst commentary suggests there is an overly complex layering of concepts in this section, respondents also identified that the three realms of experience or “aesthetic knowledge” represent a narrow view that constitutes the knowledge of the Arts and its discrete art forms. It was felt that the definition does not recognise the unique character, complexity and developed theory and practice related to each of the Arts.

*These realms seem to be oriented to the individual’s receptive processes and don’t emphasise enough how art is a material and powerful force that constitutes individuals; how “sense” can be made for individuals, hence the need for critical engagement. (CEO SA)*

*The 3 realms of experience or “aesthetic knowledge” represent a narrow view of what constitutes knowledge in the visual arts. Valuing only sensory experience as the basis for learning means students will not be properly prepared to engage in the full range of visual arts practices and values represented in the field. (survey response, visual arts NSW)*

*The Draft Shape Paper collapses distinctions between aspects of experience and the division of those experiences into three separate worlds – experiences, others/society, things beyond our direct experience (imagined worlds) (VADEA submission)*

Respondents further considered that the definition should comment more specifically upon how the learner experiences and engages in the Arts.

*How the sensory, cognitive and affective domains work together needs expanding...needs to acknowledge in a more direct way: a reciprocity between individual experience of self and others collective experience of others, the impact and effects of various kinds of social forces on the creation and uses of art to position individuals, direct artistic experience and affect ways of being. (CEO SA)*

*The personal experience is not made clear at all. More details and value of these things needs to be outlined. The document is inconsistent in the way that each of these realms is described in the different stages. (International Grammar School, NSW)*

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The sizeable proportion of responses regarding visual arts indicated that it was felt the definition in this section and the proposed experiential learning approach would be problematic as it underplays the importance of cognitive development and does not recognise the socio-constructive factors related to learning in visual arts.

*Experiential learning is superficial and incorrectly assumes that students are innately creative, rather than capable of learning skills, knowledge and understanding within the arts practice. (VADEA)*

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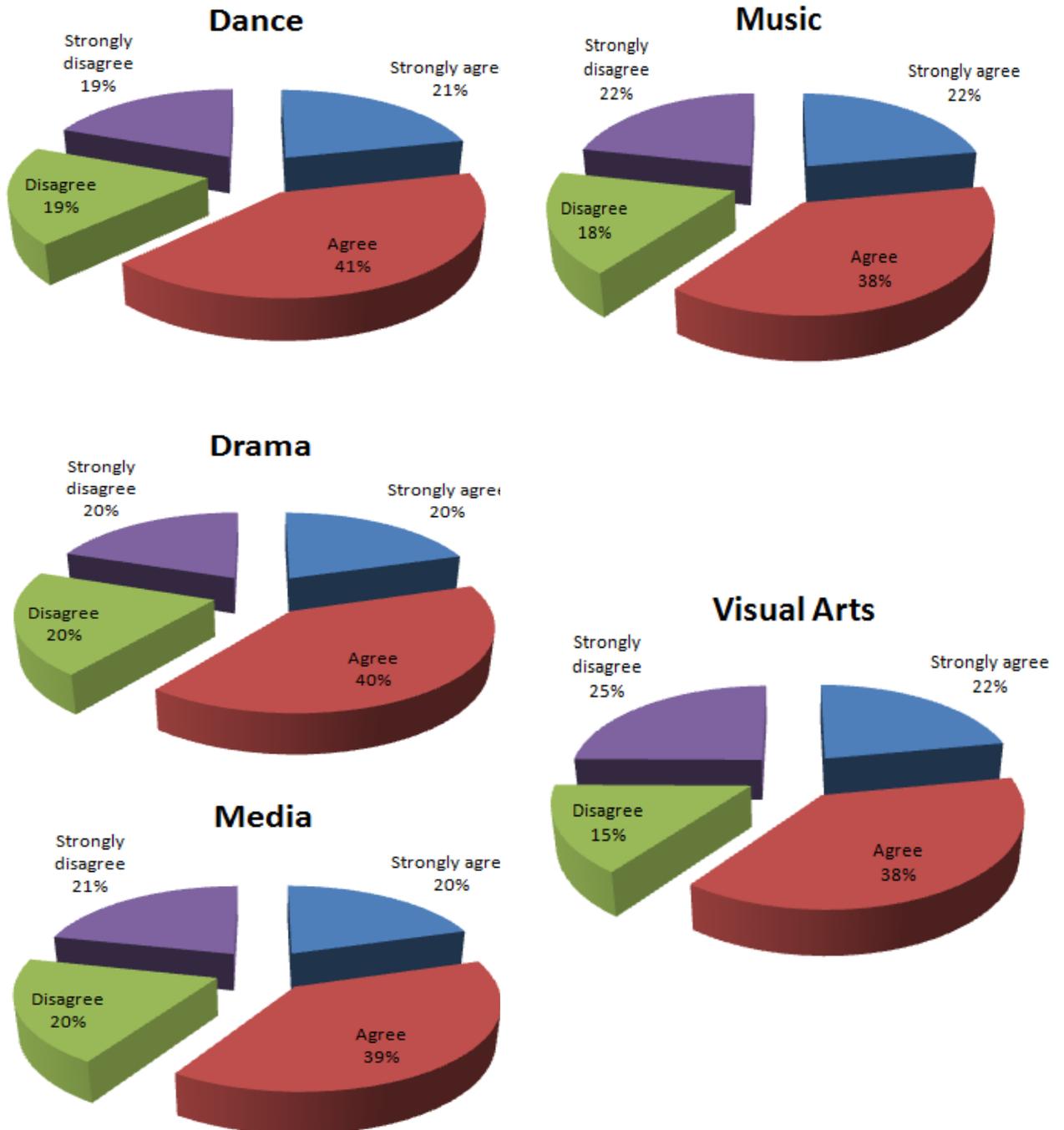
### 3.4 Defining the art forms (sections 2.3.1 - 2.3.6)

In response to the definitions of each art form (sections 2.3.1-2.3.5), approximately 40% of online survey respondents “agreed” and approximately 20% “strongly agreed” with

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each definition, and approximately 20% of survey respondents “disagreed” or “strongly disagreed” with each definition. Visual arts (2.3.6) was the exception, where 25% “strongly disagreed” with the definition of visual arts.

*Data on the support for definitions of each art form*



**Q9. The definitions of the Art forms provide the basis for curriculum development.**

## Key strengths

Respondents from across the five art forms indicated that the dance definition (2.3.1) was well constructed and included required concepts and practices.

## Matters for improvement

### *Identify core concepts and practices*

The pie charts on page 17 indicate approximately 60% agreement with each art form definition, yet survey and submission commentary indicated that the dance (2.3.1), visual arts (2.3.6), music (2.3.5), media arts (2.3.4) and drama (2.3.2) failed to represent the core concepts and practices that are currently represented in existing state or territory curricula. Clarity of definition is required for these four art forms.

*Consistency is missing between the 5 art forms. Media Arts is well written. The definition of Visual Art is not well written. It should be defined as a subject in which students develop knowledge, understanding and skills within practice and artwork concepts. This statement should also acknowledge the range of beliefs and attitudes students will need to understand in developing their intentions and representing ideas as makers of art, as critics and as art historians. (CEO WA)*

*The draft Shape Paper lacks a cogent exposition of the Visual Arts as a field of practice and body of knowledge rich with histories, traditions and future trajectories. In particular the extent of the field is poorly represented with little serious commitment to design, craft and media, and art criticism and art history as part of the field. (NAVA)*

*Within the definition of Media Arts there is no reference to aesthetics. ... it requires practical understandings and application of aesthetics rather than using technology as a media to communicate ideas. (SA survey response)*

*The overall impression of the music definition is too broad and too imprecise. There needs to be more articulation of the musical skills and conceptual development that should take place in this art form and the necessity for a sequential, developmental and continuous curriculum built in to the definition. (Survey response)*

*Visual arts should be defined as a subject in which students develop knowledge, understandings and skills within practice and art world concepts. This statement should also acknowledge the range of beliefs and attitudes students will need to understand in developing their intentions and representing ideas as makers of art, as critics and as art historians. (survey response, visual arts NSW)*

## *Language – clear, cohesive and consistent*

Many respondents highlighted the inconsistencies of the writing style and terminology used across the art forms. Respondents suggested language descriptors and structure should be consistent across the art forms in this section.

*Organising and definitional terminology is used differently in each art form and throughout the paper (e.g. dimensions, strands, processes, elements, media, materials, instruments)... Put the shared features and terms of all art forms (e.g. creative, exploratory, audience, expressive, dynamic, imagination, processes and performance) in a statement followed by the specific definitions for each art form. (QSA)*

*Overall the five art form definitions need to be written with much more consistency. Some definitions are student centred (Dance), industry centred (Media), and some fall in between. (Drama Australia)*

*We recommend that consistent use of language descriptors and a common structure be applied across the definitions of art forms, to reflect the commonality between art forms, as well as the distinctiveness between them. (Victorian Cultural Agencies)*

Respondents from states and territories that offer “Media” in current curricula expressed a desire to maintain that subject name. In some jurisdictions, like New South Wales, media education is not a subject in its own right but is included within other learning areas, such as English and visual arts.

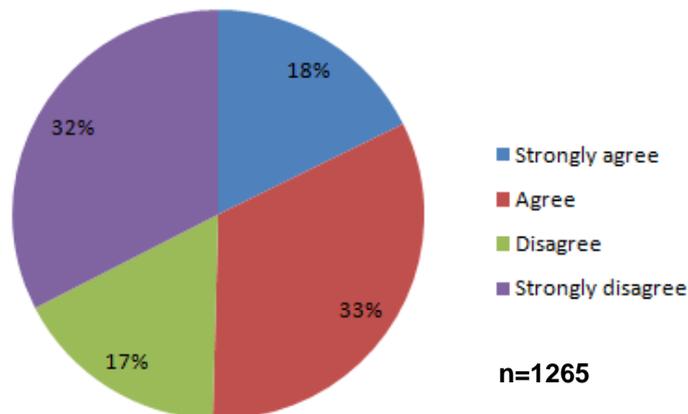
*“Media” is a more appropriate term for this aspect of the Arts curriculum than “Media Arts”. “Media Arts” implies a visual arts form and not the specific discipline of “Media”. “Media Arts” is a term used in the creative industries to describe a specific arts form and does not represent the breadth of content to be studied in this discipline. (VCAA)*

*Media Arts should be called Media, which is the internationally recognised name of the discipline. (Media Arts survey response)*

It is recommended that the distinction between ‘media arts’ as an Arts subject and ‘media’ used in other learning areas be distinguished. International curricula use Media or Media Arts. Media Arts is used in the Ontario Arts Curriculum and may identify the distinction between media in the Arts and media in other learning areas in the Australian curriculum. In the Australian English curriculum the broader term ‘media’ is generally avoided and the terms ‘digital texts’, ‘media texts’, multimodal texts’ are used (See: <http://www.australiancurriculum.edu.au/English/Curriculum/F-10>). Current state and territory curriculum documents make reference to ‘media’, ‘photographic and digital media’, ‘media arts’.

