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Institute for Social Science Research  
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# **Australian Curriculum Review Consultation Report – The Arts**



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# 1. Executive Summary

## 1.1 Background

On 12 June 2020, Australia's education ministers tasked the Australian Curriculum, Assessment and Reporting Authority (ACARA) to undertake a review of the Australian Curriculum from Foundation to Year 10 (the Review) to ensure it is still meeting the needs of students and providing clear guidance on what teachers need to teach. ACARA has worked in close consultation with the profession and key stakeholder groups to complete the Review. The Review looks over the existing 3 dimensions of the Australian Curriculum: the learning areas, general capabilities and cross-curriculum priorities. To improve the Foundation to Year 10 (F-10) Australian Curriculum, ACARA's broad aims are to refine, realign and declutter the content of the curriculum within its existing structure.

As part of the Review, ACARA invited public feedback on its proposed revisions to the Australian Curriculum. The consultations were open from 29 April to 8 July 2021. ACARA has contracted the Institute for Social Science Research (ISSR) at The University of Queensland to undertake an independent analysis of the data collected during the consultations and to prepare consultation reports to assist ACARA in completing the revisions. This report presents the key findings from the analysis of the consultation feedback for the proposed revisions to the F-10 Australian Curriculum: The Arts.

## 1.2 Consultation features and caveats

There were 3 channels in which feedback from consultations was received:

1. an online survey on the ACARA website where respondents completed both closed-ended and open-ended questions on the proposed revisions to the introductory sections (the rationale, aims, organisational structure including core concepts, key connections and key considerations), curriculum content (band level descriptions, achievement standards, content descriptions and content elaborations), overall feedback (the terms of reference for the Review), as well as demographics and organisational details;
2. open submission process, which involved providing written feedback by email to ACARA;
3. written feedback from the state and territory education authorities and national non-government sectors provided in response to invitations accompanied by guidelines that reflected the online survey structure.

The character of the consultation was public, and it was anonymous for participating individuals. This allowed participation of individuals and groups with varying understandings of the Australian Curriculum, the proposed revisions, and the terms of reference (TOR) of the Review. The consultations did not impose protocols to confirm the identity of participants or that participants submitted their feedback only once. Survey responses received included instances of template responses (identically worded passages of text) indicating some mobilisation of stakeholder networks. The 3 different channels of capturing feedback were also associated with methodological differences (see Section 3.4.1).

Results of the consultation included in this report should be seen in this context. They report perceptions of participants captured through different channels in the consultation process without assuming that these are representative of relevant stakeholder groups. They present perceptions as they were conveyed by stakeholders without qualifying them against the proposed revisions to the curriculum and without making assessments about their professional or other value.

## 1.3 Methodology

Individual feedback received via emails was de-identified by ACARA prior to making it available to ISSR. Identification of organisations among email submissions was maintained so that the participating organisations could be listed in the reporting. Jurisdictional feedback also remained identifiable for documentation in the reporting.

Responses from the survey were only included when they had been completed, which required the participant to continue to the final page. The final page was determined by the selections made by the respondent. Data from quantitative questions were cleaned and checked for consistency and processed using statistical software.

ISSR developed a code frame (Appendix C) that defined the themes and subthemes that emerged from the open-ended responses and established rules for coding such open-ended responses to those themes and subthemes. This code frame was used to analyse and report the feedback provided via open-ended survey questions, open email submissions, and jurisdictional submissions.

Stakeholder perceptions are reported for each of the 3 channels without applying weights and without identifying more or less authoritative voices among participating stakeholders within each consultation channel.

## 1.4 Stakeholder response and profile

Survey respondents completed subject-specific questionnaires. Visual Arts (n=367) was the most represented art form (n=367), followed by Music (n=207), Drama (n=188), Dance (n=54) and Media Arts (n=38).

The largest proportion of online survey respondents was teachers. School leaders was the next largest respondent group, followed by schools. This pattern was seen for all of the Arts subjects.

Online survey respondents were more likely to be based in Queensland for all of the Arts subjects except for Visual Arts where the largest portion of online survey respondents was from New South Wales.

Just over half of online survey respondents indicated they were linked to a Government school, one third indicated a Catholic school and almost a quarter indicated an Independent school. This pattern was seen for all of the Arts subjects except for Dance and Media Arts where an even larger portion of respondents were in the government sector while similar portions were in the non-government sectors.

ACARA received 45 email submissions specifically related to the Australian Curriculum: The Arts. The majority (n=33) of email submissions did not apply to one specific subject within The Arts.

Nine of the 10 invited jurisdictions and national sector peak bodies submitted feedback on the proposed revisions to the F-10 Australian Curriculum: The Arts. The Australian Capital Territory abstained from providing feedback at this point while noting its contributions to the Review via working groups, individual submissions, regular meetings and trial schools.

## 1.5 Feedback from surveys by Arts subject

### 1.5.1 Dance

The survey for Dance was completed 54 times. The survey asked a series of 23 quantitative questions that sought agreement ratings<sup>1</sup>, and which were grouped into 3 main sections: introductory elements, curriculum elements, and overall feedback (see Appendix A). Summary of key feedback is as follows:

- *Introductory elements:* Between 65% and 80% of respondents agreed or strongly agreed with the statements related to introductory elements. The level of agreement was highest for the rationale being clear about the importance of the subject and that the key connections section identifies the most relevant general capabilities (both 80%). The statements on the strands providing a coherent organisational structure and the strands and core concepts being clear about what is important in the subject attracted the lowest levels of agreement (67% and 65%).
- *Curriculum elements:* Between 54% and 67% of respondents agreed or strongly agreed with the statements related to curriculum elements. The level of agreement was highest for the band level

<sup>1</sup> These questions had been set up as compulsory in Survey Monkey and included 5 options: Strongly agree, Agree, Disagree, Strongly disagree and Don't know. Percentages of respondents who agreed or strongly agreed are based on all respondents including those that selected the Don't know option.

descriptions providing a clear overview of the learning that students should experience (67%). The statement that the content descriptions make it clear what should be taught attracted the lowest level of agreement (54%). Just over half of the respondents (54%) agreed or strongly agreed the amount of content in the content descriptions can be covered in each year.

- *Overall feedback:* This section asked a set of questions covering the terms of reference (TOR) for the Review and what it set out to achieve, as well as whether the introductory sections provide important information. While 81% of respondents agreed that the introductory sections provide important information, the 5 statements directly related to the TOR received lower agreement (between 46% and 59% agreed or strongly agreed). The statements that the curriculum has been refined, realigned and decluttered, and that the revised curriculum is an improvement received the least favourable responses with nearly equal proportions of respondents agreeing and disagreeing.

One of the more prominent subthemes that emerged in open-ended feedback was the view that the strand and core concept structure needed further revisions. Other leading themes were around manageability and implementation issues.

Survey results for Dance are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 80% of all respondents) and by respondents from Queensland (who constitute 70% of all respondents). Due to the small number of respondents, reported proportions for Dance are volatile to small differences in responses. All results should be interpreted with caution.

### 1.5.2 Drama

The survey for Drama was completed 188 times. Summary of key feedback is as follows:

- *Introductory elements:* Between 30% and 88% of respondents agreed or strongly agreed with the presented statements related to introductory elements. The level of agreement was highest for the rationale being clear about the importance of the subject (88% agreement), that the key connections section identifies the most relevant general capabilities (both 85%) and that it also identifies the most relevant cross-curriculum priorities (81%). The level of agreement for the statements on aims, strands, key considerations, and the statement that the key connections identify the key opportunities to connect with other learning areas was dramatically lower (between 30% and 37% agreed or strongly agreed).
- *Curriculum elements:* Between 25% and 33% of respondents agreed or strongly agreed with the statements related to curriculum elements. All statements were negatively received by a considerable majority of survey respondents. Of note within that pattern is that 56% of respondents strongly disagreed with the statement that the content descriptions specify the essential knowledge, understanding and skills that should be learned. Respondents were also asked whether the amount of content in the content descriptions can be covered in each year. Here, disagreement also outweighed agreement ratings with 72% of respondents expressing disagreement and 26% agreement.
- *Overall feedback:* While 89% of respondents agreed that the introductory sections provide important information, the 5 statements directly related to the TOR received lower agreement (between 22% and 28% agreed or strongly agreed). The statements that the curriculum has been refined, realigned and decluttered, and that the revises curriculum is an improvement received the least favourable responses.

The levels of the curriculum that respondents referred to, the state they were based in and, for teachers, school leaders, parents and schools, the remoteness area their school was located in were associated with differences in agreement scores: F-10 respondents (vs Years 7 to 10 respondents), New South Wales respondents (vs Queensland respondents) and metropolitan respondents (vs regional respondents) were notably less likely to agree to the remaining 19 statements.



Open-ended feedback received through the survey was also overwhelmingly critical, with the suggested strand structure and core concepts, the phrasing of the aims, perceived lack of clarity partially accompanied by complaints about lacking drama-specific language some of the more prevalent points of criticism.

The open-ended results for Drama are to a notable degree shaped by responses with identical wording in larger passages of open-ended comment, which indicates a level of mobilisation/coordinating among Drama survey respondents. This may also have shaped the results for the agreement statements in the survey.

Survey results for Drama are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 85% of all respondents) and respondents who commented on the Years 7-10 (Y7-10) or F-10 level of the curriculum (these accounted for 87% of respondents). Further to that, results are particularly influenced by respondents from Queensland and NSW who accounted for 2 thirds of respondents.

### 1.5.3 Media Arts

The survey for Media Arts was completed 38 times. Summary of key feedback is as follows:

- *Introductory elements:* Between 45% and 63% of respondents agreed or strongly agreed with the presented statements. The level of agreement was highest for the statements that the aims identify the major learning that students will demonstrate and that the key connections identify the most relevant cross-curriculum priorities (both 63%). The level of disagreement (disagree and strongly disagree) ranged from 26% to 47% and was highest for the statements that the key considerations provide important information for planning teaching and learning (47%) and the strands and core concepts being clear about what is important in the subject (44%).
- *Curriculum elements:* Between 32% and 53% of respondents agreed or strongly agreed with the statements related to curriculum elements. Responses were most favourable in relation to the content descriptions specifying the essential knowledge, understanding and skills that should be learned (53% agreement vs 42% disagreement). Respondents were least likely to agree that the content descriptions make it clear what should be taught (32% agreement vs 66% disagreement). Most respondents (63%) expressed disagreement with the statement that the amount of content in the content descriptions can be covered in each year.
- *Overall feedback:* Between 39% and 55% of respondents agreed or strongly agreed with the 5 statements covering the TOR for the Review and what it set out to achieve, as well as whether the introductory sections provide important information. The introductory statement and the proposition that the quality of content elaborations had been improved were approved by 55% of respondents. The other 4 statements attracted agreement levels of or below 50%.

The open-ended survey feedback presented fairly evenly mixed perceptions on the introductory elements and improvements on the ease of readability of the document. Some respondents saw improvements to the introductory elements, while others did not. This specifically applied to the organisation of strands and core concepts. Similarly, feedback was mixed as to whether the proposed revisions offered improved clarity and specificity to the curriculum generally and curriculum elements or required further revision.

Survey results for Media Arts are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 84% of all respondents) and by respondents from Queensland (who account for 76% of all respondents). Due to the small number of respondents, reported proportions for Media Arts are volatile to small differences in responses. All results should be interpreted with caution.

### 1.5.4 Music

The survey for Music was completed 207 times. Summary of key feedback is as follows:

- *Introductory elements:* Between 44% and 70% of respondents agreed or strongly agreed with the statements related to introductory elements. The level of agreement was highest for the statement that the key connections section identifies the most relevant cross-curriculum priorities (70%)

followed by the statement that it identifies the most relevant general capabilities (68%) and the statement that the rationale is clear about the importance of the subject (67%). Less than half of the respondents agreed or strongly agreed with the suggestions that the strands provide a coherent organisational structure (49%), that the strands and core concepts are clear about what is important in the subject (44%), and that the key considerations section provides important information for planning teaching and learning (47%).

- *Curriculum elements:* Between 30% and 45% of respondents agreed or strongly agreed with the statements related to curriculum elements. Levels of disagreement outweighed levels of agreement for each of the statements. This was particularly the case for the 3 statements about aspects of the achievement standards and the 2 statements about aspects of the content descriptions. More respondents expressed disagreement (60%) than agreement (36%) with the statement the amount of content in the content descriptions can be covered in each year.
- *Overall feedback:* While 67% of respondents agreed or strongly agreed that the introductory sections provide important information, the 5 statements directly related to the TOR received lower agreement (between 28% and 35% agreed or strongly agreed).

Of the 3 different curriculum levels, F-10 respondents were least likely to agree or strongly agree with some statements on introductory elements (rationale, aims and organisation); least likely to agree with all proposed statements in the Curriculum elements section and least likely to confirm the statements in the Overall feedback section of the survey, which includes the 5 TOR statements.

Metropolitan respondents (compared to regional respondents), and respondents from Queensland (compared to New South Wales) were more likely to express agreement with a number of statements posed in the survey.

The pattern of agreement ratings for the 23 statements somewhat corresponds with open-ended feedback captured through the survey, with perceptions of lacking clarity of content descriptors and achievement standards, and criticism towards the strand structure some of the more prevalent themes that emerged in that feedback.

Survey results for Music are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 88% of all respondents). Respondents from Queensland constituted 41% and also had a larger bearing on overall results.

### 1.5.5 Visual Arts

Summary of key feedback is as follows:

- *Introductory elements:* Between 37% and 52% of respondents agreed or strongly agreed with the statements related to introductory elements. The level of agreement was highest for the statement that the key considerations section provides important information for planning teaching and learning (52%), which was followed by agreement to the suggestion that the aims identify the major learning that students will demonstrate (51%). The level of agreement was lowest for the propositions that the strands provide a coherent organisational structure (40%), and that the strands and core concepts are clear about what is important in the subject (37%).
- *Curriculum elements:* Between 31% and 44% of respondents agreed or strongly agreed with the positive statements related to curriculum elements. Levels of disagreement outweighed levels of agreement for each of the statements. This was particularly the case for the 3 statements about aspects of the achievement standards and the proposition that the content descriptions make it clear to teachers what should be taught. Here too, notably more respondents expressed disagreement (66%) than agreement (30%) with the statement that the amount of content in the content descriptions can be covered in each year.
- *Overall feedback:* While 56% of respondents agreed that the introductory sections provide important information, the 5 statements directly related to the TOR received lower agreement (between 29% and 37% agreed or strongly agreed).



Respondents from New South Wales were particularly negative about the proposed statements and had a large influence on the overall results due to their relative size (56% of all Visual Arts respondents). An exception to the overall results are those given for the Foundation to Year 6 (F-6) curriculum. These results were considerably more positive, although only based on 47 of the 367 respondents of the Visual Arts survey.

The critical respondent perceptions indicated by the pattern of the agreement ratings is corroborated by critical feedback provided in open-ended survey feedback. Many respondents expressed perceived problems with the strand and core concept structure and, in the same context, the sequencing of content. Many respondents commented on lacking clarity of the language more broadly but also particularly applied to content descriptors and introductory elements, with some respondents identifying the use of generic, non-subject-specific language as one source for this.

As was the case in the Drama survey, there was a notable prevalence of identical wording in passages of provided feedback that indicates a level of mobilisation/coordinating among Visual Arts survey respondents.

Survey results for Visual Arts are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 87% of all respondents) and respondents who commented on the Y7-10 or F-10 level of the curriculum (these accounted for 87% of respondents). Further to that, results are particularly influenced by respondents from NSW who accounted for 56% of respondents.

## 1.6 Feedback from email submissions

There were 45 email submissions related to the Australian Curriculum: The Arts. The spread of comments indicated a large proportion were in relation to *clarity*, *implementation* and *introductory elements*. Of those around *introductory elements*, there was a perceived need to undertake further revisions of the introductory elements, particularly the strand and sub-strand structure. This theme had links with the main theme of *clarity*, in which respondents also saw the need for further refinements to the organisation of material, language of the curriculum and to specific elements such as content descriptions and achievement standards.

Respondents praised the inclusion and strengthened connections with Aboriginal and Torres Strait Islander histories and cultures. However, there were concerns around *implementation*, such as having the appropriate resources and training needed to implement this authentically and appropriately. There were both suggestions for adding further content in this area, as well as removing specific concepts, such as around intellectual property.

Overall, many respondents felt that the current version of the Australian Curriculum: The Arts could be improved. Most responders across Visual Arts, Drama and Music and Media Arts cited specific instances where improvements could be made to the current version to improve clarity and manageability. Some offered to work further with ACARA on suggested improvements.

## 1.7 Jurisdictional feedback

While jurisdictions were broadly positive about the proposed revisions to The Arts curriculum, Queensland and Western Australia notably viewed The Arts curriculum as mostly not improved. All of the jurisdictions offered learning area or subject specific suggestions for further improvement across all curriculum elements including structure, content, and language/terminology. Feedback in relation to these various elements was mixed, with some subjects seen as improved while others were seen as weaker or diluted.

Broadly speaking, all jurisdictions welcomed the inclusion of First Nations content and perspectives. However, some expressed concern about the manageability and relevance of this content. Queensland indicated that too much emphasis has been placed on this content, and that its inclusion comes at the cost of subject-specific content, particularly given time constraints associated with this learning area. Independent Schools Australia, while welcoming the content, noted the need to be culturally respectful and not view Indigenous perspectives as homogenous. Independent Schools Australia also noted cultural sensitivities around learning and performing Indigenous music, while in Visual Art, the focus on First Nation's

perspectives appeared privileged over other cultures. Several jurisdictions noted that support, professional learning, and resources will be required to implement this content appropriately and avoid tokenism. There were some queries about some terminology.

Including a Foundation year was generally endorsed.

## 1.8 Summary and conclusions

The consultations were public and largely anonymous so that stakeholders with varying degrees of understanding of the curriculum, educational issues and the TOR of the Review could participate. Feedback about the revised Arts curriculum, which was provided by stakeholders through the 3 channels of participation was of great variety in terms of the perceptions and opinions expressed as well as the extent, depth and detail that were involved in the feedback. The feedback was not always linked to the revisions suggested by the Review. Template responses, which were particularly influential in the results for Drama and Visual Arts, indicate some mobilisation of stakeholder networks.

The report presents the stakeholder feedback without positioning it in relation to particular revisions that were part of the Review. The report also abstains from identifying an 'authoritative voice' among the various individual and group respondents. It identifies broader patterns of feedback received through the 3 consultation channels, which are reported below.

Stakeholder feedback on the proposed revisions to the Australian Curriculum: The Arts, while also acknowledging improvements to the revised curriculum, indicated many areas that could be further improved. Many suggestions were made for the learning area as well as the 5 Arts subjects. Of the 5 Arts subjects the agreement level among survey respondents tended to be highest for Dance respondents compared to Visual Arts, Drama, Music and Media Arts.

An important change in the Australian Curriculum: The Arts was the identification of content for the Foundation year, separate from Years 1–2. There was overall support for the inclusion of a Foundation year. There was also support for some of the introductory elements of the Arts curriculum, particularly the development of clearer rationales.

For each of the Arts subjects there were critical views on how well the strands organise the content explicitly and coherently.

Across all 3 channels, there were many comments made about the content descriptions and achievement standards and the opportunity to further revise to improve overall clarity of direction for teachers. Critical written feedback in these areas aligned with relatively low agreement levels for statements posed in the survey. Not considering Dance and Media Arts survey respondents who were small in number, less than half of the survey respondents agreed or strongly agreed with any of the statements on achievement standards, content descriptions, content elaborations and the statements seeking confirmation of achieving the TOR. For most of these survey statements, the level of agreement was around 30% in the Drama, Music and Visual Arts surveys.

There was a strong view across all channels that the curriculum remains overcrowded and further refinement, realignment and decluttering the content was needed.

A perceived simplification of the Arts curriculum, which was seen to be reflected in the wider use of generic language, the re-phrasing of the aims away from notions of skill development, and the loss of relevant subject-specific content (e.g. no notation in Music) was seen by some as diminishing the Arts curriculum.

This report provides a high-level analysis of the information captured through the 3 channels of consultation.

## 2. Introduction

### 2.1 Review of curriculum

On 12 June 2020, Education Council tasked the Australian Curriculum, Assessment and Reporting Authority (ACARA) to undertake a review of the Australian Curriculum for Foundation to Year 10 (F-10) to ensure it is still meeting the needs of students and providing clear guidance for teachers. ACARA has worked in close consultation with the profession and key stakeholder groups to complete the review. The review includes the existing 3 dimensions of the Australian Curriculum; that is, the 8 discipline-based learning areas, 5 general capabilities and 3 cross-curriculum priorities. It broadly aims to improve the Australian Curriculum F-10 by refining, realigning and decluttering the content of the curriculum within its existing structure.

In preparing for the Review, ACARA considered the latest research and international developments, and consulted with practising teachers, curriculum experts, key academics and professional associations. It formed the Arts Curriculum Reference Group and the Teacher Reference Group to provide advice and feedback, with members nominated by state and territory education authorities and non-government sectors.

To reflect the focus on primary schools, ACARA further created the Primary (F–6) Curriculum Reference Group and the Teacher Reference Group, which helped give advice and feedback on how to improve the curriculum for the youngest students.

### 2.2 Proposed revisions to Arts curriculum

From this research, teacher feedback and work with the reference groups, ACARA identified some key areas where the Arts curriculum could be improved. The consultation version of the Australian Curriculum: The Arts includes the following key changes:

- The key ideas underpinning the current curriculum are recognised as the core concepts that underpin all Arts learning. The concepts are: learning by making and responding; and learning as artist and audience.
- Separate Foundation year content has been developed to better support learning in the early years.
- The threads used to organise content in the current curriculum have been refined and recognised as the strands. Together, these strands reflect critical aspects of artistic and creative processes.
- Content descriptions have been refined to provide greater clarity to teachers about what to teach.
- Achievement standards more closely align with the content descriptions.
- Cognitive alignment has been strengthened between content descriptions and achievement standards.
- Language and terminology have been updated and refined to minimise jargon and recognise contemporary arts practice and forms.
- Content elaborations have been improved to show suggestions for authentic and meaningful alignment to general capabilities and cross-curriculum priorities.

### 2.3 Stakeholder consultation

As part of the Review, ACARA invited public feedback on its proposed revisions to the Australian Curriculum. There were 3 channels in which feedback was received.

#### 2.3.1 Online survey

The main channel through which the public participated in the consultation was an anonymous online survey, which was set up in Survey Monkey and administered by ACARA. Separate questionnaires had to be completed to provide feedback on the proposed revisions to the 5 subjects – Dance, Drama, Media Arts, Music and Visual Arts. For each subject the survey captured stakeholder demographics, organisational

details and perceptions on the proposed revisions to the introductory sections (rationales, aims, organisational structure, key connections and key considerations), curriculum content (band level descriptions, achievement standards, content descriptions and content elaborations) and sought overall feedback in relation to the proposed revisions within the scope of the review (an outline of the questionnaire is given in attachment A). The survey posed 23 quantitative statements to capture the level of agreement of respondents to these statements. One of the statements was “The amount of content can be covered in each year”. Respondents who disagreed or strongly disagreed with the statement were asked an open-ended question about what content should be removed or what revisions were needed to make the amount of content more manageable. All survey respondents could also leave open-ended feedback of a general nature as well as open-ended feedback that was year-level specific.

### 2.3.2 Email submissions

A second channel for the public to provide feedback on the proposed revisions to the Australian Curriculum was via written feedback by email to [engagement@acara.edu.au](mailto:engagement@acara.edu.au).

### 2.3.3 Jurisdictional feedback

The state and territory education authorities and national non-government sectors were separately invited to provide their jurisdiction feedback in written form. In these cases, the invitations were accompanied by guidelines that reflected the online survey structure.

### 2.3.4 Consultation details

The consultation period ran over 10 weeks between 29 April and 8 July 2021. Relevant materials outlining the proposed changes to elements of the Australian Curriculum and the associated reasons for them were also made available on ACARA’s purpose-built consultation website during that time. Stakeholders were encouraged to consider these materials prior to, or while, responding to the survey questions or providing feedback by email.

Participation in the online survey was anonymous for individual respondents. Groups who participated in the online survey were asked to provide the name of the organisation they represented. Feedback received via email submissions sometimes contained information about the identity of the participant. Individual details were removed while information related to a group or organisation was retained by ACARA prior to being provided to ISSR.

The public and largely anonymous character of the consultations allowed people and organisations with various understandings of the curriculum and the proposed changes to the curriculum to participate in the consultations. Some aspects of the Review received national media attention at the time of the consultation period, which may have stimulated participation by particular groups.

## 2.4 This report

### 2.4.1 Purpose of report

During the consultation period, qualitative and quantitative data were gathered in relation to various elements of the Australian Curriculum and various year/band levels. Some of the feedback was very detailed in talking about the Australian Curriculum, the proposed changes, and/or suggestions for further improvement to the Australian Curriculum. All feedback, including detailed and extensive submissions, has been read and considered by the ACARA review team in further revising the Australian Curriculum.

ISSR has been contracted by ACARA to undertake an independent analysis of the qualitative and quantitative data. The purpose of this report is to provide an analysis of the feedback collected to support ACARA personnel to make recommendations about refinements to the curriculum. The key interests of this report lie in:

- understanding the profile of stakeholders who participated in the consultations for The Arts;

- understanding the level of stakeholder agreement and disagreement with different elements of the revised Arts curriculum;
- identifying the areas of the revised Arts curriculum that stakeholders perceive most positively and those deemed in need of further refinement;
- gauging stakeholder perceptions about whether the Review achieved its overall objectives within the terms of its reference; and
- highlighting differences in perceptions between stakeholder groups.

### 2.4.2 Structure of report

The following section (3) describes the treatment of data captured through the different consultation channels, and the methods of analysis and presentation. Section 4 presents information on participating stakeholders before results from the consultation are shown in Sections 5, 6 and 7. The structure of presenting the results follows the structure of the 3 channels of participation – survey results are included in Section 5, feedback from the open email submissions in Section 6 and feedback from jurisdictional submissions in Section 7.

### 3. Data processing, analysis and presentation

#### 3.1 Data transfer

ACARA provided responses to the survey and those received via email to ISSR through a secure project folder in the ACARA cloud. Responses from the survey were only included when they had been completed, which required the participant to continue to the final page. The final page was determined by the selections made by the respondent. ACARA also provided ISSR with the written jurisdiction feedback and the received email submissions.

Individual feedback received via emails was de-identified by ACARA prior to making it available to ISSR. Identification of organisations among email submissions was maintained so that the participating organisations could be listed in the reporting. Jurisdictional feedback also remained identifiable for documentation in the reporting.

#### 3.2 Data cleaning – survey data

All quantitative questions had been set up as compulsory in Survey Monkey and the resulting data overwhelmingly adhered to the pre-given questionnaire structure and response formats so that minimal data cleaning was required. In a few cases participants had information recorded as an individual as well as a group respondent. This could occur where respondents identified as either of the 2 and then later went back to the relevant survey page and changed their response to the respectively other respondent type, which triggered a trajectory that captured more information on either the individual or group characteristics of the respondent. Each of these cases was scrutinised and the information retained that most likely reflected the stakeholder type based on the information provided. For example, a record that indicated an individual respondent who was a primary school teacher in a Government school in a metropolitan area, and that also indicated a group response for a Government school in a metropolitan area that represented one person was determined to be the former and the latter information was deleted from the cleaned dataset.

Leading and trailing blanks were removed from open-ended responses to prepare the textual data for coding while all content of such responses was retained as it had been given.

#### 3.3 Coding of open-ended responses

##### 3.3.1 Developing code frame

ISSR in consultation with ACARA developed a code frame that defined the themes and subthemes that emerge from the open-ended responses and established rules for coding such open-ended responses to those themes and subthemes. The code frame was developed in 3 steps.

##### *Step 1 - Scrutinising the survey questions developed, and associated materials, for key themes and categories*

Prior to receiving any survey responses, 2 qualitative researchers scrutinised the proposed curriculum changes, along with the survey questionnaires, to provide an initial outline of the themes they expected to see in the data. This outline was updated iteratively as the analysis in Step 2 and 3 continued.

##### *Step 2 - Inductive analysis of interim responses*

Inductive analysis commenced once the first survey data became available. Once the survey responses were received, the qualitative researchers read through the open-ended feedback and familiarised themselves with the data. Together, they then generated themes that were linked to the data set and began coding the data without reference to the outline of themes developed in Step 1. This approach enabled the researchers to be open to new patterns in the data and to make revisions to the draft outline of the code frame.



### *Step 3 - Content analysis of interim responses*

Content analysis was then employed. The 2 researchers coded a portion of the data independently using the developed draft code frame. They then met to discuss commonalities or differences in coding the data, until agreement was reached. In this activity, the researchers noted nuances in themes across learning areas, cross-curriculum priorities and general capabilities and the code frame underwent a revision to incorporate these nuances.

The code frame was then examined against a sample of later arriving email submissions as well as some of the jurisdictional and national sector feedback which established that the developed codes/themes also largely applied to feedback received through these channels. During all steps ISSR consulted ACARA staff who sense checked the evolving code frame and who provided inputs into its evolution.

### **3.3.2 Coding**

Open-ended responses from 3 survey fields were then coded according to the developed code frame. This concerned responses to the question “What content should be removed or what revisions are needed to make the content more manageable?” This question was asked when respondents disagreed or strongly disagreed with the preceding statement “The amount of content can be covered in each year”. The other 2 open-ended fields could be used by all respondents. One prompted the respondents to provide comments about general aspects of the revised curriculum that have improved and the other prompted them to provide comments about general aspects of the revised curriculum that needed further improvement (for the survey questions see Appendix A).

In addition, respondents were also asked whether they wanted to provide open-ended feedback for individual year/band levels, and if that was the case, which year/band levels this concerned. Respondents who indicated they wanted to provide such specific feedback were presented with the same 2 prompts for each year/band level that they had selected. Both the feedback captured under the more general prompts as well as feedback captured in the band-level specific fields have been considered by ACARA in revising the Arts curriculum post consultation. However, the band-level specific feedback was deemed as too specific to be included in high-level reporting and was not coded to themes.

Consistent with the treatment of open-ended responses captured through the online questionnaire, written feedback received via emails was coded on the basis of the code frame while band-level specific feedback coming through this channel has been considered by ACARA without it being coded to themes for the reporting here. The coding of jurisdictional feedback proceeded in a similar way (also see Section 3.4.4).

Open-ended feedback expressed by the same individual or group/organisation could contain multiple themes. In this case the different themes were coded to the same stakeholder record.

## **3.4 Data analysis and presentation of results**

### **3.4.1 Information captured from the 3 channels for providing feedback**

The 3 channels of providing feedback were associated with methodological differences. Survey participants adhered to a pre-given structure consisting of closed questions seeking agreement ratings and prompting for open-ended feedback of a general or year/band level specific nature. The survey also captured demographic characteristics of respondents including type of stakeholder, state/territory, school sector and remoteness of school. This allowed treating this data like any other survey data by calculating descriptive statistics such as frequencies, percentages and breaking down results by respondent characteristics and by presenting the descriptive statistics in tables or graphs.

In most cases, the email submissions did not adhere to the structure and prompts of the survey. They constituted unprompted, mostly open-ended feedback that sometimes came with additional materials attached. While some submissions contained some information about the stakeholder, such as profession or organisation name, the demographic characteristics that were systematically captured in the survey were largely not provided as part of the email submissions. The analysis of information from the email submissions therefore focuses on the themes and subthemes that emerged without assessing stakeholder differences.

Eight jurisdictional education authorities and 2 national sector peak bodies were explicitly invited to participate in the consultations and were given guidelines for their participation. These guidelines reflected the structure and content of the online survey. However, the degree to which jurisdictions adhered to these guidelines varied and feedback was overwhelmingly of an open-ended nature. As was the case with some of the email submissions, the feedback received from the jurisdictions tended to be comprehensive.

To further take account of the methodological differences between the 3 consultation channels, feedback received through each channel is reported in a separate section.

### 3.4.2 Reporting of online survey data

The reporting of feedback is preceded by information on participating stakeholders to aid interpretation of the overall results. This information includes the level of the curriculum that was selected by respondents, their respondent type (e.g. teacher, parent, academic), the state or territory they were based in, and, for respondents who identified as teachers, school leaders, parents, students and schools, the school sector and remoteness area of the relevant schools.

Overall results on the 23 questions are presented as stacked bar charts that show the percentage breakdown across the 5 response categories (strongly agree, agree, disagree, strongly disagree, don't know). Across the 5 categories, responses add up to 100%.

Unless indicated otherwise, the prevalence of themes expressed by stakeholders in open-ended comments is reported as a percentage based on the total number of respondents (e.g., 11% of survey respondents expressed theme A). Where the same respondent expressed multiple themes the respondent was included in the percentages for each of the reported themes. The number of respondents who provided open-ended feedback is also reported.

Differences between stakeholder groups are explored via bar charts that show the percentage of the combined strongly agree/agree responses for different stakeholder categories. This percentage is referred to as the *level of agreement* in the report. Equivalently, the combined strongly disagree and disagree responses are referred to as the *level of disagreement*. The level of agreement is expressed as a proportion of all respondents including those who selected the 'don't know' option. Stakeholder categories are considered in such comparisons when they have 30 or more respondents. Stakeholder group dimensions considered in the analysis of group differences are type (e.g. teacher, academic, parent), state or territory, school sector and school location.

Potential differences between stakeholders who responded to different levels of the revised curriculum (F-6, 7-10 and F-10) are also assessed by comparing the relevant percentages of the combined strongly agree/agree responses.

Percentages are rounded and may not exactly add up to 100% in tables or graphs. The original survey statements were abbreviated to 80 characters in the graphs to ensure readability. Appendix B documents which survey statements were abbreviated in which way for the reporting.

### 3.4.3 Reporting of email submissions

The reporting of email submissions consists of identifying the key themes that emerged after coding, based on the proportion of respondents who expressed the themes and subthemes. This is accompanied by drawing out examples that reflect different dimensions or aspects within a theme. Particular attention was given to drawing upon examples that represent the nuance within the data, especially within subthemes that include learning area specific detail. Further, attention was given to drawing upon examples to illustrate dominant or leading sub themes, defined by being discussed by a relatively large number of respondents. While the reporting of the survey data makes use of percentage breakdowns to explore differences between stakeholder groups (where possible), the analysis of data from email submissions summarises general trends and themes from the feedback. This takes account of the unstructured way the information was provided across the many submissions.



### 3.4.4 Reporting of jurisdictional feedback

The reporting of jurisdictional submissions consists of identifying the key themes that emerged after coding, based on the proportion of jurisdictional respondents offering feedback on the themes and subthemes. This is accompanied by direct quotes that reflect different dimensions or aspects within a theme. Particular attention was given to drawing out examples that represent nuance within the data. Attention was also given to providing examples that illustrate leading themes and sub themes, identified by the amount of feedback received in relation to themes and sub themes.

Additionally, the invited jurisdictions were encouraged to respond to the 6 survey statements from the Overall feedback section of the survey. Five of the 9 participating jurisdictions (Tasmania, Queensland, Western Australia, Northern Territory and Independent Schools Australia) provided responses to these questions. Analysis of data from jurisdictional submissions thus summarises general trends and themes from the qualitative feedback, synthesising this with feedback from the 5 jurisdictions who responded to the 6 survey statements.

A summary of positive feedback and aspects that need further attention, as identified by each jurisdiction, are included as Appendix G.

### 3.4.5 Multiple participations

The consultations were open to the public without imposing protocols that confirmed the identity of participants or that participants submitted their feedback only once. Based on the names of organisations captured in the survey and those self-reported in email submissions, it is apparent that some organisations have completed the on-line survey as well as provided an email submission in relation to the same learning area, subject, general capability or cross-curriculum priority. It also appears that in some cases the same organisation submitted multiple survey responses for the same element of the curriculum. In some cases, state-based affiliate organisations provided feedback that was separate and additional to the feedback provided by their national parent organisations, which presented the consolidated feedback of that organisation. It is further possible that individuals participated multiple times for the same element by completing more than one survey (using different computers), by completing a survey as well as providing an email response or by providing multiple email submissions. The extent to which individuals and organisations participated in the consultation about the particular elements of the Australian Curriculum multiple times cannot be determined. Multiple participations could have particularly influenced the consultation results where the number of participants was low, as was the case in the Dance and Media Arts surveys.

### 3.4.6 Interpretation of results

The consultation process used different channels of capturing feedback, which was associated with methodological differences noted in Section 3.4.1. The overall character of the consultation was public, and it was anonymous for participating individuals. In principle, everyone could participate regardless of their relation to, and their understanding of, the Australian Curriculum or the TOR of the Review. The Review attracted media attention, and template responses in open-ended survey fields (especially in the Drama and Visual Arts surveys) indicate some mobilisation of particular stakeholder networks, which would have influenced overall results. It is possible that in some cases the same individual or organisation expressed their voice more than once in relation to the same elements of the Australian Curriculum that was in scope of the Review. Results of the consultation included in this report should be seen in this context. They report perceptions of participants captured through different channels in the consultation process without assuming that these are representative of relevant stakeholder groups. They present perceptions as they were conveyed by stakeholders without qualifying them against the proposed revisions to the curriculum and without making assessments about their professional or other value.

## 4. Stakeholder participation

Table 1 shows the number of times the online survey was completed for each subject, as well the number of email submissions received and the number of jurisdictional stakeholders who provided written feedback. The online survey was completed 54 times for Dance, 188 times for Drama, 38 times for Media Arts, 207 times for Music and 367 times for Visual Arts. Altogether 45 email submissions were received for the learning area Arts, most of which (33) had generic character (were not subject-specific).

*Table 1: Number of participations, Arts consultations*

	Online survey	Email submissions	Jurisdictional feedback^^
Dance	54	1	
Drama	188	4	
Media Arts	38	1	
Music	207	4	
Visual Arts	367	2	
General/overarching	na	33	
<b>Total</b>	<b>854<sup>^</sup></b>	<b>45</b>	<b>9</b>

<sup>^</sup> Respondents could complete the on-line questionnaire for multiple subjects so that the total indicates the number of completions rather than the number of different respondents.

<sup>^^</sup> The 9 participating jurisdictions provided feedback in various ways for the Arts curriculum. Two of the jurisdictions, Victoria and Western Australia, had structured their feedback around the Arts subjects and also provided overall Arts feedback. The other 7 participating jurisdictions (including the national sector peak bodies for Independent and Catholic education) provided their feedback at the overall Arts level while occasionally venturing into subject-specific terrain.