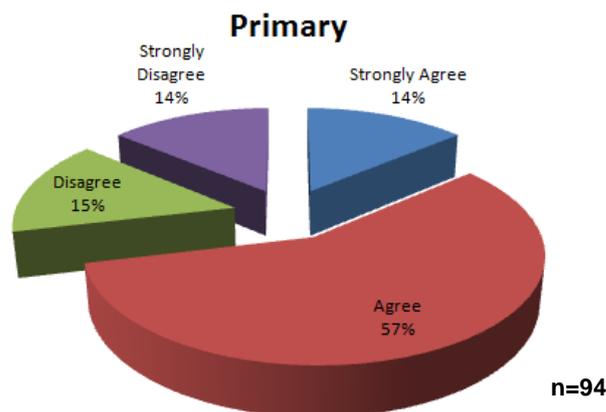
### 3.5 Organisation of the Arts Curriculum

This section of the draft Shape paper focused on the proposed organisation of the Arts curriculum. Quantitative data from survey respondents indicates a relatively even split in “agreement” and “disagreement” with the proposed organisation of the curriculum. 51% of the online survey respondents “agreed” or “strongly agreed” that the proposed three organising strands – generating, realising, responding – provide a robust organisational structure for teaching the art forms in Years F - 8. Yet 33% of the respondents “strongly disagreed”. The accompanying commentary identifies concern in relation to the terminology used in the paper, including the terms for the proposed organising strands.



**Q11. The three organising strands (3.2): generating, realising, responding, provide a robust organisational structure for teaching of the art forms F-8.**

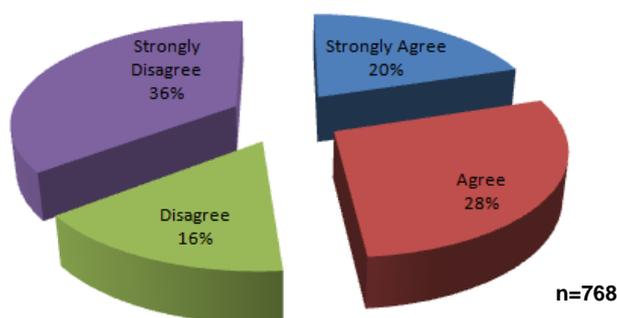
Further analysis indicates that amongst respondents from the primary sector there is general support for organising terminology across the art forms in the primary years where 57% “agreed” and 14% “strongly agreed” with the proposed organising strands.



**Q 11. The three organising strands (3.2): generating, realising, responding, provide a robust organisational structure for teaching of the art forms K-8.**

By contrast 52% of the secondary respondents did not agree with the proposed organising strands. 36% “strongly disagreed” and 16% “disagreed” with the proposed organisation, whilst 28% “agreed” and 20% “strongly agreed” with the proposed organising strands.

## Secondary



Q 11. The three organising strands (3.2): generating, realising, responding, provide a robust organisational structure for teaching.

### Key strengths

The education authority submission from ACT, QLD and SA indicated that the three generic organisers and acknowledgement of their interwoven nature reflected current approaches in those states and were therefore key strengths in relation to the organisation for teaching of the five art forms.

*Queensland has included the five art forms in curriculum F–12 for a number of years and supports the continuation of this position ... the conceptual framework of generating, realizing and responding provides coherence to the study of the Arts. (QSA)*

*The art forms, their definitions, and the three organising strands; generating, realising and responding are appropriate and in South Australia are certainly compatible with our current curriculum. (SA CEO)*

Some responses indicated that the proposed strand organisers were better suited to drama and media arts.

*In general, the three organising strands can be easily related to the study of Media. (ATOM QLD)*

*Drama Australia supports the three strands and in principle the three words selected. (Drama Australia)*

### Matters for improvement

#### *Strand organisers and primary*

Commentary accompanying online survey responses from the primary sector indicates that whilst a consistent organising structure would be welcomed in the primary years of the Arts curriculum, respondents were not comfortable with the proposed terms of *generating, realizing and responding*.

*The words do not adequately describe what learning in the arts involves or provides. (Primary survey response)*

*Even though I welcome only three organising strands which will effect reporting, I would prefer three strands using simpler terminology. (Primary survey response)*

*Agree with the organising strands, however I suggest they would be better names as 'creating, making and responding' terms (as used in the present VELS curriculum). (Individual survey response, primary)*

*I agree somewhat, but these terms could be generalised so that school could get away with having a performance at their school and count that as drama, dance, music program. (Individual survey response, primary)*

### **The proposed strand organisers limit each art form**

Strong concerns were raised regarding the capability of the proposed organising strands to describe learning in each art form. Furthermore respondents did not like the American spelling of the word, "realize" regardless of whether they considered the glossary explanation.

*The organising strands adopted need to be explicit, sufficiently comprehensive and inclusive without being overly burdensome (as with, for example, the current Tasmanian organisers). ... The current model is subtle and relies on sophisticated understanding of arts curriculum (which many in educational and community decision making lack). These assumptions are dangerous acts of trust that curriculum practice will be sophisticated and subtle. This issue is less about a missing sense of contextual learning in the arts as philosophy of curriculum construction. (Academic individual submission)*

*The move towards using the terminology Generating, Realizing, Responding, Apprehending and Comprehending is disassociated from the existing body of terminology established through a long academic and professional tradition of art history and theory. (Museums and Galleries NSW)*

*The generic Generating/Realising and Responding has some value, but it is so limiting to try and expand this to the 5 art forms. Each of the art forms should have individual expansive learning pods or completely different learning pods that encapsulate the sameness but differences. I cannot see where have you enhanced and progressed any arts paradigm. (NSW survey response)*

*Questions have arisen about whether, for example, the history, theory and cultural of the arts is adequately dealt with within the organisational structure of generating, realising and responding; whether the organising strands acknowledge consumption of the arts as well as its creation; whether the organising strands recognise that creativity is not always an intuitive process; and whether the terms generating, realising and responding can be easily understood and applied by non-specialist teachers. (CHASS)*

*What is currently proposed attempts to manage the complexity of the different art forms in a way that appeals to generalist primary teachers and*

*school systems but weakens the value of individual subject knowledge, even in the early years of schooling. (NAVA)*

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### **Strand organisers and dance**

Whilst the QSA submission indicated the strand organisers were similar to current approaches in that state, the education authority identified discrepancies in the appropriateness of the organising strands for dance, as did other respondents on dance.

*There is additional organising language in dance. Greater clarity is required about organising layers in each art form. The inclusion of anatomy and body type is a concern as the relationship between this content and the development of aesthetic knowledge is not clear. (QSA)*

*These strands don't provide a comfortable fit for the 3 practices of dance - performing, composing and appreciation. (Individual survey response)*

*I understand the concepts of the organising strands, but in relationship to dance as a subject I feel we are missing important elements. The strands lend more to composition and appreciation components, performance and the skills associated with this component seem to be absent. (Individual survey response)*

### **Strand organisers and drama**

Many respondents indicated that the proposed strand organiser could be suitable for drama and reflected current practice in some states and territories.

*The structure is highly suitable for teaching the various art forms. They follow the same principles we currently use to teach Drama in NSW (making, performing, appreciating) and I am particularly pleased with the explicit acknowledgement of the recursive nature of these strands in the Arts. (Individual survey)*

### **Strand organisers and media arts**

Many respondents also considered the organisation suitable for media arts whilst contrasting this with limited suitability for other art forms.

*For some disciplines such as Dance and Drama this allows a degree of specificity of lock-step process applicable to some applications in the field, to others such as Music, it allows inclusion of relatively specific practices and large "skill" areas. This is distinct from process. Media is similar in its specificity to how a teacher might conceive of "what" they want to teach. For visual arts it results in the most unhelpful list of generalised stuff which the teacher will need to invent approaches to. (Individual survey response, NSW)*

### **Strand organisers and music**

Respondents indicated that the three organising strands would not adequately describe the context and learning processes in music education.

*A more robust curriculum for music would be: Composing, Performing and Listening, which are value laden terms with implied knowledge supporting them. (Individual survey response)*

*This is not a document to introduce new and flawed language that will potentially alienate teachers and discourage them from implementing a quality music education program....For Music, ASME insists that the terms generating, realising and responding are immediately replaced with subject appropriate terms. (ASME)*

### **Strand organisers and visual arts**

A large proportion of the visual art feedback considered the organisational framework to be inferior to current practices.

*The draft Shape Paper implies an acceptance of a reduced standard to what is currently available in curriculum/syllabus documents and has the potential to undermine expectations for teaching and learning in the Visual Arts. (NAVA)*

*These strands lack meaning and value and will force and distort the art forms. They will deny students access to the sustained and developmental learning and relational thinking involved in the acquisition of practical and conceptual understandings in the Visual Arts K-12 in artmaking and critical/historical studies. (Individual academic submission, COFA)*

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### **Art form specific terminology**

Many respondents indicated that each area of the Arts has specific terminology and organising language which should be utilised to ensure quality teaching outcomes as indicated by the 33% of survey respondents who strongly disagreed with the proposed strand organisers. Submissions from education authorities in WA, professional teacher associations, school and individual responses and preliminary feedback from the BOS NSW indicated that the language used to describe the strand organisers should be more teacher-friendly and familiar to teachers.

*It is recommended that writers use the terminology appropriate to each art form when writing the scope and sequence materials and do not attempt to impose a generic 'arts' language into the document. (WA Ed.)*

*Generic terminology becomes meaningless if not unpacked with subject specific terminology to explain those three strands. (IGS, NSW)*

*I feel that these terms should be specific to particular art forms. You cannot put all the art forms into one box. (Drama survey response)*

*These strands encourage the idea that all art forms are the same, and that a horribly generalised method of learning can be applied to all of them, as if they were interchangeable. (Dance survey response)*

*Curriculum documents rely on teachers to interpret and make judgments....Clarity will be achieved by using terms that are at least familiar to teachers and using sensible and familiar descriptions of these terms. (ASME NSW)*

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## **Aesthetic knowledge**

Feedback indicated that the relationship between aesthetic knowledge and the three organising strands was not clear. Furthermore the relationship between aesthetic knowledge and the definition of each art form was inconsistent and requires clarification.

*It is not self evident that aesthetic knowledge is equivalent to processes of generating, realizing and responding. These processes don't in themselves create aesthetic knowledge. Therefore aesthetic knowledge needs development. (CEO SA)*

*It is important to emphasise in the aesthetic knowledge section that the art skills and practices and histories of each art form – form, skill, history, context which is vital to developing aesthetic knowledge, as Peter Abbs articulates in his text "A is for Aesthetic". (Drama Australia)*

*There is no clear statement justifying the adoption of aesthetic knowledge as Visual Arts knowledge. (AEA)*

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## **Remove diagrams**

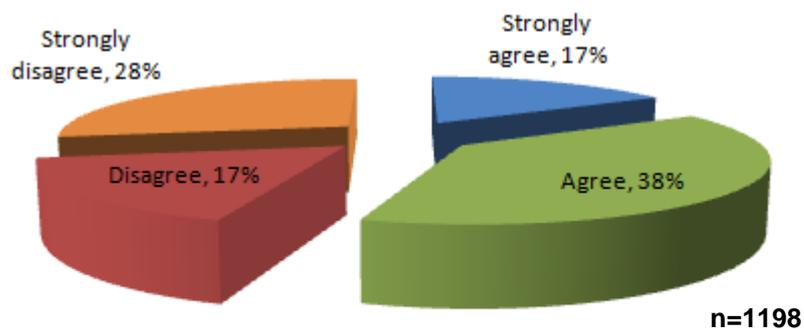
Feedback indicated that the *Diagram 1. The recursive nature of organising strands in the Arts* (page 7) and *Table 1. How do we engage in the Arts?* (page 8) are not helpful in facilitating the clarification of the dynamic and recursive nature of the proposed organising strands. Commentary from survey respondents and in submissions indicates that these diagrams have caused confusion on the concepts they aimed to convey. It is suggested the diagrams be removed in the revision of the draft Shape paper.

### 3.6 The Arts Learning Area

This section provides a scope of learning in each of the five art forms, giving an overview of the learning to take place in each art form at each band of learning.

#### (i) Arts learning in Foundation to Year 8

The proposed content for Years F-8 includes the provision of five art forms. The section discusses the suggested time allocation and a progressive development from integrated and/or play-centred approaches in Years F-2 to more art-form-specific approaches from Years 3-6 and the study of individual art forms in Years 7-8. Whilst there was strong support for the learning entitlement in the five major art forms in F – 8, 45% of online survey respondents indicated disagreement with proposed approaches across F - 8. The accompanying commentary explained the grounds for disagreement.



**Q12. The development of the Arts curriculum from an integrated approach at F-2, to the study of individual art forms in Years 7 and 8, is logical.**

#### Key strengths

The ongoing strength identified in Years F-8 is the inclusion of the five art forms. Many respondents elaborated upon their support for the provision of the five art forms for students in Years F-8 when responding to this section.

*Having the Arts and five arts forms included in the national curriculum and taught from pre-primary – 8 as a fundamental entitlement for all young Australians is viewed as a very important inclusion in the national curriculum. (WA Ed.)*

#### Matters for improvement

The key matters for improvement were as follows.

##### **Time allocation**

The allocation of time (paragraph 26) raised concern. Many respondents requested clarity around how the five art forms are covered in the allocated time; whether all five forms are required to be taught in each year of each band or whether schools may select which art forms will be taught. It should be noted that the proposed time is a guide for writers only, as some authorities recognised.

*Paragraph 26 provides advice about the indicative hours. There needs to be clarity that the indicative hours are to guide writers only. (QSA)*

*Implementation and compliance are not part of ACARA's mandate and have not been required for feedback for Phase 1 or Geography. These are State/Territory concerns not relevant to a Shape paper. (WA DET)*

### **Teachers and resources**

Respondents commented that the references to generalist and specialist teachers are unclear and also commented on the need for depth and rigour in an Arts curriculum as well as an ongoing request for clarity around resourcing.

### **The Years 3-8 band of learning**

The organisation of the band of Years 3-8 within the discussions of Years F-8 (paragraphs 24, 25, 28) and in the description of the sequence of learning in each art form raised concern. Education authority submissions from ACT, QLD, SA, VIC and WA highlighted this recommending the use of two year bands within Years 3-8.

### **The play-centred approach**

The suggested play-centred approach for Years F- 2 is supported by education authorities from QLD and SA yet they would like to see further clarification of the proposed approach. In the following discussion of learning in Years F-2 there is further analysis of respondents' views on a play-centred approach.

### **Viewing the Arts as one entity**

Of the 40% of respondents who disagreed or strongly disagreed with the learning entitlement in the five major art forms in Years F-8, a small proportion, 0.06% of respondents commented on the distinction of visual and performing arts as listed in the Melbourne Declaration, i.e. The Arts (performing and visual). A similarly small proportion 1.3% of respondents disagreed with the need to distinguish performing from visual arts in Foundation to Year 8.

### **Clarify processes and outcomes**

Respondents identified that further clarification of the processes and possible outcomes for each art form need to be discussed with reference to the stages of students learning.

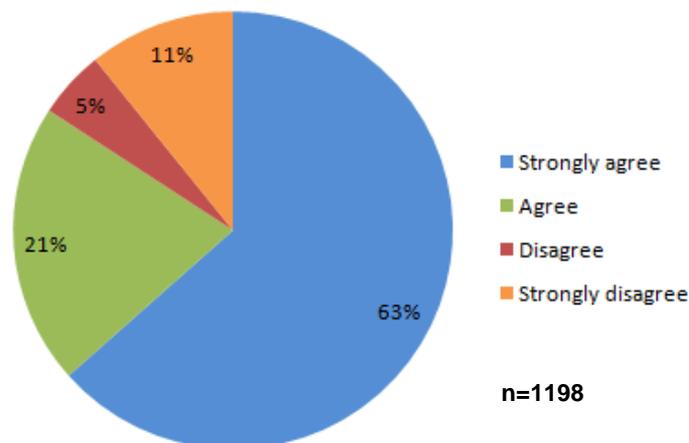
*Knowledge in Visual Arts is developmentally structured and is acquired gradually as theoretical concepts are actively consolidated in the minds of students. (Academic submission)*

*While performance and exhibition is noted in the Draft, its importance in the opinion of children and in terms of its impact on quality is not apparent. Performance and exhibition are the key to success in the arts and hold a uniquely important place in arts curriculum, but this point receives inadequate emphasis in the draft. (International Academic submission)*

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## (ii) Arts learning in Years 9-12

A clear message from survey respondents and in formal submissions was that students should be able to specialise in one or more art forms from Year 9. 63% of online survey respondents “strongly agreed” and 21% “agreed” that it is important for students to have the opportunity to specialise in one or more art forms at Year 9.



Q13. From Year 9 through to Year 12 it is important that students have the opportunity to specialise in one or more art forms (4.1).

## Key strengths

Commentary suggested that specialisation at Year 9 reflected current practice in states and territories. Some states and territories already offer specialisation at an earlier stage of schooling.

*At this stage of their education, students now have a good idea of what each subject entails and can now start to focus on not only where their interest lies but where their strengths are developing. (Survey response, individual)*

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## Matters for improvement

### Content and structure

Respondents indicated that the content and structure requires reconsideration for Years 9-12. Suggestions indicate that the time allocation and proposed curriculum design for the years prior to Year 9 makes specialisation difficult as students will not have completed the necessary depth of study to provide a foundation in the art form.

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*...specialisation assumes that a solid foundation of knowledge in The Arts will have been established prior to Year 9. Under the current proposal this is not the case, nor is it possible. (CEO WA)*

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However, there was concern about the description for Years 9-12 being overly prescriptive:

*... it is important that specification of skills is about process, not content. Teachers need to have flexibility for programming and meeting the needs of their students. (AIS WA)*

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### **Specialisation through to Year 12**

An international respondent identifies that study in the Arts continues through to Year 12 in many countries, in many cases it is compulsory:

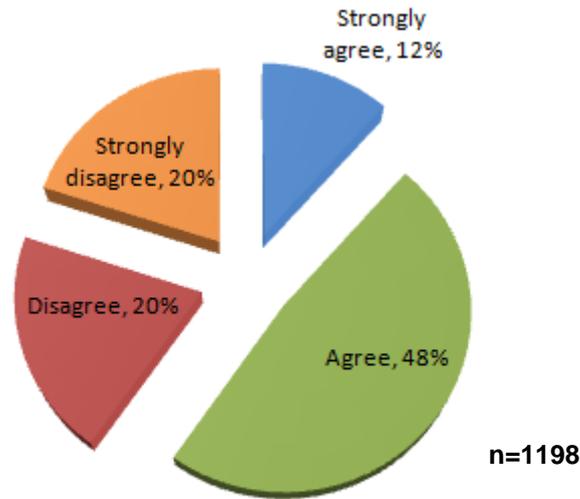
*Increasingly the trend is to extend this up until the completion of school, with often the compulsory arts education for pupils in the upper years being a form of 'liberal arts' or 'cultural' curriculum aimed at encouraging young people to be active and critical makers and consumers of arts and culture. If electives are the major component in the upper school, then these need to be equally recognised vis a vis other subjects in the 'core' curriculum in terms of university places, vocational and further education and employment opportunities.*

*Section 30 indicates that pupils beyond Year 9 will have access to arts elective subjects, but little indication is given of the scope of these. Once again, most education systems around the world continue arts education as a compulsory part of education up until at least 16 years of age. (International Academic submission)*

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(iii) Arts learning in Foundation to Year 2

60% of respondents agreed or strongly agreed that the description of the sequence of learning in F-2 was clear and appropriate. 40% disagreed or strongly disagreed.



**Q14. The description and sequence of Arts learning (section 4.2-4.6 is clear and appropriate in Kindergarten to Year 2.**

### Key strengths

The recognition of the Early Years Learning Framework was identified as a strength, however respondents commented that further connection to the framework should be included.

*It is important that pedagogical practices that reflect the Principles and Practice of The Early Years Learning Framework continue to be promoted in order to best support young children's learning. (SA DECS)*

*In pre-primary -2 it is important that integration between arts forms is evident so there is articulation with the principles of learning in the Early Years Learning Framework. (WA Ed)*

### Matters for improvement

Ongoing reference to the issue of time allocation and the implication that generalist teachers would teach the five art forms continued to be noted in response to the section. The key concerns to be noted for this section are:

- play-centred learning
- the proposed integration approach and
- a lack of sequence or progression of skill development.

## ***Play-centred learning***

Respondent's commentary on play-centred learning raised concerns about the implications of this term for learning, suggesting it does not imply rigour and that more specific terms for activity be selected.