Reporting of stakeholder feedback is undertaken on the basis of a learning area, general capability or cross-curriculum priority. In some cases, email submissions were of a general nature and could not be allocated to a specific learning area, general capability or cross-curriculum priority. These were mainly concerned with general comments around values or virtues that should be taught, the extent to which the curriculum content was inclusive of diverse student needs, evidence-based, decluttered and age-appropriate. Some of these emails had a focus on play-based learning in early years.

There were 108 of those submissions and while their content does not fit into any of the learning area, cross-curriculum priorities and general capabilities specific consultation reports, they have all been considered by ACARA in further refining the Australian Curriculum.

## 5. Survey

Results reported in this section present perceptions as they were expressed by survey respondents. These perceptions are not qualified against the proposed revisions to the curriculum and they are not assessed for their professional or other value. Survey respondents completed subject-specific surveys, which is why the reporting of survey results is presented separately for the 5 subjects.

### 5.1 Dance

This section starts by drawing a profile of participants who provided feedback on the Dance curriculum before presenting their feedback.

#### 5.1.1 Survey respondent profile

Of the 54 respondents who completed the Dance questionnaire, more than half (54%) identified as teachers. Other types of stakeholders who participated in the survey are shown in Table 2. Teachers, school leaders and schools combined constituted 80% of all respondents.

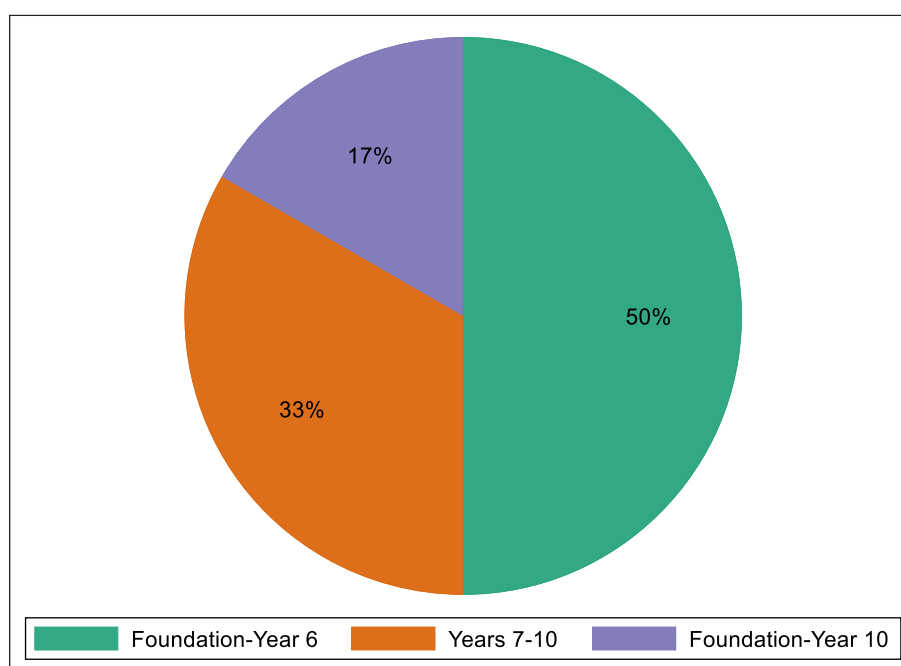
*Table 2: Type of respondent, Dance survey respondents*

Type of respondent	n	Percent
<b>Individual respondent</b>		
Teacher	29	53.7%
School leader	6	11.1%
Academic	4	7.4%
Parent	1	1.9%
Other - Individual	3	5.6%
<b>Group respondent<sup>^</sup></b>		
School	8	14.8%
Professional association	1	1.9%
Education authority	1	1.9%
Other - Group	1	1.9%
<b>Total</b>	<b>54</b>	<b>100.0%</b>

<sup>^</sup> A list of participating groups (other than schools), which self-identified in the survey is provided in Appendix D.

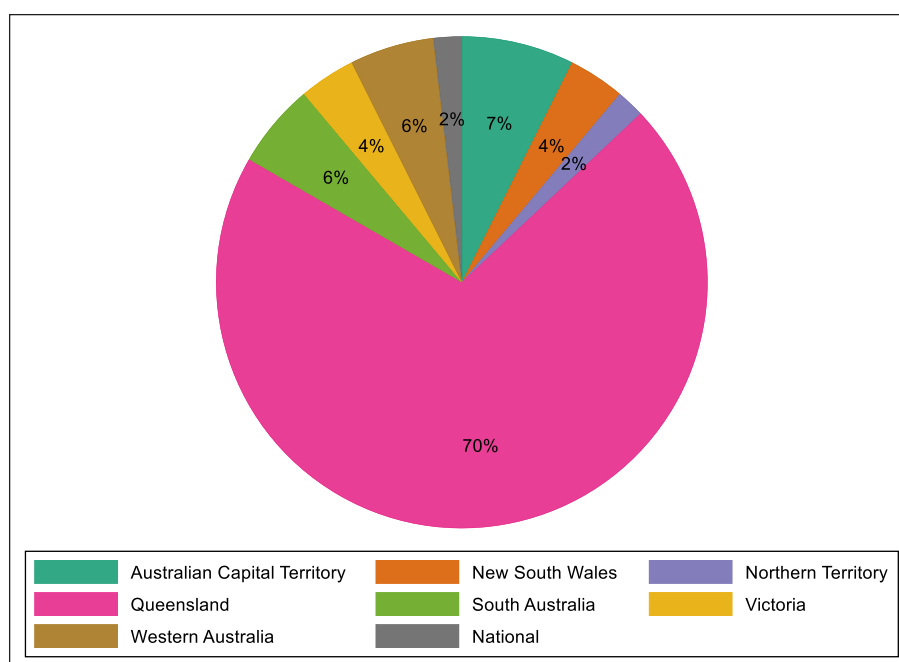
Of the 29 participating teachers, 14 were primary teachers, 11 secondary teachers and 4 were Foundation to Year 12 teachers. Half of the respondents provided feedback for the F-6 curriculum, one in 3 for the Y7-10 curriculum and the remaining 17% for the F-10 curriculum (Figure 1).

Figure 1: Level of curriculum selected, Dance survey respondents



State representation among survey respondents was particularly strong for Queensland (70%) (Figure 2). In relation to state and territory populations, respondents from Queensland over-represented their state 3.5 times (70% of all respondents versus 20% of Australia's population share<sup>2</sup>). Based on jurisdictional shares in the national population, the 2 largest states, New South Wales and Victoria, were particularly under-represented among survey respondents.

Figure 2: State of residence, Dance survey respondents



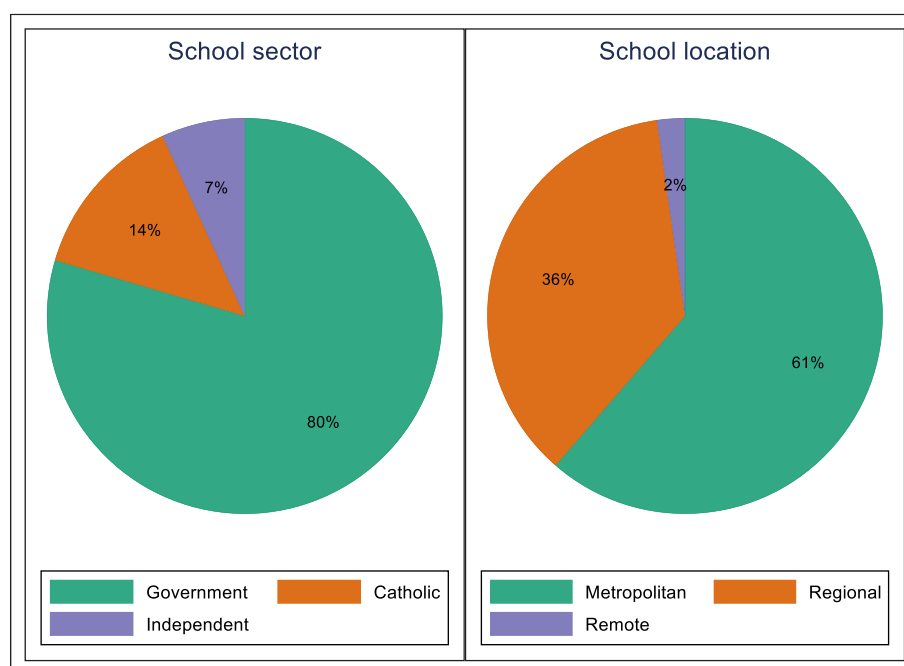
Respondents who identified as a teacher, school leader, school or parent made up 44 respondents. These were asked in which sector their (child's) school was and where it was located. Four in 5 of those respondents (80%) indicated a Government school, 14% indicated a Catholic school and 7% an independent

<sup>2</sup> Source: Australian Bureau of Statistics, National, state and territory population December 2020.

school (left panel in Figure 3). As a point of reference, the student enrolment distributions in 2020 were these: Government – 66%, Catholic – 19% and Independent – 15%<sup>3</sup>.

About 61% of these respondents further indicated that the school was located in a metropolitan area, 36% that it was in a regional area and 2% that it was in a remote area (right panel in Figure 3). These percentages compare with these student enrolment distributions in 2020: 72% of students were enrolled in major cities (equivalent to metropolitan areas), 26% in regional areas and 2% in remote areas<sup>4</sup>.

Figure 3: School sector and location, Dance survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents and schools.

### Survey respondent summary and implications for overall results

Of the 54 completed surveys 54% were submitted by teachers and 70% by respondents who were based in Queensland. Half of the respondents provided feedback about the F-6 curriculum. Of the 44 teacher, parent and school respondents a majority were linked to Government schools and schools in metropolitan areas. The overall survey results are most influenced by these respondent groups.

Table 3: Most prevalent respondent characteristics, Dance survey respondents

Respondent dimension	Category	n	Percent of all survey completions
Level of curriculum	F-6	27	50%
Level of curriculum	Y7-10	18	33%
Type of respondents	Teacher	29	54%
State	Queensland	38	70%
School sector <sup>^</sup>	Government	35	65%
School location <sup>^</sup>	Metropolitan	27	50%

<sup>^</sup>This information was only captured from participating teachers, school leaders, schools, parents and students while the percentage in the last column is based on all respondents.

<sup>3</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.

<sup>4</sup> Source as above.

### 5.1.2 Survey results

Survey results for Dance are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 80% of all respondents) and by respondents from Queensland (who constitute 70% of all respondents). While some stakeholder details were captured during the survey, it is uncertain to which extent survey respondents are representative of stakeholder groups (e.g. to which extent participating teachers from Queensland were representative of teachers in Queensland).

Given the universe of relevant teacher, school leader, parent and other stakeholder populations in Australia, the number of survey respondents for Dance was very small. The small number of respondents means that 5 respondents agreeing or not makes a difference of about 10 percentage points. Reported proportions are therefore volatile to small differences in responses. This adds another dimension to the general limitations of the consultation design (see Section 3.4.6) and should be considered when interpreting the results.

#### Overall results

The general part of the questionnaire that sought respondent perceptions in relation to the curriculum/proposed changes to the curriculum included 3 sections – Introductory elements, Curriculum elements and Overall feedback (see Appendix A). The presentation of the results follows this structure.

The survey also captured feedback that was band-level specific. This feedback has been considered by ACARA in refining the Dance curriculum, however, it is not reported here beyond the number of respondents who provided such detailed feedback.

#### *Introductory elements*

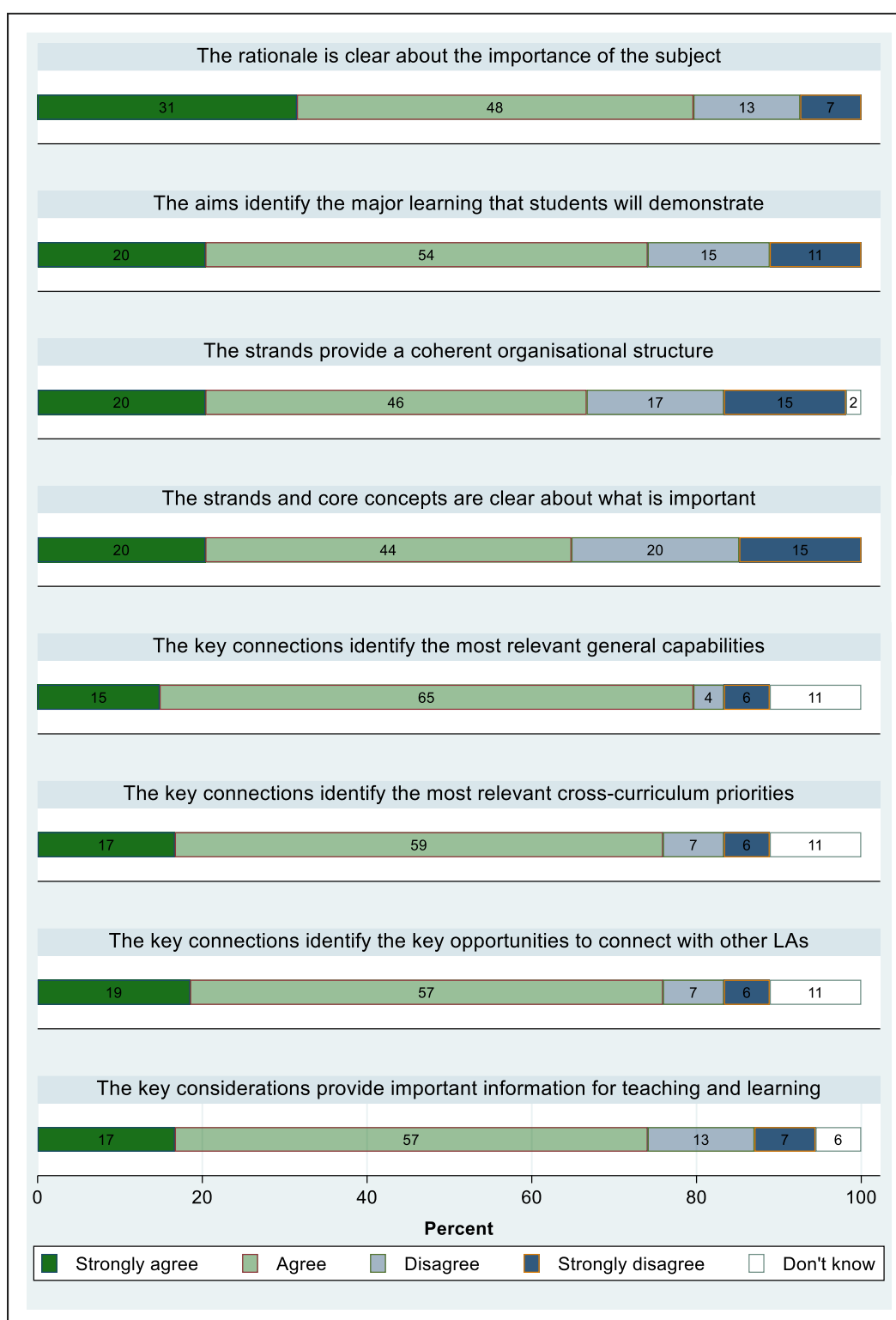
Respondents were presented with 8 statements in the Introductory elements section of the questionnaire and asked to give an agreement rating for each. These statements related to the rationale, the aims, the organisational structure, key connections and key considerations in the introductory sections of the Dance curriculum. The results are reported in Figure 4.

Overall, between 65% and 80% of respondents agreed or strongly agreed with the presented statements. The level of agreement (strongly agreed and agreed) was highest for the propositions that the rationale was clear about the importance of the subject and that the key connections section identifies the most relevant general capabilities (both 80%).

The statements on the strands providing a coherent organisational structure and the strands and core concepts being clear about what is important in the subject attracted the lowest level of agreement (67% and 65%).

Levels of disagreement (strongly disagree or disagree) ranged from 9% to 35% and tended to be inversely proportional to levels of agreements: they were lowest for the key connections statements and highest for the proposition that the strands and core concepts are clear about what is important (35% disagreement).

Figure 4: Introductory elements, Dance survey respondents

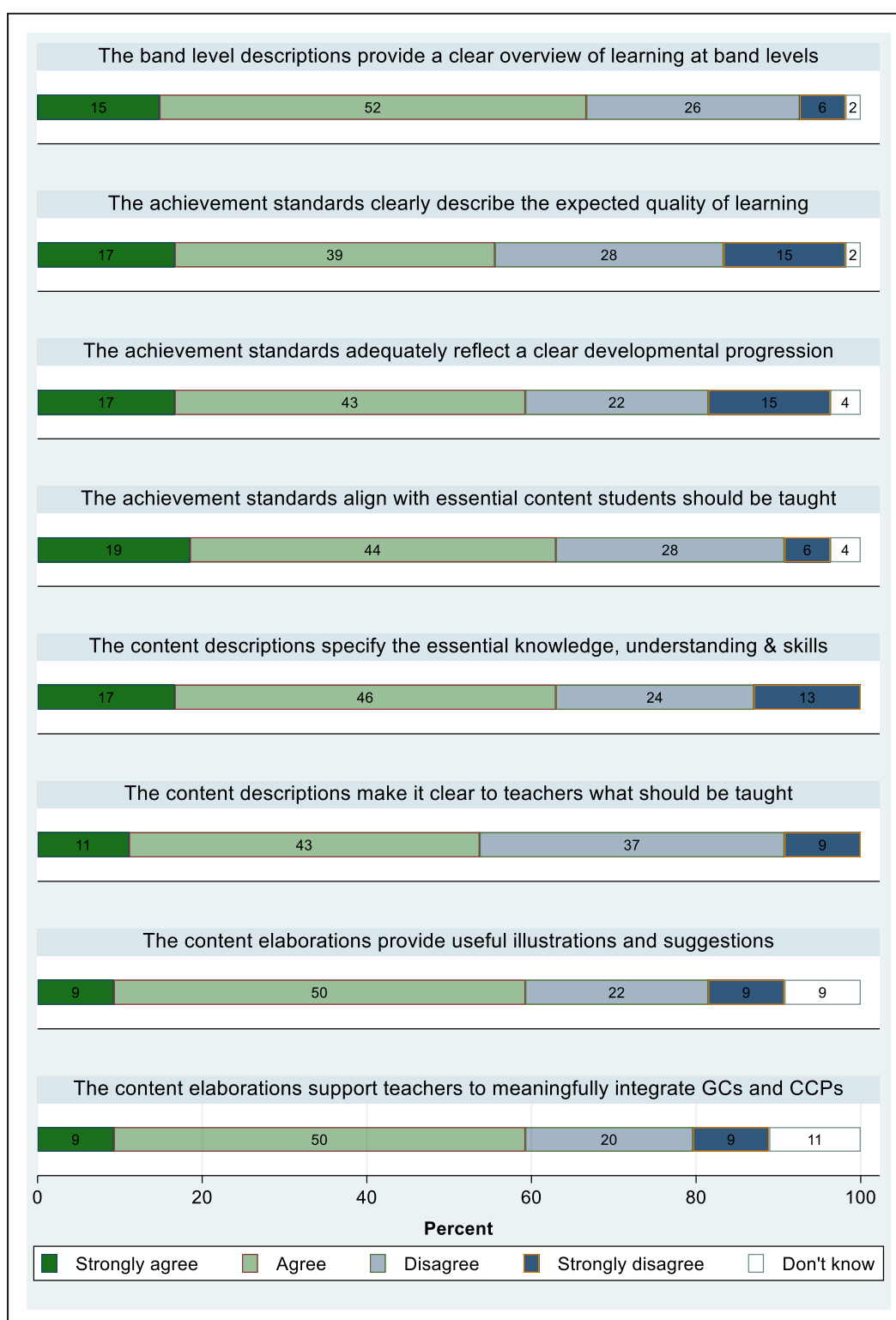


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

### Curriculum elements

The next section in the questionnaire captured perceptions on 4 curriculum elements: band level descriptions, achievement standards, content descriptions and content elaborations. Overall results for 8 of the questions in this section are shown in Figure 5. Between 54% and 67% of respondents agreed or strongly agreed, and between 30% and 46% disagreed or strongly disagreed with the presented statements.

Figure 5: Curriculum elements, Dance survey respondents



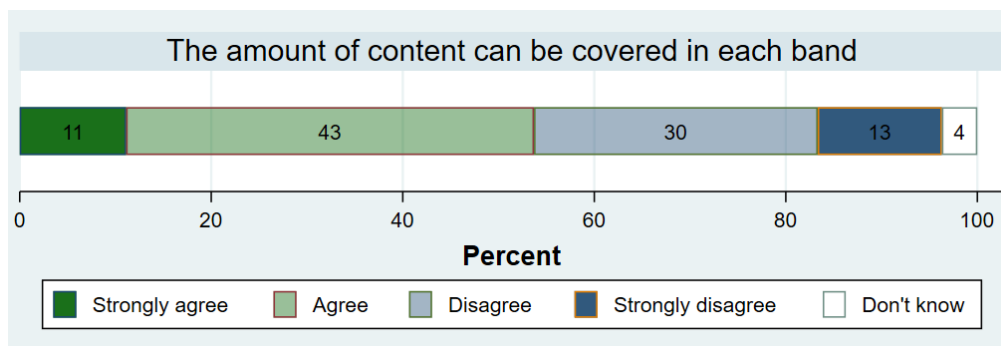
Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

Of the presented statements in Figure 5, the statement about the band level descriptions providing a clear overview of the learning that students should experience attracted the highest level of agreement (67%) and the statement that the content descriptions make it clear what should be taught the lowest level of agreement (54%).



Respondents were also asked whether the amount of content in the content descriptions can be covered in each year. Just over half of the respondents (54%) agreed or strongly agreed with the statement and 43% expressed disagreement (Figure 6).

Figure 6: Amount of content, Dance survey respondents



The 43% who disagreed or strongly disagreed were asked what content should be removed or what revisions were needed to make the content more manageable. Of the 23 respondents who were asked this question, 21 provided a comment. These comments were coded according to the themes and subthemes covered in the code frame.

The comment box gave respondents a chance to comment on the proposed changes to the introductory sections as well as the curriculum content of the learning area and, as a result, respondents provided feedback in relation to other aspects that they felt were important.

The top 5 main themes that emerged from feedback given by those 21 respondents are listed in Table 4. It is possible that a single response has utterances that span across multiple themes. As a result, a comment from a single respondent would be coded to more than one theme. Likewise, a single response could be coded to more than one subtheme.

The top 5 main themes were: *implementation (out of scope)*; *content should be removed*; *introductory elements*; *inclusive content* and *manageability*.

The most prevalent theme (n=12) was concerned with issues surrounding the implementation of the revised curriculum. Comments around resourcing, school structures, teaching capability and methods and practices of teaching and assessment were technically out of scope of the terms of reference of the consultation. However, for comprehensiveness of capturing all feedback, these comments were coded as part of the code frame. For the subject of dance, the key issue around implementation was regarding generalist teachers not having the relevant skills. Sometimes, these comments similarly called for more clarity, particularly in regard to subject specific language.

*"Many teachers now teaching this area may have little training in the specific content of the subject. Descriptors are not clear as to the "what" if you have little experience in this field. More specific examples and in service needs to be run to ensure consistency in understanding what has to be covered and how." (Primary teacher, Queensland, Government, Regional).*

The 2<sup>nd</sup> leading theme emerging at this point of the survey were about stating that further *content should be removed* (n=7) and that there was a perceived need to declutter the content to improve *manageability* (fifth leading theme; n=6).

*"Foundation is quite in-depth for 4-6 year olds and possibly not achievable to do 5 subjects across just one year." (Primary teacher, Queensland, Government, Metropolitan).*

The 3<sup>rd</sup> leading theme was around the *introductory elements*. Within this theme, respondents commented on the strands and core concepts as needing further improvement (n=5):

*"The shift to 4 new strands seems like quite a big jump and a complete overhaul for what is supposed to be a review. The language commonly used in Performing Arts, particularly Dance and*

*Drama, has been taken away and replaced with language that seems to complicate the learning even further. Additionally, the idea of separating these content descriptors into the 4 new proposed strands is both unclear and confusing. Using the current strands (Making, Responding) allows students to understand what role they may be playing in any given activity or assessment. Alternatively, these could be called Audience/Artist or adopt the Abbs model, which many teachers are already familiar with. I recognise that these strands are interchangeable and often overlap with one another, however I believe labeling them as distinct in their own right is important....I do however, agree with the wording of the rest of the content descriptors, just not how they are organised and structured within the strands.” (Secondary teacher, Queensland, Catholic, Regional).*

Table 4: Content that should be removed or revisions needed to make content more manageable (top 5 themes), Dance survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Implementation (out of scope)</b>	<b>12</b>	<b>22.2%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	2	3.7%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	7	13.0%
Support for implementation	9	16.7%
<b>Content should be removed</b>	<b>7</b>	<b>13.0%</b>
General views that there is content that should be removed	4	7.4%
Content should be removed as it is not aligned with rationale/aim of learning area	1	1.9%
Various other LA specific content that should be removed	2	3.7%
<b>Introductory elements</b>	<b>6</b>	<b>11.1%</b>
The strands/core concepts have improved	2	3.7%
The strands/core concepts need further improvement	5	9.3%
<b>Inclusive content</b>	<b>6</b>	<b>11.1%</b>
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities.	4	7.4%
There are concerns around the age-appropriateness of content	2	3.7%
<b>Manageability (amount of content)</b>	<b>6</b>	<b>11.1%</b>
Still too much content/further decluttering needed	6	11.1%

Comments were provided by 21 respondents. Percentages are based on all 54 Dance survey respondents. All theme and subtheme categories that emerged from this comment box are shown in Table E1 in Appendix E.

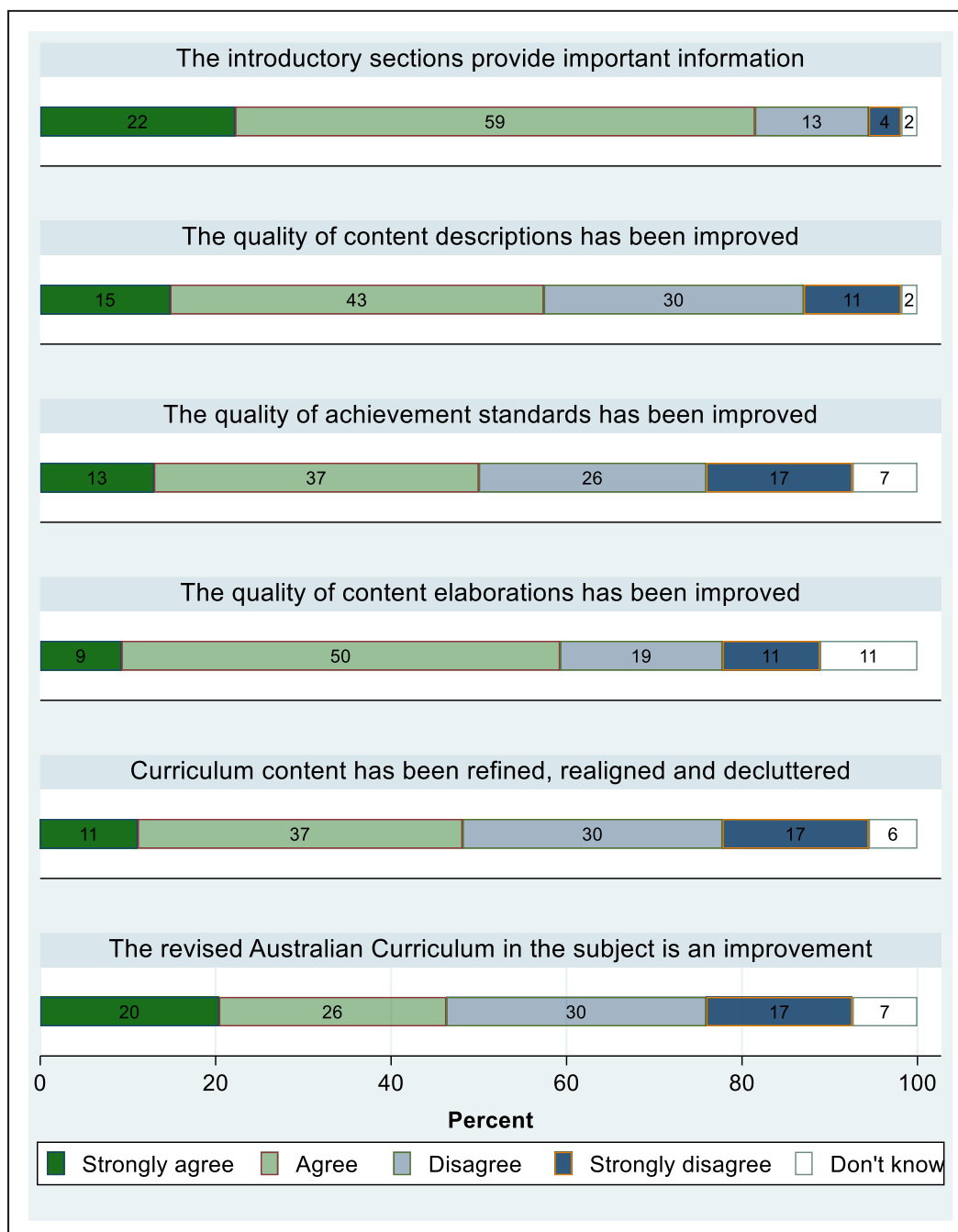
### Overall feedback

In the Overall feedback section respondents were asked whether they thought the quality of achievement standards, content descriptions and content elaborations had been improved, whether the curriculum content had been refined, realigned and decluttered and whether the revised Australian Curriculum was an improvement on the current version. These questions directly related to the TOR of the Review and what it set out to achieve.

The Overall feedback section also included the statement ‘The introductory sections provide important information’. Results for all these questions are shown in Figure 7. They show that the statements directly related to the TOR (the bottom in the graph) received notably lower agreement (between 46% and 59% agreed or strongly agreed) than the statement about the introductory section (81%).

The last 2 statements: that the curriculum has been refined, realigned and decluttered, and that the revised curriculum is an improvement received the least favourable responses with nearly equal proportions of respondents agreeing and disagreeing.

Figure 7: Overall feedback, Dance survey respondents



Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

#### Aspects that have improved and aspects that need (further) improvement

Respondents were also invited to add their general comments on aspects of the revised Dance curriculum that had improved and on aspects that needed further refinement. Responses were captured in 2 text boxes that were respectively labelled. About 72% of the Dance survey respondents commented in one of those boxes (Table 5).

Open-ended responses were coded according to the developed code frame. When coding these open-ended responses, it emerged that comments did often not adhere to the positive (aspects that have

improved) and negative (aspects that need further improvement) frames of the 2 text boxes. Instead, the emerging themes were often the same in both boxes. Because of this, comments captured in these boxes are reported combined below.

Table 5: Open-ended comment, Dance survey respondents

Commenting status	n	Percent
Not commented	15	28%
Commented in 'have improved box'	7	13%
Commented in 'further improve' box	11	20%
Commented in both boxes	21	39%
<b>Total</b>	<b>54</b>	<b>100%</b>

The main themes and their subthemes that emerged from the open-ended responses are listed in Table 6. The main themes that most prominently emerged were *clarity* (n=26), *introductory elements* (n=19), *content has improved* (14) and *implementation* (n=13).

The dominant theme was around *clarity*. The theme of *clarity* subsumed positive as well as critical subthemes. A number of respondents expressed that the clarity of introductory elements, content descriptors and achievement standards had improved, as illustrated by the following quotes.

*"The wording of the content descriptors is less cluttered and clearer for teacher implementation."*  
(Primary teacher, Queensland, Government, Metropolitan).

*"As an overall, the content seems clearer and more organised..."* (Secondary teacher, Queensland, Government, Metropolitan).

Other comments suggested that respondents saw that these elements needed further improvement to improve clarity and specificity. For instance, one respondent commented specifically on needed improvements to the clarity of the achievement standards.

*"... the overall alignment to the achievement standards are clear, however I would not say that they are refined. Some aspects of the achievement standards are cluttered and as an educator and specialist Teacher in Dance, I struggle to understand what I am actually assessing in the students, and how to prepare them for that particular skill."* (Secondary teacher, Queensland, Government, Regional).

Similarly, comments under the *Introductory elements* theme, which was the 2<sup>nd</sup> leading theme (see Table 4) went in both directions. For instance, there were some respondents who thought that the strands and core concepts had improved (n=4),

*"The alignment of between what is expected to be taught in the content descriptors, and how this matches the wording of the strands and core concepts has improved."* (Secondary teacher, Queensland, Government, Regional).

*"By adding the strands makes it simpler and easier to navigate the skills students require to cover."* (Secondary teacher, Queensland, Government, Metropolitan).

However, as can be seen in Table 4 more respondents thought they needed further improvements (n=11).

*"Strands show too much overlap in content to make them accessible for teachers, especially primary generalists - Strands should also be reduced to clear one word process only. More words doesn't create more understanding. Make sure words reflect the rigor of our subject e.g. Communicating rather than sharing which sounds simplistic."* (Secondary teacher, Queensland, Government, Regional).

Table 6: Aspects that have improved/need further improvement (top 5 themes), Dance survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Clarity</b>	<b>26</b>	<b>48.1%</b>
The overall language of the curriculum is clearer and/or easier to understand	6	11.1%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	8	14.8%
The wording of the content descriptions is clearer and/or easier to understand	6	11.1%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	6	11.1%
The wording of the achievement standards is clearer and/or easier to understand	2	3.7%
The wording of the achievement standards need further clarity	4	7.4%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	5	9.3%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	6	11.1%
<b>Introductory elements</b>	<b>19</b>	<b>35.2%</b>
The rationale/aims have improved	4	7.4%
The rationale/aims need further improvement	4	7.4%
The strands/core concepts have improved	4	7.4%
The strands/core concepts need further improvement	11	20.4%
The key connections have improved	1	1.9%
The key connections need further improvement	1	1.9%
<b>Content has improved/should remain</b>	<b>14</b>	<b>25.9%</b>
General views that content has improved	9	16.7%
The level of emphasis on Indigenous cultures and perspectives is appropriate	2	3.7%
Various other LA specific content that has improved or should remain	6	11.1%
<b>Implementation (out of scope)</b>	<b>13</b>	<b>24.1%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	2	3.7%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	6	11.1%
Support for implementation	10	18.5%
<b>Inclusive content</b>	<b>9</b>	<b>16.7%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	2	3.7%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities.	5	9.3%
There are concerns around the age-appropriateness of content	4	7.4%

Comments were provided by 39 respondents. Percentages are based on all 54 Dance survey respondents. All theme and subtheme categories that emerged from the 2 comment boxes are shown in Table E2 in Appendix E.

Among responses that praised the revised curriculum were some of a more general nature and others making reference to particular features of the curriculum:

*“Each element is now linked, improving the ability for specialist schools with students working below Foundation to teach The Arts in a broad sense. Rationale has an emphasis on First Nations and diverse cultures. Greater links to key ideas and more explicit elaborations. Viewpoints foster inquiry*

*questions that promote critical and creative thinking.” (School, Australian Capital Territory, Government, Metropolitan).*

*“The addition of separate foundation year descriptors and rationale is great, as is the inclusion of play based learning through Dance in the Early Years.” (School, Western Australia, Independent, Metropolitan).*

*“...We believe the inclusion of the new level description for Foundation (as being separate from Year 1-2) and the stronger focus placed on learning through play and imagination to develop arts skills and knowledge, is a strong improvement. We feel that this supports greater transition for Pre-Foundation learners into Primary School. It provides teachers with greater freedom and permission to introduce the big ideas of making/responding and artist/audience across multiple and interconnected art forms through a student-centred and constructivist approach that allows students to wonder, imagine, explore, express, create, improvise and discover. •We feel that the explicit naming of the threads in the Arts curriculum (exploring and connecting; developing skills, practice and ideas; creating; and sharing and communicating) supports teachers to understand the bigger ideas behind the content descriptors so that they can plan learning that covers each of these ideas across each subject area. One of the main challenges for teachers in the schools in which we work, is that the arts learning area is timetabled in an ad hoc way, often as separate subjects across the year, so teachers plan their lessons based on an idea of ‘I teach Dance in Term One, and Music in Term Two’ or even worse, ‘Dance for a term this year, and Music for a term next year’. By having these 4 strands positioned more clearly and coherently in the curriculum, teachers can begin to understand how learning can be connected across the 5 Arts subjects and can develop greater confidence to support deeper and more sequential arts learning for students. •On the whole, the achievement standards and content descriptions feel clearer and easier for a generalist teacher to comprehend, plan learning for and assess student progress against. The core concepts of learning by ‘making and responding’ and ‘as artist and as audience’ clearly underpin the curriculum...” (The Song Room)*

### *Band-level specific comment*

Respondents were also prompted to make comment about specific band levels. Of the 54 respondents 15 provided such detailed feedback, some of whom in relation to multiple band levels. Table 7 lists the number of respondents who provided feedback for each band level. Band-level specific feedback focused on Years 7 to 10 curriculum.

*Table 7: Band-level specific open-ended feedback provided by Dance survey respondents*

<b>Band level</b>	<b>Number of respondents</b>
Foundation	2
Year band 1-2	1
Year band 3-4	2
Year band 5-6	2
Year band 7-8	12
Year band 9-10	10

### **Differences between stakeholder groups**

The small number of respondents for the Dance curriculum precluded an investigation into the differences between stakeholder groups.

### **Summary - survey results**

Survey participation for the Dance curriculum was relatively low with 54 completions. Of these, 70% were given by respondents from Queensland and 54% by respondents who were teachers. Half of all respondents

(n=27) gave feedback for the F-6 curriculum; 18 respondents gave feedback for the Y7-10 curriculum and 9 respondents for the F-10 curriculum.

Among participating teachers, school leaders, parents and schools (n=44), a majority were linked to Government schools (n=35) and schools in metropolitan areas (n=27).

The level of agreement was highest for the survey statements about the introductory elements of the curriculum and lowest for some statements that sought confirmation on the Review having achieved the TOR. This emerges clearly when the 23 survey statements are ranked by the level of agreement they attracted as shown in Figure 8. The statements involving the aims, rationale, key connections and key considerations as well as the general statement that the introductory sections provide important information received between 74% and 81% agreement. After that, there is a drop in the level of agreement in Figure 8.