*[paragraphs 28 and 29] further clarification of play is needed to ensure understanding that it is one of a range of teaching approaches. Play-based learning still requires intentional reference to art form specific content to ensure student learning is maximised. The relationship between play, experimentation, improvisation, transformation and responding could be elaborated further and then made apparent in the description of learning in each art form. (QSA)*

*The early primary years should include, in addition to experimentation and improvisation, learning of structured dance forms. (APPA)*

*The continual reference to the word "play" does not suggest the rigour we know the shape paper intends. (Individual submission)*

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## ***Integration approach***

Whilst the integration approach was supported for Arts learning in F – 2 and primary, respondents commented that this approach was not the only way in which students at this age experience the Arts and that more discussion of integration of the art forms at this stage was necessary.

*It must be noted that not all arts learning in the K - 2 area and beyond take the form of an integrated and purposeful play centred approach. While this is an extraordinarily important aspect of childhood and developmental learning, it is not the only way in which students experience the arts and arts learning. (ASME)*

*The document is generally weak on opportunities for integration of the Arts with other subjects, and less strong than expected on integration within the Arts. If the five arts areas are to be delivered with any consistency in primary schools, they cannot be delivered as five stand-alone areas, and the Arts cannot be delivered in isolation from other subjects to which they are related. The document should be very explicit about opportunities for the integrated delivery of, for example, dance and music (which is mentioned but not elaborated). It should point to opportunities to integrate drama with English and dance with physical education. Unless these opportunities and others like them are articulated, primary schools will find it impossible to deliver the learning area in the way envisaged. The effective and widespread use of integrated approaches is the only way to deliver on the expectations of the Shape paper. (APPA)*

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*It is preferable to work from the concept of the interconnectivity of the art forms rather than their integration. Children learn core skills in the various art forms and put them together in creative ways. (MCA)*

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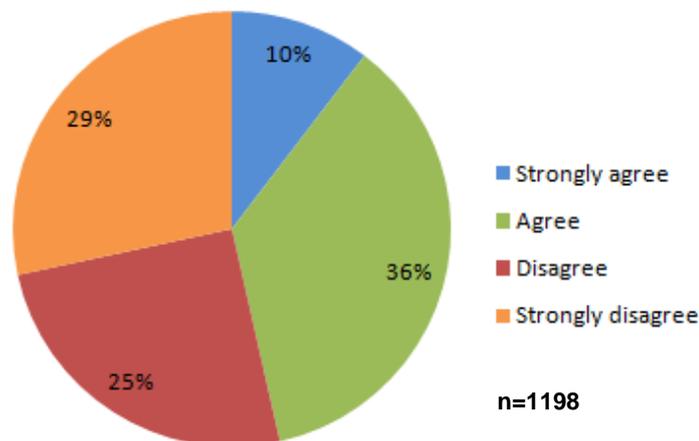
### **Sequence or progression of skill development**

Respondents identified that the different art forms required development of different skills at different stages of learning. Furthermore commentary suggests that sequential specific learning in each art form across F – 2 is required.

*"In years K-2, the arts will be mainly integrated across the curriculum to enhance playbased learning and also to create arts specific learning outcomes". The early years of brain and skill/conceptual development are vitally important. The above statement suggests that specific development will somehow be developed without sequential specific learning in each arts area. In our schools, which have no specialist teachers in each of the arts areas, integration can often mean tokenistic use of the arts. Integration should be clearly described to include sequential and meaningful learning in each arts area, not just use to achieve a non-arts end. (UTS)*

#### (iv) Arts learning in Years 3-8

There was 46% agreement and 54% disagreement with the description and sequence of arts learning in Years 3-8 was met with considerable discontent. Respondent disagreed with the grouping of Years 3-8 which would not be suitable for adequately identifying cognitive development from one year to the next. Furthermore commentary indicated the descriptions of learning in this grouping would not adequately prepare students for art form specialisation in Years 9 to 12.



Q15. The description and sequence of Arts learning (section 4.2.4.6) is clear and appropriate in Years 3-8.

#### Key strengths

Respondents reiterated support of the provision of the five art forms in these years of schooling.

#### Matters for improvement

The major concerns were the time allocation, the grouping of Years 3-8 as a learning groups and the need for specialist teachers.

Time allocation was repeatedly noted by respondents querying that if students should experience all 5 art forms in each year of schooling in Years F-8 inadequate time for each art form is proposed.

Commentary on the grouping of Years 3-8 highlighted the need for clarity and detail in the descriptions of learning in each art form for each 2 year band within Years 3-8:

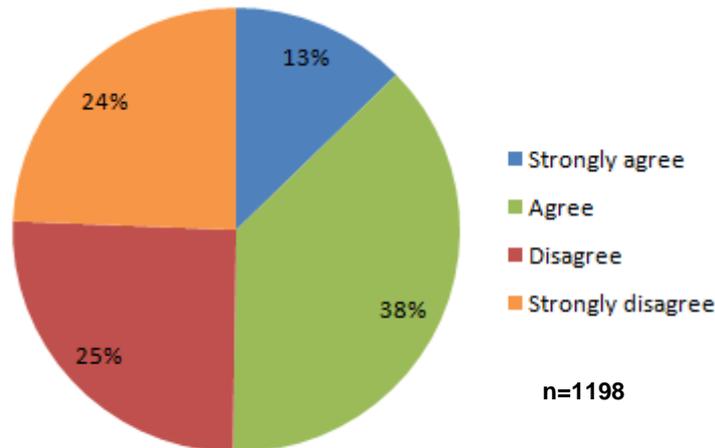
*Given that the premise of the curriculum is that 'students re-visit skills, knowledge and understanding at levels of increasing depth and complexity', it would assist our comprehension of what is being proposed if the description for each successive period were written in such a way as to identify what changes, what is added. That would also more adequately guide the curriculum writers. Music Council of Australia*

The current diversity of Arts practice and teaching across states and territories was identified in respondents' commentary on this issue. Specialist teachers in an art form are established in Primary School in some states and not others. Art form specialist

teachers tend to be found in secondary schools across the country, but not all schools currently offer all art forms in secondary.

#### (v) Arts learning in Years 9-10

There was only marginally more agreement 51% than disagreement 49% that the description and sequence of learning at Years 9 -10 was clear and appropriate. 24% strongly disagreed with this statement.



**Q16. The description and sequence of Arts learning (section 4.2-4.6) is clear and appropriate in Years 9-10.**

### Key strengths

Specialisation at Year 9 was strongly supported with recognition that this is current practice across states and territories.

### Matters for improvement

#### *Lack of description*

Respondents indicated that there was a lack of description at this level which failed to describe what students would be learning. Feedback highlighted that there was an incoherent continuum in the sequence of learning in each art form from F to 8 into Years 9 and 10.

*The year 9-10 band description appears to be less detailed when compared to other art form bands. (SA DECS)*

*Fails to describe what and how students will be learning at this stage as a more complex advance on what has been taught and learnt in Years K-8. (VADEA)*

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## Appropriateness of expectations

There was discrepancy between states' and territories' perceptions of the appropriateness of expectations of learning in the current description.

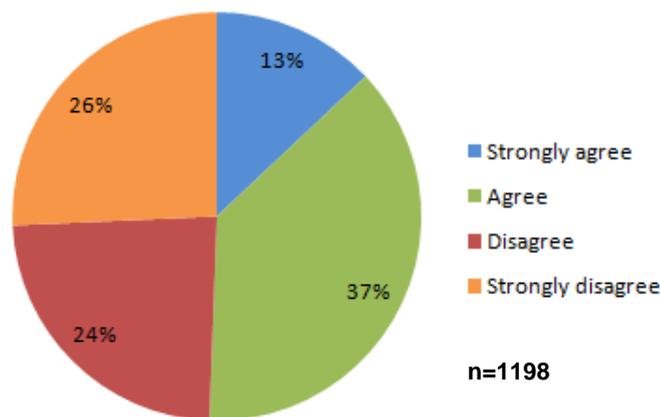
*There is an unreasonably high expectation in year 3-8 band. What is described in most arts forms for these years better describes what is currently taught in years 9-10. (WA Ed)*

*Year 9 band description is very thin and not specific enough. ... Expectations might be a little high, developmental ability means a revisit of key content anyway. Recursive skills need to be clearer. (DRAMA QLD)*

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### (vi) Arts learning in Years 11 - 12

37% of respondents strongly agreed and 13% agreed that the sequence of arts learning in Years 11-12 is clear and appropriate. 24% disagreed and 26% strongly disagreed with the statement.



Q17. The description and sequence of Arts learning (section 4.2-4.6) is clear and appropriate in Years 11-12.

## Key strengths

Neither the online respondents nor the formal submissions described strengths in this section.

## Matters for improvement

### Continuum of learning

Respondents noted discrepancy between the description of learning in Years 11 - 12 and current curriculum. Submissions compiled by the Board of Studies, NSW and the VCAA did not provide any feedback on the senior courses. There was further comment regarding terminology.

*It is vital that the current Western Australian curriculum for each of the five arts forms continue to be used for the senior years with minimal change and with similar rigor. Consistency of language and curriculum development is recommended, for example: there is an inconsistency in the use of the terms 'aesthetic knowledge' and 'aesthetic understanding' (Paragraph 40, Dance; paragraph 66 Visual arts) ... curriculum must be consistent with the earlier bands to ensure the spiral learning continuum is incorporated. (WA Ed)*

*In comparison with existing Visual Arts syllabus documents this represents an inadequate basis for the development of a national curriculum. This should equip and empower senior students with knowledge, skills and understanding in the practices of current arts practices. (CEO WA)*

*In comparison with existing Visual Arts syllabus documents in NSW and other states, this represents an intellectually impoverished and inadequate basis for the development of a national curriculum which should equip and empower students with knowledge, skills and understanding in the practices of art making, art history and art criticism, and with knowledge and understanding about the artworld and arts industries. (VAC)*

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### **Absence of prior learning**

There was concern about students entering study at Year 11 without having undertaken the art form in previous years of schooling.

*Entry into Year 11 is not possible without some prior knowledge of Media Arts. (WA Ed)*

*All art forms entry to Year 11 should require students to have participated in at least Year 9 & 10. Skills and knowledge need to be sequential, not in blocks. (CEO WA)*

*There is no logical development through the previous stages to arrive at the learning experiences and knowledge and skill expected at this stage. (Survey response, Dance)*

### **Language – clear, cohesive and consistent**

There is strong recommendation for the rewriting of this section with consideration of consistent language and terminology, discussion of the course intention (i.e. pre-tertiary or vocational) and more detail for learning in these senior years in each art form.

*.. general agreement that this section needs reworking to achieve consistency of language and approach. For example there is an inconsistency in the use of the terms 'aesthetic knowledge' and 'aesthetic*

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(vii) Learning in each Art form

Respondents identified matters for improvement in the descriptions of learning in each art form. Respondents indicated that aspects of clarity needed consideration as well as the inclusion of repetition content appropriate to progression at each stage of learning (early childhood, middle childhood, early adolescence, late adolescence). A more explicit consistency of the philosophy and common terms (e.g. contemporary, traditional) across the art forms was also suggested.

### **Dance**

5% of online survey respondents nationally and 16% of formal submissions identified as responding from a dance perspective. A dance perspective was identified in the responses from every state and territory. (See Appendix 2) The key feedback for dance was:

- use terminology specific to dance
- review the proposed notation which was considered outdated by some states and territories
- include listening
- expectations of learning in dance in F - 2 are too advanced and not realistic.

### **Drama**

14% of online survey respondents nationally and 31% of formal submissions indicated a drama perspective. A drama perspective was identified in the responses from every state and territory. (See Appendix 2) The key feedback for drama was:

- use shorter more specific phrasing
- revise for clarity in the description for Foundation to Year 2
- revise for clarity in the descriptions for Years 11 -12 (paragraphs 47)
- establish a more realistic expectation at each stage and particularly for 11 – 12.

### **Media arts**

14% of online survey respondents nationally and 24% of formal submissions indicated a perspective on media arts. A media arts perspective was identified in the responses from every state and territory. (See Appendix 2) The key feedback for media arts was:

- maintain and increase the references to twenty first century technology (remove the reference to scissors and glue)
  - include references to the skills developed in the previous band
-

- describe media arts as an art form rather than a technology in the description at each band.

### **Music**

21% of online survey respondents nationally and 39% of formal submissions indicated a perspective on music. A music perspective was identified in the responses from every state and territory. (See Appendix 2) The key feedback for music was:

- identify the development of specific skills at each band of learning (e.g. notation)
- include explicit references to listening and aural in each band of learning
- include students' experience as audience
- use accepted twenty first century music terminology to include technology in music as well as the recognised traditional terminology of music.

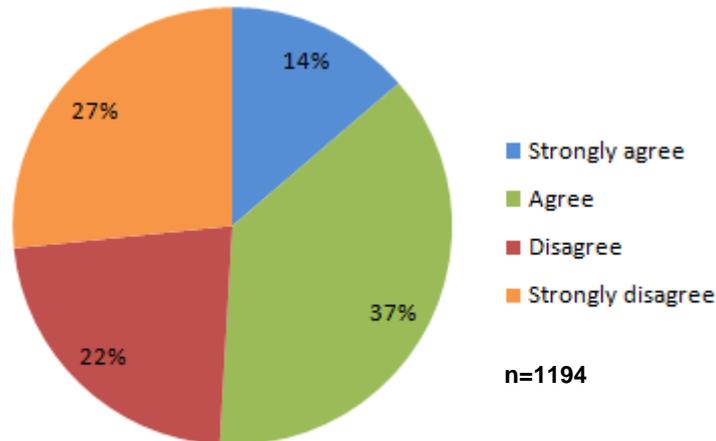
### **Visual arts**

33% of online survey respondents nationally and 38% of formal submissions indicated a perspective on visual arts. A visual arts perspective was identified in the responses from every state and territory. (See Appendix 2) It should also be noted that 56% of all survey respondents nationally were secondary specialist teachers and of these 49% were responding from a visual arts perspective. The key feedback for visual arts was:

- use recognised visual arts terminology
- include more cognitive rigour with explicit descriptions of critical understanding in each band of learning
- clarify the reference to and the place of 'exhibition' for students as audience and as exhibiting artists (in Years 9 -10)
- clearly identify the connection to industry specifically for Years 11 – 12
- return to the learning area term in the Melbourne Declaration, *the Arts (performing and visual)*.

### 3.7 Arts and the cross-curriculum priorities

51% of the online survey respondents agreed or strongly agreed that the broader outline of cross-curriculum priorities in the Arts is appropriate. Written submissions suggested this section should be incorporated into the writing of the Introduction section.



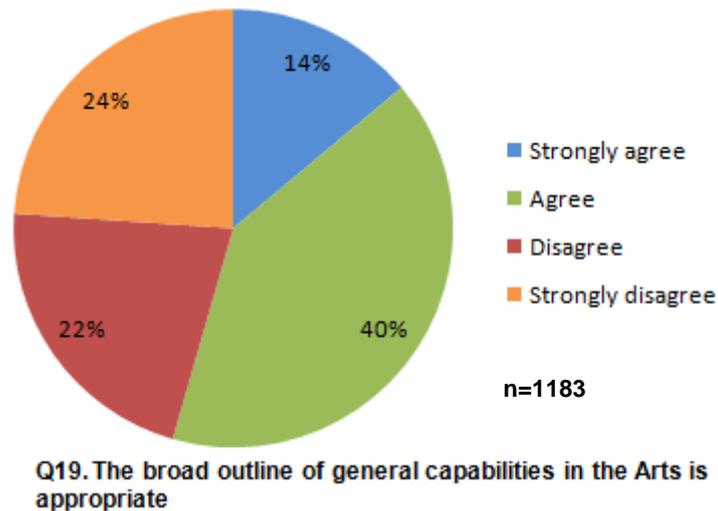
**Q18. The broad outline of cross curriculum priorities in the Arts is appropriate.**

Most respondents supported the cross-curriculum in this draft Shape Paper, indicating that this section soundly places the Arts within the context of the needs and environments of young Australians with due consideration of Australia's place in Asia and the importance of the Arts within Aboriginal and Torres Strait Islands histories and cultures.

Written submissions from Academic, Arts organisations and educational authorities raised concerns about the ethical issues and sensitivities in delivering Aboriginal and Torres Strait Islander histories and cultures, and cultures of other countries in the Arts curriculum. These concerns were related to the training of teachers and resources needed for teaching. Additionally some feedback suggests that the connection between intercultural understanding as a general capability and the cross-curriculum priorities: Aboriginal and Torres Strait Islands histories and cultures, and Asia and Australia's engagement with Asia needs to be stronger and that there should be broader representation of diversity throughout the document. Further to this, Arts organisations indicated a need for stronger representation of western traditions suggesting that these need to be made more explicit in the document.

### 3.8 Arts and general capabilities

54% of the online survey respondents regarded the broad outline of general capabilities in the Arts is appropriate. Written submissions from educational authorities and teacher professional associations indicated this section has demonstrated a solid linkage between the arts and the general capabilities.



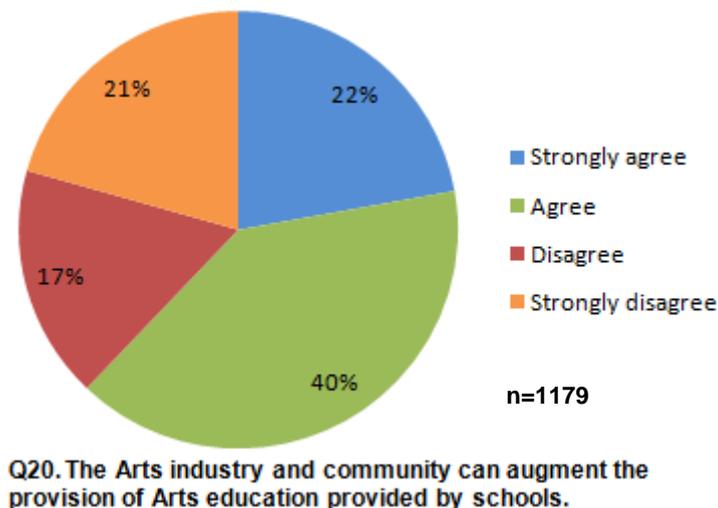
Respondents regarded opportunities for identifying where Arts learning developed general capabilities to be a strength of the paper, yet found that the relationships between the subject areas, the general capabilities and the cross-curriculum priorities remained unclear.

Feedback indicates that throughout the document consistency is required in the use of the term “creativity”. Some respondents’ comments throughout the paper indicated there was a need to clarify the place of ICT and emerging technologies.

Feedback indicated that the general capabilities may be represented differently in each art form and therefore the general capabilities section of the Shape paper needs to reflect this. It was suggested that examples be provided for each art form to make the general capabilities relevant to arts learning and engagement. It should also be noted that further work on the general capabilities has occurred since the draft Shape paper was released which needs to be incorporated during the revision of the Shape paper.

### 3.9 The Arts Industry and Community

62% of online survey respondents indicated that they “agreed” or “strongly agreed” that the Arts industry and community can augment the provision of Arts education provided by schools.



Respondents identified that the Arts industry and community can provide valuable resources for both teachers and students. Commentary identified that the involvement of the Arts industry and community provides connection to the real world as well as opportunities for enrichment of students’ learning and professional development for teachers.

*The document makes useful points about links to the real world including links with artists, career opportunities and potential partnerships with industry and the community. (APPA)*

Respondents across states and territories were concerned that the role of the specialist teacher in delivering the Arts curriculum might be replaced by the artists from the Arts industry and community. Secondary specialist teachers and specialist teachers in some states highlighted this in particular. Generalist teachers in schools currently without any specialist teachers were supportive of connections to the Arts industry. Further to this, concerns emerged in relation to the practical issue of equity of access to the Arts industry and community considering the diverse geographic locations and socio-demographics of schools.

This draft Shape Paper discusses both opportunities and the need for professional artists and Arts organisations to augment the provision of Arts in schools, however, respondents across the art forms raised concern regarding funding for artists/Arts organisations.

Written submissions from academics, Arts organisations and teacher professional associations indicated that this section implied that the purpose of Arts education is vocational or direct preparation for tertiary study. In some states and territories, Arts courses do focus on a tertiary pathway, some focus on vocational options whilst others do not connect specifically to either. While recognising the importance of the collaboration between the schools and the Arts industry, respondents were also concerned that the proposed time allocation for the Arts would not enable such collaboration.

It is recommended that the revision of this section explain that the Arts industry and community may augment the Arts curriculum in schools, give increased emphasis to the reciprocal relationship between the Arts industry and the schools, and reiterate the essential role of Arts specialist teachers in delivering the Arts curriculum.

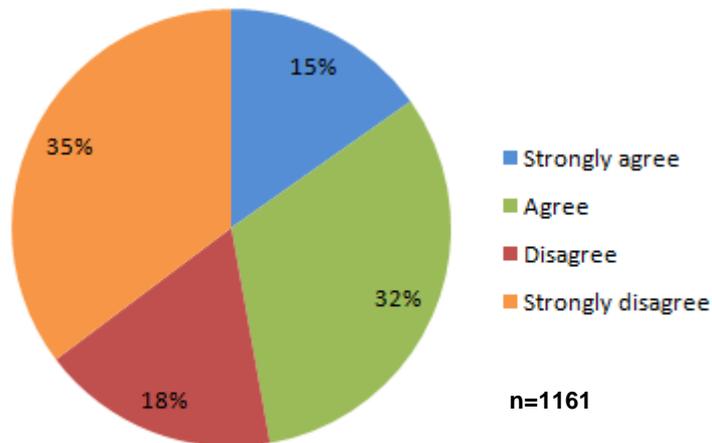
#### [Appendix A: Glossary of key terms](#)

The online survey asked respondents to comment on the Glossary. 34% of respondents commented.