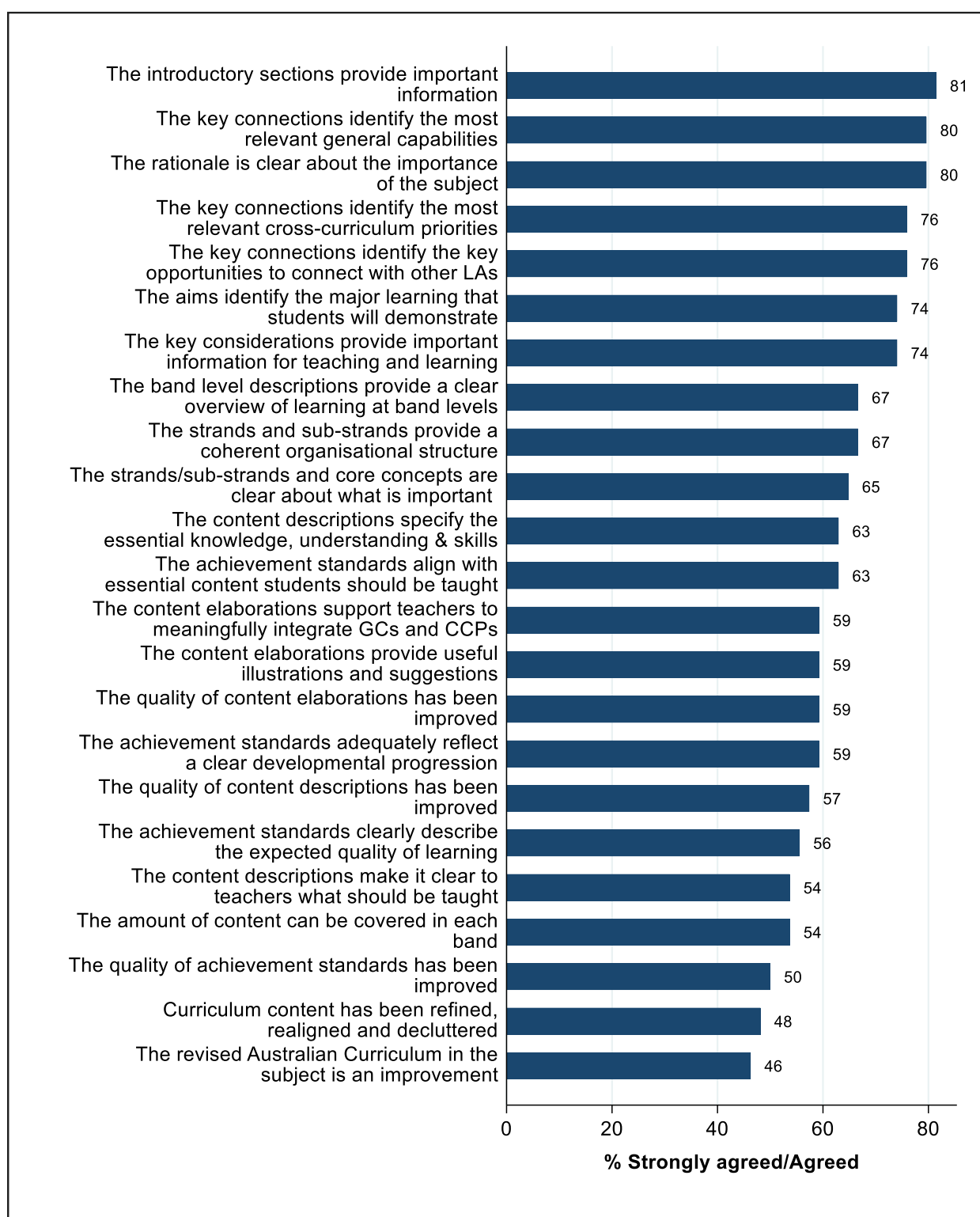
Based on levels of agreement/disagreement expressed in the survey data, key areas of concern for the revised Dance curriculum that could require further attention are in the following areas:

- the manageability of curriculum content (43% disagreement);
- the content descriptions being clear about what should be taught (46% disagreement);
- the achievement standards clearly describing the expected quality of learning (43% disagreement);
- the achievement standards adequately reflecting a developmental progression (37% disagreement);
- the learning described in the achievement standards aligning with essential content that students should be taught (33% disagreement);
- the content descriptions specifying essential knowledge, understanding and skills (37% disagreement); and
- the usefulness of content elaborations (31% disagreement).

One of the more prominent subthemes that emerged in open-ended feedback was the view that the strand and core concept structure needed further revisions. However, both the quantitative and particularly the open-ended feedback was provided by a relatively small group of people, which should be considered in interpreting the results from the Dance Survey. The survey results for Dance are largely dominated by respondents who were based in Queensland. Other limitations of the collected data are outlined in Section 3.4.6.



Figure 8: All statements, Dance survey respondents





## 5.2 Drama

This section presents results for Drama and starts by drawing a profile of participants who provided feedback on the Drama curriculum.

### 5.2.1 Survey respondent profile

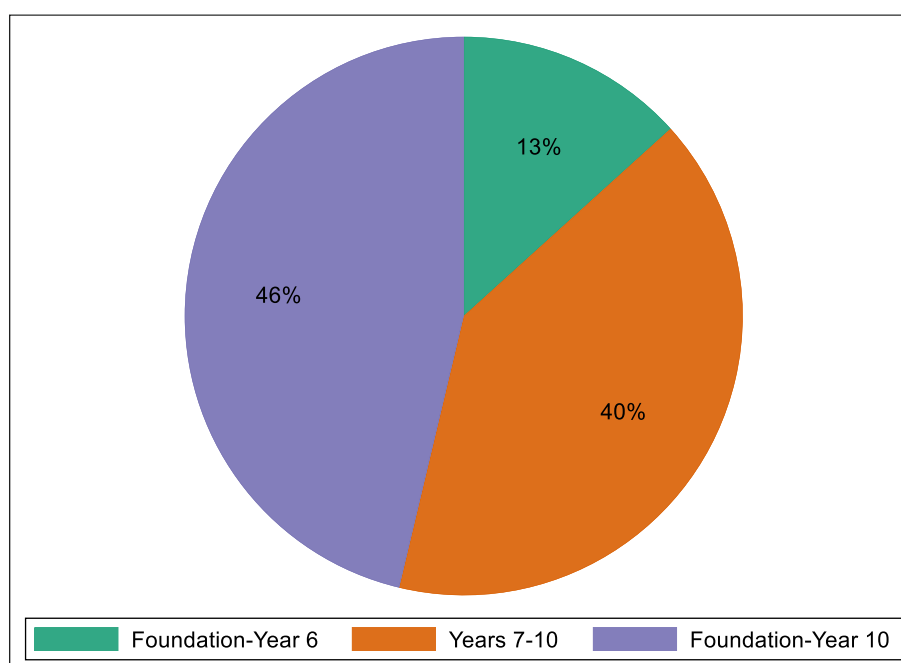
Of the 188 respondents who completed the Drama questionnaire the majority, 69%, identified as teachers (Table 8). The next largest respondent groups were school leaders (11%), academics (8%) and schools (5%). Combined, these 4 respondent groups constituted 93% of all survey respondents. Of the 129 teachers, 93 identified as secondary school teachers.

Table 8: Type of survey respondent, Drama survey Respondents

Type of respondent	n	Percent
<b>Individual respondent</b>		
Teacher	129	68.6%
School leader	20	10.6%
Academic	15	8.0%
Parent	1	0.5%
Employer/business	2	1.1%
Other - Individual	5	2.7%
<b>Group respondent<sup>^</sup></b>		
School	10	5.3%
Professional association	4	2.1%
Education authority	1	0.5%
Other - Group	1	0.5%
<b>Total</b>	<b>188</b>	<b>100.0%</b>

<sup>^</sup> A list of participating groups (other than schools), which self-identified in the survey is provided in Appendix D.

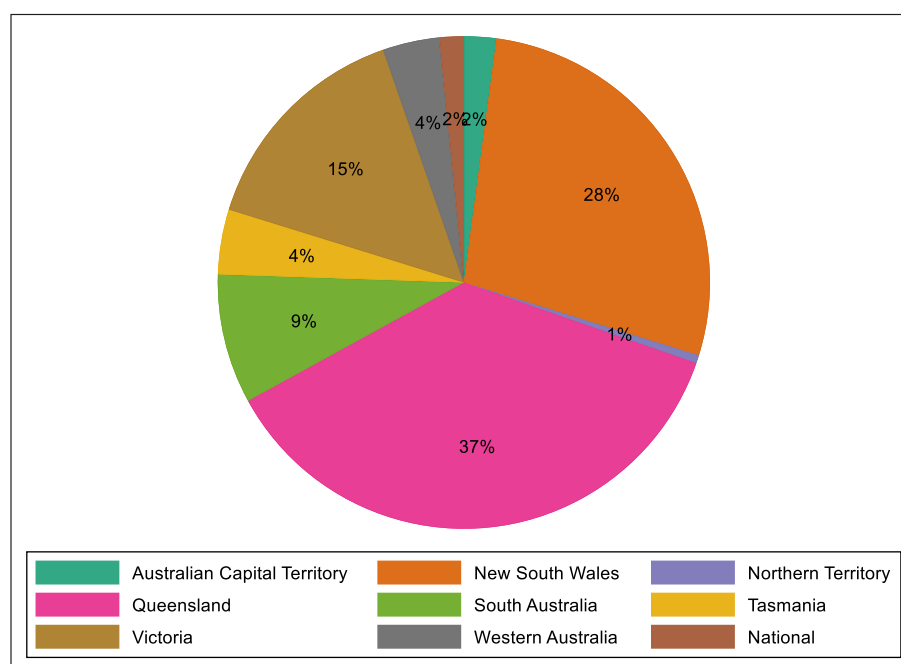
Figure 9: Level of curriculum selected, Drama survey respondents



Forty six percent of respondents participated in relation to the F-10 curriculum, 40% in relation to the Y7-10 curriculum and the remaining 13% in relation to the F-6 curriculum (Figure 9).

State representations among survey respondents were strongest for Queensland (37%), New South Wales (28%) and Victoria (15%) (Figure 10). As a point of reference, the shares in the national population for these 3 states were at the end of 2020 were: 22% of people lived in Queensland, 32% in New South Wales and 26% in Victoria<sup>5</sup>.

*Figure 10: State of residence, Drama survey respondents*



Respondents who identified as a teacher, school leader, school or parent made up 160 respondents. These were asked in which sector their (child's) school was and in which remoteness region it was located. Just under half of them indicated a Government school (47%), 31% indicated an Independent school and 21% a Catholic school (left panel in Figure 11). This compares with the following student enrolment distributions in 2020: Government – 66%, Catholic – 19% and Independent – 15%<sup>6</sup>.

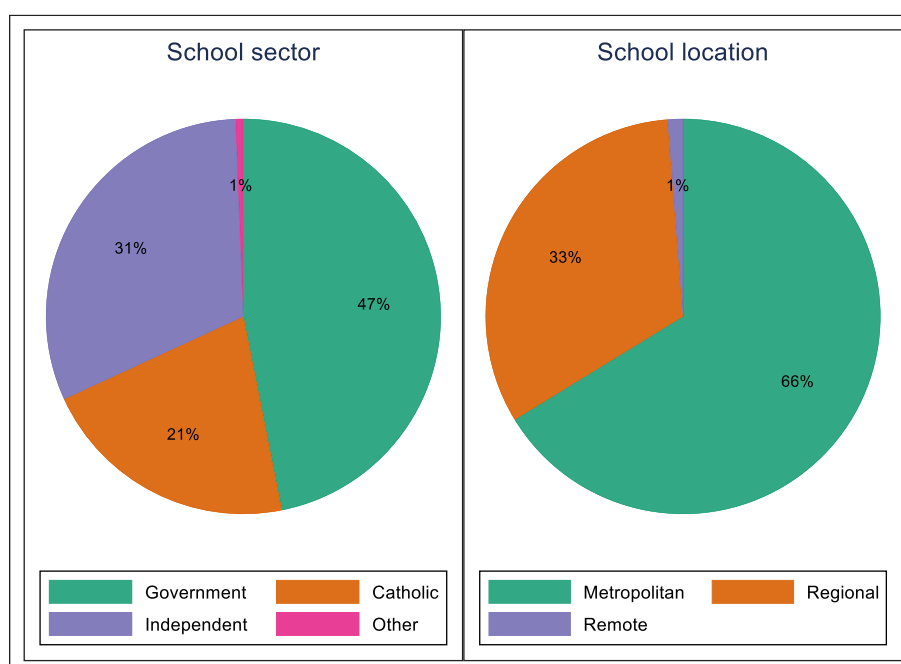
Two in 3 of these respondents (66%) further indicated that the school was located in a metropolitan area, 33% that it was in a regional area and 1% that it was in a remote area (Figure 11). These percentages compare with these student enrolment distributions in 2020: 72% of students were enrolled in major cities (equivalent to metropolitan areas), 26% in regional areas and 2% in remote areas in 2020<sup>7</sup>.

<sup>5</sup> Source: Australian Bureau of Statistics, National, state and territory population December 2020.

<sup>6</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.

<sup>7</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.

Figure 11: School sector and location, Drama survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents and schools.

'Other' responses in the pie charts relate to staff who worked across schools or parents who had children in multiple schools.

### Survey respondent summary and implications for overall results

Of the 188 completed surveys 69% were submitted by teachers and 46% by respondents who completed the survey for the F-10 curriculum. Another 40% completed the survey for the Y7-10 curriculum. Of teacher, school leader, parent and school respondents a majority was linked to Government schools and schools in metropolitan areas. The overall survey results are most influenced by these respondent groups.

Table 9: Most prevalent respondent characteristics, Drama survey respondents

Respondent dimension	Category	n	Percent of all survey completions
Level of curriculum	F-10	87	46%
Level of curriculum	Y7-10	76	40%
Type of respondents	Teacher	129	69%
School sector <sup>^</sup>	Government	75	40%
School location <sup>^</sup>	Metropolitan	106	56%

<sup>^</sup>This information was only captured from participating teachers, school leaders, schools, parents and students while the percentage in the last column is based on all respondents.

### 5.2.2 Survey results

Survey results for Drama are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 85% of all respondents) and respondents who commented on the Y7-10 or F-10 level of the curriculum (these accounted for 87% of respondents). Further to that, results are particularly influenced by respondents from Queensland and NSW who accounted for 2 thirds of respondents.

While some stakeholder details were captured during the survey, it is uncertain to which extent survey respondents are representative of stakeholder groups (e.g. to which extent participating teachers from Queensland were representative of teachers in Queensland).

## Overall results

The General feedback part of the questionnaire that sought respondent perceptions in relation to the curriculum/proposed changes to the curriculum included 3 sections: Introductory elements, Curriculum elements and Overall feedback (see Appendix A). The presentation of the results focuses on feedback captured in these 3 sections and follows their structure.

The survey also captured feedback that was band-level specific. This feedback has been considered by ACARA in refining the Drama curriculum, however, it is not reported here beyond the number of respondents who provided such detailed feedback.

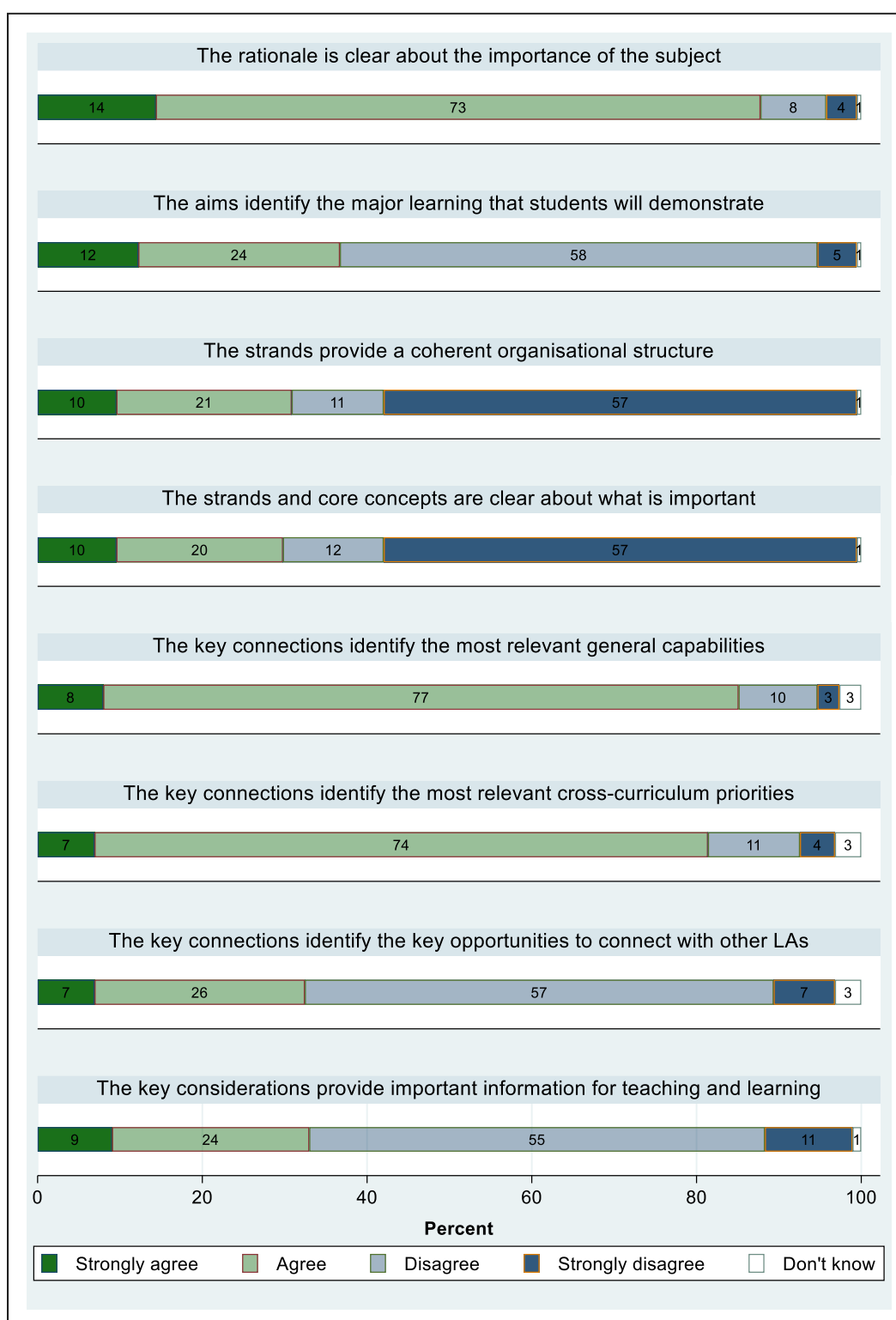
### *Introductory elements*

Respondents were presented with 8 statements in the Introductory elements section of the questionnaire and asked to give an agreement rating for each. These statements related to the rationale, the aims, the organisational structure, key connections and key considerations in the introductory sections of the Drama curriculum. The results are reported in Figure 12.

There were large differences in the way respondents viewed these statements. Overall, between 30% and 88% of respondents agreed or strongly agreed with the presented statements. The level of agreement (strongly agreed and agreed) was highest for the statements that the rationale is clear about the importance of the subject (88% agreement), that the key connections section identifies the most relevant general capabilities (both 85%) and that it also identifies the most relevant cross-curriculum priorities (81%).

The level of agreement for the statements on aims, strands, key considerations, and the statement that the key connections identify the key opportunities to connect with other learning areas was dramatically lower (between 30% and 37% agreed or strongly agreed). Levels of disagreement for these statements was up to 2.5 times higher than levels of agreement.

Figure 12: Introductory elements, Drama survey respondents

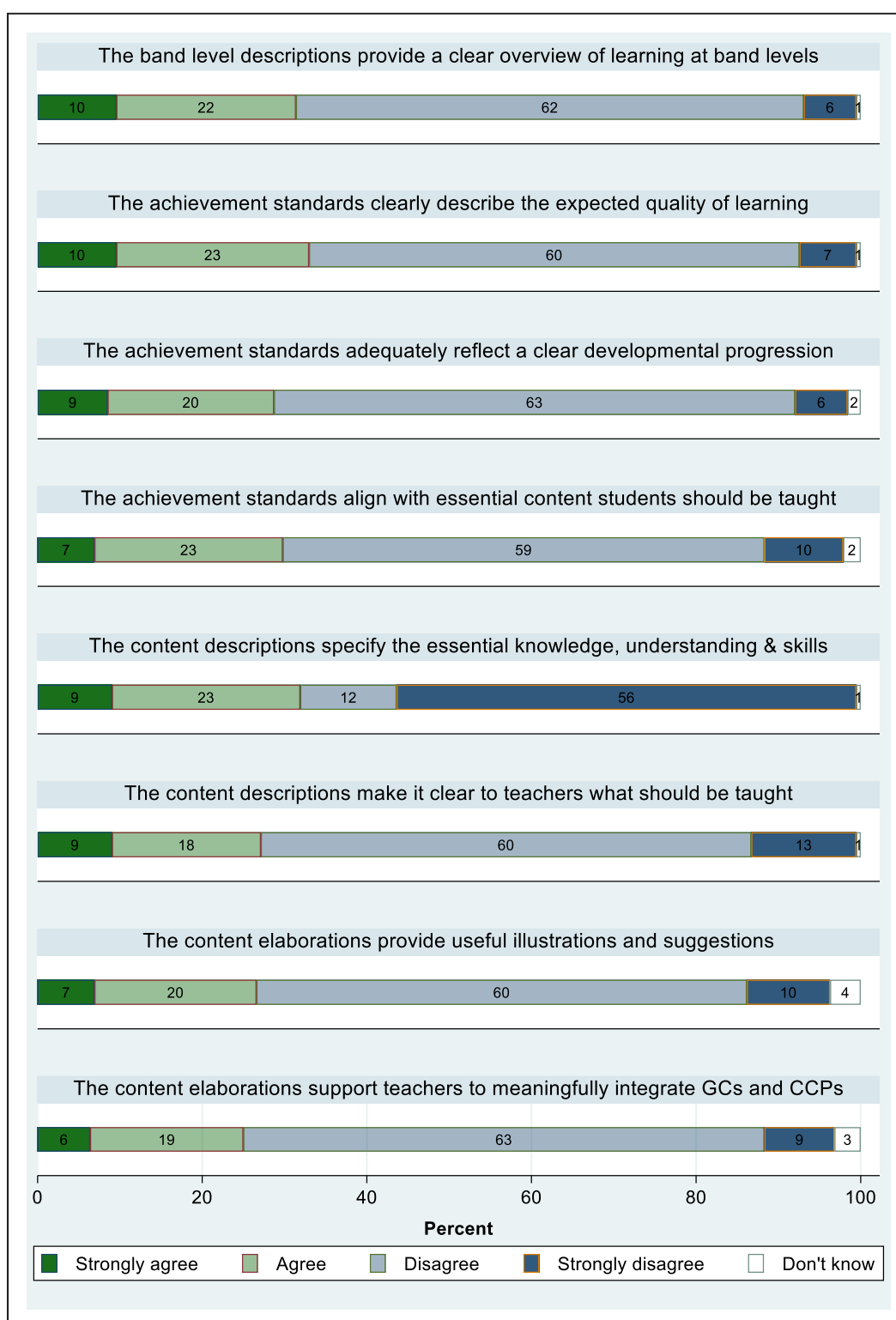


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

### Curriculum elements

The next section in the questionnaire captured perceptions on 4 curriculum elements: band level descriptions, achievement standards, content descriptions and content elaborations. Overall results for 8 of the questions in this section are shown in Figure 13. Between 25% and 33% of respondents agreed or strongly agreed, and between 66% and 72% disagreed or strongly disagreed with the presented statements.

Figure 13: Curriculum elements, Drama survey respondents

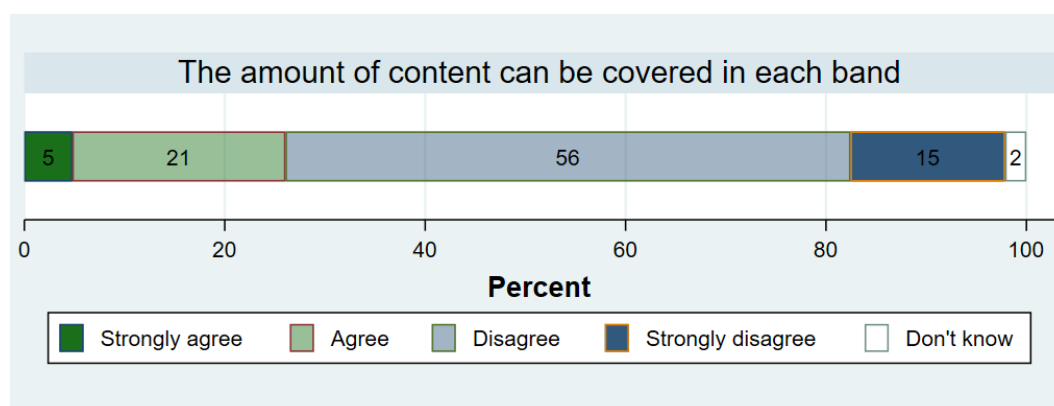


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

All statements were negatively received by a considerable majority of survey respondents. Of note within that pattern is that 56% of respondents strongly disagreed with the statement 'The content descriptions specify the essential knowledge, understanding and skills that should be learned'.

Respondents were also asked whether the amount of content in the content descriptions can be covered in each year. Here, disagreement also outweighed agreement ratings with 72% of respondents expressing disagreement and 26% agreement (Figure 14).

Figure 14: Amount of content, Drama survey respondents



Those who disagreed or strongly disagreed were asked what content should be removed or what revisions were needed to make the content more manageable. Of the 135 respondents who were asked this question, 123 provided a comment. These comments were coded according to the themes and subthemes covered in the code frame.

While the question explicitly asked respondents what content should be removed or revised to make the content more manageable, some respondents did not address this, but rather saw this as an opportunity to comment on any aspect of the curriculum.

The top 5 main themes and associated subthemes that emerged from feedback given by those 123 are listed in Table 10. It is possible that a single response has utterances that span across multiple themes. As a result, a comment from a single respondent would be coded to more than one theme. Likewise, a single response could be coded to more than one subtheme.

When coding the open-ended responses it emerged that a notable proportion of commenting Drama survey respondents had provided open-ended feedback in the survey that was identically worded in large chunks of that feedback<sup>8</sup>. This may indicate that there was a degree of organisation among Drama survey participants, which involved the utilisation of existing networks and relationships in a smaller professional community. It should be noted that the sentiments expressed in responses that appeared to have been partially copied and pasted into the comment boxes were not unique to those responses. They were also expressed by other respondents, albeit packaged and worded in different ways.

As can be seen in Table 10, the top 5 themes were: *clarity*; *introductory elements*; *manageability (amount of content)*; *content should be added*, and *content should be removed*.

The most prevalent theme was around *clarity*. Many of those commenting at this point in the survey talked about the need to improve the clarity of the curriculum via changes to the overall language of the curriculum (n=88), or the wording of content descriptors (n=68) or the introductory elements (n=64). The lack of drama-specific language in the revised curriculum was a common point made under the *clarity* theme.

*"It appears that in many parts of this document, content created for other arts disciplines has been copied and pasted into the drama sections with minor adjustments made. The result is that there are content descriptions and elaborations which now make no sense at all within the context of drama, creating a series of new problems in terms of the accuracy and usability of the document."*  
(Secondary teacher, Queensland, Independent, Metropolitan).

The 2<sup>nd</sup> leading theme was *introductory elements*. There was further feedback in relation to the introductory elements that suggested or urged improvements to the rationale/aims (n=74), key connection (n=59) and the strands and core concepts (n=90). The latter was the most prevalent of all subthemes that emerged in the open-ended responses at this point of the survey.

<sup>8</sup> This also occurred in other Arts subjects, such as Music, and in other learning area surveys. Usually, the prevalence of such responses was low (for example, affecting around 10 cases). For Drama (and Visual Arts), the prevalence was higher (around 50), which constitutes a notable proportion of Drama respondents who provided open-ended feedback in the survey.



*“The change to 4 strands must be revised. The new strands don't make sense for Drama teachers. It's an unnecessary change that will require a full rewriting of all drama programs and units. I fail to see how this helps 'refine, reduce, and re-align' which is the stated goal of the curriculum review. This change makes the Drama curriculum far more complicated and doesn't add any obvious advantage. The core concepts are unclear and, for drama at least, indistinct from one another. Making = artist; responding = audience. How are they 2 separate concepts?” (Secondary teacher, New South Wales, Government, Metropolitan).*

*“Drama Australia is very concerned about the proposed structure of the Core Concepts and Strands... Specifically disallowing subject specific Strands, particularly in Years 7 to 10 has been a hugely problematic decision which has reduced the quality of the Australian Curriculum... Common organizing strands may be appropriate across the primary years, however, the proposed 4 strands are inappropriate and confusing for both generalist and specialist teachers. We note that David Best (1989, 1992a, 1992b), Ken Robinson (1992) and others oppose the notion of generic arts strands in curriculum, as does Drama Australia in Years 7 to 10, when the arts are taught by specialist teachers...” (Drama Australia, National)*

Table 10: Content that should be removed or revisions needed to make content more manageable (top 5 themes), Drama survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Clarity</b>	<b>96</b>	<b>51.1%</b>
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	88	46.8%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	68	36.2%
The wording of the achievement standards need further clarity	3	1.6%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	64	34.0%
<b>Introductory elements</b>	<b>92</b>	<b>48.9%</b>
The rationale/aims have improved	1	0.5%
The rationale/aims need further improvement	74	39.4%
The strands/core concepts need further improvement	90	47.9%
The key connections need further improvement	59	31.4%
<b>Manageability (amount of content)</b>	<b>87</b>	<b>46.3%</b>
Still too much content/further decluttering needed	87	46.3%
<b>Content should be added</b>	<b>82</b>	<b>43.6%</b>
General views that additional or new content should be added	18	9.6%
Additional or new content should be added for better alignment with rationale/aim of learning area	3	1.6%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	0.5%
Various other LA specific content that should be added	75	39.9%
<b>Content should be removed</b>	<b>78</b>	<b>41.5%</b>
General views that there is content that should be removed	71	37.8%
Content should be removed as it is not aligned with rationale/aim of learning area	1	0.5%
Various other LA specific content that should be removed	6	3.2%

Comments were provided by 123 respondents. Percentages are based on all 188 Drama survey respondents. All theme and subtheme categories that emerged from this comment box are shown in Table E3 in Appendix E.

Many respondents also felt that the aims needed further revision, for example:

*“The Drama Aims need to be completely rewritten. This request is based on the inaccuracy of the existing aims. For example, ‘confidence and self-esteem’ are not aims, but rather, are benefits of the subject. The aims should instead be focused on drama as an art form, with the aims being associated with developing children and young people’s engagement as artists and audience. The key goal is to develop children and young people’s artistry and creativity. In relation to the Aims section, we recommend that a key aim must be that students develop an understanding of Drama content and the ability to apply Drama knowledge, including an understanding of and ability to apply the Elements of Drama, Forms, Styles and their Conventions.” (Academic, Tasmania)*

A contingent of respondents expressed that there was either too much content or that it was still too cluttered, with perceived issues around *manageability* (the 3<sup>rd</sup> leading theme; n=87). A larger number of respondents (the 5<sup>th</sup> leading theme; n=78) also argued that *content should be removed* but the majority of those (n=71) did so without offering specific suggestions about which content should be dropped or reduced. Instead many respondents (n=82) also argued that more *content should be added* to the curriculum (the 4<sup>th</sup> leading theme). One sentiment that was expressed multiple times within that theme was that the students should have access to all art forms, for example:

*“...Year 7 and 8 students should have access to all 5 art forms. Do we really need to head into the next thirty years believing that some are more important for young people than others?... We need our young people to understand forms, styles and conventions of live theatre and I am not seeing where this is currently....” (School leader – Secondary, New South Wales, Government, Metropolitan).*

Written feedback by Drama respondents tended to be fairly comprehensive. Respondents often addressed various elements of the curriculum while making different points. Because of this, many of the respondents coded under the themes and subthemes in the table will be the same respondents.

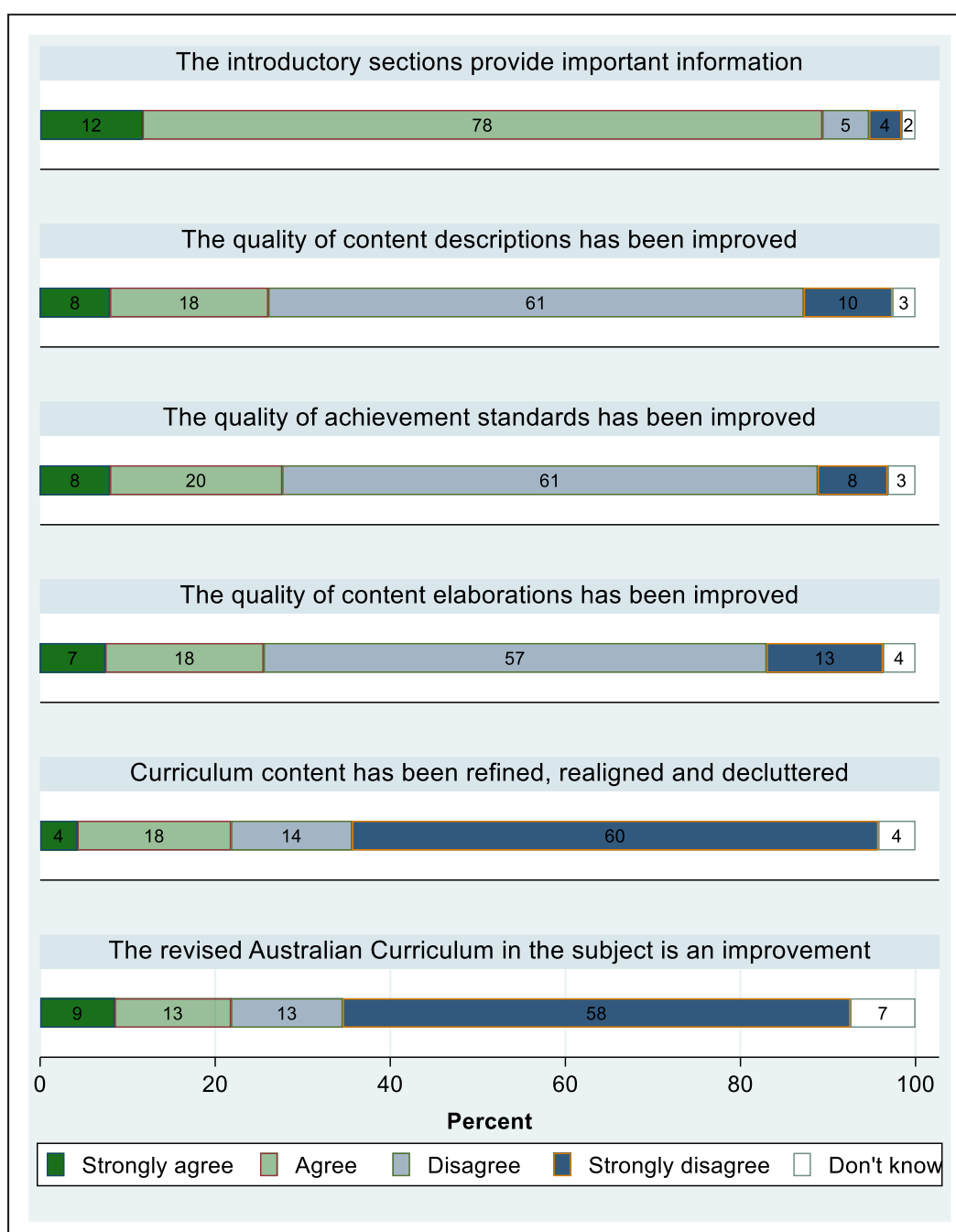
Overall, the feedback provided by the 123 respondents at this point of the survey was highly critical and suggested the revised curriculum had not achieved its objectives.

### Overall feedback

In the Overall feedback section respondents were asked whether they thought the quality of achievement standards, content descriptions and content elaborations had been improved, whether the curriculum content had been refined, realigned and decluttered and whether the revised Australian Curriculum was an improvement on the current version. These questions directly related to the TOR of the Review and what it set out to achieve.

The Overall feedback section also included the statement ‘The introductory sections provide important information’. Results for all these questions are shown in Figure 15. They show that the statements directly related to the TOR received substantially lower agreement (between 22% and 28% agreed or strongly agreed) than the statement about the introductory section (89%).

Figure 15: Overall feedback, Drama survey respondents



Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

Following on from the critical feedback on the attributes of some introductory elements (Figure 12) and all of the presented curriculum elements (Figure 13), a minority of about one quarter of the responding participants endorsed the achievement of the TOR for Drama.

#### *Aspects that have improved and aspects that need (further) improvement*

Respondents could openly comment on aspects of the revised Drama curriculum that had improved and on aspects that needed further improvements. Responses were captured in 2 text boxes that were respectively labelled. About 72% of Drama respondents commented in one of those boxes (Table 11).

Open-ended responses were coded according to the developed code frame. When coding these open-ended responses, it emerged that comments did often not adhere to the positive (aspects that have improved) and negative (aspects that need further improvement) frames of the 2 text boxes. Instead, the

emerging themes were often the same in both boxes. Because of this, comments captured in these boxes are reported combined below.

Table 11: Open-ended comment, Drama survey respondents

Commenting status	n	Percent
Not commented	52	28%
Commented in 'have improved box'	20	11%
Commented in 'further improve' box	16	9%
Commented in both boxes	100	53%
<b>Total</b>	<b>188</b>	<b>100%</b>

As was the case earlier when respondents were asked what content should be removed or amended, a notable proportion of comments provided at this point of the survey included identical passages of text.

The top 5 main themes and associated subthemes that emerged from the open-ended responses are listed in Table 12. There were similarities with the patterns of themes that emerged earlier in Table 10. As can be seen from Table 12, the top themes were: *clarity*; *content should be added*; *content has improved/should remain*; *sequencing of content*; *introductory elements* and *manageability (amount of content)*. The latter 2 themes were ranked equal 5<sup>th</sup>.

The leading theme was around *clarity*. There were a number of respondents who noted the improved readability of the curriculum and the improved clarity and alignment between curriculum elements.

*"The alignment to the senior curriculum is promising and the decluttering of the language is tangible. More specific description that more easily aligns with senior syllabus as well as maintains consistency across subjects in Middle School."* (Education authority, Queensland).

However, the clarity of language was of large prominence with the majority of the 109 respondents under the respective main theme suggesting the overall language of the curriculum could use further revision (n=89) and more specifically that the wording of the content descriptions could be clearer (n=91).

*"Content descriptors for Drama do not outline "Essential knowledge, understanding and skills" for Drama that are appropriate for each band."* (Secondary teacher, Victoria, Catholic, Metropolitan)

The 2<sup>nd</sup> leading theme was around *content should be added* while the 3<sup>rd</sup> leading theme was to do with *content that had improved/should remain*. Much of the commentary within these themes was concerned with the alignment of content with the rationale and aims of the learning area/subject. About equal numbers of respondents stated that the content of the revised curriculum is in better alignment with the rationale and aims of the learning area/subject (n=81) and that content should be added to achieve better alignment (n=82).

Criticism of the structure of the curriculum built around *introductory elements* (the 5<sup>th</sup> leading theme). In particular, the strands and core concepts emerged again as one of the more prevalent subthemes here with the 78 respondents who spoke to this subtheme presenting very similar arguments to those given earlier under this subtheme.

*"Organising strands need SIGNIFICANT further improvement - much more confusing than existing curriculum."* (School leader – Secondary, Queensland, Independent, Metropolitan).

There was also a notable number of respondents who approved aspects of the content of the curriculum (n=88), which often related to the retainment of all 5 Arts subjects and their equal treatment or the revised focus on Indigenous content. The separation of Foundation from the Foundation to Year 2 band was also positively seen by some:

*"Foundation being its own band and being de-coupled from the F to 2 band for The Arts, is an improvement. This allows for more appropriate learning to be described for Foundation. The focus*

*on First Nations content and concepts for more effective Drama practice in the classroom is great to see, however, this has not been fully realised.” (Secondary teacher, Queensland, Independent, Metropolitan).*

Table 12: Aspects that have improved/need further improvement (top 5 themes), Drama survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Clarity</b>	<b>109</b>	<b>58.0%</b>
The overall language of the curriculum is clearer and/or easier to understand	10	5.3%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	89	47.3%
The wording of the content descriptions is clearer and/or easier to understand	6	3.2%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	91	48.4%
The wording of the achievement standards is clearer and/or easier to understand	6	3.2%
The wording of the achievement standards need further clarity	4	2.1%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	3	1.6%
<b>Content should be added</b>	<b>92</b>	<b>48.9%</b>
General views that additional or new content should be added	8	4.3%
Additional or new content should be added for better alignment with rationale/aim of learning area	82	43.6%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	0.5%
Various other LA specific content that should be added	3	1.6%
<b>Content has improved/should remain</b>	<b>88</b>	<b>46.8%</b>
General views that content has improved	75	39.9%
There is better alignment of content with rationale/aims of learning area	81	43.1%
Content has better alignment with who we want our children to become	2	1.1%
Various other LA specific content that has improved or should remain	1	0.5%
<b>Sequencing of content</b>	<b>86</b>	<b>45.7%</b>
The sequencing of content has improved	78	41.5%
The sequencing of content needs further improvement	8	4.3%
<b>Introductory elements</b>	<b>85</b>	<b>45.2%</b>
The rationale/aims have improved	1	0.5%
The rationale/aims need further improvement	3	1.6%
The strand/core concepts have improved	3	1.6%
The strand/core concepts need further improvement	78	41.5%
The key connections have improved	2	1.1%
<b>Manageability (amount of content)</b>	<b>85</b>	<b>45.2%</b>
Decluttering of content evident, the amount of content is more manageable	4	2.1%
Still too much content/further decluttering needed	81	43.1%

Comments were provided by 136 respondents. Percentages are based on all 188 Drama survey respondents. All theme and subtheme categories that emerged from the 2 comment boxes are shown in Table E4 in Appendix E.

### *Band-level specific comment*

Respondents were also prompted to leave feedback that was specific to individual band levels. Of the 188 respondents 93 provided such detailed feedback, some of whom in relation to multiple band levels. Table 13 lists the number of respondents who provided feedback for each band level.

*Table 13: Band-level specific open-ended feedback provided by Drama survey respondents*

<b>Band level</b>	<b>Number of respondents</b>
Foundation	61
Year band 1-2	56
Year band 3-4	55
Year band 5-6	56
Year band 7-8	76
Year band 9-10	75

### **Differences by level of the curriculum**

This section explores whether there were differences in survey responses between the different band levels of the curriculum that respondents could report on. This was achieved by comparing the level of agreement (combining strongly agree with agree) across the 2 levels that had been commented on by 30 or more respondents, which applied to Y7-10 (n=76) and F-10 (n=87). The results are grouped in 3 graphs according to the Introductory elements, Curriculum elements and Overall feedback sections in the questionnaire.

Figure 16 shows the level of agreement for the statements in the Introductory element section between respondents whose responses were framed by different year levels of the curriculum. Of the 2 year level groups considered, F-10 respondents were more likely to agree or strongly agree when presented with the 33 statements that received overwhelmingly positive agreement ratings from all respondents: related to the rationale being clear, and the key connections identifying the most relevant cross-curriculum priorities and general capabilities. Here F-10 respondents were up to 14 percentage points more likely to express agreement.

The opposite applied to the statements that, overall, received much lower agreement ratings. For these statements (on aims, strands and the last 2 statements in Figure 16) F-10 respondents were dramatically less likely to agree or strongly agree than Y7-10 respondents. The same pattern applied to all propositions in the Curriculum elements section of the survey: F-10 respondents were substantially less likely to express agreement with any of those propositions than respondents who only commented on the Y7-10 curriculum (Figure 17).

Figure 16: Introductory elements by level of the curriculum, Drama survey respondents

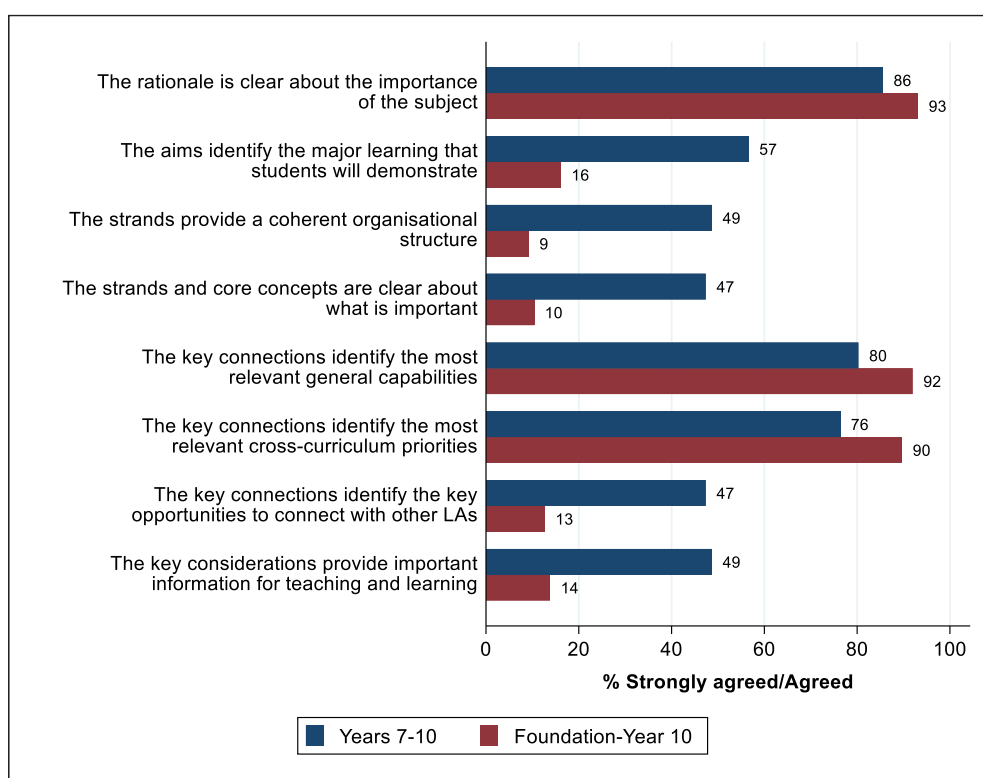
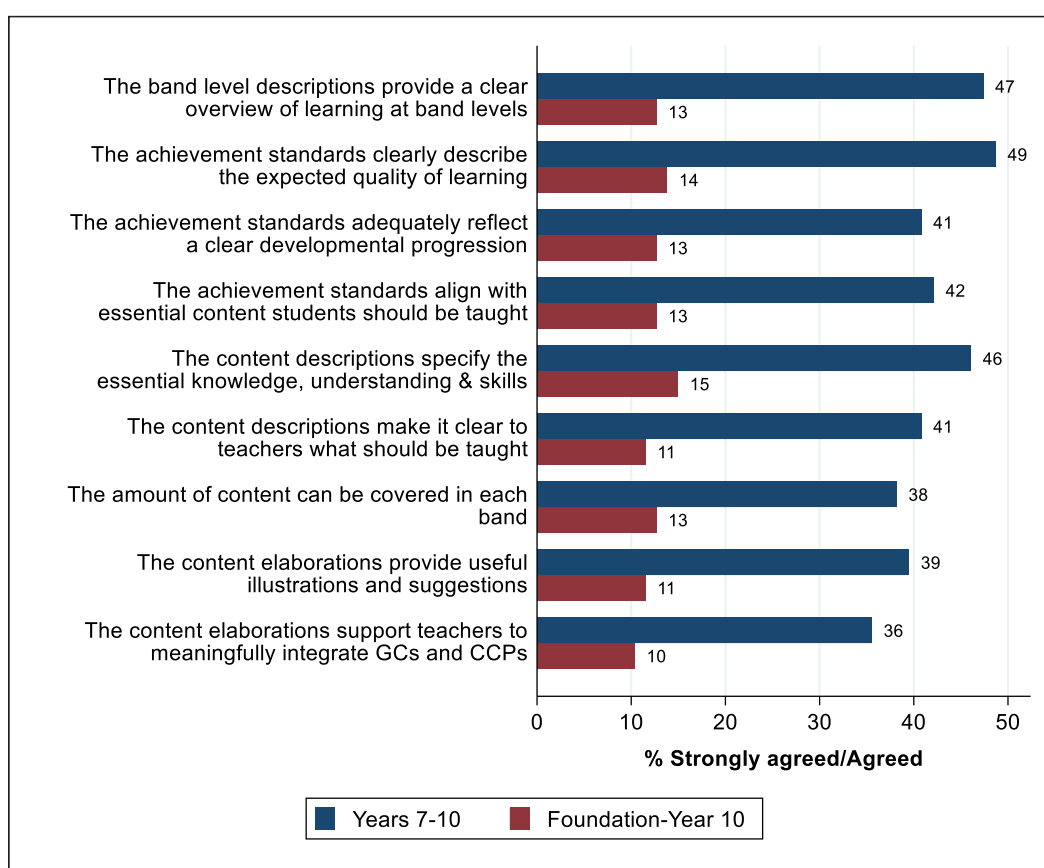


Figure 17: Curriculum elements by level of the curriculum, Drama survey respondents



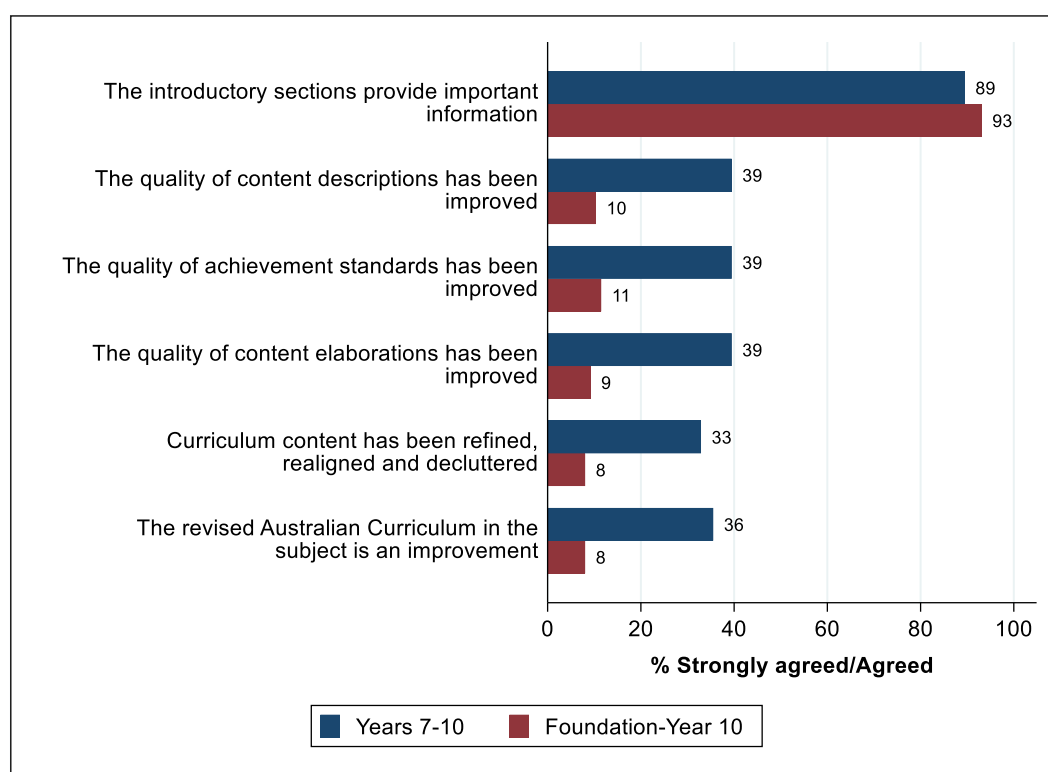
Results from the Overall feedback section of the survey show the familiar patterns from Figure 16: the statement that the introductory sections provide important information, which received a high level of



agreement overall, attracted a higher level of agreement from F-10 respondents compared to Y7-10 respondents. For the 5 TOR statements that received overall much lower agreement ratings F-10 respondents were much less likely to agree or strongly agree than respondents who provided feedback in the Y7-10 curriculum (Figure 18).

With the exception of the 4 statements related to introductory elements of the curriculum, which were well-received by all survey respondents, F-10 respondents who constituted 46% of the Drama respondents were very unlikely to agree or strongly agree with any of the presented other statements. Excluding the 4 indicated statements, their agreement level ranged from 8% to 16%. While this was much lower than the levels of agreement expressed by Y7-10 respondents, also the latter's responses to these propositions cannot be interpreted as an endorsement for the statements: in most cases Y7-10 respondents' level of agreement was still under 50%.

*Figure 18: Overall feedback by level of the curriculum, Drama survey respondents*



## Other differences between stakeholder groups

### States

There were 2 states with 30 or more respondents: New South Wales (n=52) and Queensland (n=69) the results for these 2 states are compared here. There were marked differences between respondents from these 2 states that mirrored very much the differences between F-10 respondents and Y7-10 respondents described in the previous section. Compared to respondents from Queensland, New South Wales respondents gave higher agreement ratings for the statements that attracted high levels of agreements across the sample while they were much less likely to agree or strongly agree with the statements that generally attracted low levels of agreement.

This is illustrated in Figure 19, which shows responses to the statements in the Overall feedback section. New South Wales respondents were more likely to agree or strongly agree with the statement that the introductory sections provide important information than Queensland respondents. Despite the difference, this was one of the 4 statements that was universally seen as more positive. For the 5 TOR statements that generally received much lower agreement scores, New South Wales respondents were substantially less likely to express agreement than Queensland respondents.

Because the response patterns are very similar to those in relation to the levels of the curriculum that respondents had selected, there could be a correlation between the state that respondents were based in and the level of the curriculum they selected. This was only partly the case in that a higher proportion of New South Wales respondents (63%) were F-10 respondents than Queensland respondents (41%) (Table 14). However, these differences in the levels that state respondents selected are too minor to account for the state differences in agreement scores. New South Wales respondents were rather less likely to agree with the majority of the statements than Queensland respondents independent of the level they responded to<sup>9</sup>.

Figure 19: Overall feedback by state, Drama survey respondents

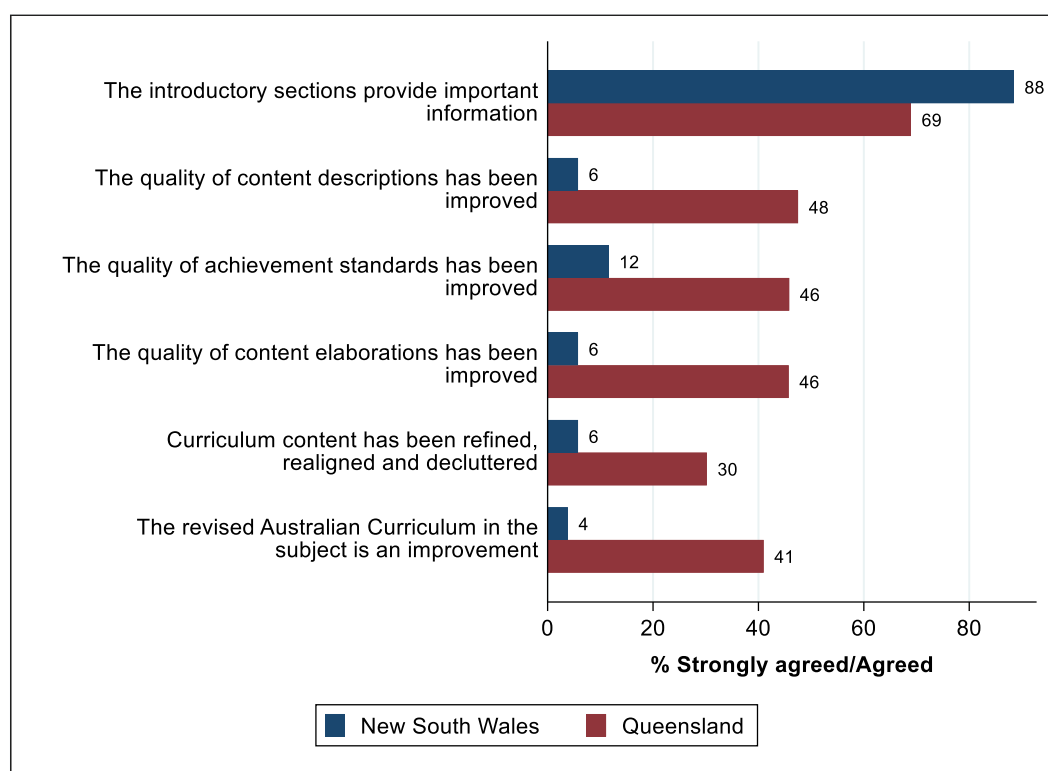


Table 14: Levels of curriculum, New South Wales and Queensland Drama survey respondents

State	F-6	Y7-10	F-10	Total n
New South Wales	6%	31%	63%	52
Queensland	20%	39%	41%	69

### School sector

Teachers, school leaders, students and schools were asked to indicate which school sector they work or study in, and parents were asked to indicate in which sector their child(ren) learn. Of the 160 respondents who fell into these categories 75 indicated a Government school, 34 a Catholic school and 50 an Independent school (and 1 indicated 'Other').

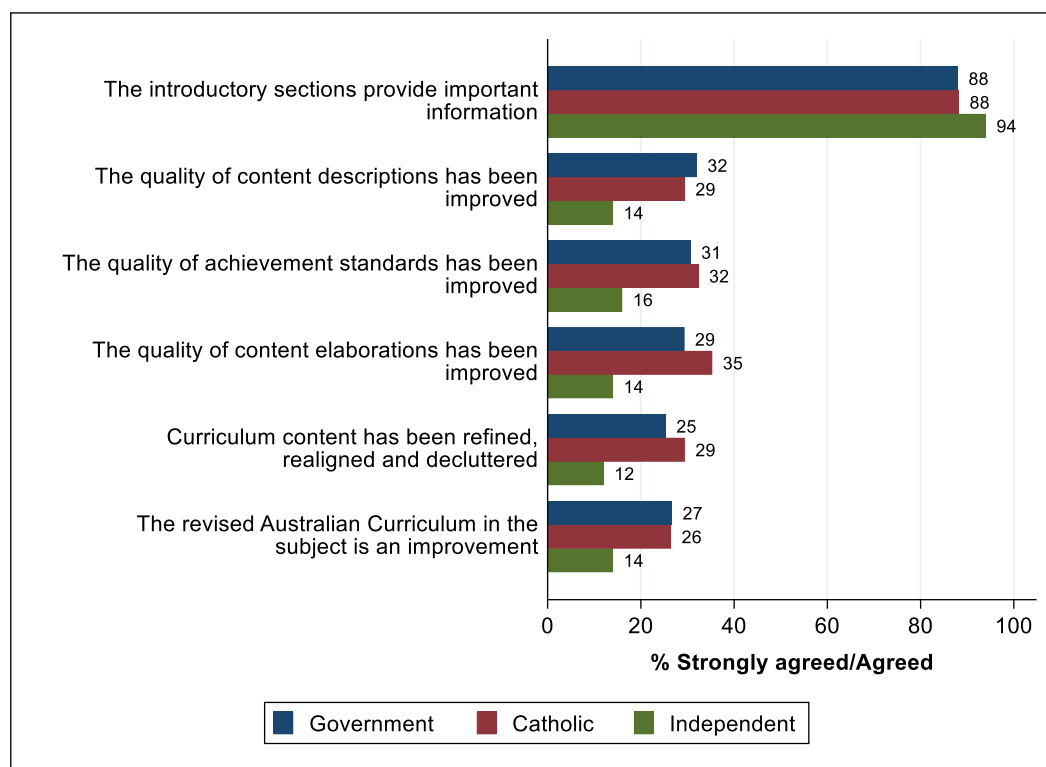
Again, there were similarities between school sectors that seem to mirror those between New South Wales and Queensland respondents, and those between F-10 and Y7-10 respondents. Figure 20 shows that Independent school respondents were notably less likely to confirm the TOR statements than respondents

<sup>9</sup> This was confirmed by running multiple regressions on some of those statements that simultaneously included state and level as independent variables. Despite the small sample sizes involved, differences between New South Wales and Queensland as well as between Years 7 to 10 and Foundation to Year 10 were statistically highly significant ( $p < 0.01$ )

representing the Government and Catholic school sectors but were somewhat more likely to agree or strongly agree to the introductory statement that scored well among all 3 groups.

However, on this occasion the differences between Independent school respondents on the one hand and Government and Catholic school respondents on the other were driven by the differences in the levels of the curriculum that respondents commented on<sup>10</sup>: nearly 70% of Independent school respondents commented on the F-10 level while only 31% of Government and 35% of Catholic school respondents commented on the F-10 level. As the F-10 level attracted far lower agreement scores (illustrated in Figure 17 and Figure 18) Independent school respondents also featured lower agreement levels.

Figure 20: Overall feedback by school sector, Drama survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents and schools.

### School location

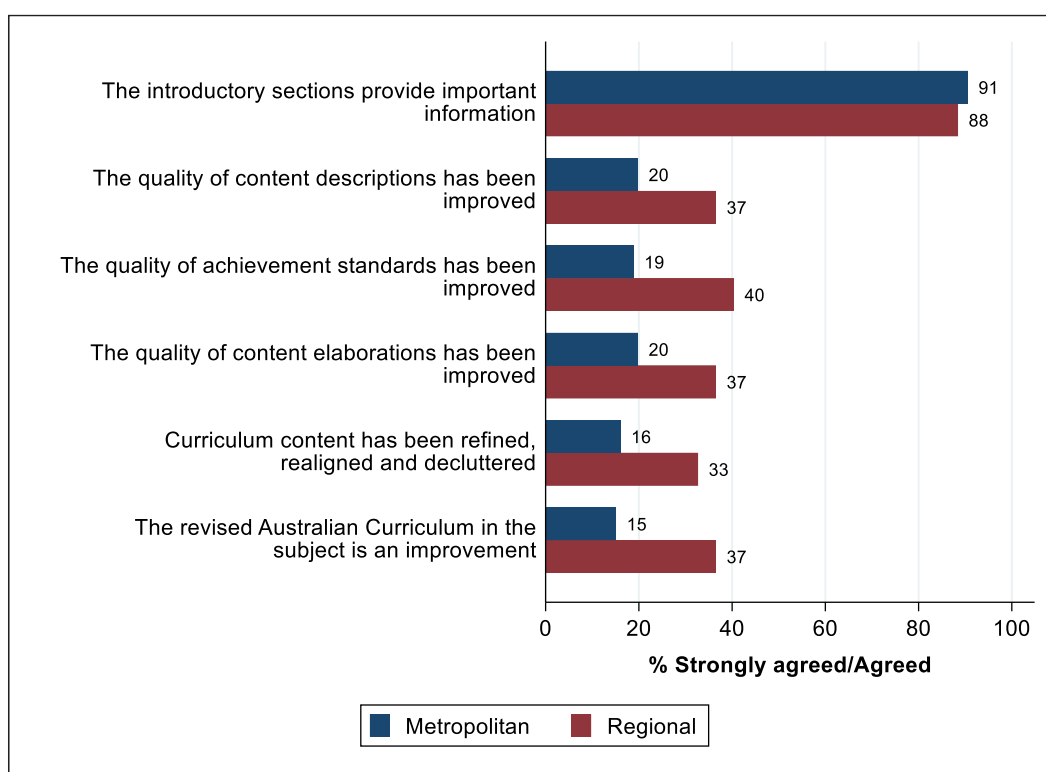
Respondents who identified as teachers, school leaders, parents and schools were also asked their school's location. Again, the pattern of differences between metropolitan and regional respondents are very similar to those reported in the previous sections with metropolitan respondents notably less likely to express agreement to many of the statements posed in the survey. This is only shown for the statements in the Overall feedback section in Figure 21.

Some, but not all of the differences are due to differences in the selected levels of the curriculum that was commented on<sup>11</sup>. More than half of the metropolitan respondents commented on the F-10 curriculum while this proportion was 29% for regional respondents.

<sup>10</sup> This was confirmed by running multiple regressions on some of those statements that simultaneously included level and school sector as independent variables. Despite the small sample sizes involved differences between the F-10 and the other levels remained highly statistically significant ( $p < 0.01$ ) while the difference between Independent and other school respondents became minor and insignificant.

<sup>11</sup> This was suggested by results from multiple regressions that modelled the probability of giving a strongly agree or agree rating for selected items. When the level of curriculum was controlled for the initial differences between metropolitan and regional respondents reduced but stayed at a statistically significant level.

Figure 21: Overall feedback by school location, Drama survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents and schools.

Respondents linked to remote areas are excluded from the graph due to their low number (n=2).

### Summary - survey results

Respondents who identified as teachers (69%) and those who were linked to schools in metropolitan areas (56% of all respondents<sup>12</sup>) were the largest respondent groups that influence the overall survey results for Drama. Overall responses were also more influenced by those who participated for the F-10 curriculum (46%) and the Y7-10 curriculum (40%) than those who participated for the F-6 (13%). Respondents from Queensland and NSW accounted for 2 thirds of respondents.

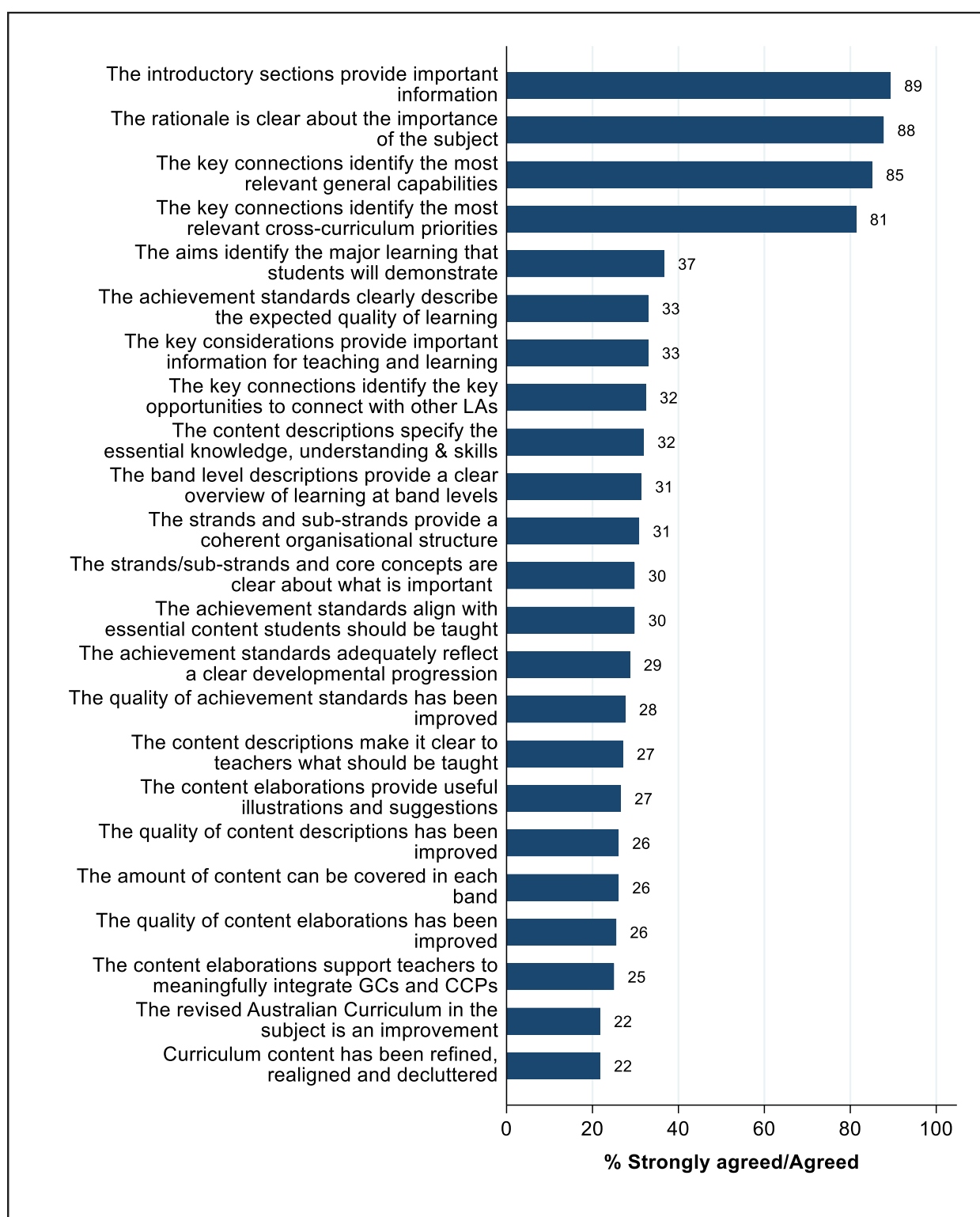
There was a high level of agreement expressed towards 4 statements about the introductory sections of the curriculum. All other statements seeking agreement ratings in the survey were met by considerable disagreement, which is illustrated in Figure 22. The graph shows all 23 statements in descending order based on the level of agreement they attracted. After the first 4 ranked statements, agreement levels dramatically drop for the remaining 19 propositions, for which the level of agreement ranged from 22% to 37%.

The levels of the curriculum that respondents referred to, the state they were based in and, for teachers, school leaders, parents and schools, the remoteness area their school was located in were associated with differences in agreement scores: F-10 respondents (vs Y7-10 respondents), New South Wales respondents (vs Queensland respondents) and metropolitan respondents (vs regional respondents) were notable less likely to agree to the remaining 19 statements.

Open-ended feedback received through the survey was also overwhelmingly critical, with the suggested strand structure and core concepts, the phrasing of the aims, perceived lack of clarity partially accompanied by complaints about lacking drama-specific language some of the more prevalent points of criticism. The open-ended results for Drama are, to a notable degree, shaped by responses with identical wording in larger passages of open-ended comment, which indicates a level of mobilisation/coordinating among Drama survey respondents. This may also have shaped the results for the agreement statements in the survey. For further limitations of the collected data see Section 3.4.6.

<sup>12</sup> Percentage based on all respondents while the numerator only applied to teachers, school leaders, students, parents and schools.

Figure 22: All statements, Drama survey respondents



## 5.3 Media Arts

This section presents results for Media Arts and starts by drawing a profile of participants who provided feedback on the Media Arts curriculum.

### 5.3.1 Survey respondent profile

Of the 38 respondents who completed the Media Arts survey 23 were teachers (61%). Table 15 lists all respondent types.

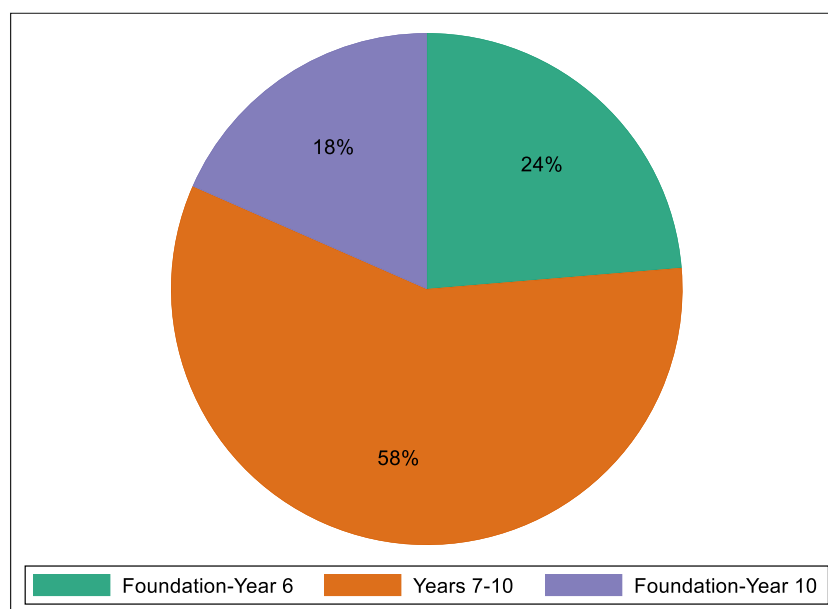
Table 15: Type of survey respondent, Media Arts Survey Respondents

Type of respondent	n	Percent
<b>Individual respondent</b>		
Teacher	23	60.5%
School leader	7	18.4%
<b>Group respondent<sup>^</sup></b>		
School	2	5.3%
Professional association	3	7.9%
Education authority	1	2.6%
Other - Group	2	5.3%
<b>Total</b>	<b>38</b>	<b>100.0%</b>

<sup>^</sup> A list of participating groups (other than schools), which self-identified in the survey is provided in Appendix D.

Fifty eight percent of respondents participated in relation to the Y7-10 curriculum, 24% in relation to the F-6 curriculum, and 18% in relation to the F-10 curriculum (Figure 23).

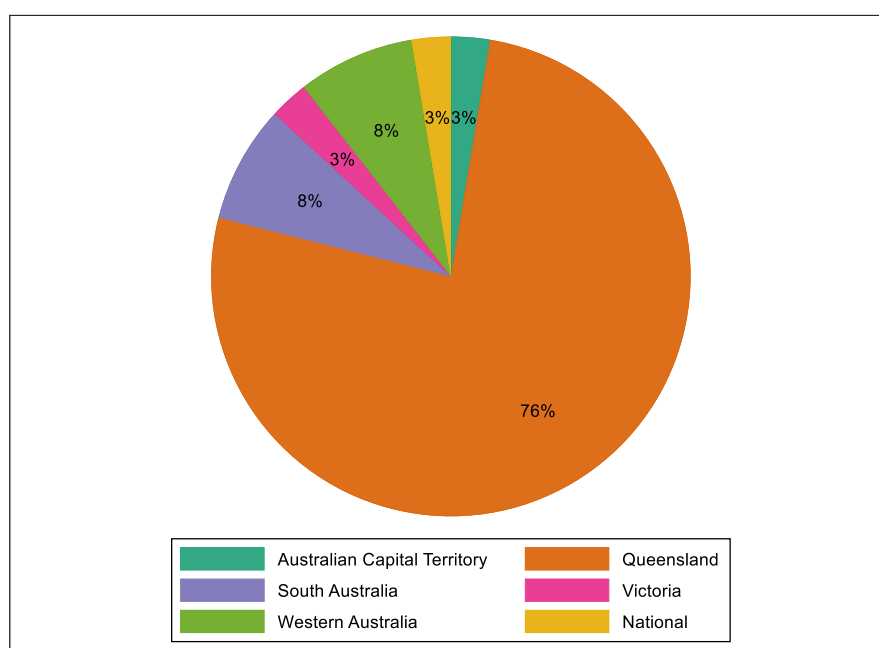
Figure 23: Level of curriculum selected, Media Arts survey respondents



State representation among survey respondents was particularly strong for Queensland: 29 of the 38 respondents (76%) were based in that state (Figure 24), which compares with 22% of the state's share in the national population<sup>13</sup>.

<sup>13</sup> Source: Australian Bureau of Statistics, National, state and territory population December 2020.

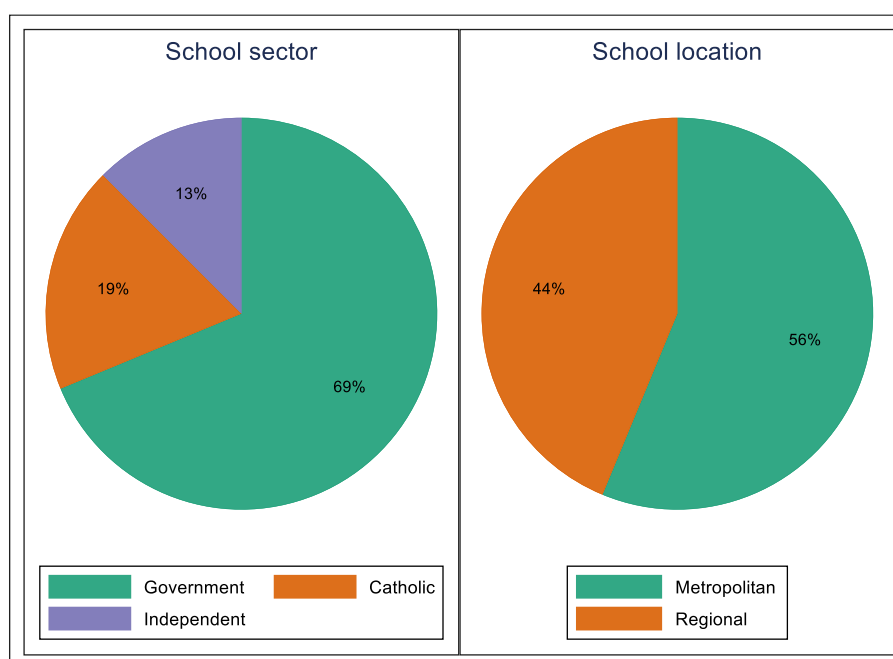
Figure 24: State of residence, Media Arts survey respondents



Respondents who identified as a teacher, school leader or school made up 32 respondents. These were asked in which sector their (child's) school was and where it was located. The majority of these respondents indicated a Government school (69%), 19% indicated a Catholic school and 13% indicated an Independent school (left panel in Figure 25). This compares with the following student enrolment distributions in 2020: Government – 66%, Catholic – 19% and Independent – 15%<sup>14</sup>.

Over half of these respondents were linked to a school in metropolitan areas and 44% to schools in regional areas. There was representation from remote areas (right panel in Figure 25).