The most frequently noted concern in this section was the definition of the terms, “Aesthetic” and “Apprehend” and the American spelling of the word, “Realize”. Additionally, it was raised that the definition of some key terms, particularly those specific to individual art forms, were identified as not included in the glossary. It was recommended the list be expanded to cater for these terms.

## Chapter 4: Conclusion

It was found that 47% of the online respondents “agreed” or “strongly agreed” with the overall intention of the draft Shape Paper, while 53% of respondents “disagreed” or “strongly disagreed” with it.



**Q22. I agree with the overall intention of the Draft Shape of the Australian Curriculum: The Arts paper.**

166 written submissions were sent directly to ACARA. It is important to note that of the 86 individual submissions, 42 were individual submissions and 44 were submissions of a standard submission from music or visual arts groups. For list of submissions see Appendix 2.

The diversity of the field of practice in Arts subjects and the equally diverse range of opinions therein were expressed in the responses to the draft *Shape of the Australian Curriculum: The Arts*. Whilst the concept of the entitlement to the five art forms for all Australian students in Years F to 8 (survey question 7) was supported, as was specialisation in one or more art forms in Years 9 to 12 (survey question 13), the description and sequence for Arts learning in Years 3-8 (survey question 15) and the overall intention of the Draft Shape Arts Paper (survey question 22) received a substantial proportion of negative feedback from both the written submissions and the online survey responses. It can be deduced that as a whole, the draft *Shape of the Australian Curriculum: The Arts* was thoroughly considered by the stakeholders of Arts and that the feedback provided by these stakeholders to ACARA was constructive and detailed indicating that significant revision is required.

## Appendix 1

### Online Survey Questions

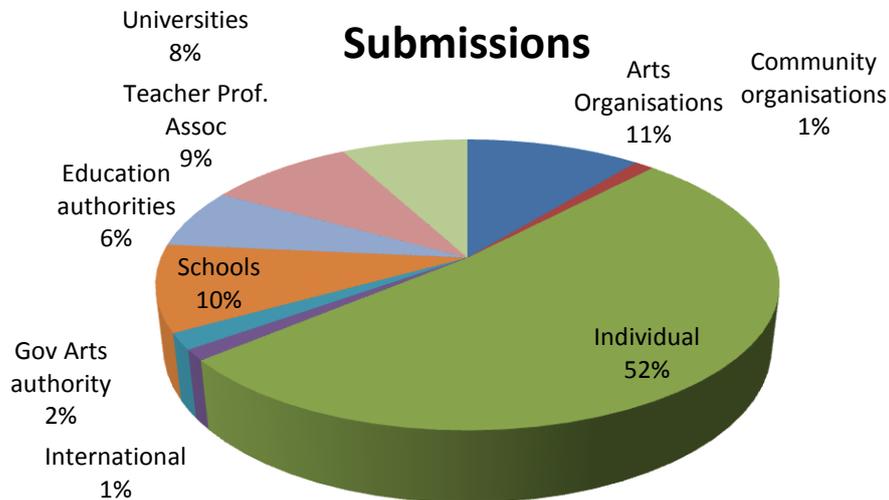
Q1-5 were identification questions

From Q6 onwards, the respondents could choose from 'Agree', 'Strongly Agree', 'Disagree' or 'Strongly Disagree'

1. Please indicate whether your survey is an Individual or an organisational submission
2. Please indicate which state or territory you are based in?
3. Please indicate which category of respondent best describes your perspective (e.g. Primary teacher – generalist, Primary teacher – Arts specialist...etc.)
4. Please indicate which category of respondent best describes your perspective. (e.g. School, Professional association, University faculty, Education authority...etc.)
5. Please indicate which art form your responses are based on (e.g. Dance, Drama, Media Arts, Music, Visual Arts, All)?
6. The Rationale for the Australian Curriculum: The Arts clearly expresses the important contribution of the Arts curriculum to students' education.
7. All students should experience and study each of the five art forms from Kindergarten to Year 8.
8. The Arts are appropriately framed by the three realms of experience: personal experience, our relation to others and the society we experience, people, places and objects which lie beyond our direct experience.
9. The definition of the Art forms provide the basis for curriculum development in: (Dance, Drama, Media Arts, Music, Visual Arts)
10. Additional comments
11. The three organising strands (3.2): generating, realising, responding, provide a robust organisational structure for teaching of the art forms K-8.
12. The development of the Arts curriculum from an integrated approach at K-2, to the study of individual art forms in Year 7 and 8, is logical (4.1).
13. From Year 9 through to Year 12 it is important that students have the opportunity to specialise in one or more art forms (4.1).
14. The description and sequence of Arts learning (section 4.2 - 4.6) is clear and appropriate in Kindergarten to Year 2.
15. The description and sequence of Arts learning (section 4.2 – 4.6) is clear and appropriate in Year 3-8.
16. The description and sequence of Arts learning (section 4.2 – 4.6) is clear and appropriate in Years 9-10.
17. The description and sequence of Arts learning (section 4.2 – 4.6) is clear and appropriate in Years 11-12.
18. The broad outline of cross curriculum priorities in the Arts is appropriate.
19. The broad outline of general capabilities in the Arts is appropriate.
20. The Arts industry and community can augment the provision of Arts education provided by schools.
21. Please make any comments on the Glossary.
22. I agree with the overall intention of the Draft Shape Paper of the Australian Curriculum: The Arts paper.

## Appendix 2

### Formal submissions



The providers of submissions are listed below. Names of individual and international submissions are not listed in line with privacy laws.

#### State and Territory Curriculum Authorities

Department of Education and Children's Services, South Australia (DECS SA)

Department of Education and Training, Australian Capital Territory (DET ACT)

Department of Education and Training, Tasmania (DET TAS)

Queensland Studies Authority, Education Queensland, Queensland Catholic Education Commission and Independent Schools Queensland (joint submission) (QSA)

Victorian Curriculum and Assessment Authority, in partnership, with and on behalf of DEECD, AISV, CECV, Victoria (VCAA)

Western Australian Department of Education (WA DET), Catholic Education Office (CEO WA) and the Association of Independent (AIS WA) (joint submission) (WA Ed)

**Note:** NT submitted response via the online survey; Board of Studies NSW final submission was not received at time of collating this report. An interim report of the Office's early findings was provided on 16 March 2011.

### ***Other Authorities***

Associated Christian Schools

Brisbane Catholic Education Office

Catholic Education Office, South Australia (CEO SA)

### ***Professional Teacher Associations***

Art Education Australia (AEA)

Australian Primary Principals Association (APPA)

Australian Society of Music Educators (ASME National)

Australian Society of Music Educators (ASME NSW)

Australian Teachers of Media Australia (ATOM A)

Australian Teachers of Media NSW (ATOM NSW)

Australian Teachers of Media QLD (ATOM QLD)

Australian Teachers of Media VIC (ATOM VIC)

Australian Teachers of Media WA (ATOM WA)

Drama Australia

Drama QLD

Drama Collegiate NSW

National Association for Visual Arts (NAVA)

Qld Orff Schulwerk Association (Music teachers)

Special Music 4 Representative Teachers Association

Visual Arts Consortium

Visual Art and Design Educators Association (VADEA)

### ***Arts & Community Organisations***

Aboriginal Centre for the Performing Arts (ACPA)

Adelaide Festival Centre

Adelaide Youth Orchestra

Art Gallery of NSW and Museum of Contemporary Art (Museums and Galleries NSW)

Asia Education Foundation

Australian Ceramics Association  
Australian Performing Rights Association (APRA)  
Australian Film Television and Radio School (AFTRS)  
Australian Music Centre (AMC)  
Australian Music Therapy Association  
Council for Dance Educators  
Musica Viva  
Music Council of Australia (MCA)  
Major Performing Arts Group Network (MPAG)  
OBJECT Australian Centre for Craft and Design  
Sydney Theatre Company (STC)  
Victorian State Opera (VSO)  
Victorian School Music Action Group (VSMAG)  
Victorian Cultural Agencies (VCA)

***Government Arts Authorities***

Australia Council  
Arts Queensland  
Arts Victoria

***Schools***

Barker College, NSW  
Cherrybrook Technology High School, NSW  
Eagle Vale High School, NSW  
Ferny Grove State High School, QLD  
International Grammar School, NSW  
Liverpool Girls' High School, NSW  
Many Selective High School, TAS  
Marist College, Burnie TAS (2 submissions)  
MLC, Kew VIC (2 submissions)

Newtown High School, Hobart TAS

Newtown Performing Arts High School, NSW

Our Lady of Sion College, VIC

***Universities***

Queensland University of Technology (QUT)

University of Sydney

University of Queensland

College of Fine Arts, University of NSW (COFA)

Australian Catholic University, Strathfield, NSW

Murdoch University, WA

Griffith University, QLD

Council for the Humanities, Arts and Social Sciences (CHASS), University of Canberra  
ACT