Figure 25: School sector and location, Media Arts survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders and schools.

'Other' responses in the pie charts relate to staff who worked across schools or parents who had children in multiple schools.

<sup>14</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.



### Respondent summary and implications for overall results

Of the 38 completed surveys 61% were submitted by teachers and 76% by respondents who were based in Queensland. Nearly 3 in 5 respondents completed the survey with reference to the Y7-10 curriculum. Of 32 teacher, school leader and school respondents 18 were linked to schools in metropolitan areas, and 22 to Government schools. The overall survey results are most influenced by these respondent groups.

*Table 16: Most prevalent respondent characteristics, Media Arts survey respondents*

Respondent dimension	Category	n	Percent of all survey completions
Level of curriculum	Y7-10	22	58%
Type of respondents	Teacher	23	61%
State	Queensland	29	76%
School sector <sup>^</sup>	Government	22	58%
School location <sup>^</sup>	Metropolitan	18	47%

<sup>^</sup>This information was only captured from participating teachers, school leaders, schools, parents and students while the percentage in the last column is based on all respondents.

### 5.3.2 Survey results

Survey results for Media Arts are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 84% of all respondents) and by respondents from Queensland (who account for 76% of all respondents). While some stakeholder details were captured during the survey, it is uncertain to which extent survey respondents are representative of stakeholder groups (e.g. to which extent participating teachers from Queensland were representative of teachers in Queensland).

Given the universe of relevant teacher, school leader, parent and other stakeholder populations in Australia, the number of survey respondents for Media Arts was very small. The small number of respondents means that 4 respondents agreeing or not makes a difference of more than 10 percentage points. Reported proportions are therefore volatile to small differences in responses. This adds another dimension to the general limitations of the consultation design (see Section 3.4.6) and should be considered when interpreting the results.

### Overall results

The General feedback part of the questionnaire that sought respondent perceptions in relation to the curriculum/proposed changes to the curriculum included 3 sections: Introductory elements, Curriculum elements and Overall feedback (see Appendix A). The presentation of the results focuses on feedback captured in these 3 sections and follows the questionnaire structure.

The survey also captured feedback that was band-level specific. This feedback has been considered by ACARA in refining the Media Arts curriculum, however, it is not reported here beyond the number of respondents who provided such detailed feedback.

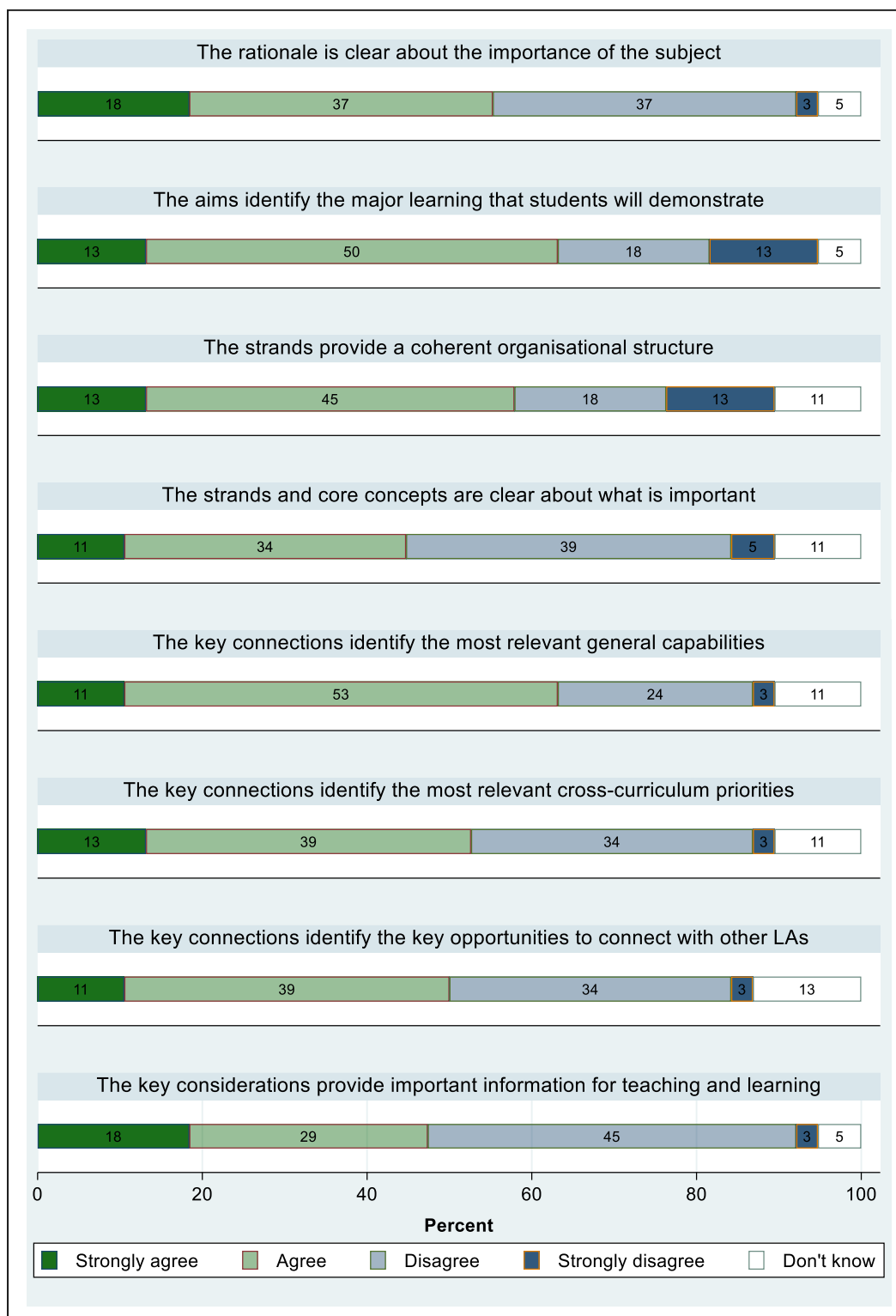
#### *Introductory elements*

Respondents were presented with 8 statements in the Introductory elements section of the questionnaire and asked to give an agreement rating for each. These statements related to the rationale, the aims, the organisational structure, key connections and key considerations in the introductory sections of the Media Arts curriculum. The results are reported in Figure 26.

Overall, between 45% and 63% of respondents agreed or strongly agreed with the presented statements. The level of agreement (strongly agreed and agreed) was highest for the statements that the aims identify the major learning that students will demonstrate and that the key connections identify the most relevant cross-curriculum priorities (both 63%).

The level of disagreement (disagree and strongly disagree) ranged from 26% to 47% and was highest for the proposition that the key considerations provide important information for planning teaching and learning (47%).

Figure 26: Introductory elements, Media Arts survey respondents

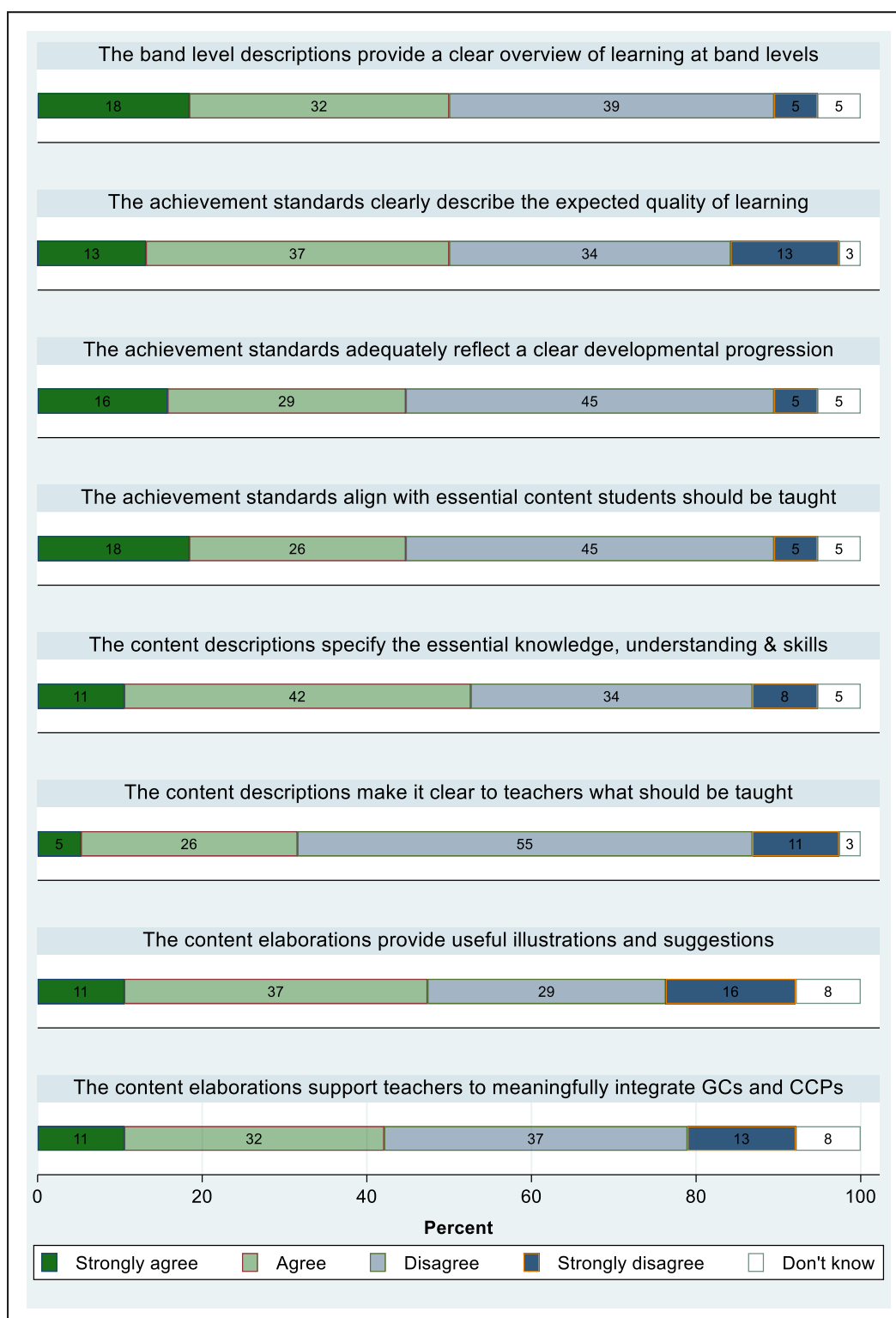


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

### Curriculum elements

The next section in the questionnaire captured perceptions on 4 curriculum elements: band level descriptions, achievement standards, content descriptions and content elaborations. Overall results for 8 of the questions in this section are shown in Figure 27. Between 32% and 53% of respondents agreed or strongly agreed, and between 42% and 66% disagreed or strongly disagreed with the presented statements.

Figure 27: Curriculum elements, Media Arts survey respondents



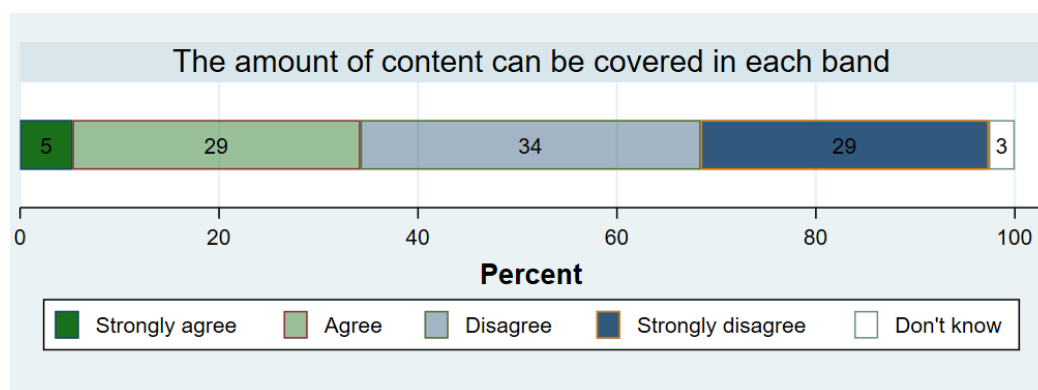
Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

Responses were most favourable in relation to the content descriptions specifying the essential knowledge, understanding and skills that should be learned (53% agreement vs 42% disagreement).

Respondents were least likely to agree that the content descriptions make it clear what should be taught (32% agreement vs 66% disagreement).

Respondents were also asked whether the amount of content in the content descriptions can be covered in each year. Here too, more respondents expressed disagreement (63%) than agreement (34%) with 3% of respondents opting for the 'don't know' option (Figure 28).

Figure 28: Amount of content, Media Arts survey respondents



Those who disagreed or strongly disagreed were asked what content should be removed or what revisions were needed to make the content more manageable. Of the 24 respondents who were asked this question, 20 provided a comment. These comments were coded according to the themes and subthemes covered in the code frame (Appendix C).

While the question explicitly asked respondents what content should be removed or revised to make the content more manageable, some respondents did not address this, but rather saw this as an opportunity to comment on any aspect of the curriculum.

The top 5 themes that emerged from feedback given by those 20 respondents are listed in (Secondary teacher, Queensland, Government, Regional)

Table 17. They were: *content should be removed*; *manageability (amount of content)*; *inclusive content*; *clarity* and *implementation*.

It is possible that a single response has utterances that span across multiple themes. As a result, a comment from a single respondent would be coded to more than one theme. Likewise, a single response could be coded to more than one subtheme.

As mentioned and demonstrated in (Secondary teacher, Queensland, Government, Regional)

Table 17, the themes that emerged more prominently related to removing content (n=15), perceptions of the curriculum still being cluttered (n=13), issues with the inclusiveness of the curriculum (n=10) including the age-appropriateness of components of it (n=7). Nine respondents also saw the need or opportunity for improving the clarity of elements of the curriculum. This variously related to achievement standards, content descriptions and introductory elements.

The leading theme was *content should be removed*. This is not unexpected given that respondents questioned about what content should be removed or what revisions were needed to make the content more manageable. About half of the respondents (n=8) reported under the *content should be removed* theme more or less restated that there was too much content, which was sometimes accompanied by pointing to available time and resourcing. Seven respondents made suggestions about reducing the load. For example:

*“... Too much focus on theory, which is taking away valuable time from creating. Many of the content points seem better suited to English, HASS and ATAR Media... Year 7/8 - Study of copyright*

*and Indigenous Cultural IP laws is far too specific and detailed...” (Secondary teacher, Western Australia, Government, Metropolitan).*

The 2<sup>nd</sup> leading theme was related to *manageability*, and the comments here often related to feedback in the leading theme. Within the theme of *manageability*, respondents reiterated their view that further revisions were needed to improve the manageability of content, still perceiving the curriculum as too content heavy or cluttered.

*“The 4 strands have negatively impacted on the curriculum for Media Arts in terms of making it more cluttered and confusing.” (Secondary teacher, Queensland, Government, Regional)*

*Table 17: Content that should be removed or revisions needed to make content more manageable (top 5 themes), Media Arts survey respondents*

Theme/Subtheme	Number of respondents	Percent of total
<b>Content should be removed</b>	<b>15</b>	<b>39.5%</b>
General views that there is content that should be removed	7	18.4%
Various other LA specific content that should be removed	8	21.1%
<b>Manageability (amount of content)</b>	<b>13</b>	<b>34.2%</b>
Still too much content/further decluttering needed	13	34.2%
<b>Inclusive content</b>	<b>10</b>	<b>26.3%</b>
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	4	10.5%
There are concerns around the age-appropriateness of content	7	18.4%
<b>Clarity</b>	<b>9</b>	<b>23.7%</b>
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	3	7.9%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	4	10.5%
The wording of the achievement standards need further clarity	1	2.6%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	4	10.5%
<b>Implementation (out of scope)</b>	<b>8</b>	<b>21.1%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	1	2.6%
Assessment – this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents	4	10.5%
Support for implementation	6	15.8%

Comments were provided by 20 respondents. Percentages are based on all 38 Media Arts survey respondents. All theme and subtheme categories that emerged from this comment box are shown in Table E5 in Appendix E.

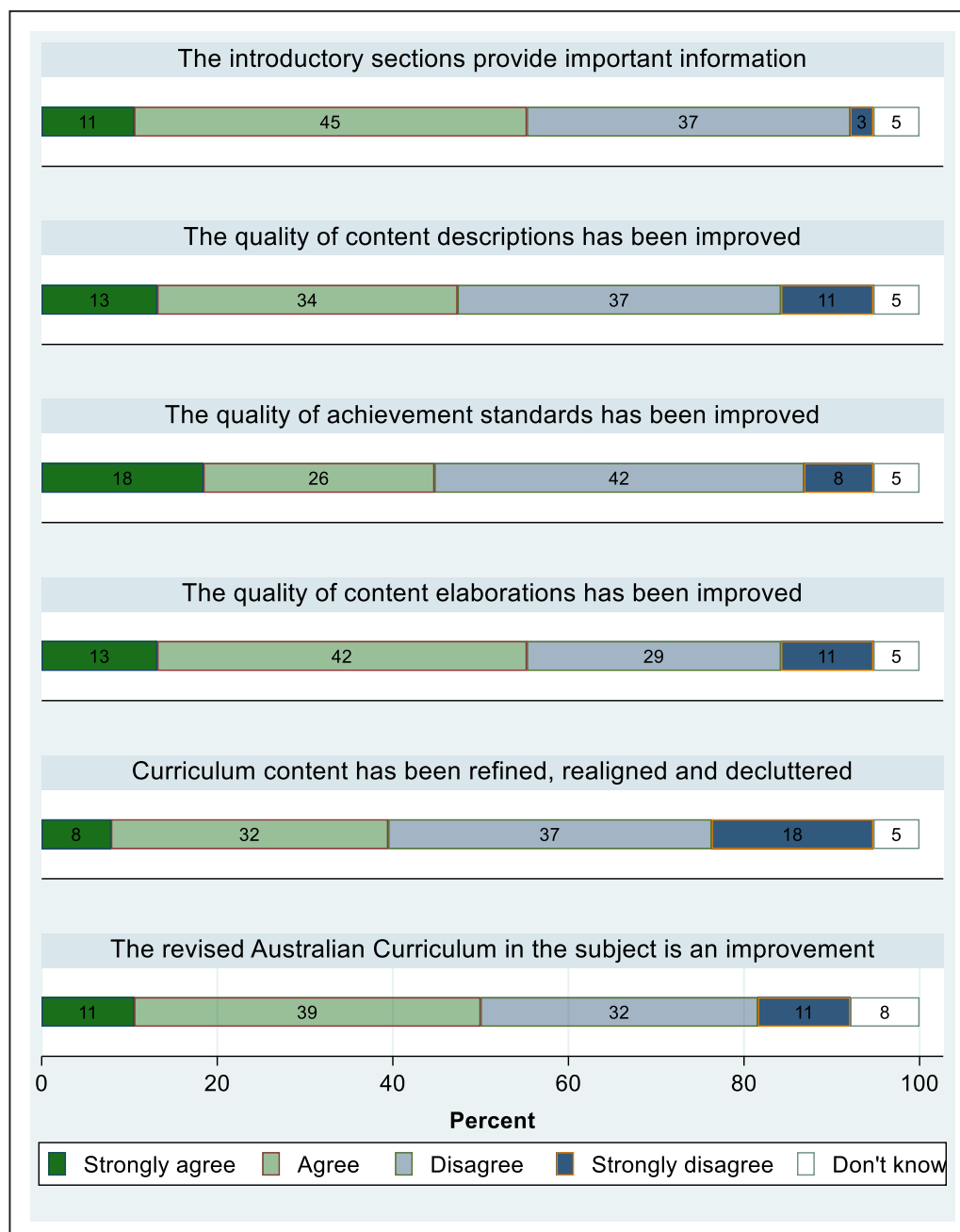
### Overall feedback

In the Overall feedback section respondents were asked whether they thought the quality of achievement standards, content descriptions and content elaborations had been improved, whether the curriculum content had been refined, realigned and decluttered and whether the revised Australian Curriculum was an improvement on the current version. These questions directly related to the TOR of the Review and what it set out to achieve.

The Overall feedback section also included the statement ‘The introductory sections provide important information’. Results for all these questions are shown in Figure 29. Between 39% and 55% of respondents agreed or strongly agreed with the statements in the Overall feedback section of the survey.

The introductory statement and the proposition that the quality of content elaborations had been improved were approved by 55% of respondents via agreeing or strongly agreeing. The other 4 statements attracted agreement levels of or below 50% with 3 of them receiving more disagreement than agreement.

Figure 29: Overall feedback, Media Arts survey respondents



Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

#### *Aspects that have improved and aspects that need (further) improvement*

Respondents could openly comment on aspects of the revised Media Arts curriculum that had improved and on aspects that needed further improvements. Responses were captured in 2 text boxes that were respectively labelled. More than half of the survey respondents (53%) commented in one of those boxes (Table 18).

Open-ended responses were coded according to the developed code frame. When coding these open-ended responses, it emerged that comments did often not adhere to the positive (aspects that have improved) and negative (aspects that need further improvement) frames of the 2 text boxes. Instead, the

emerging themes were often the same in both boxes. Because of this, comments captured in these boxes are reported combined below.

Table 18: Open-ended comment, Media Arts survey respondents

Commenting status	n	Percent
Not commented	18	47%
Commented in 'have improved box'	4	11%
Commented in 'further improve' box	4	11%
Commented in both boxes	12	32%
<b>Total</b>	<b>38</b>	<b>100%</b>

The top 5 themes and their subthemes that emerged from the open-ended responses are listed in Table 19. They were: *introductory elements*; *clarity*; *other (including a variety of comments not captured by the other categories and often outside the terms of reference of the consultation)*; *sequencing of content and implementation (which were technically out of scope)*.

As can be seen in Table 19, the leading theme was around the *introductory elements*. There were fairly evenly mixed perceptions on introductory elements. Some respondents saw improvements to the introductory elements. This specifically applied to the organisation of strands and core concepts.

*"The 4 content strands are not only logical for teachers, they also clearly outline the learning continuum for families." (Education authority, Queensland).*

*"The Media Arts curriculum takes a step in the right direction by including key concept of Relationship as it acknowledges the immersive digitised world that current and future students experience. This key concept ensures the teaching and learning of the participatory aspect of Media Arts products and the inclusion of emerging technologies." (School leader – Secondary, Queensland, Government, Metropolitan).*

However, others saw the need for further revisions to the same elements.

*"The introduction of the 4 strands has made this curriculum more complicated than it needs to be." (School leader – Secondary, Queensland, Catholic, Regional).*

*"The conceptual framework for the core concepts and content strands is overly complicated and challenging to understand for specialist teachers." (Professional association, Queensland).*

There were mixed views on *clarity* of the revised curriculum. This represented the second leading theme. Some respondents commented positively.

However, others responded more critically under the *clarity* theme (n=11). For example, in relation to the content descriptions:

*"While some of the reasons for changes and indeed some changes make sense, so many of the Content Descriptors are just as text heavy (or more so) than they were before." (School, South Australia, Government, Metropolitan).*

A number of respondents thought the *sequencing of content* still needed improvement (n=7).

*"There is some vertical and horizontal alignment between Arts subjects however there are many inconsistencies. The use of a framework such as Blooms or Marzano would assist in ensuring the appropriate development of cognitive skills. The explicit progression of knowledge, skills and processes in the 6 key concepts (TRAIL-R) and media processes (critique, pre-production,*



*production and post-production) needs to be consistently embedded in all aspects of the curriculum. This is the essential and core learning of Media Arts.” (Australian Teachers of Media, Queensland)*

Table 19: Aspects that have improved/need further improvement (top 5 themes), Media Arts survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>11</b>	<b>28.9%</b>
The rationale/aims need further improvement	1	2.6%
The strands/core concepts need further improvement	7	18.4%
The key connections have improved	6	15.8%
The key connections need further improvement	1	2.6%
<b>Clarity</b>	<b>11</b>	<b>28.9%</b>
The overall language of the curriculum is clearer and/or easier to understand	4	10.5%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	4	10.5%
The wording of the content descriptions is clearer and/or easier to understand	2	5.3%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	3	7.9%
The wording of the achievement standards is clearer and/or easier to understand	3	7.9%
The wording of the achievement standards need further clarity	1	2.6%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	3	7.9%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	5	13.2%
<b>Other</b>	<b>9</b>	<b>23.7%</b>
<b>Sequencing of content</b>	<b>8</b>	<b>21.1%</b>
The sequencing of content has improved	1	2.6%
The sequencing of content needs further improvement	7	18.4%
<b>Implementation (out of scope)</b>	<b>7</b>	<b>18.4%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	1	2.6%
Assessment – this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents	1	2.6%
Support for implementation	7	18.4%

Comments were provided by 20 respondents. Percentages are based on all 38 Media Arts survey respondents. All theme and subtheme categories that emerged from the 2 comment boxes are shown in Table E6 in Appendix E.

Needed support for *implementation* of the curriculum was also pointed out by 7 respondents:

*“Many teachers with whom we work with lack confidence and skills in planning arts learning that is sequential, differentiated for diverse learners, inquiry based and project based. We would like to see State Education Departments, Professional Organisations and Arts Education organisations like The Song Room, creating supporting materials, resources and examples of best practice to support the revised curriculum.” (The Song Room, National).*

While comments related to teaching practices and methods, and resourcing and teaching capabilities, were technically outside the terms of reference of the consultation, they were captured under the theme of *implementation*, for comprehensiveness. In relation to the subject of media arts, some of the requested

implementation support was in the context of delivering the added First Nations Australians content. This included support in relation to ethical and legal responsibilities involved in the process but also investing into consultations with relevant First Nations Australians and organisations to generate authentic learner experiences.

### *Band-level specific comment*

Respondents were also prompted to leave feedback that was specific to individual band levels. Of the 38 respondents 8 provided such detailed feedback, some of whom in relation to multiple band levels. Table 20 lists the number of respondents who provided feedback for each band level.

*Table 20: Band-level specific open-ended feedback provided by Media Arts survey respondents*

<b>Band level</b>	<b>Number of respondents</b>
Foundation	2
Year band 1-2	1
Year band 3-4	1
Year band 5-6	0
Year band 7-8	4
Year band 9-10	1

### **Differences between stakeholder groups**

The small number of respondents for the Media Arts curriculum precluded an investigation into the differences between stakeholder groups.

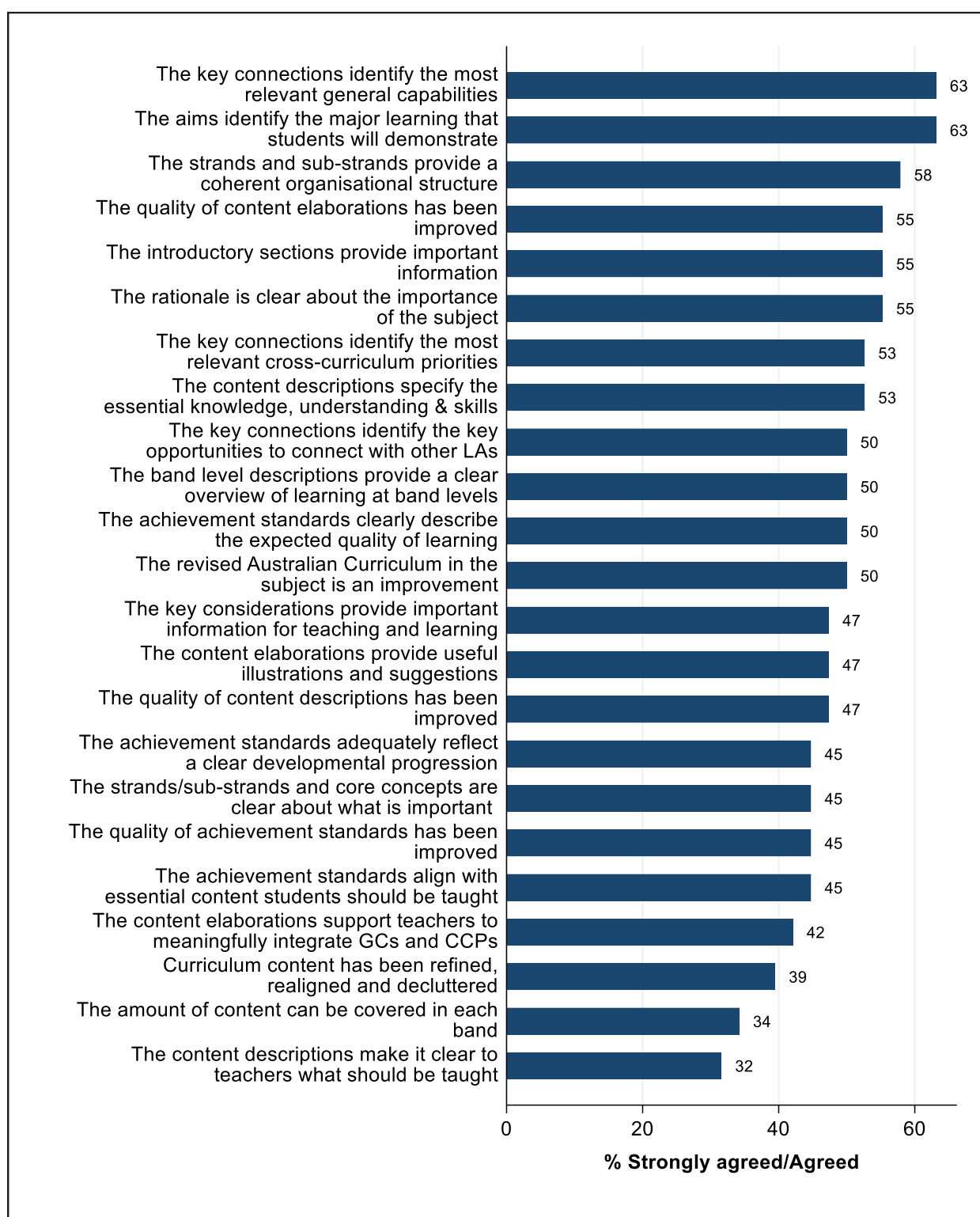
### **Summary - survey results**

The Media Arts survey was completed 38 times. Respondents who identified as teachers (61%) and those who were based in Queensland (76%) were particularly prevalent among respondents. Among the participating teachers, school leaders and schools (32 of the 38 respondents), a majority were linked to Government schools (n=22) and schools in metropolitan areas (n=18). These were the largest respondent groups that influence the overall survey results for Media Arts. Overall responses were also more influenced by those who participated for the Y7-10 curriculum (58%) than those who participated for the F-6 curriculum (24%) and those who responded with reference to the F-10 curriculum (18%).

The level of agreement tended to be highest for some elements in the introductory sections of the curriculum – these sit at the upper end in Figure 30, which shows the 23 statements in descending order based on the level of agreement they received. Those who completed the Media Arts survey expressed least agreement and most disagreement with the notions that the content descriptions make it clear what should be taught (32% agreement vs 66% disagreement) and that the content of the Media Arts curriculum can be covered each year (34% agreement vs 63% disagreement).

The low number of respondents means that 2 respondents agreeing or strongly agreeing or not makes a difference of 5 percentage points to the level of agreement for Media Arts. The number of respondents who provided open-ended feedback in the survey was even smaller. Those who did complete the survey were predominantly based in Queensland. This should be considered when interpreting the results from the survey. For the general limitations of the collected data see Section 3.4.6.

Figure 30: All statements, Media Arts survey respondents



## 5.4 Music

This section presents results for Music and starts by drawing a profile of participants who provided feedback on the Music curriculum.

### 5.4.1 Survey respondent profile

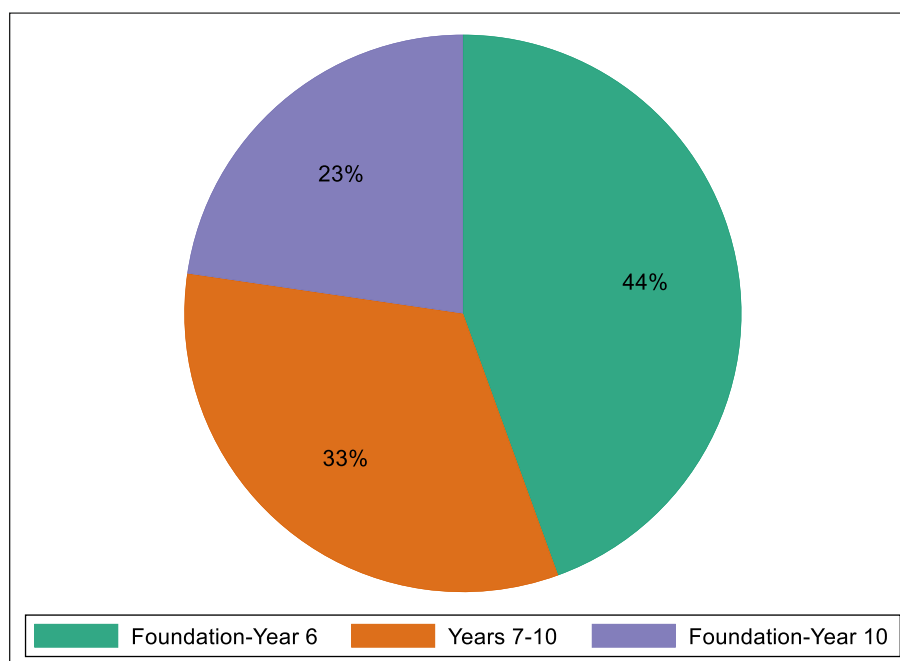
The majority of the 207 Music survey respondents identified as a teacher (71%) (Table 21). The next largest respondent groups were school leaders (10%) and schools (7%). Combined, these 3 respondent groups constituted 88% of all survey respondents. Of the 147 teachers, about half identified as primary teachers, 39% as secondary teachers and 12% as Foundation to Year 12 teachers.

Table 21: Type of survey respondent, Music Survey Respondents

Type of respondent	n	Percent
<b>Individual respondent</b>		
Teacher	147	71.0%
School leader	21	10.1%
Academic	5	2.4%
Parent	2	1.0%
Student	1	0.5%
Other - Individual	2	1.0%
<b>Group respondent<sup>^</sup></b>		
School	15	7.2%
Professional association	5	2.4%
Education authority	2	1.0%
Other - Group	3	1.4%
<b>Total</b>	<b>207</b>	<b>100.0%</b>

<sup>^</sup> A list of participating groups (other than schools), which self-identified in the survey is provided in Appendix D.

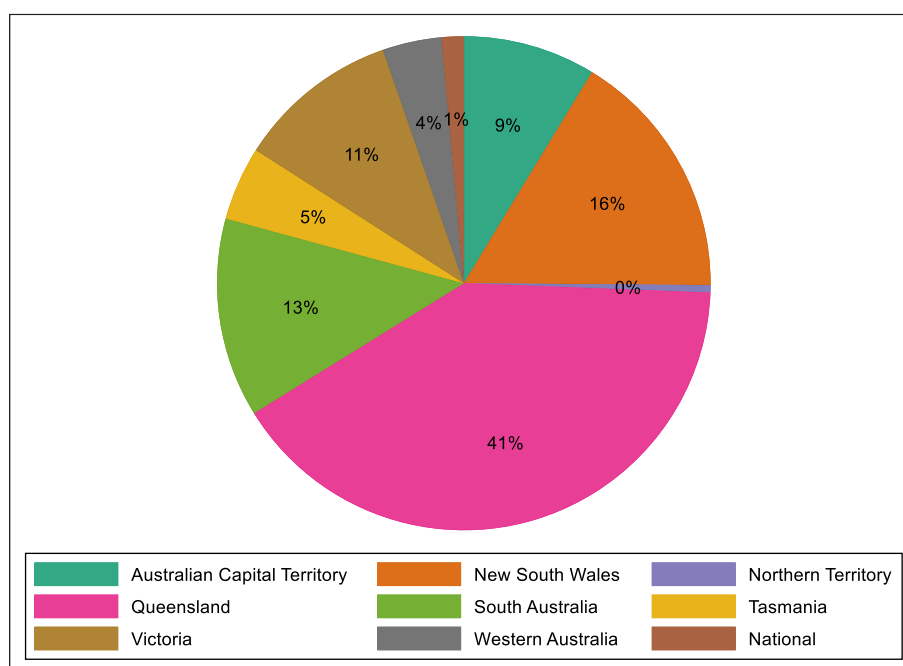
Figure 31: Level of curriculum selected, Music survey respondents



Forty four percent of respondents participated in relation to the F-6 curriculum, 33% in relation to the Y7-10 curriculum and 23% in relation to the F-10 curriculum (Figure 31).

State representation among survey respondents was strongest for Queensland (41%), which was double its share of the national population (20.2% for Queensland<sup>15</sup>). This was followed by respondents from New South Wales (16%) and South Australia (13%), the latter representation was also double South Australia's share in the national population (which was 6.9%<sup>16</sup>) (Figure 32).

*Figure 32: State of residence, Music survey respondents*



Respondents who identified as a teacher, school leader, parent, student or school (n=186 of the 207 respondents) were asked in which sector their school was and in which remoteness area it was located. Close to half of those respondents indicated a Government school (49%), 33% an Independent school and 18% a Catholic school (left panel in Figure 33). This notably deviated from the student enrolment distributions in 2020: Government – 66%, Catholic – 19% and Independent – 15%<sup>17</sup>.

About 68% of those respondents indicated that the school was located in a metropolitan area, 29% that it was in a regional area and 2% that it was in a remote area (right panel in Figure 33). These percentages compare well with the student enrolment distributions in 2020: 72% of students were enrolled in major cities (equivalent to metropolitan areas), 26% in regional areas and 2% in remote areas in 2020<sup>18</sup>.

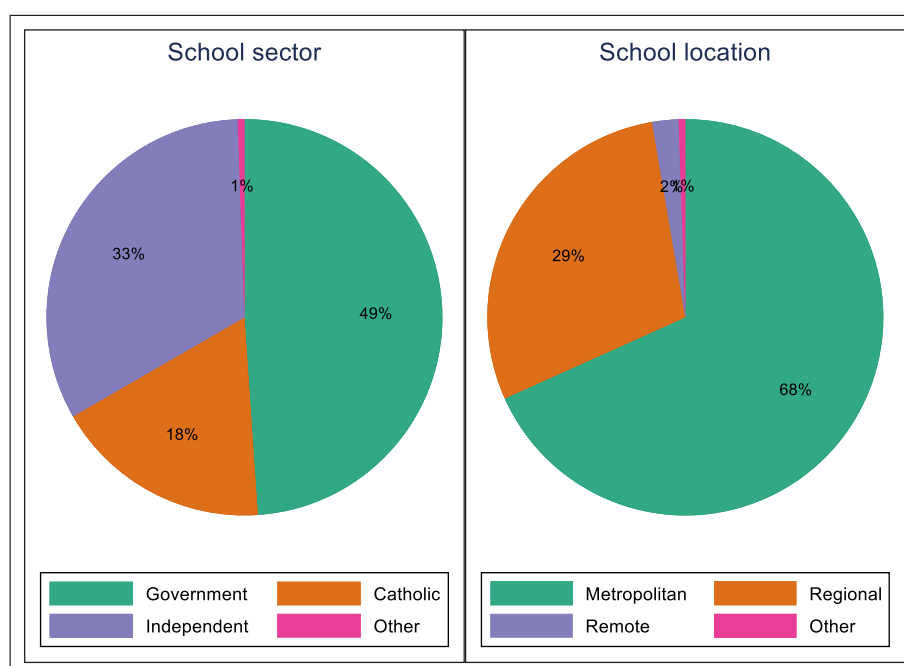
<sup>15</sup> Source: Australian Bureau of Statistics, National, state and territory population December 2020.

<sup>16</sup> As above.

<sup>17</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.

<sup>18</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.

Figure 33: School sector and location, Music survey respondents



^ Teachers, school leaders, parents, students and schools.

'Other' responses in the pie charts relate to staff who worked across schools in multiple schools or students who were studying at TAFE or university.

## Respondent summary and implications for overall results

Table 22: Most prevalent respondent characteristics, Music survey respondents

Respondent dimension	Category	n	Percent of all survey completions
Level of curriculum	F-6	92	44%
Type of respondents	Teacher	147	71%
State/territory	Queensland	84	41%
School sector <sup>^</sup>	Government	91	44%
School location <sup>^</sup>	Metropolitan	127	61%

<sup>^</sup>This information was only captured from participating teachers, school leaders, schools, parents and students while the percentage in the last column is based on all respondents

Of the 207 completed surveys 71% were submitted by teachers and 44% by respondents who completed the survey for the F-6 curriculum. Of the 186 teacher, school leader, parent, student and school respondents 127 were linked to schools in metropolitan areas, and 91 to Government schools. Further, 41% of all survey respondents were based in Queensland, overrepresenting the state's population by 2 times. The overall survey results are most influenced by these larger respondent groups.

### 5.4.2 Survey results

Survey results for Music are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 88% of all respondents). Respondents from Queensland constituted 41% and also had a larger bearing on overall results. While some stakeholder details were captured during the survey, it is uncertain to which extent survey respondents are representative of stakeholder groups (e.g. to which extent participating teachers from Queensland were representative of teachers in Queensland).

## Overall results

The General feedback part of the questionnaire that sought respondent perceptions in relation to the curriculum/proposed changes to the curriculum included 3 sections: Introductory elements, Curriculum elements and Overall feedback (see Appendix A). The presentation of the results focuses on feedback captured in these 3 sections and follows the questionnaire structure.

### *Introductory elements*

Respondents were presented with 8 statements in the Introductory elements section of the questionnaire and asked to give an agreement rating for each. These statements related to the rationale, the aims, the organisational structure, key connections and key considerations in the introductory sections of the Music curriculum. The results are reported in Figure 34.

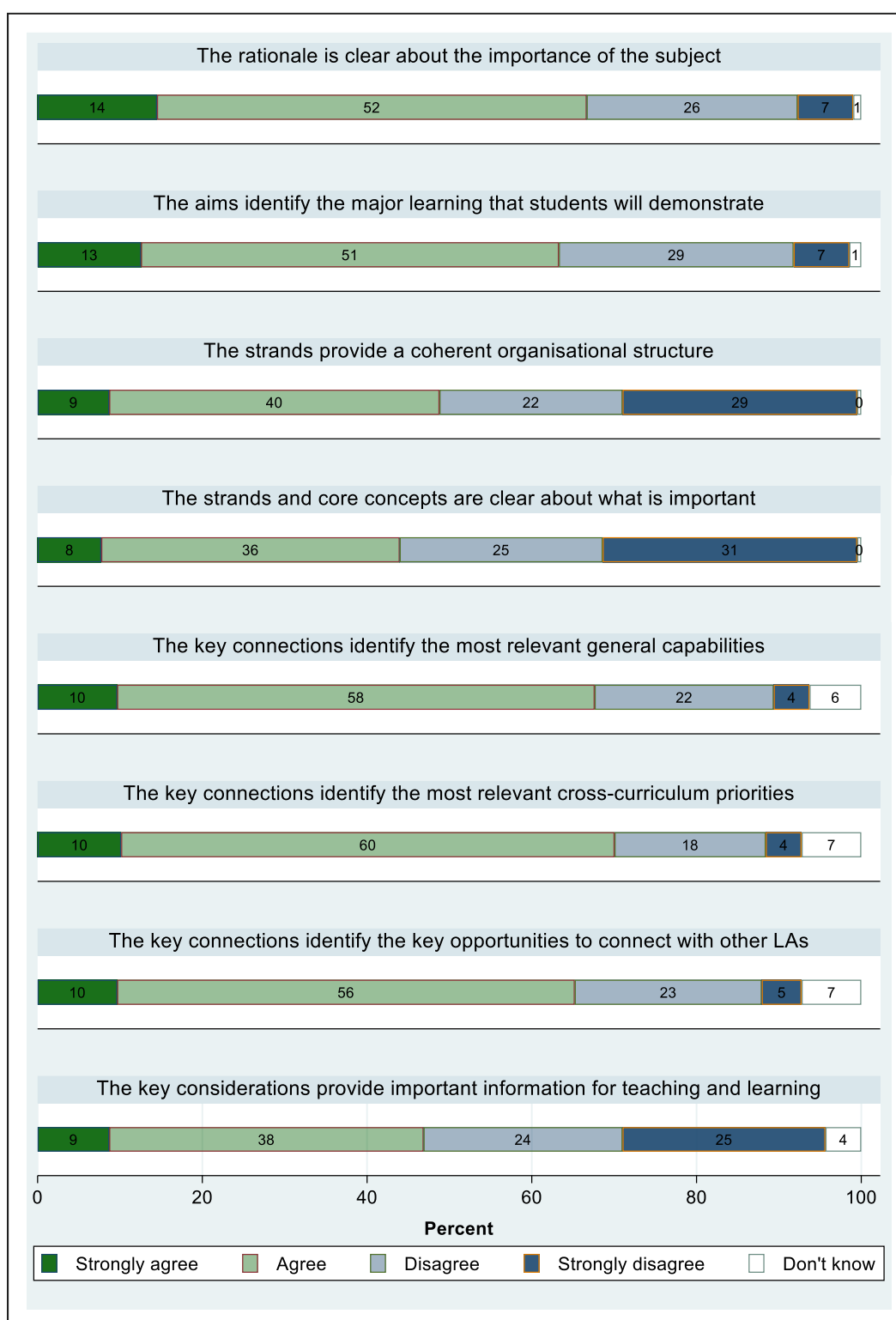
Overall, between 44% and 70% of respondents agreed or strongly agreed with the presented statements. The level of agreement (strongly agreed and agreed) was highest for the statement that the key connections section identifies the most relevant cross-curriculum priorities (70%) followed by the statement that it identifies the most relevant general capabilities (68%) and the statement that the rationale is clear about the importance of the subject (67%).

Less than half of the respondents agreed or strongly agreed with the suggestions that the strands provide a coherent organisational structure (49%), that the strands and core concepts are clear about what is important in the subject (44%), and that the key considerations section provides important information for planning teaching and learning (47%).

Levels of expressed disagreement (disagreed and strongly disagreed responses) ranged from 23% to 56% and were inversely related to levels of agreement: they were highest for the above 3 statements.



Figure 34: Introductory elements, Music survey respondents

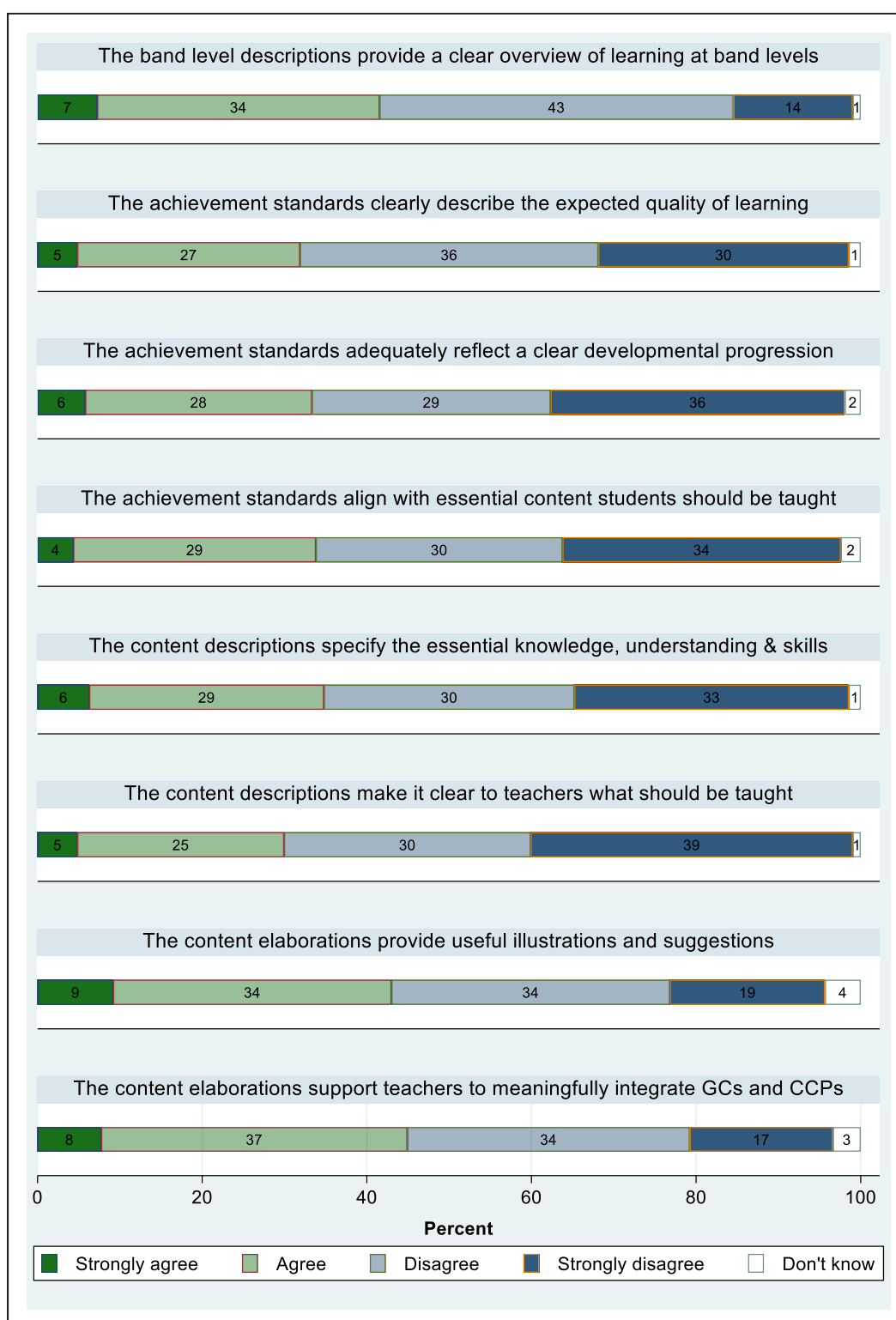


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

### Curriculum elements

The next section in the questionnaire captured perceptions on 4 curriculum elements: band level descriptions, achievement standards, content descriptions and content elaborations. Overall results for 8 of the questions in this section are shown in Figure 35. Between 30% and 45% of respondents agreed or strongly agreed, and between 52% and 69% disagreed or strongly disagreed with the presented statements.

Figure 35: Curriculum elements, Music survey respondents

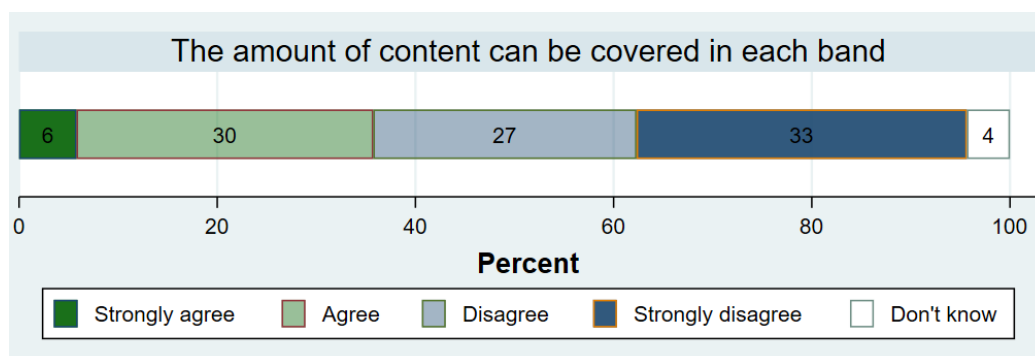


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

Levels of disagreement outweighed levels of agreement for each of the 8 propositions in Figure 35. This was particularly the case for the 3 statements about aspects of the achievement standards and the 2 statements about aspects of the content descriptions. These statements also attracted large proportions of strongly disagree responses (between 30% and 39%).

Respondents were also asked whether the amount of content in the content descriptions can be covered in each year. Notably more respondents expressed disagreement (60%) than agreement (36%) with 33% of respondents strongly disagreeing with the statement (Figure 36).

Figure 36: Amount of content, Music survey respondents



Those who disagreed or strongly disagreed were asked what content should be removed or what revisions were needed to make the content more manageable. Of the 124 respondents who were asked this question, 112 provided a comment. These comments were coded according to the themes and subthemes covered in the code frame.

While the question explicitly asked respondents what content should be removed or revised to make the content more manageable, some respondents did not address this, but rather saw this as an opportunity to comment on any aspect of the curriculum.

The top 5 themes that emerged from feedback given by those 112 respondents are listed in Table 23, being: *clarity*; *content should be added*; *implementation (out of scope)*; *introductory elements* and *sequencing of content*. It is possible that a single response has utterances that span across multiple themes. As a result, a comment from a single respondent would be coded to more than one theme. Likewise, a single response could be coded to more than one subtheme.

Respondents were most likely to talk about *clarity*. While some respondents indicated that the clarity of some elements had improved, those wanting to see changes to the wording of achievement standards, content descriptions, introductory elements and more generally were more numerous. Of the latter, some respondents raised concerns about the use of generic language and the lack of content specific language, and raised concerns around the impact of this on teaching and learning.

*"The Arts curriculum does not provide enough details or rigour respecting each Art form (e.g. Music, Dance etc). The language does not align or prepare students for Industry careers, nor provide sufficient information about content for teachers to know what to teach (in relation to music). I understand the intent to simplify "arts" with common language, to do so diminishes the value of our subject (and each subject area within "the Arts"). At least, a framework to clarify what is to be taught, would be helpful. In addition, subject specific terminology is missing; this is an important element to ensure standards and skill development."* (School leader - F-12, New South Wales, Independent, Metropolitan).

It is notable that more respondents spoke about *content that should be added* (second leading theme, n = 41) than *content that should be removed* (n = 27, refer to Appendix E for full table), which is partially explained by respondents talking about both at the same time in an attempt to achieve a better balance from their point of view. For example:

*"This curriculum completely undervalues the importance of music literacy and learning critical skills and knowledge in Music. There is far too much description of emotion, imagination, play and wonder over significant learning areas. It is troubling how little music notation is incorporated into this curriculum when that is essential knowledge in the study of music."* (Secondary teacher, New South Wales, Independent, Metropolitan).

Of respondents who addressed the survey question of what content should be dropped or amended a few mentioned content about Indigenous Cultural and Intellectual Property rights, for example:

*“The focus on copyright in Year 7 and 8 in relation to the music of Indigenous music is too legalistic and approach for Year 7-8 students who don't know contract law, let alone intellectual property law, which is a specialised legal area (I was a lawyer before I became a teacher).” (Secondary teacher, Queensland, Catholic, Metropolitan).*

Table 23: Content that should be removed or revisions needed to make content more manageable (top 5 themes), Music survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Clarity</b>	<b>66</b>	<b>31.9%</b>
The overall language of the curriculum is clearer and/or easier to understand	1	0.5%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	27	13.0%
The wording of the content descriptions is clearer and/or easier to understand	1	0.5%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	49	23.7%
The wording of the achievement standards need further clarity	18	8.7%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	5	2.4%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	14	6.8%
<b>Content should be added</b>	<b>41</b>	<b>19.8%</b>
General views that additional or new content should be added	3	1.4%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	4	1.9%
Various other LA specific content that should be added	38	18.4%
<b>Implementation (out of scope)</b>	<b>38</b>	<b>18.4%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	1	0.5%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	8	3.9%
Support for implementation	38	18.4%
<b>Introductory elements</b>	<b>37</b>	<b>17.9%</b>
The rationale/aims need further improvement	1	0.5%
The strand/core concepts have improved	1	0.5%
The strand/core concepts need further improvement	35	16.9%
<b>Sequencing of content</b>	<b>30</b>	<b>14.5%</b>
The sequencing of content has improved	2	1.0%
The sequencing of content needs further improvement	30	14.5%

Comments were provided by 112 respondents. Percentages are based on all 207 Music survey respondents. All theme and subtheme categories that emerged from this comment box are shown in Table E7 in Appendix E.

*Implementation* was the 3<sup>rd</sup> leading theme. As was common in other subject-specific surveys during the curriculum consultation, comments on necessary supports for implementing the revised curriculum were

relatively common among respondents who had indicated that the amount of content cannot be managed. Like in other subjects that sometimes was expressed in the context of resourcing:

*“In suggesting ways teachers can implement, schools with good resources would be fine, but schools with limited human, instrumental and technological resources, the divide we see now will still exist. Its almost as if with the implementation of this new AC, a budget allocation should be offered/stipulated to make sure schools are operating from the same platform.” (Primary teacher, Queensland, Government, Metropolitan).*

The 4<sup>th</sup> leading theme was to do with the *introductory elements* (n=37). In particular, there was some commentary about the need to improve the structure of strands and core concepts (n=35). For example:

*“Organising into 4 strands from 2 would seem to create a greater workload rather than ‘de-clutter’ and become confusing without specific examples of knowledge and skills embedded in the achievement standards and core content. These examples of knowledge and skills then need to align with a stated progression of knowledge and skills which builds towards students being prepared for tertiary music study. Foundational knowledge and skills are fundamental to development of musical skills and can be fairly assessed whereas ‘feelings’ and ‘imagination’ are very subjective elements and not easily quantified for assessment purposes.” (Primary teacher, Queensland, Government, Regional).*

Needed improvements to the *sequencing of content* was also a theme that was expressed at this point of the survey (n=30) although it was less related to addressing perceived content overload but more often related to further refinements to generate effective learning outcomes.

*“Content descriptions have an over emphasis on responding and not making music which is at the core of this subject. Skill development needs to be brought to the forefront of these content descriptions. Words like “trial ways” should be replaced with “develop skills”. Trialling ways is part of developing skills but this phrase doesn’t go far enough, children need to be given opportunities to trial and experiment first but then to move past this to some actual skill development. If this is not developed in primary school - from the start then we are disadvantaging the students.” (Primary teacher, Queensland, Government, Metropolitan).*

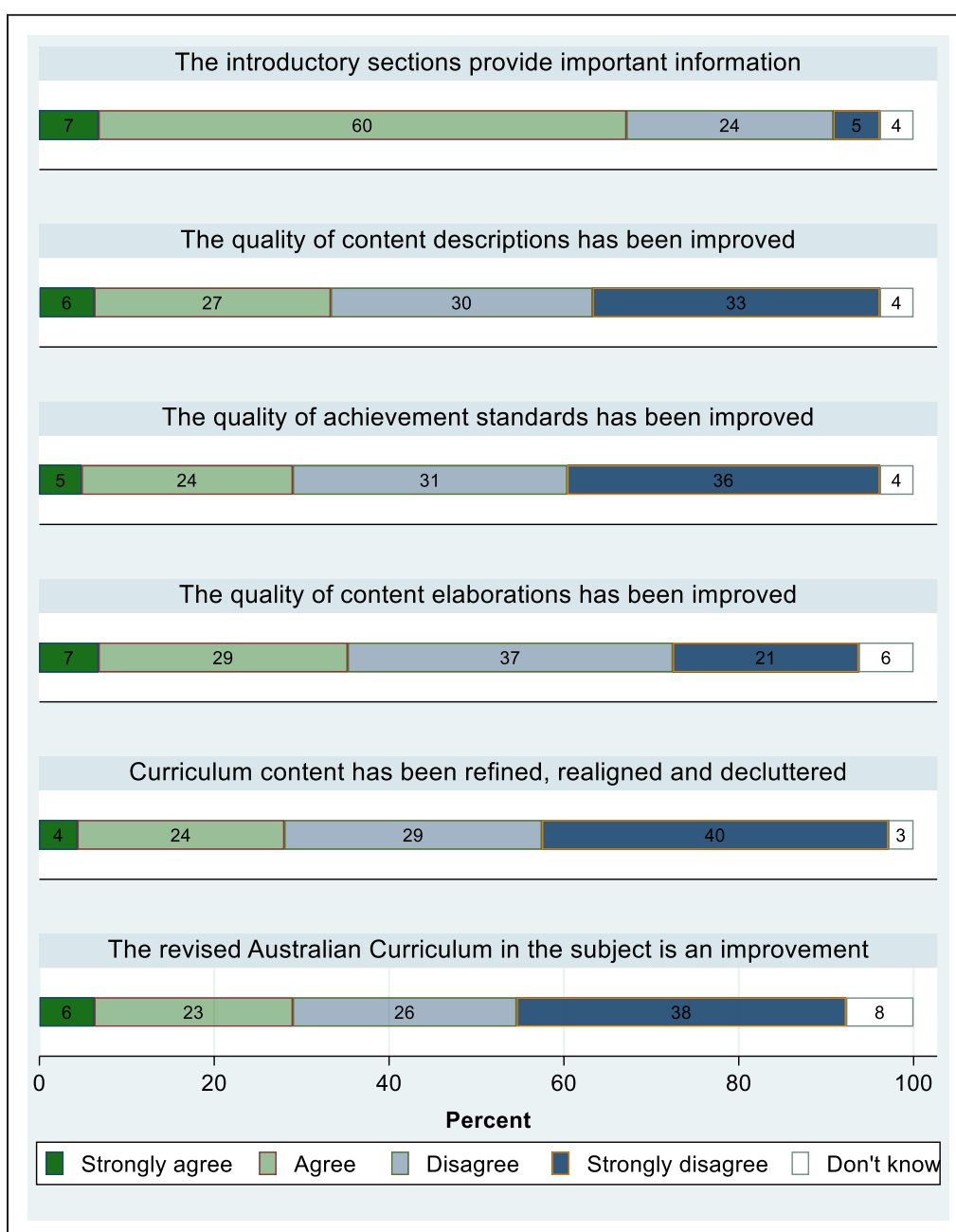
### Overall feedback

In the Overall feedback section respondents were asked whether they thought the quality of achievement standards, content descriptions and content elaborations had been improved, whether the curriculum content had been refined, realigned and decluttered and whether the revised Australian Curriculum was an improvement on the current version. These questions directly related to the TOR of the Review and what it set out to achieve.

The Overall feedback section also included the statement ‘The introductory sections provide important information’. Results for all these questions are shown in Figure 37. They show that the statements directly related to the TOR received lower agreement (between 28% and 35% agreed or strongly agreed) than the statement about the introductory section (67%).

A majority of between 58% and 69% disagreed or strongly disagreed with the 5 TOR statements.

Figure 37: Overall feedback, Music survey respondents



Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

#### *Aspects that have improved and aspects that need (further) improvement*

Respondents could openly comment on aspects of the revised Music curriculum that had improved and on aspects that needed further improvements. Responses were captured in 2 text boxes that were respectively labelled. About 71% of the survey respondents commented in one of those boxes (Table 24).

Open-ended responses were coded according to the developed code frame. When coding these open-ended responses, it emerged that comments did often not adhere to the positive (aspects that have improved) and negative (aspects that need further improvement) frames of the 2 text boxes. Instead, the emerging themes were often the same in both boxes. Because of this, comments captured in these boxes are reported combined below.

Table 24: Open-ended comment, Music survey respondents

Commenting status	n	Percent
Not commented	61	29%
Commented in 'have improved box'	20	10%
Commented in 'further improve' box	41	20%
Commented in both boxes	85	41%
<b>Total</b>	<b>207</b>	<b>100%</b>

The top 5 main themes that emerged from the open-ended responses are listed in Table 25. These were: *clarity, sequencing of content, introductory elements, implementation (out of scope)* and *content should be added*. There were some similarities with the themes that had emerged earlier in Table 23.

*Clarity* was the most dominant theme (n=99). As before, critical perceptions in relation to the wording of content descriptions and achievement standards, in particular, far outweighed positive perceptions. The expressed sentiments by those who had a critical view also tended to mirror those expressed earlier:

*"The content descriptors seem very vague. For people with no musical understandings, this makes teaching music even more confusing and scary. It seems that there is no content or skills to be taught in music, so how do teachers assess students against this? I don't understand what "trial options" means - it seems vague. There doesn't seem to be any music terminology used in the content descriptors - they don't seem to actually give any learning intentions. The descriptors were clearer in the previous version." (Primary teacher, South Australia, Government, Metropolitan).*

Respondents also talked about the *sequencing of content* (n=64), and these comments represented the 2<sup>nd</sup> leading theme. On this occasion, positive and critical comments were equally prevalent. The *introductory elements* represented the third most common theme (n=59) with critical feedback more prevalent than positive feedback. For example, 20 respondents commented positively on the revised strand and core concept structure while 33 thought further improvements are needed.

*"Organising into 4 strands from 2 creates more workload, and doesn't serve to de-clutter, but rather creates repetition and confusion." (Primary teacher, Queensland, Government, Regional).*

Among some of the critical responses there was a broader theme that transcended the individual subthemes under several of the main themes (related to introductory elements, clarity, sequencing, and content) – a perceived loss of substance or essence of a subject, which did not only apply to the Music curriculum but also other subjects of the Arts curriculum. The quote below reflects this sentiment:

*"The suggested changes to the Arts curriculum, if implemented, will result in an opaque curriculum document, that is very diminished from the original, particularly in the music curriculum. The proposal will lead to a curriculum that is more about giving students a "feeling or idea" about the arts as some sort of all-in-together group of esoteric subjects that cannot be defined in terms of knowledge and skill acquisition and development. There is a complete depletion of the importance of each art form as robust and stand-alone subjects, that require developmental, logical and rigorous steps to build making, performing, and appreciating skills." (Education authority, Queensland).*



Table 25: Aspects that have improved/need further improvement (top 5 themes), Music survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Clarity</b>	<b>99</b>	<b>47.8%</b>
The overall language of the curriculum is clearer and/or easier to understand	10	4.8%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	53	25.6%
The wording of the content descriptions is clearer and/or easier to understand	3	1.4%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	48	23.2%
The wording of the achievement standards is clearer and/or easier to understand	2	1.0%
The wording of the achievement standards need further clarity	46	22.2%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	13	6.3%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	22	10.6%
<b>Sequencing of content</b>	<b>64</b>	<b>30.9%</b>
The sequencing of content has improved	41	19.8%
The sequencing of content needs further improvement	39	18.8%
<b>Introductory elements</b>	<b>59</b>	<b>28.5%</b>
The rationale/aims have improved	4	1.9%
The rationale/aims need further improvement	7	3.4%
The strand/core concepts have improved	20	9.7%
The strand/core concepts need further improvement	33	15.9%
The key connections have improved	4	1.9%
The key connections need further improvement	2	1.0%
<b>Implementation (out of scope)</b>	<b>53</b>	<b>25.6%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	11	5.3%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	10	4.8%
Support for implementation	43	20.8%
<b>Content should be added</b>	<b>38</b>	<b>18.4%</b>
General views that additional or new content should be added	2	1.0%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	7	3.4%
Various other LA specific content that should be added	33	15.9%

Comments were provided by 146 respondents. Percentages are based on all 207 Music survey respondents. All theme and subtheme categories that emerged from the 2 comment boxes are shown in Table E8 in Appendix E.

### *Band-level specific comment*

Respondents were also prompted to leave feedback that was specific to individual band levels. Of the 207 Music survey respondents 51 provided such detailed feedback, some of whom in relation to multiple band levels. Table 26 lists the number of respondents who provided feedback for each band level.

*Table 26: Band-level specific open-ended feedback provided by Music survey respondents*

<b>Band level</b>	<b>Number of respondents</b>
Foundation	24
Year band 1-2	17
Year band 3-4	20
Year band 5-6	24
Year band 7-8	18
Year band 9-10	12

### **Differences by level of curriculum**

This section explores whether there were differences in survey responses between the different year levels of the curriculum that respondents could report on. This was achieved by comparing the levels of agreement (% strongly agree and agree) across the levels that had been commented on by 30 or more respondents, which applied to all 3 of the levels: F-6 (n=92), Y7-10 (n=68) and F-10 (n=47). The results are grouped in 3 graphs according to the Introductory elements, Curriculum elements and Overall feedback sections in the questionnaire.

Figure 38 shows the level of agreement for the statements in the Introductory element section between respondents whose responses were framed by different year levels of the curriculum. There were a number of differences between these 3 groups: Y7-10 respondents were most likely to agree or strongly agree that the rationale is clear about the importance of the subject and that the aims identify the major learning that students will demonstrate while F-10 respondents were least likely to do so. Further to that, F-10 respondents were less than half as likely to express agreement with the 2 strand statements than respondents who commented on the other 2 levels of the curriculum.

When it came to attributes of the key connections, F-10 respondents were more likely than the other 2 groups to agree or strongly agree. That the key considerations provide important information for teaching and learning was more confirmed by Y7-10 respondents than the other 2 groups.

There was more consistency in the patterns of differences when respondents were presented with statements in the Curriculum elements section of the questionnaire. Of the 2 groups, Y7-10 respondents consistently expressed the highest level of agreement (which was between 43% and 51%) while F-10 respondents consistently expressed the lowest level of agreement (which was between 17% and 36%) (Figure 39).

There were only minor differences between F-6 and Y7-10 respondents when expressing agreement with the statements in the Overall feedback section of the survey (Figure 40). F-10 respondents were least likely to agree or strongly agree with the propositions in this section of the questionnaire, which particularly applied to the introductory statement (53%), the suggestion that the quality of the content descriptions had been improved (19%) and the final statement that the revised Australian Curriculum in the subject is an improvement (17%).

Figure 38: Introductory element by levels of the curriculum, Music survey respondents

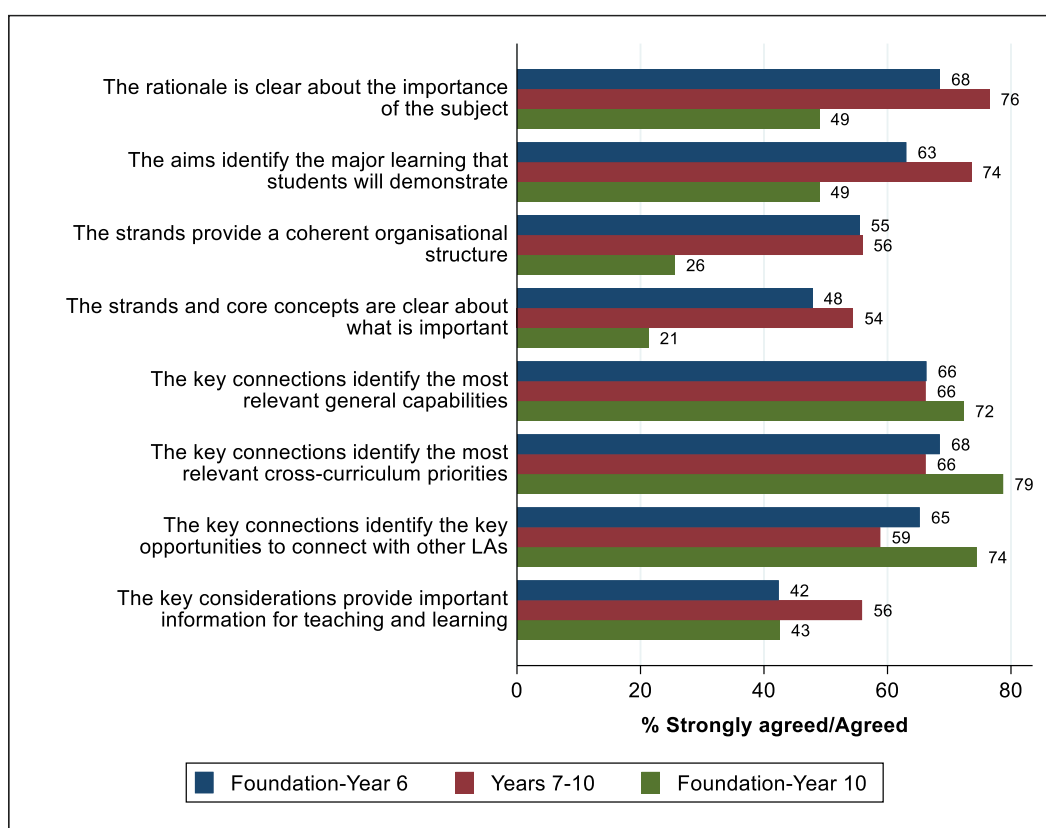


Figure 39: Curriculum elements by levels of curriculum, Music survey respondents

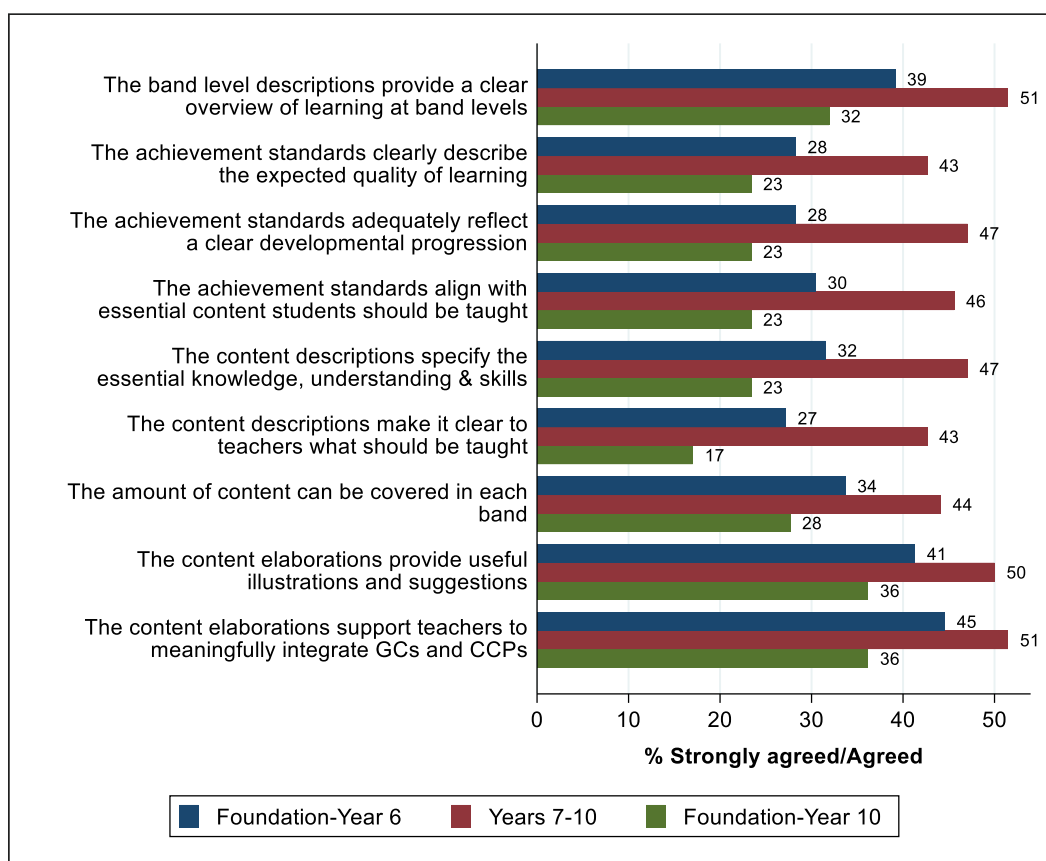
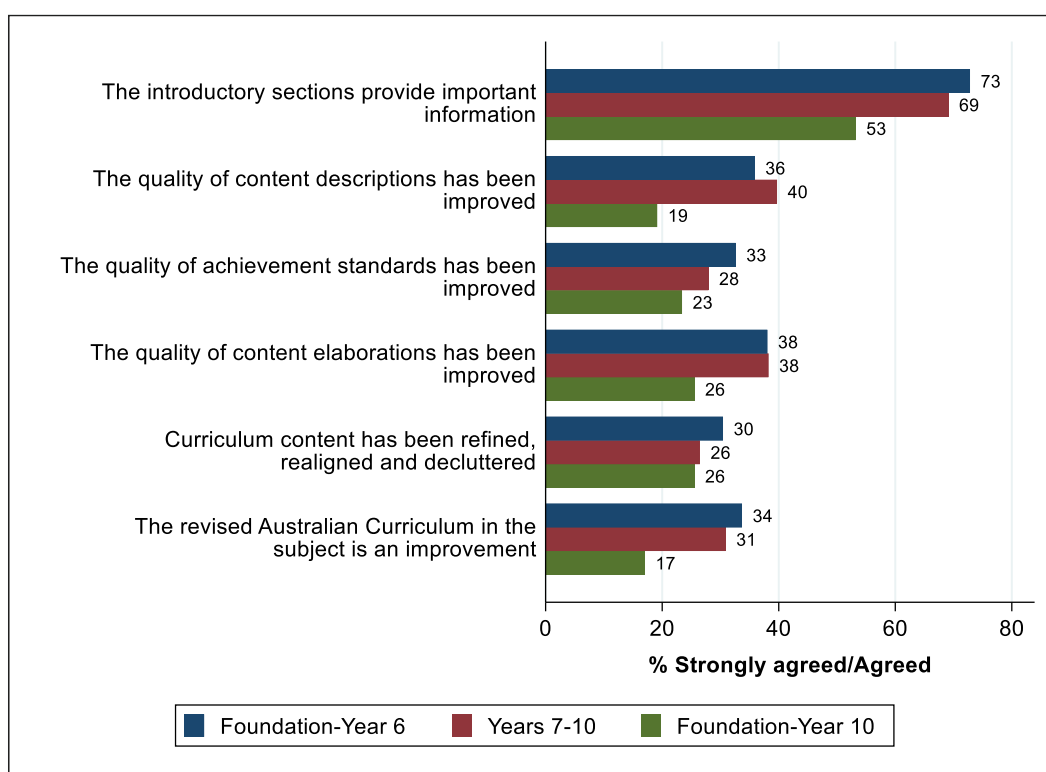


Figure 40: Overall feedback by levels of the curriculum, Music survey respondents



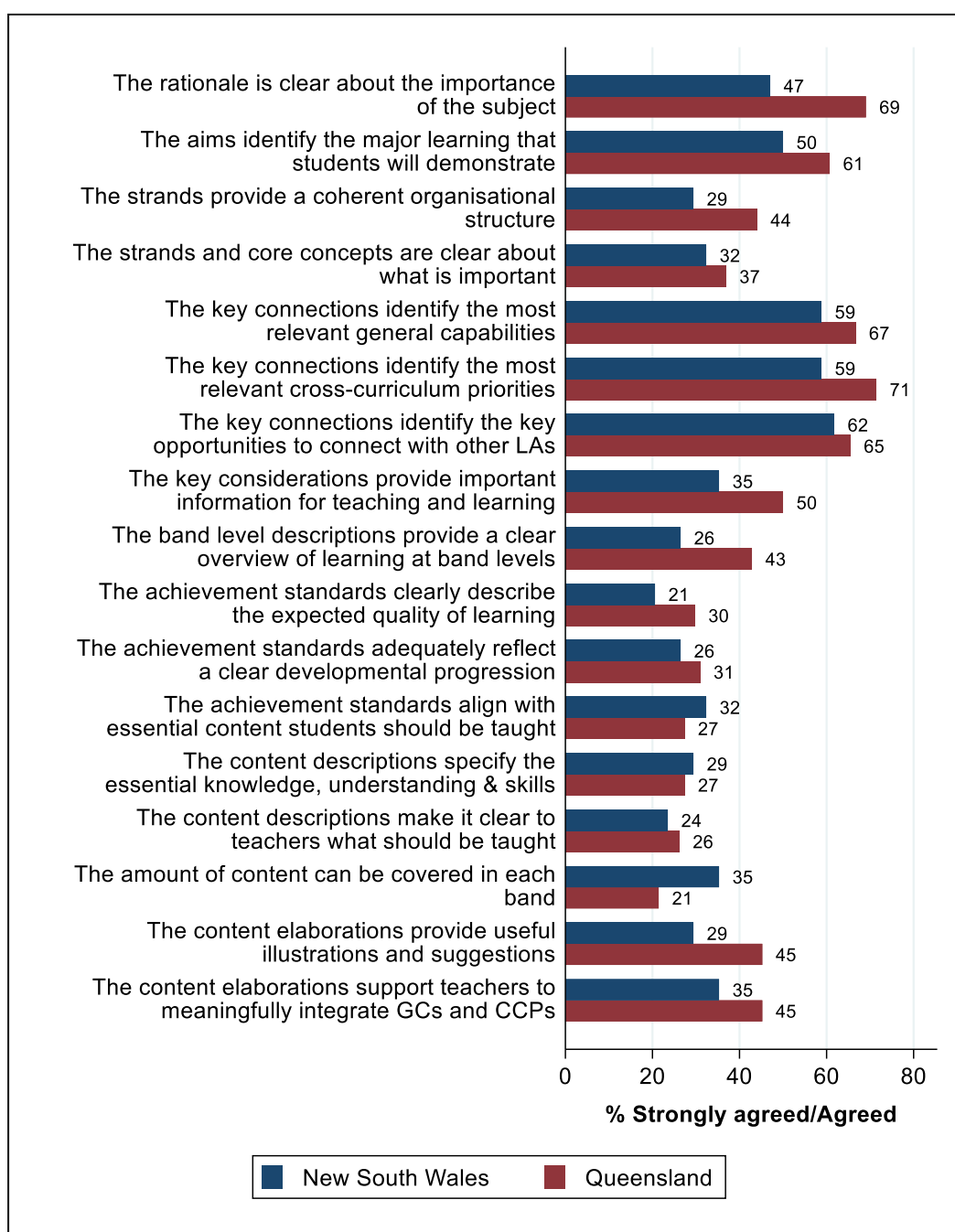
### Other differences between stakeholder groups

#### States

There were 2 states with 30 or more respondents: New South Wales (n=34) and Queensland (n=84). Respondents from Queensland were often more likely to express agreement than respondents from NSW with the statements in the Introductory and Curriculum elements sections of the survey. One notable exception was the statement that content can be managed each year for which the level of agreement was higher among New South Wales respondents (35% vs 21% for Queensland).