University of Technology, Sydney NSW

***Individuals***

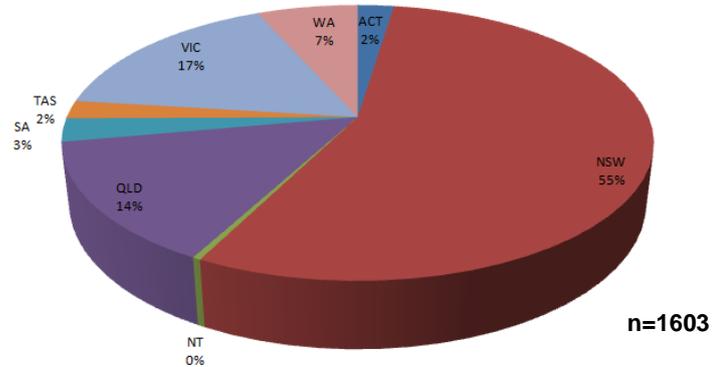
86 responses

***International***

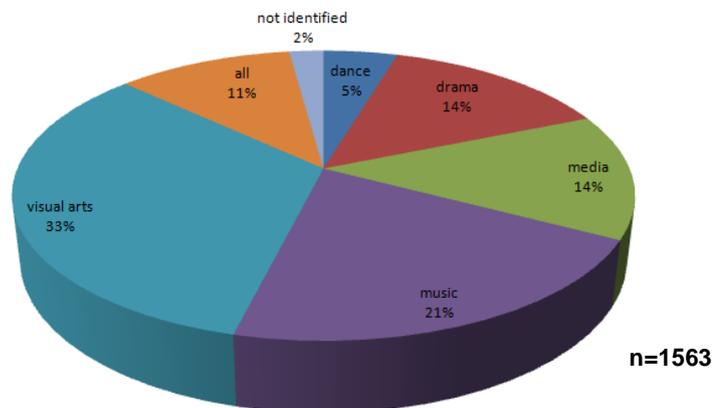
2 responses

## Survey respondents: demographics

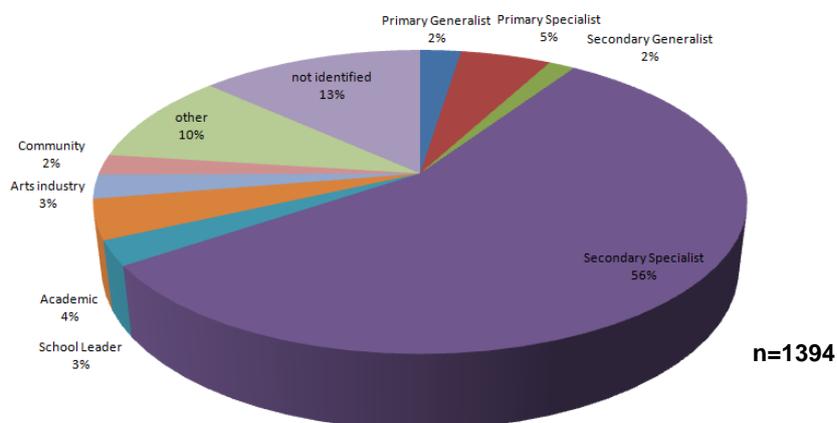
### National representation by state/territory



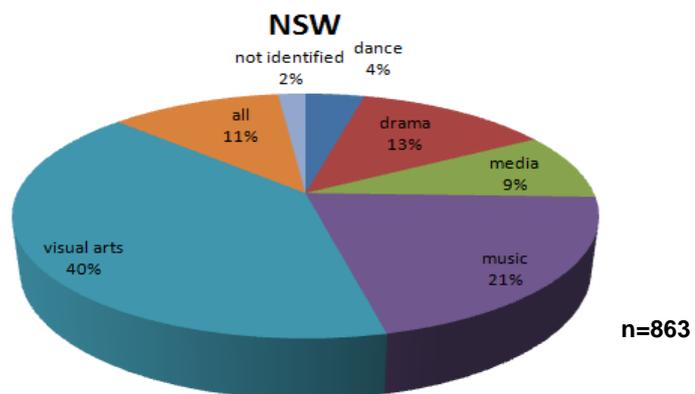
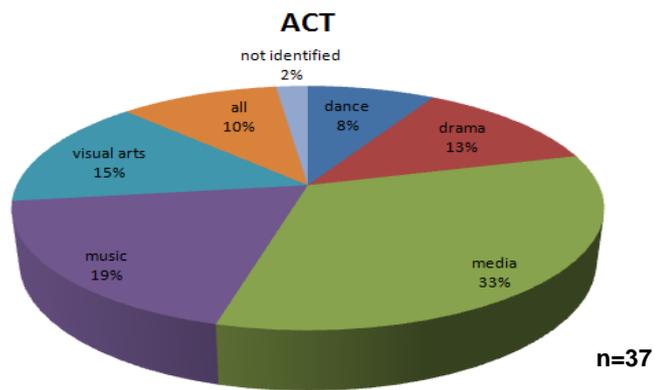
### National representation by art forms

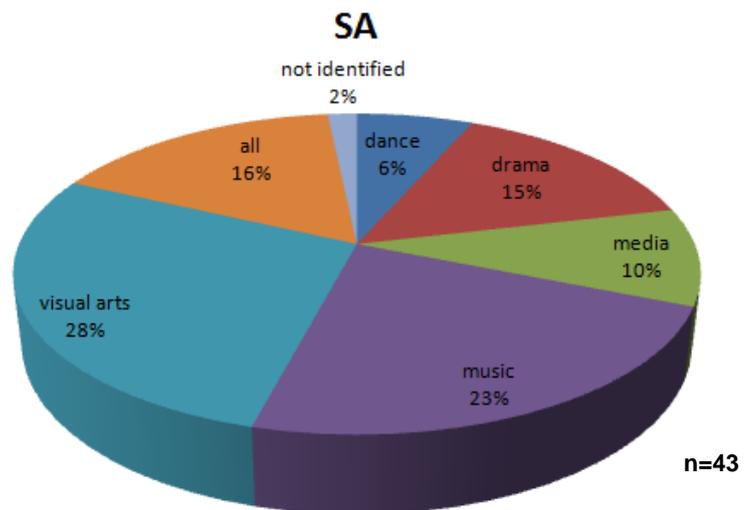
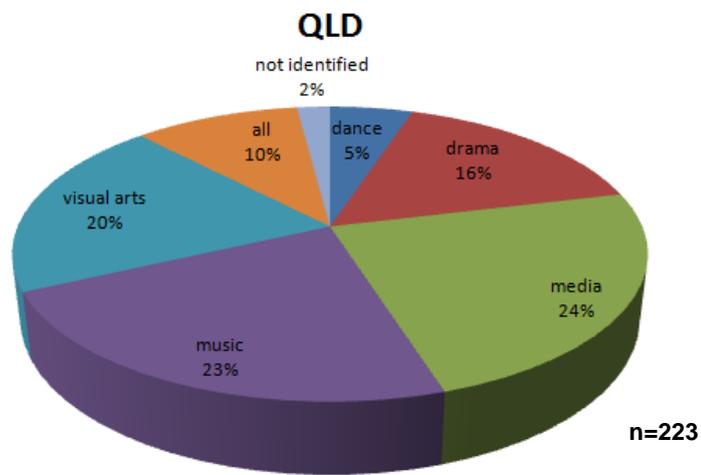
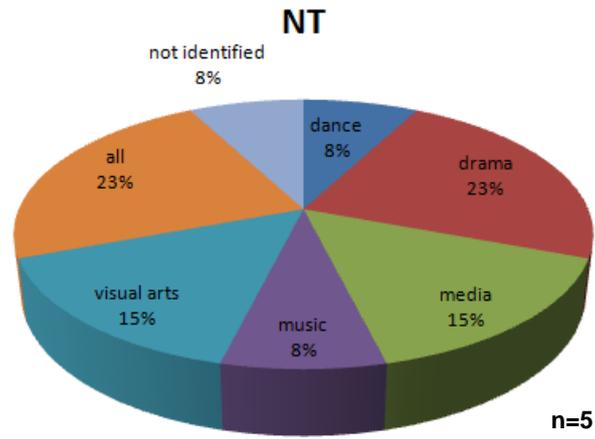


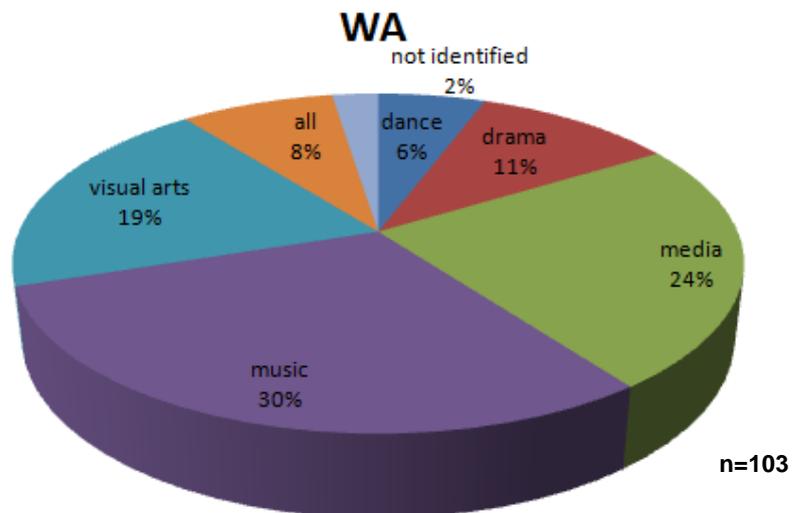
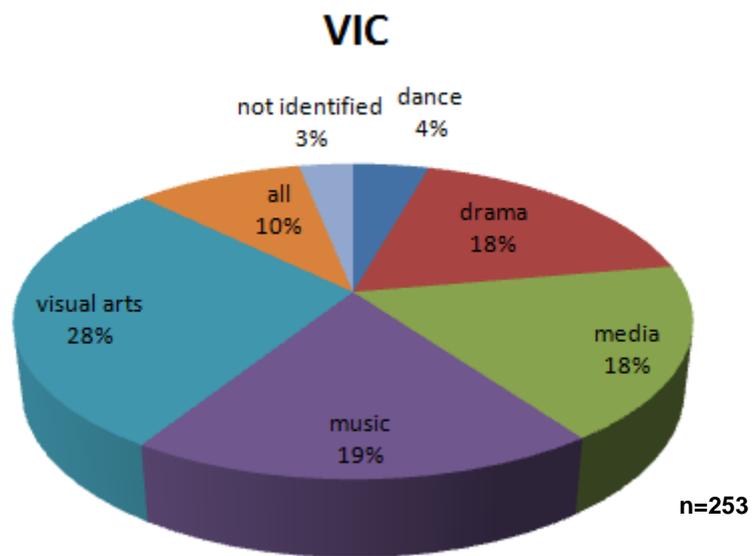
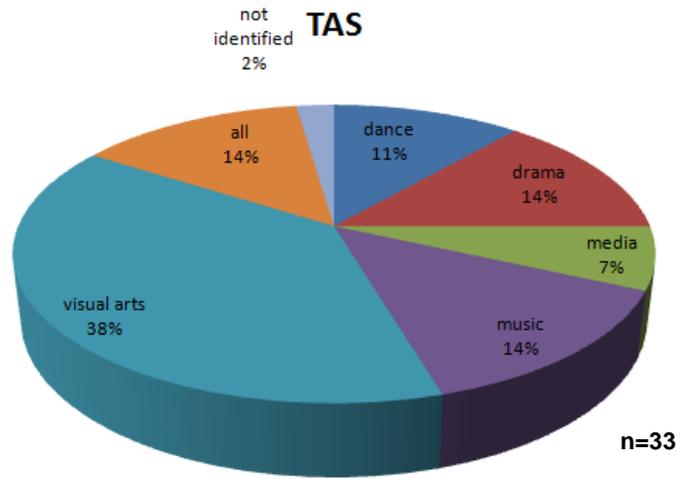
### National representation by perspectives