Figure 41 illustrates the differences between Queensland and New South Wales respondents for the statements seeking agreement ratings in the Introductory elements section and the Curriculum elements section of the survey.

Figure 41: Introductory and Curriculum elements by state, Music survey respondents

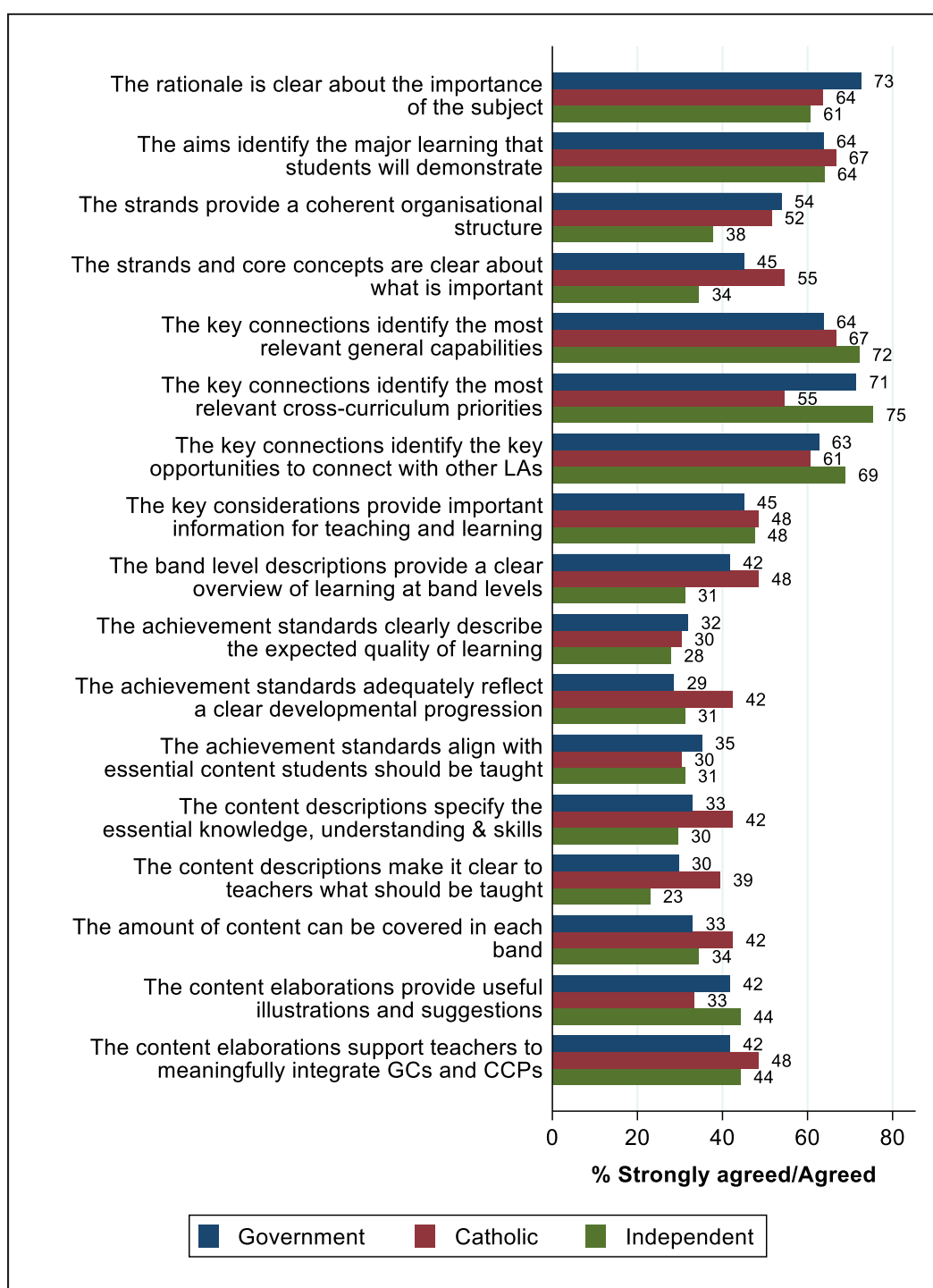


### School sector

Teachers, school leaders, students and schools were asked to indicate which school sector they work or study in, and parents were asked to indicate in which sector their child(ren) learn. Of the 186 respondents who fell into these categories 91 indicated a Government school, 33 a Catholic school and 61 an independent school (and one indicated 'Other').

There were many differences between respondents that were linked to the 3 school sectors with various patterns across different statements. This is illustrated for the statements in the Introductory and Curriculum elements sections of the survey in Figure 42.

Figure 42: Introductory and Curriculum elements by school sector, Music survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents, students and schools

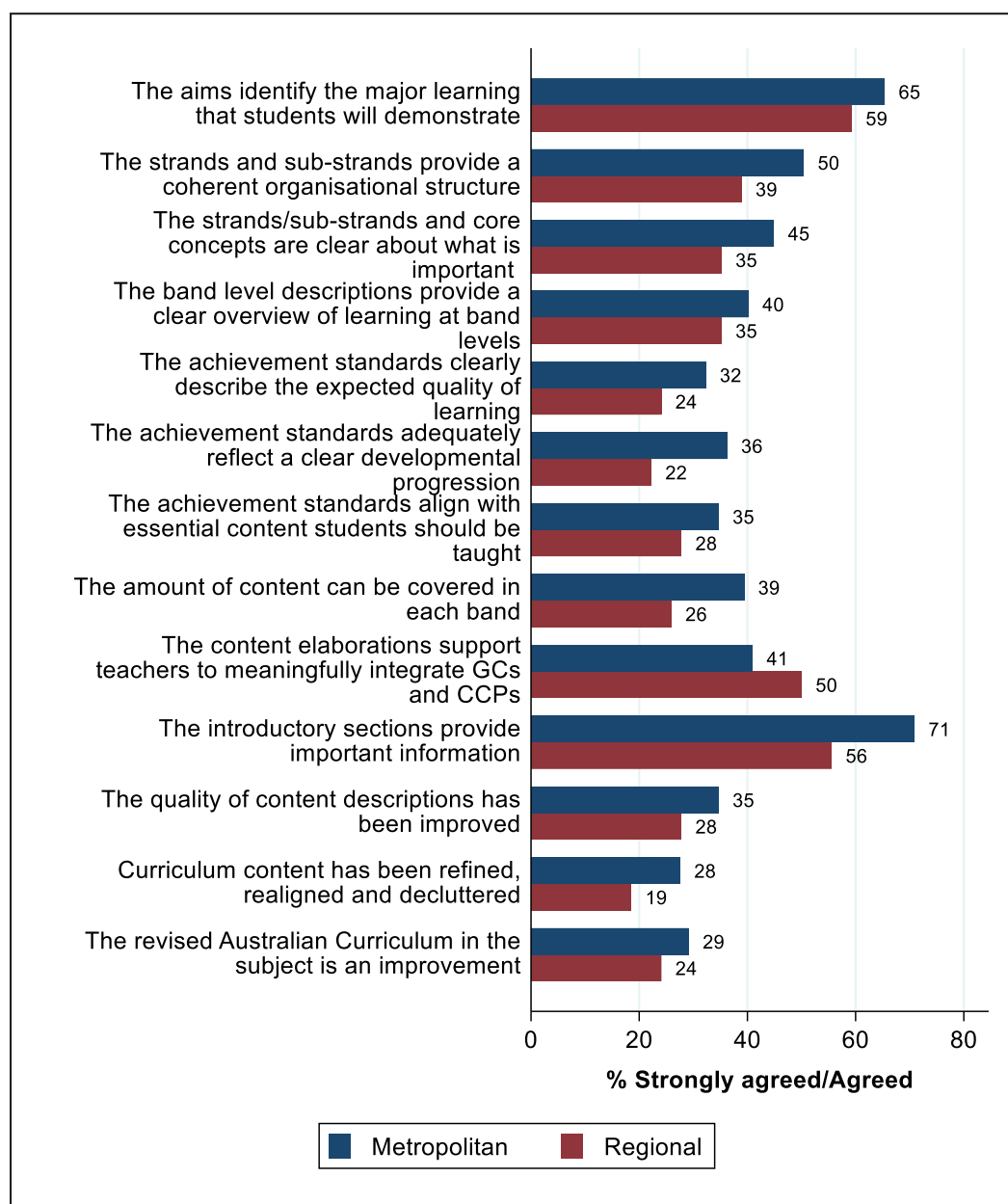
### School location

Respondents who identified as teachers, school leaders, parents, students and schools were also asked their school's location. Differences of 5 percentage points or more in the level of agreement between metropolitan and regional respondents are shown in Figure 43.

Metropolitan respondents were somewhat more likely to express agreement with statements concerning the aims, strands, band level descriptions, achievement standards and the manageability of content and 3 of the 5 TOR statements than respondents linked to schools in regional areas. The latter were more likely to agree

with the statement that the content elaborations support teachers to meaningfully integrate the general capabilities and cross-curriculum priorities.

Figure 43: Differences by location of school, Music survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents, students and schools

### Summary - survey results

Respondents who identified as teachers (71%), those who were based in Queensland (41%), and those who were linked to Government schools (43%<sup>19</sup>) and schools in metropolitan areas (61%<sup>20</sup>) were the largest respondent groups that influence the overall survey results for Music. Overall responses were also more influenced by those who participated for F-6 curriculum (44%), than those who participated for Y7-10 curriculum (33%) or the combined F-10 curriculum (23%).

The level of agreement was highest for some elements in the Introductory sections of the curriculum (aims, rationale and key connections). The associated statements attracted between 63% and 70% of agreement

<sup>19</sup> Percentage based on all respondents while the numerator only applied to teachers, school leaders, students, parents and schools.

<sup>20</sup> As above.

and sit at the upper end in Figure 44, which shows the level of respondent agreement with the 23 statements listed in descending order based on the level of agreement.

Figure 44: All statements, Music survey respondents

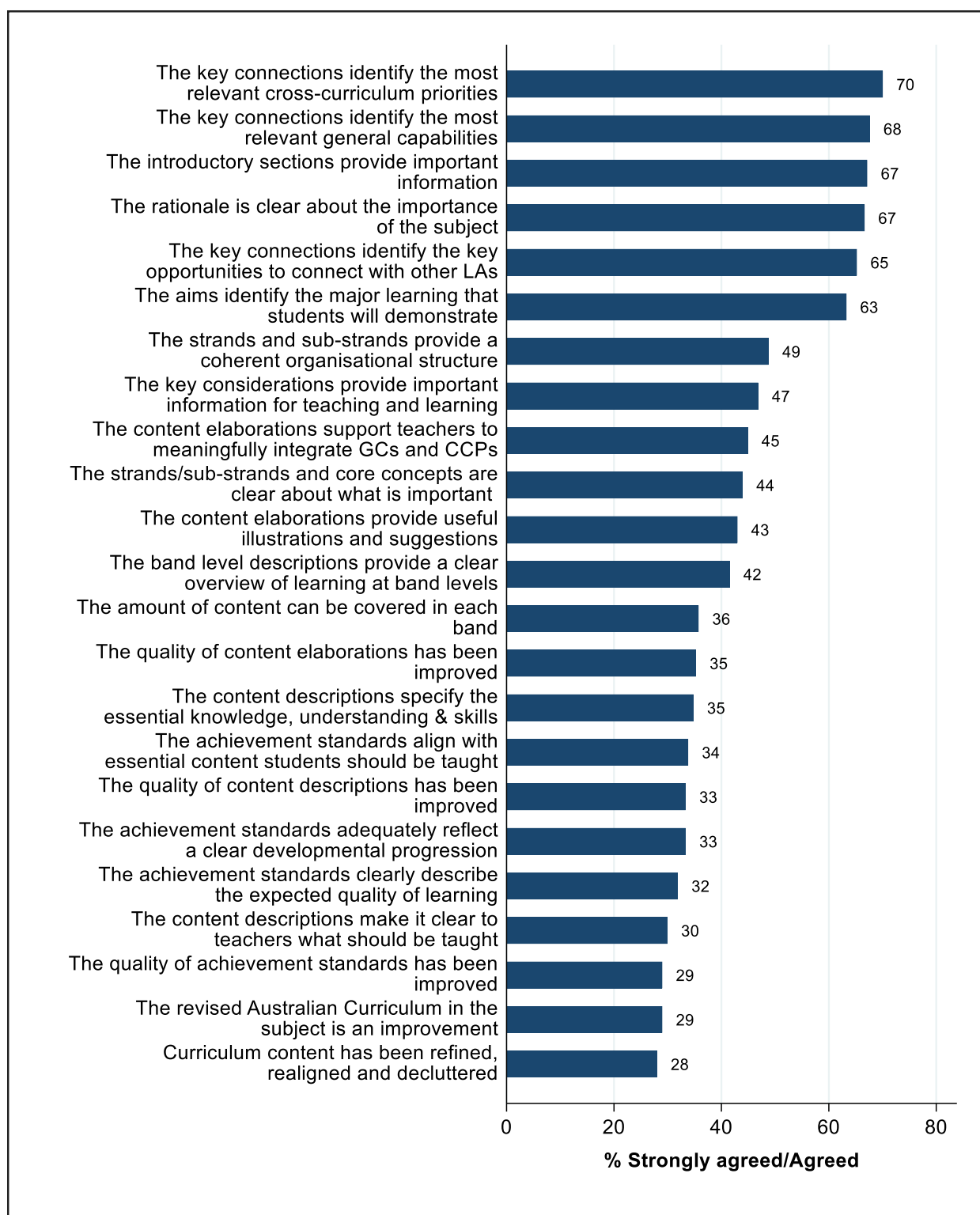


Figure 44 shows that, after these statements, the level of agreement drops considerably to below 50% for the next statements on strands, key considerations, content elaborations, and band level descriptions. The level of agreement for these statements was between 42% and 49%.



At the lower end of the graph are the statements involving aspects of achievement standards, content descriptions including the suggestion that the content can be covered each year, and the 5 TOR statements. These were confirmed via agree and strongly agree ratings by between 28% and 36% of respondents. The ranking of statements and the associated levels of agreement may indicate the most urgent areas of the Music curriculum that require further refinement.

The ranking somewhat corresponds with open-ended feedback captured through the survey, with perceptions of lacking clarity of content descriptors and achievement standards, and criticism towards the strand structure some of the more prevalent themes that emerged in that feedback.

Of the 3 different curriculum levels, F-10 respondents were: least likely to agree or strongly agree with some statements on introductory elements (rationale, aims and organisation); least likely to agree with all proposed statements in the Curriculum elements section and least likely to confirm the statements in the Overall feedback section of the survey, which includes the 5 TOR statements.

Metropolitan respondents (compared to regional respondents), and respondents from Queensland (compared to New South Wales) were also more likely to express agreement with a number of statements posed in the survey.

For limitations of the presented data see Section 3.4.6.

## 5.5 Visual Arts

This section presents results for Visual Arts and starts by drawing a profile of participants who provided feedback on the Visual Arts curriculum.

### 5.5.1 Survey respondent profile

The majority of the 367 Visual Arts survey respondents identified as a teacher (71%) (Table 27). The next largest respondent groups were school leaders (10%) and schools (6%). Combined, these 3 respondent groups constituted 87% of all survey respondents. Of the 262 teachers, 13% identified as primary teachers, 83% as secondary teachers and 5% as Foundation to Year 12 teachers.

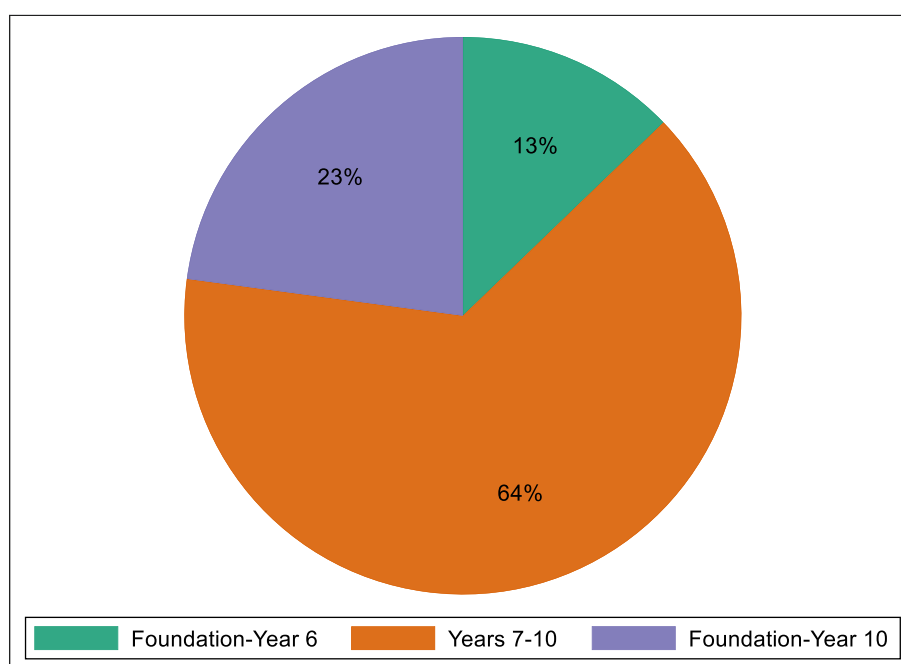
*Table 27: Type of survey respondent, Visual Arts survey Respondents*

Type of respondent	n	Percent
<b>Individual respondent</b>		
Teacher	262	71.4%
School leader	35	9.5%
Academic	14	3.8%
Parent	4	1.1%
Student	3	0.8%
Employer/business	3	0.8%
Other - Individual	10	2.7%
<b>Group respondent<sup>^</sup></b>		
School	21	5.7%
Professional association	9	2.5%
Education authority	3	0.8%
Other - Group	3	0.8%
<b>Total</b>	<b>367</b>	<b>100.0%</b>

<sup>^</sup> A list of participating groups (other than schools), which self-identified in the survey is provided in Appendix D.

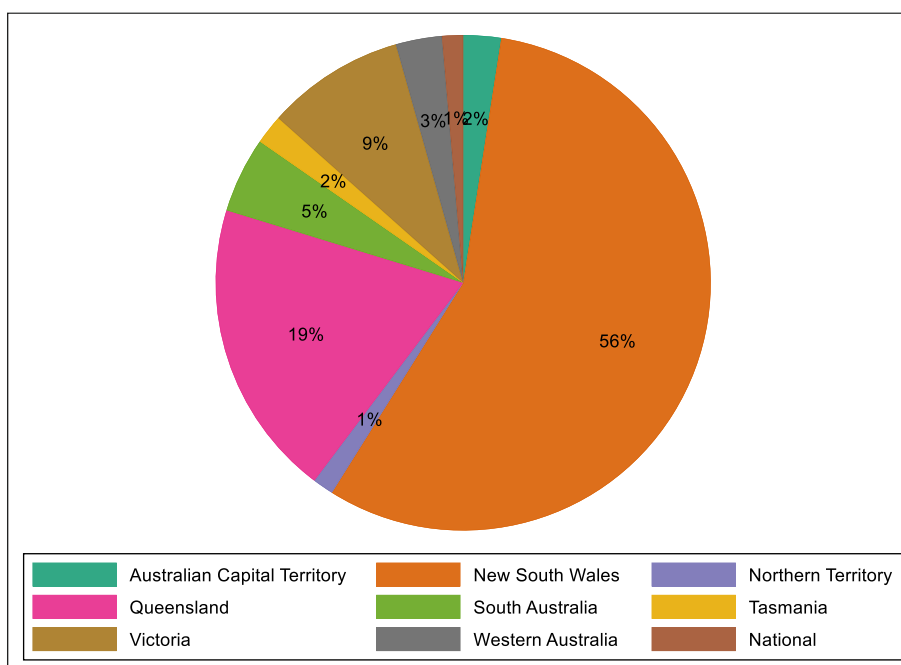
The dominance of secondary school teachers among respondents is reflected in the level of the curriculum that respondents selected most often: 64% of respondents participated in relation to the Y7-10 curriculum, 13% in relation to the F-6 curriculum, and 23% in relation to the F-10 curriculum (Figure 45).

Figure 45: Level of curriculum selected, Visual Arts survey respondents



State representation among survey respondents was strongest for New South Wales (56%), which was considerably higher than its share of the national population (31.8%<sup>21</sup>). This was followed by respondents from Queensland (19%) and Victoria (9%) (Figure 46).

Figure 46: State of residence, Visual Arts survey respondents

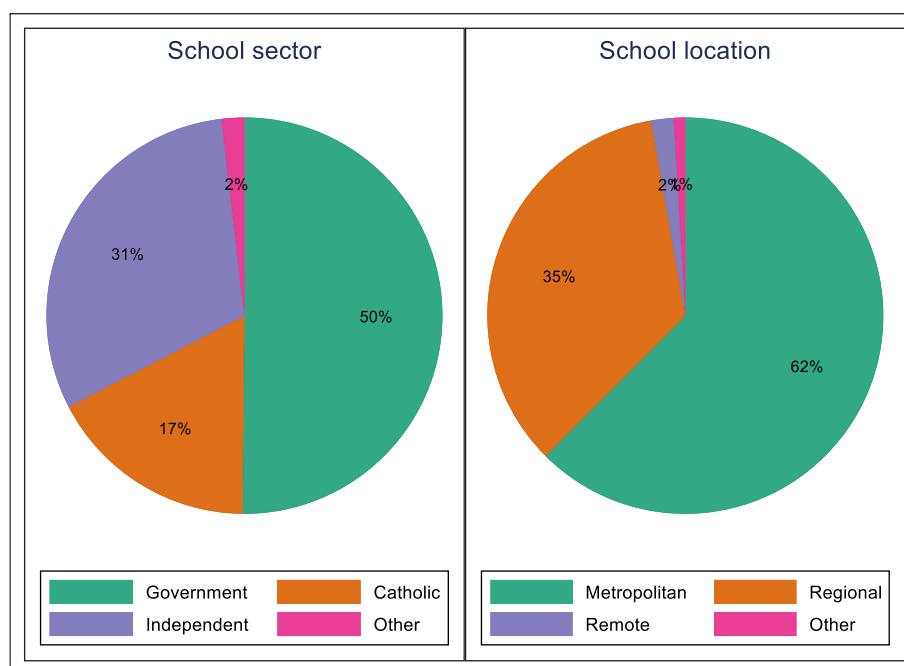


Respondents who identified as a teacher, school leader, parent, student or school (n=325 of the 367 respondents) were asked in which sector their school was and in which remoteness area it was located. About half of those respondents indicated a Government school (50%), 31% an Independent school and

<sup>21</sup> Source: Australian Bureau of Statistics, National, state and territory population December 2020.

17% a Catholic school (left panel in Figure 47). This notably deviated from the student enrolment distributions in 2020: Government – 66%, Catholic – 19% and Independent – 15%<sup>22</sup>.

Figure 47: School sector and location, Visual Arts survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents, students and schools.

'Other' responses in the pie charts relate to staff who worked across schools in multiple schools or students who were studying at TAFE or university.

About 62% of those respondents indicated that the school was located in a metropolitan area, 35% that it was in a regional area and 2% that it was in a remote area (right panel in Figure 47). These percentages are somewhat closer to the student enrolment distributions in 2020: 72% of students were enrolled in major cities (equivalent to metropolitan areas), 26% in regional areas and 2% in remote areas in 2020<sup>23</sup>.

### Respondent summary and implications for overall results

Of the 367 completed surveys 71% were submitted by teachers and 64% by respondents who completed the survey for the Y7-10 curriculum. Of the 325 teacher, school leader, parent, student and school respondents 203 were linked to schools in metropolitan areas, and 163 to Government schools. Further, 56% of all survey respondents were based in New South Wales, overrepresenting the state's population by 1.76 times. The overall survey results are most influenced by these larger respondent groups.

<sup>22</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.

<sup>23</sup> ABS 2021, Schools, Australia 2020. <https://www.abs.gov.au/statistics/people/education/schools/latest-release#key-statistics>.

Table 28: Most prevalent respondent characteristics, Visual Arts survey respondents

Respondent dimension	Category	n	Percent of all survey completions
Level of curriculum	Y7-10	236	64%
Type of respondents	Teacher	262	71%
State/territory	Queensland	206	56%
School sector <sup>^</sup>	Government	163	44%
School location <sup>^</sup>	Metropolitan	203	55%

<sup>^</sup>This information was only captured from participating teachers, school leaders, schools, parents and students while the percentage in the last column is based on all respondents.

### 5.5.2 Survey results

Survey results for Visual Arts are dominated by respondents who self-identified as school professional staff (teachers, school leaders and schools constitute 87% of all respondents) and respondents who commented on the Y7-10 or F-10 level of the curriculum (these account for 87% of respondents). Overall results are further shaped by respondents from NSW who account for 56% of respondents.

While some stakeholder details were captured during the survey, it is uncertain to which extent survey respondents are representative of stakeholder groups (e.g. to which extent participating teachers from Queensland were representative of teachers in Queensland).

#### Overall results

The General feedback part of the questionnaire that sought respondent perceptions in relation to the curriculum/proposed changes to the curriculum included 3 sections: Introductory elements, Curriculum elements and Overall feedback (see Appendix A). The presentation of the results focuses on feedback captured in these 3 sections and follows the questionnaire structure.

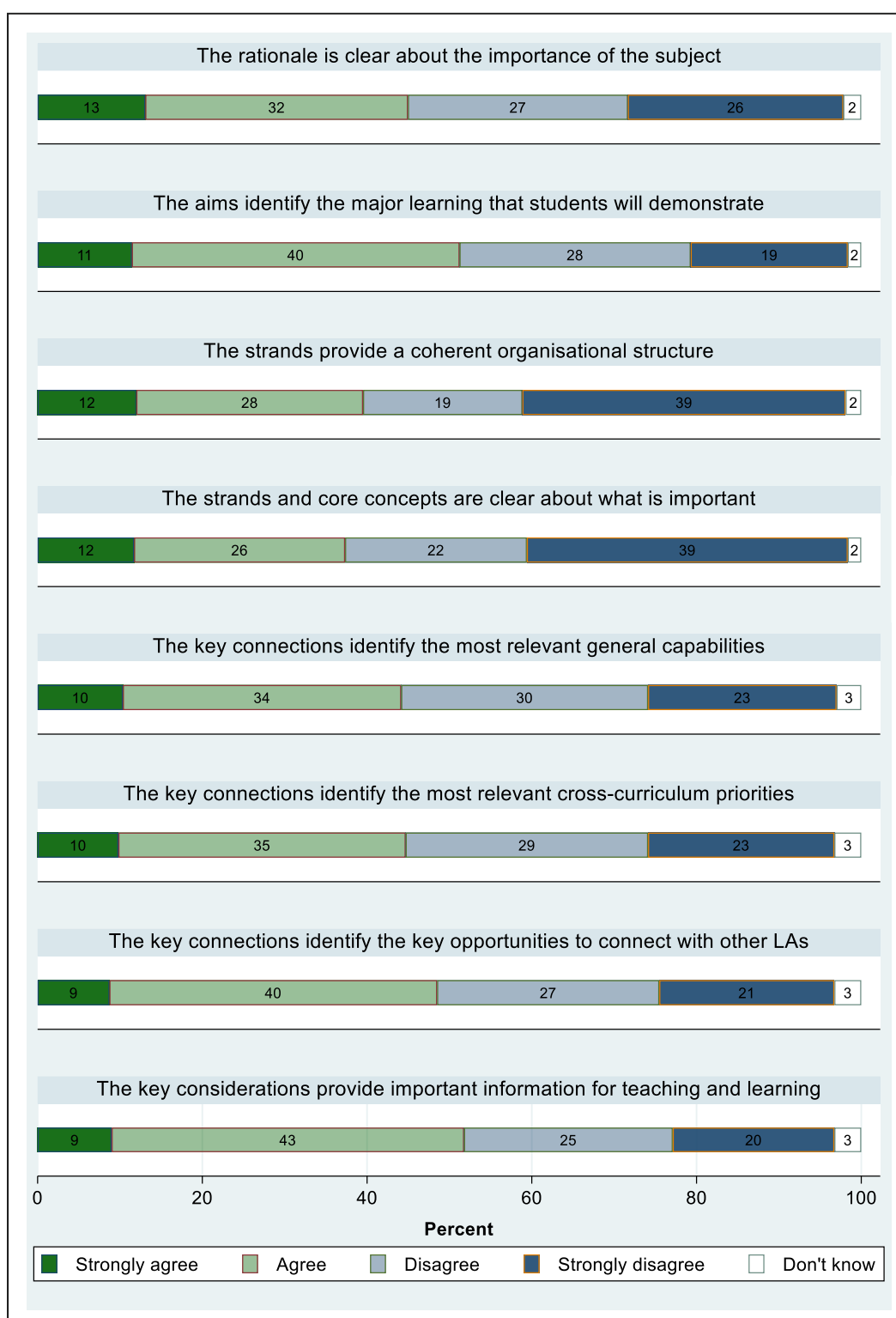
#### Introductory elements

Respondents were presented with 8 statements in the Introductory elements section of the questionnaire and asked to give an agreement rating for each. These statements related to the rationale, the aims, the organisational structure, key connections and key considerations in the introductory sections of the Visual Arts curriculum. The results are reported in Figure 48.

Overall, between 37% and 52% of respondents agreed or strongly agreed with the presented statements. The level of agreement (strongly agreed and agreed) was highest for the statement that the key considerations section provides important information for planning teaching and learning (52%), which was followed by agreement to the suggestion that the aims identify the major learning that students will demonstrate (51%). The level of agreement was lowest for the propositions that the strands provide a coherent organisational structure (40%), and that the strands and core concepts are clear about what is important in the subject (37%).

Levels of disagreement corresponded inversely with levels of agreement and outweighed the latter for 5 of the 8 statements. The 2 statements involving strands also attracted a notable proportion of strongly agree responses (39%).

Figure 48: Introductory elements, Visual Arts survey respondents

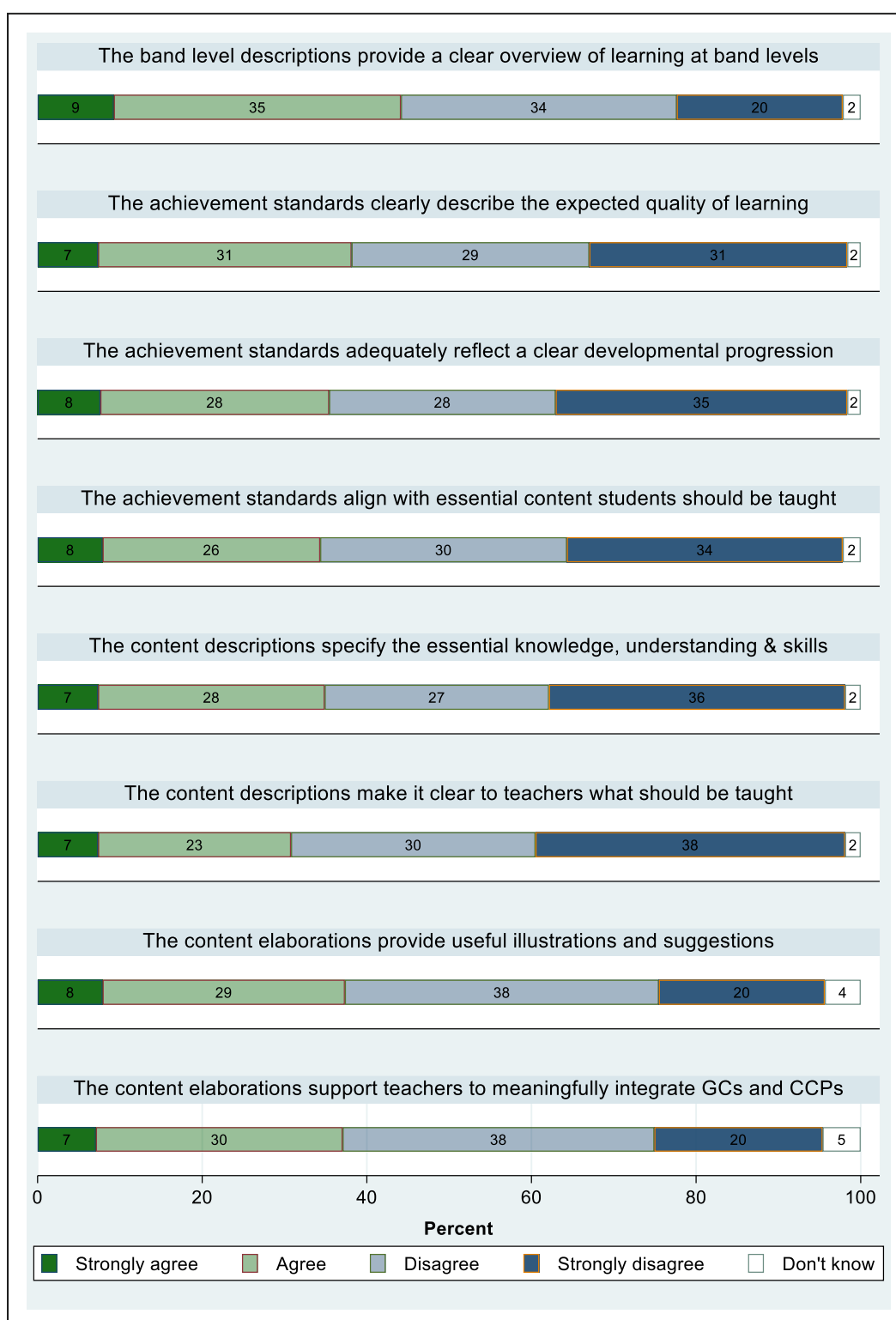


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

### Curriculum elements

The next section in the questionnaire captured perceptions on 4 curriculum elements: band level descriptions, achievement standards, content descriptions and content elaborations. Overall results for 8 of the questions in this section are shown in Figure 49. Between 31% and 44% of respondents agreed or strongly agreed, and between 54% and 67% disagreed or strongly disagreed with the presented statements.