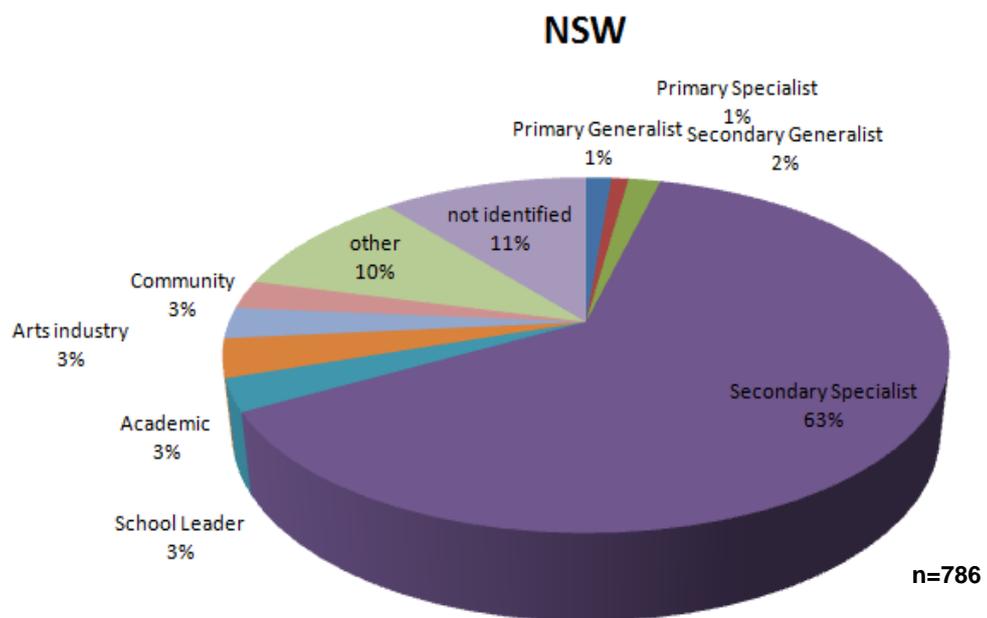
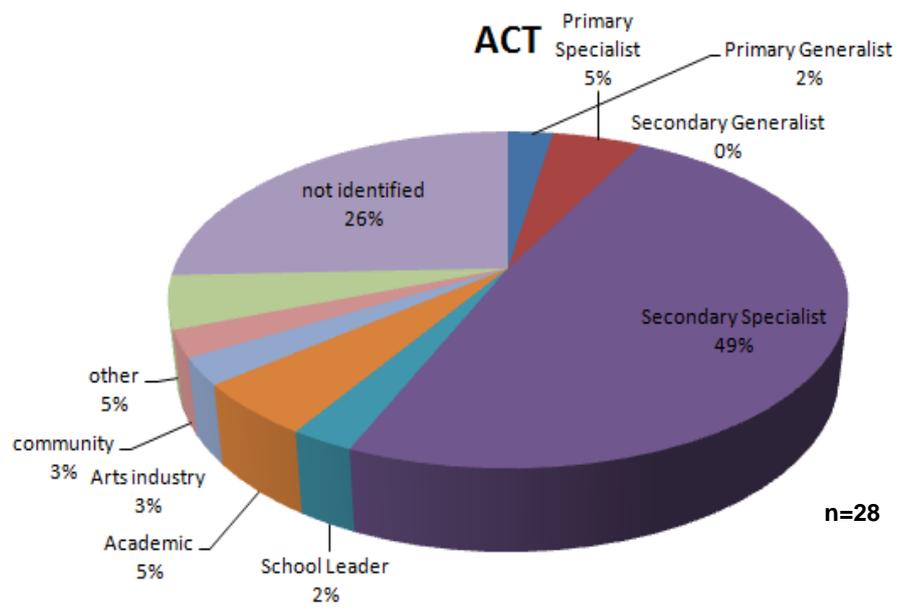
## State/territory respondent breakdown: Arts



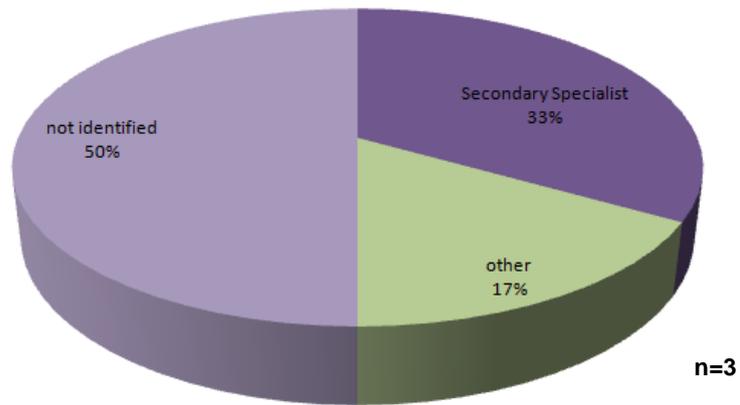




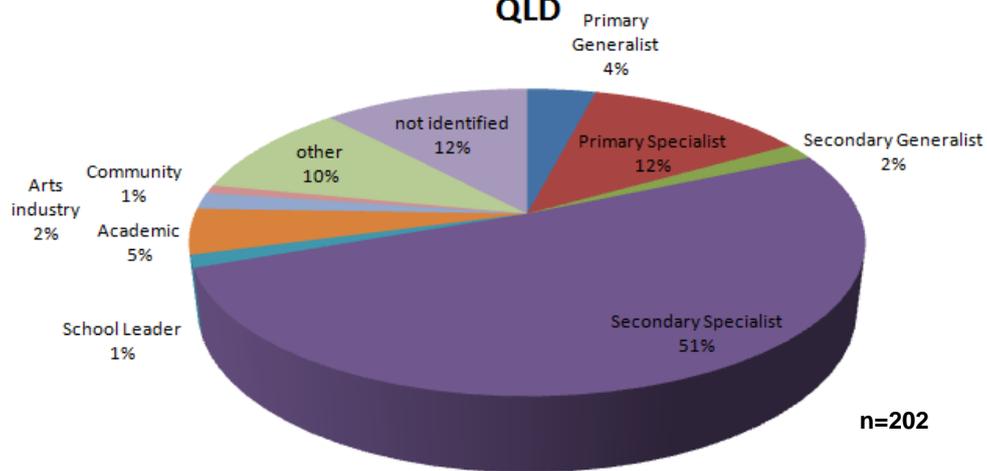
#### State/territory respondent breakdown: perspectives



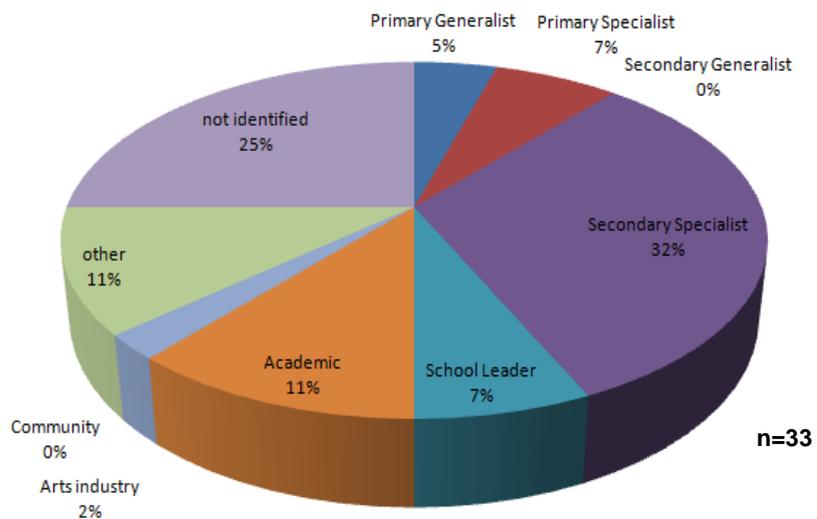
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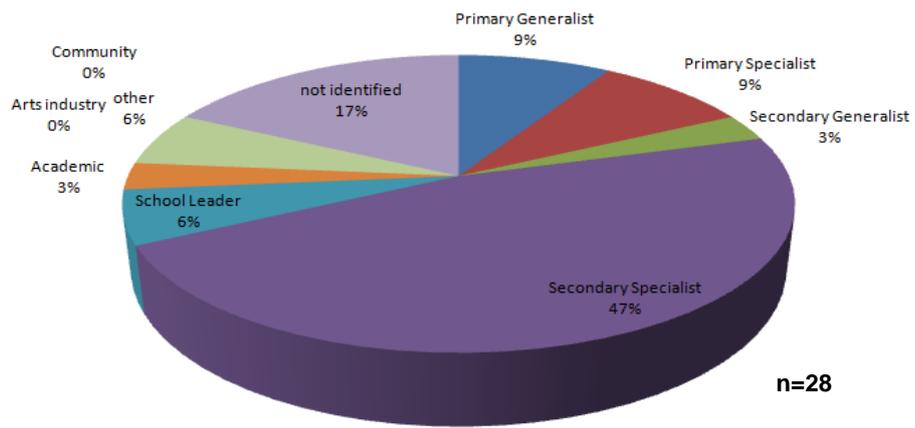
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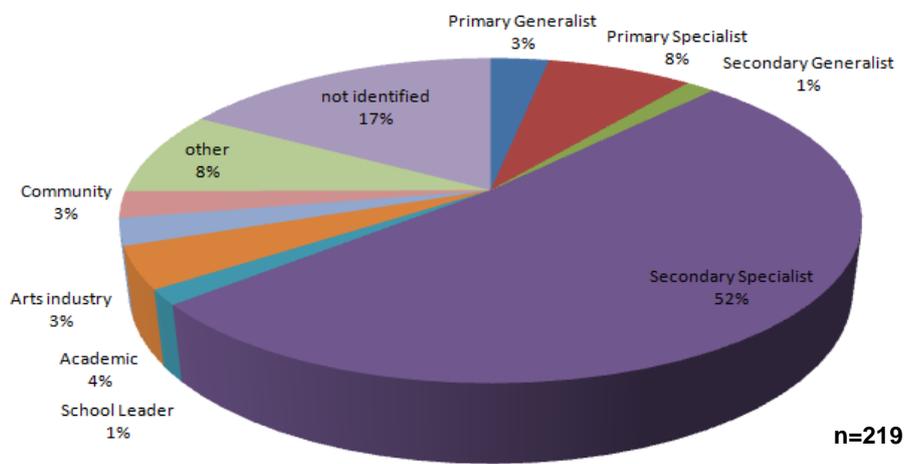
### SA



### TAS



### VIC



### WA