Figure 49: Curriculum elements, Visual Arts survey respondents

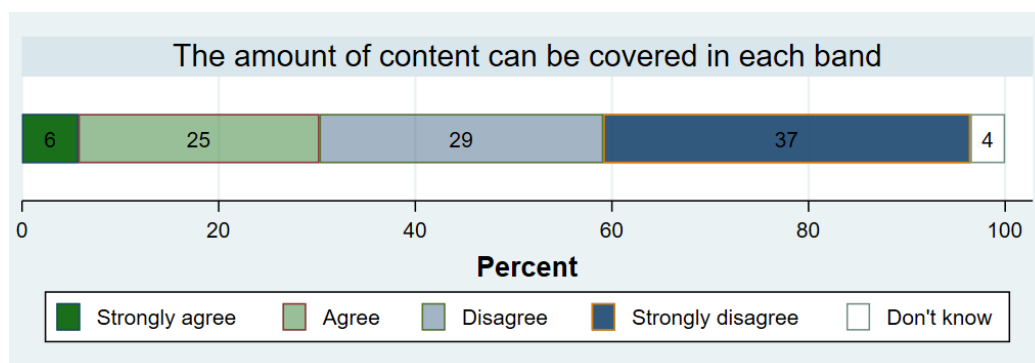


Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

Levels of disagreement outweighed levels of agreement for each of the 8 propositions in Figure 49. This was particularly the case for the 3 statements about aspects of the achievement standards and the proposition that the content descriptions make it clear to teachers what should be taught. These statements also attracted considerable proportions of strongly disagree responses (between 31% and 38%).

Respondents were also asked whether the amount of content in the content descriptions can be covered in each year. Here too, notably more respondents expressed disagreement (66%) than agreement (30%) with 37% of respondents strongly disagreeing with the statement (Figure 50).

Figure 50: Amount of content, Visual Arts survey respondents



Those who disagreed or strongly disagreed were asked what content should be removed or what revisions were needed to make the content more manageable. Of the 243 respondents who were asked this question, 204 provided a comment. These comments were coded according to the themes and subthemes covered in the code frame.

While the question explicitly asked respondents what content should be removed or revised to make the content more manageable, some respondents did not address this, but rather saw this as an opportunity to comment on any aspect of the curriculum.

The top 5 main themes and subthemes that emerged from feedback given by those 204 respondents are listed in Table 29. The top 5 themes were: *clarity*, *introductory elements*, *sequencing of content*, *content should be removed* and *content should be added*. In many cases, a single response had utterances that span across multiple themes. In these cases, a comment from a single respondent would be coded to more than one theme. Likewise, a single response could be coded to more than one subtheme.

When coding the open-ended responses it emerged that a visible proportion of commenting Visual Arts survey respondents had provided open-ended feedback in the survey that was identically worded in large chunks of that feedback. This may indicate that there was a degree of organisation among Visual Arts survey participants, which involved the utilisation of existing networks and relationships in a smaller professional community. It should be noted that the sentiments expressed in responses that appeared to have been partially copied and pasted into the comment boxes were not unique to those responses.

The top 3 themes were around *clarity*, *introductory elements* and *sequencing of content*. The most prominent subthemes emerging at this point of the survey were:

- the perceived lack of clarity of the curriculum with particular reference to the content descriptions (n=111);
- criticism of or suggestions for improving the strand and concept structure (n=93); and
- criticism of or suggestions for improving the sequencing of content (n=90)

with linkages between all of the above 3.

*“The revised content descriptions have not reduced the content for teachers to teach and assess. The proposed content descriptions within the strand structure have resulted in duplication and merging of arts processes, causing unnecessary repetition and ambiguity... Confusing, overlap of cognitive verbs. For example (AC9ADA8P02) requires students to ‘practise and develop... when planning and developing’...Overlap between (AC9ADA8P01), (AC9ADA8P02) (AC9ADA8C01), (AC9ADA8C02) - planning, developing, investigating, experimenting. Suggest removing ‘practise and develop skills’ from (AC9ADA8P02) - this happens when ‘experimenting with the ways...’ Focus*



(AC9ADA8P02) on planning and developing concepts...” (Secondary teacher, Queensland, Independent, Regional).

Table 29: Content that should be removed or revisions needed to make content more manageable (top 5 themes), Visual Arts survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Clarity</b>	<b>134</b>	<b>36.5%</b>
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	109	29.7%
The wording of the content descriptions is clearer and/or easier to understand	1	0.3%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	111	30.2%
The wording of the achievement standards need further clarity	13	3.5%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	1	0.3%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	25	6.8%
<b>Introductory elements</b>	<b>99</b>	<b>27.0%</b>
The rationale/aims need further improvement	8	2.2%
The strand/core concepts have improved	3	0.8%
The strand/core concepts need further improvement	93	25.3%
The key connections have improved	1	0.3%
The key connections need further improvement	8	2.2%
<b>Sequencing of content</b>	<b>90</b>	<b>24.5%</b>
The sequencing of content needs further improvement	90	24.5%
<b>Content should be removed</b>	<b>62</b>	<b>16.9%</b>
General views that there is content that should be removed	6	1.6%
Content should be removed as it is not aligned with rationale/aim of learning area	1	0.3%
Various other LA specific content that should be removed	56	15.3%
<b>Content should be added</b>	<b>45</b>	<b>12.3%</b>
General views that additional or new content should be added	7	1.9%
Additional or new content should be added for better alignment with rationale/aim of learning area	1	0.3%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	7	1.9%
Various other LA specific content that should be added	31	8.4%

Comments were provided by 204 respondents. Percentages are based on all 367 Visual Arts survey respondents. All theme and subtheme categories that emerged from this comment box are shown in Table E9 in Appendix E.

Respondents offered a wide variety of more or less explicit suggestions about *content that should be removed*, and many of those were consciously given in the jurisdictional or local context in which the curriculum would have to be executed:

“(AC9AVA8E02\_E3 & AC9AVA8E02\_E2 - it is inappropriate to expect year 7 and 8 children to understand and apply copyright and cultural property law to the extent that they be assessed on it in a Visual Arts program that is statistically limited to a very small exposure time within a junior timetable in a QLD school context. This concept is massive and highly involved. To imply specifically

*that case studies of such must be analysed with this year level in relation to the research phase of a creative task is utterly ridiculous and counterproductive to meaningful understanding of the gravity of said laws, or to developing an inquiring interest in the visual language of First Nation's peoples...AC9AVA8P02\_E2 - redundant. This is just good teaching practice. Why is this here? AC9AVA8C02\_E1 - consider the equity of this kind of expectation. Not all QLD schools have access to resources that allow for this kind of thing. Particularly those in remote rural communities. You are creating an equity gap by expecting this as an expectation within the curriculum. The 9 and 10 band and expectations are much more realistic, but serious consideration is required around 7 and 8 workload. There is a LOT expected here. Considering how much time an average year 7 or 8 visual arts program is allocated on a junior timetable, this is unfeasible.” (Secondary teacher, Queensland, Government, Metropolitan).*

There were also comments around *content that should be added*. Within this theme, a number of respondents offered suggestions that encompassed a range of curriculum elements:

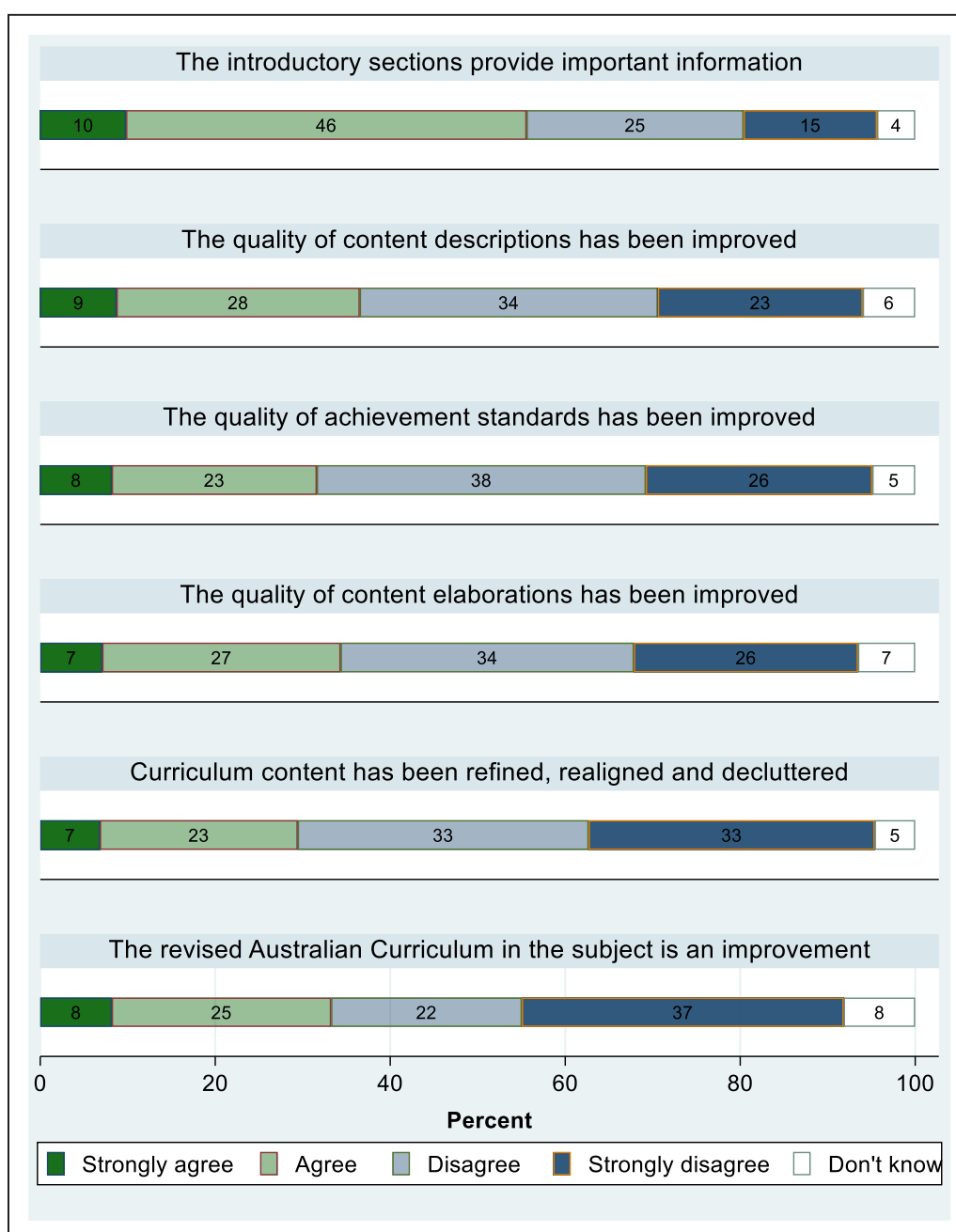
*“The content needs to be able to capture that the skill and conceptual development is sequential and build in rigour and complexity. That each verb builds on the previous. The content also needs to show the entire artworld as a series of professional industries that include artists, curators, critics, historians etc and not only be a snapshot of skill acquisition and reduce art to an inward focus on making in its most simplistic form. Relevance is highly important and students need to be able to see that studying art has a place in our culture and professional world.” (Secondary teacher, New South Wales, Independent, Metropolitan).*

Some of those responses were quite detailed in outlining perceived opportunities for improving the Visual Arts curriculum and/or making it more manageable.

### *Overall feedback*

In the Overall feedback section respondents were asked whether they thought the quality of achievement standards, content descriptions and content elaborations had been improved, whether the curriculum content had been refined, realigned and decluttered and whether the revised Australian Curriculum was an improvement on the current version. These questions directly related to the TOR of the Review and what it set out to achieve.

Figure 51: Overall feedback, Visual Arts survey respondents



Percentages in the bars are rounded and may not add up to the % agreed and strongly agreed quoted in the text.

The Overall feedback section also included the statement 'The introductory sections provide important information'. Results for all these questions are shown in Figure 51. They show that the statements directly related to the TOR received lower agreement (between 29% and 37% agreed or strongly agreed) than the statement about the introductory section (56%).

A majority of between 57% and 66% disagreed or strongly disagreed with the 5 TOR statements.

#### *Aspects that have improved and aspects that need (further) improvement*

Respondents could openly comment on aspects of the revised Visual Arts curriculum that had improved and on aspects that needed further improvements. Responses were captured in 2 text boxes that were respectively labelled. About 60% of the survey respondents commented in one of those boxes (Table 30).

Table 30: Open-ended comment, Visual Arts survey respondents

Commenting status	n	Percent
Not commented	145	40%
Commented in 'have improved box'	42	11%
Commented in 'further improve' box	62	17%
Commented in both boxes	118	32%
<b>Total</b>	<b>367</b>	<b>100%</b>

Open-ended responses were coded according to the developed code frame. When coding these open-ended responses, it emerged that comments did often not adhere to the positive (aspects that have improved) and negative (aspects that need further improvement) frames of the 2 text boxes. Instead, the emerging themes were often the same in both boxes. Because of this, comments captured in these boxes are reported combined below.

As mentioned earlier, there were a number of respondents who had provided open-ended feedback using identical wording for larger chunks of it. This also applied to the text boxes that captured the responses that are reported here.

The top 5 main themes and the associated subthemes that emerged from the open-ended responses are listed in Table 31. There are similarities in the prevalence patterns that arise in this table compared with the earlier feedback that was reported in Table 29.

*Clarity* was a dominant theme. Within this theme, there were a number of comments related to perceived improvements to the perceived readability of the curriculum and associated elements.

*"I feel that the document has improved considerably. It is easier to read and I would say understand. Clarification of legal awareness regarding Aboriginal and Torres Strait art an important inclusion."*  
(Secondary teacher, South Australia, Independent, Metropolitan).

However, the majority of people expressed either the need or opportunity for better wording of elements of the curriculum so that it becomes clearer. This was often expressed more generally (n=101) but also with particular reference to content descriptions (n=93) and introductory elements (n=80). Criticism of the strands and core concepts (n=95), as well as of sequencing of content (n=86) was again notable with respondents commenting on perceived deficits and/or possible ways of improvements within those subthemes. As above, there were often linkages between aspects of these critiques.

*"Clarify and clearly articulate the role of Core Concepts in the design of the curriculum. Remove making and responding from Core Concepts and reinstate them as organising practices in CDs. Similar to V.1, identify making and responding in the CDs by using the relevant codes. The artwork (the object of study) and world represented (subject matter) must be explicit within the Core Concepts and CDs. Rename 'exploring and connecting' Strand 'exploring and interpreting'. Include explicit reference to interpretation in the CDs, especially in 'exploring and connecting' and 'developing skills, practice and ideas' and 'sharing and communicating' CDs and CEs. Explicitly reference Viewpoints in the CDs and CEs to support students representation and conceptual practice in making and responding. Use discipline specific terminology throughout e.g. artworks, not arts works. Ensure progression of learning from F-10 for each CD and Achievement Standards is in alignment (particular issues with Year 5-10 'exploring and connecting'). Remove explicit reference to ICIP in the Year 7-8 CD. The use of Protocols should only be referenced to this section in CEs and Key Considerations. Include subject specific CDs in Foundation in alignment with Technology."*  
(Secondary teacher, New South Wales, Government, Metropolitan).

As was the case before, some responses were fairly extensive and quite detailed in laying out the perceived shortcomings and solutions, which this report cannot sufficiently accommodate in its reporting. Broadly, the feedback was of the same nature as that received when a subsample of respondents were asked what could be done to make the Visual Arts content of the revised curriculum more manageable.

While there was also positive feedback in relation to various elements of the curriculum here, for example:

(Captured in the 'Aspects that have improved' text box)

*"The reinstatement of viewpoints as a tool to enrich students' art learning. •The key consideration of learning in visual arts with Aboriginal and Torres Strait Islander histories and cultures. •The content elaborations' considers a range of contexts in which visual arts learning can take place... • Foundation as a separate year is an improvement and language used in Foundation is accessible and age-appropriate and alignment to the Early Years Learning Framework is clear..." (Arts Education Victoria)*

However, this tended to be outweighed and overshadowed by critical feedback. As such, the captured open-ended responses here and those reported earlier, are consistent with the reported patterns of agreement/disagreement ratings to the survey statements.

Table 31: Aspects that have improved/need further improvement (top 5 themes), Visual Arts survey respondents

Theme/Subtheme	Number of respondents	Percent of total
<b>Clarity</b>	<b>155</b>	<b>42.2%</b>
The overall language of the curriculum is clearer and/or easier to understand	9	2.5%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	101	27.5%
The wording of the content descriptions is clearer and/or easier to understand	22	6.0%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	93	25.3%
The wording of the achievement standards is clearer and/or easier to understand	3	0.8%
The wording of the achievement standards need further clarity	17	4.6%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	19	5.2%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	80	21.8%
<b>Introductory elements</b>	<b>114</b>	<b>31.1%</b>
The rationale/aims have improved	8	2.2%
The rationale/aims need further improvement	12	3.3%
The strand/core concepts have improved	8	2.2%
The strand/core concepts need further improvement	95	25.9%
The key connections have improved	5	1.4%
The key connections need further improvement	13	3.5%
<b>Sequencing of content</b>	<b>91</b>	<b>24.8%</b>
The sequencing of content has improved	6	1.6%
The sequencing of content needs further improvement	86	23.4%
<b>Content should be removed</b>	<b>75</b>	<b>20.4%</b>
General views that there is content that should be removed	2	0.5%
Content should be removed as it is not aligned with rationale/aim of learning area	1	0.3%
Various other LA specific content that should be removed	72	19.6%
<b>Other</b>	<b>59</b>	<b>16.1%</b>

Comments were provided by 222 respondents. Percentages are based on all 367 Visual Arts survey respondents. All theme and subtheme categories that emerged from the 2 comment boxes are shown in Table E10 in Appendix E.

### *Band-level specific comment*

Respondents were also prompted to leave feedback that was specific to individual band levels. Of the 367 Visual Arts survey respondents 108 provided such detailed feedback, some of whom in relation to multiple band levels. Table 32 lists the number of respondents who provided feedback for each band level. Feedback was more prevalent for the secondary school years, which reflects the dominance of respondents who selected the Years 7 to 10 curriculum (and the large number of secondary school teachers among respondents).

*Table 32: Band-level specific open-ended feedback provided by Visual Arts survey respondents*

<b>Band level</b>	<b>Number of respondents</b>
Foundation	19
Year band 1-2	17
Year band 3-4	16
Year band 5-6	21
Year band 7-8	80
Year band 9-10	78

### **Differences by level of curriculum**

This section explores whether there were differences in survey responses between the different year levels of the curriculum that respondents could report on. This was achieved by comparing the percentages of agreement (combining strongly agree with agree) across the levels that had been commented on by 30 or more respondents, which applied to all 3 of the levels: F-6 (n=47), Y7-10 (n=236) and F-10 (n=84). The results are grouped in 3 graphs according to Introductory elements, Curriculum elements and Overall feedback.

Figure 52 shows the level of agreement for the statements in the Introductory element section between respondents whose responses were framed by different year levels of the curriculum. F-6 respondents were more likely, in some cases by some margin, to agree or strongly agree with the 8 statements than the other 2 groups which expressed similar levels of agreement.

The same pattern applied to responses to the statements in the Curriculum elements section of the questionnaire (Figure 53) and the statements in the Overall feedback section including the 5 TOR statements (Figure 54): the level of agreement expressed by respondents who reported on the Y7-10 and on the F-10 curriculum was similar while respondents whose frame of reference was the F-6 curriculum were consistently more positive in their responses.

Figure 52: Introductory element by levels of the curriculum, Visual Arts survey respondents

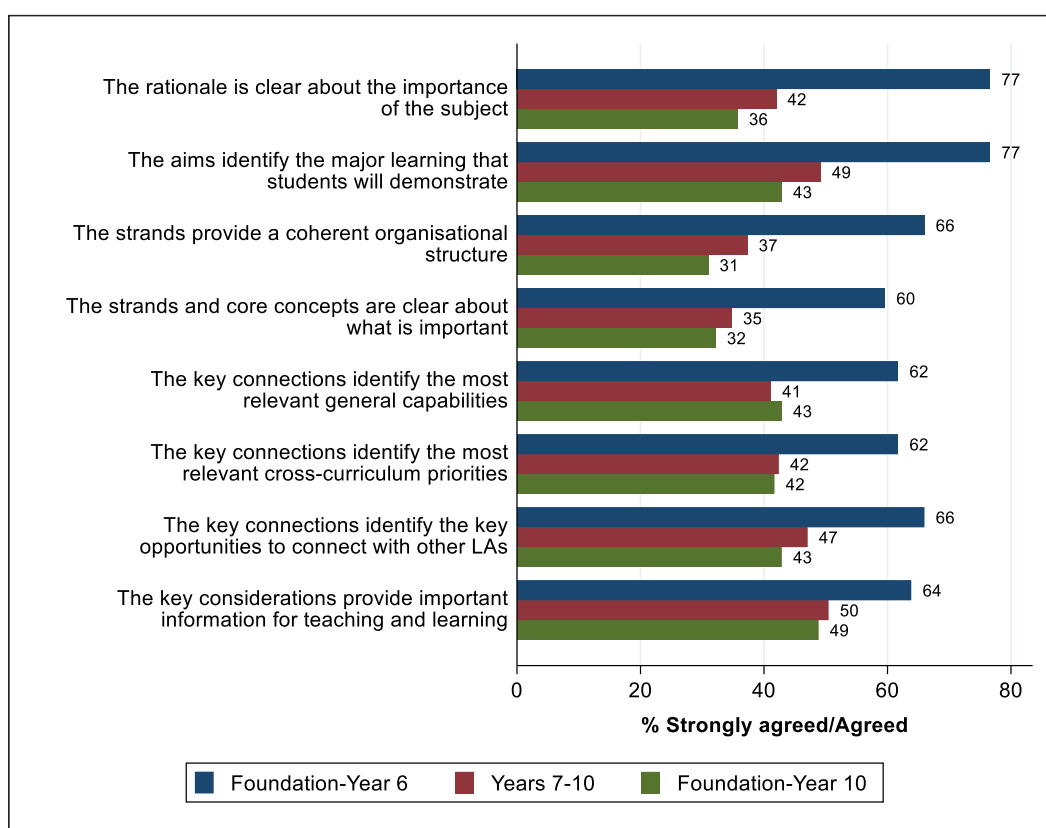


Figure 53: Curriculum elements by levels of curriculum, Visual Arts survey respondents

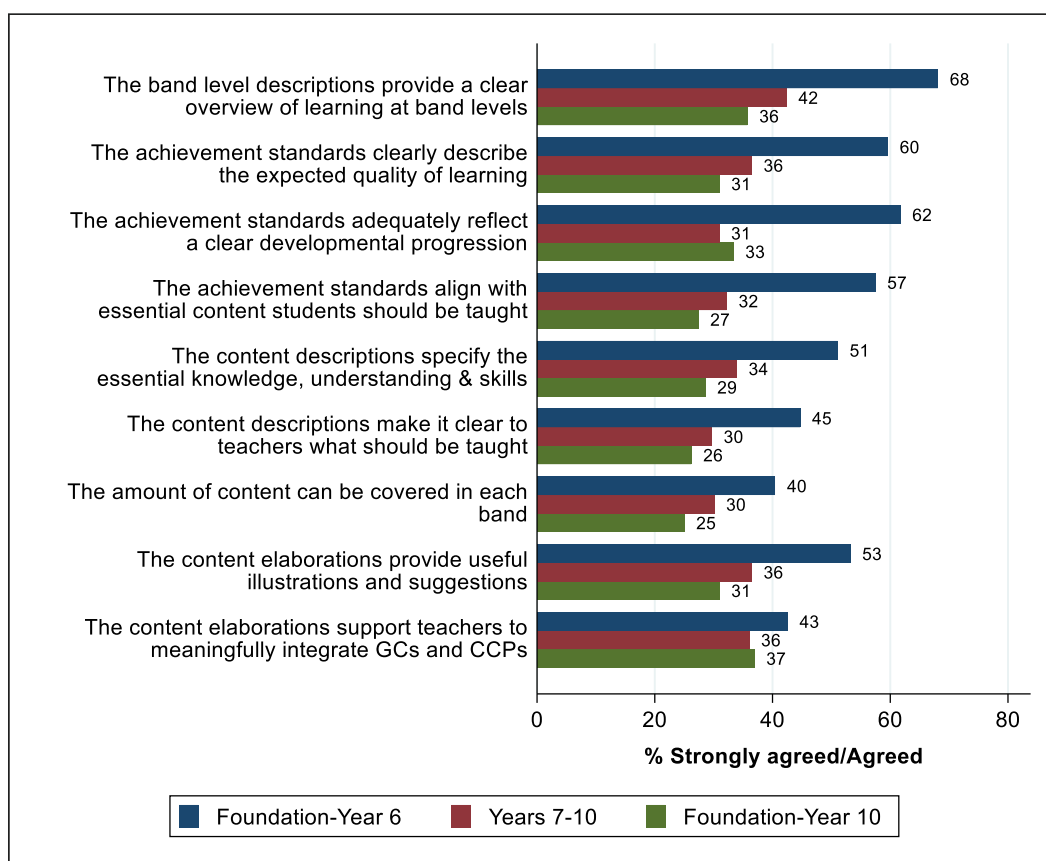
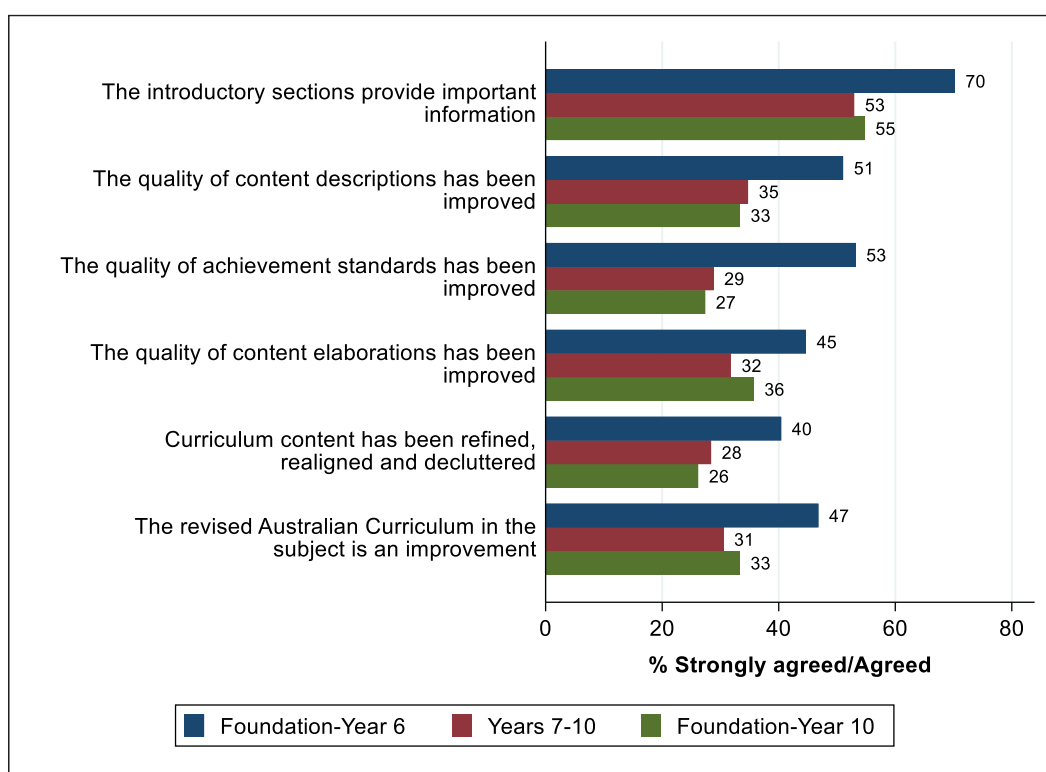


Figure 54: Overall feedback by levels of the curriculum, Visual Arts survey respondents



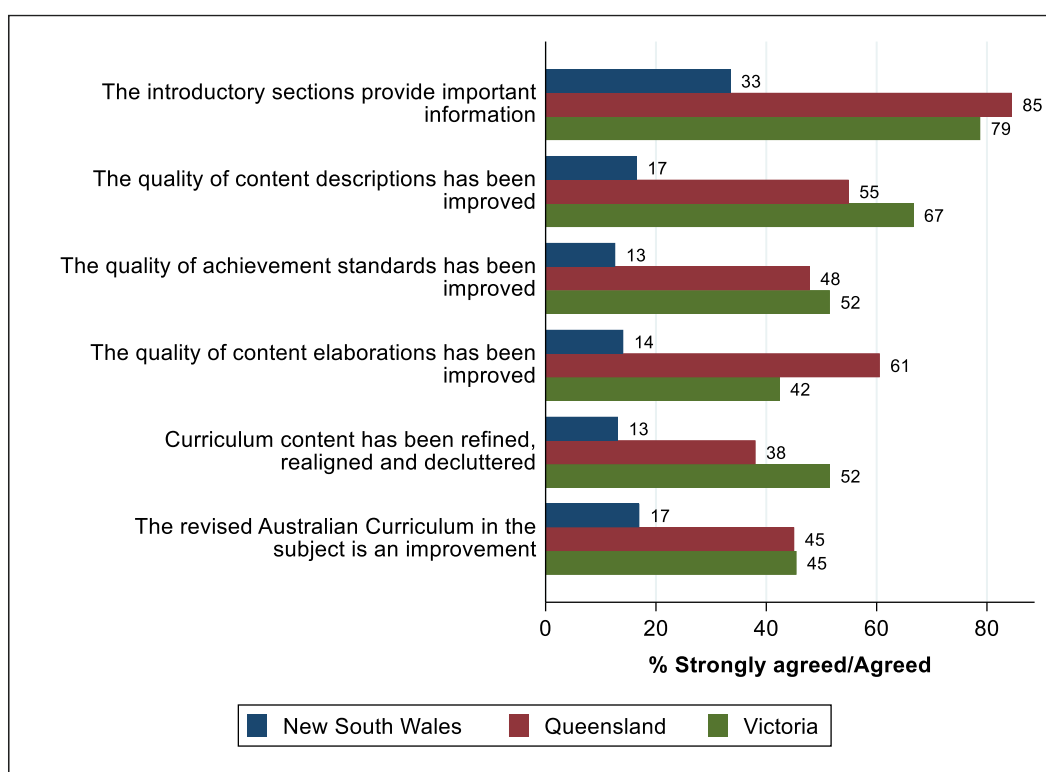
### Other differences between stakeholder groups

#### States

There were 3 states with 30 or more respondents: New South Wales (n=206), Queensland (n=71) and Victoria (n=33). Respondents from New South Wales (who constituted 56% of all respondents) were, without exception, dramatically less likely to express agreement to any of the 23 statements posed in the survey than respondents from Queensland and respondents from Victoria. This is only shown for the statements in the Overall feedback section in Figure 55.



Figure 55: Overall feedback by state, Visual Arts survey respondents

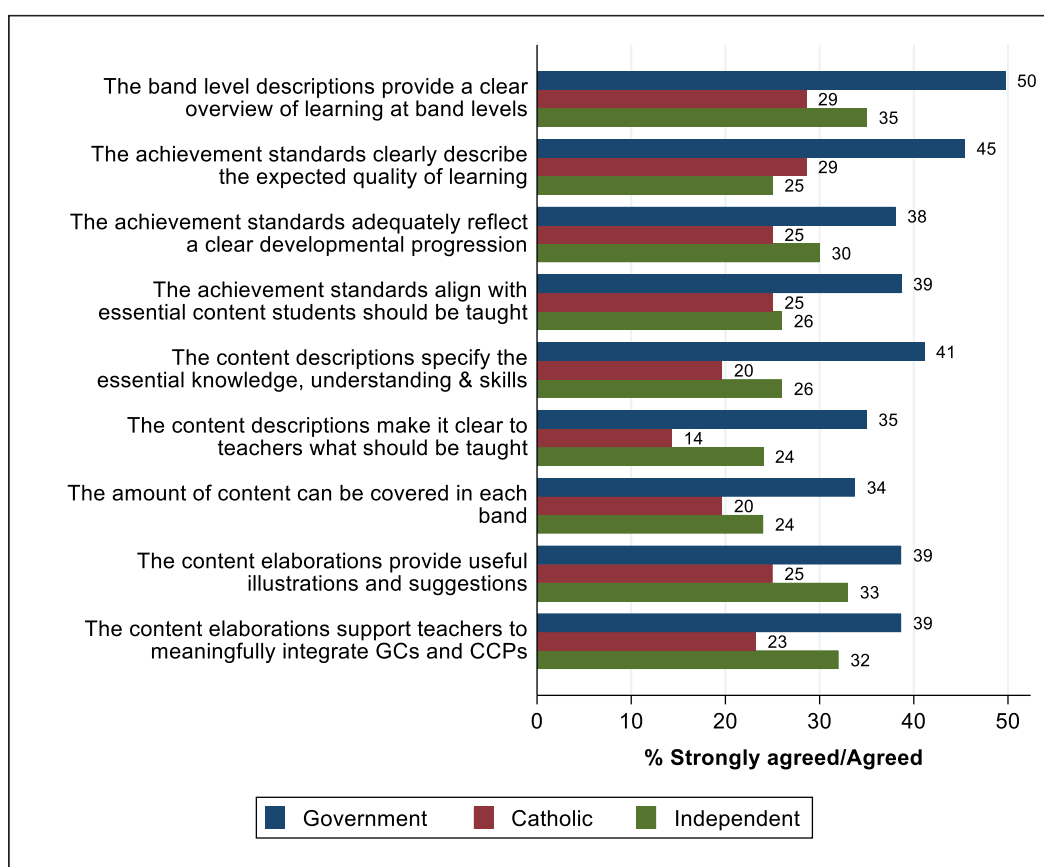


### School sector

Teachers, school leaders, students and schools were asked to indicate which school sector they work or study in, and parents were asked to indicate in which sector their child(ren) learn. Of the 325 respondents who fell into these categories 163 indicated a Government school, 56 a Catholic school and 100 an independent school (and 6 indicated 'Other').

Of the 3 groups, respondents linked to Government schools were consistently most likely to confirm the posed statements, at times by larger margins. This is illustrated for the statements in the Curriculum elements section of the survey in Figure 56.

Figure 56: Curriculum elements by school sector, Visual Arts survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents, students and schools

### School location

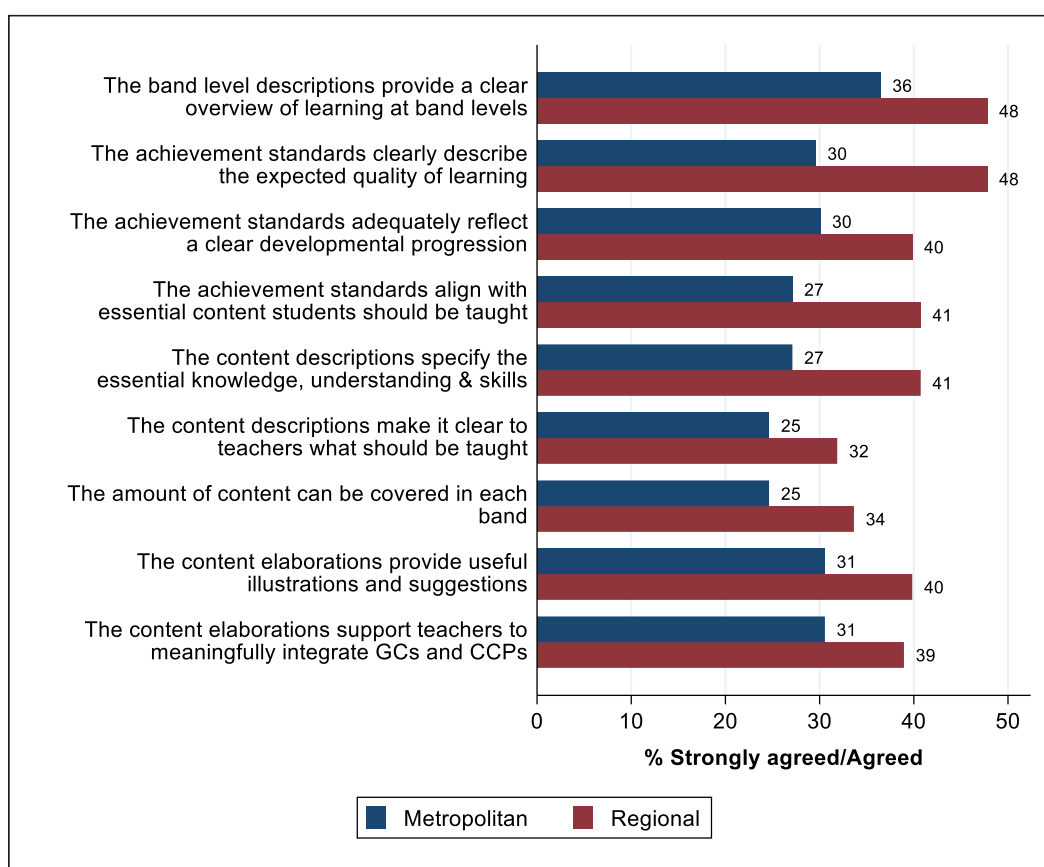
Respondents who identified as teachers, school leaders, parents, students and schools were also asked their school's location.

Regional respondents were clearly more likely to agree with most statements in the Introductory and Curriculum elements sections of the survey, which is shown for the latter in Figure 57. However, further analysis suggests that the differences between metropolitan and regional area respondents could be driven by state differences as the metropolitan results are stronger influenced by the more negative responses from New South Wales<sup>24</sup>.

Despite the clear differences in agreement levels for curriculum elements shown in Figure 57, differences in the levels of agreement between metropolitan and regional respondents for the 5 TOR statements were only between 2 and 4 percentage points (not shown).

<sup>24</sup> This possibility is supported by results of multiple regressions that include information on state and location simultaneously when modelling the probability of giving a strongly agree or agree response for selected statements.

Figure 57: Curriculum elements by location of school, Visual Arts survey respondents<sup>^</sup>



<sup>^</sup> Teachers, school leaders, parents, students and schools

### Summary - survey results

Respondents who identified as teachers (71%), those who were based in New South Wales (56%), those who were linked to Government schools (44%<sup>25</sup>) and those linked to schools in metropolitan areas (55%<sup>26</sup>) were the largest respondent groups that influence the overall survey results for Visual Arts. Overall responses were also more influenced by those who participated for the Y7-10 curriculum (64%), than those who participated for the F-6 curriculum (13%) or the combined F-10 curriculum (23%).

The level of agreement was highest for some elements in the Introductory sections of the curriculum (aims, rationale, key considerations and key connections). These attracted between 44% and 56% of agreement and sit at the upper end in Figure 58, which shows the level of respondent agreement for all 23 statements with the statements sorted in descending order based on the level of agreement.

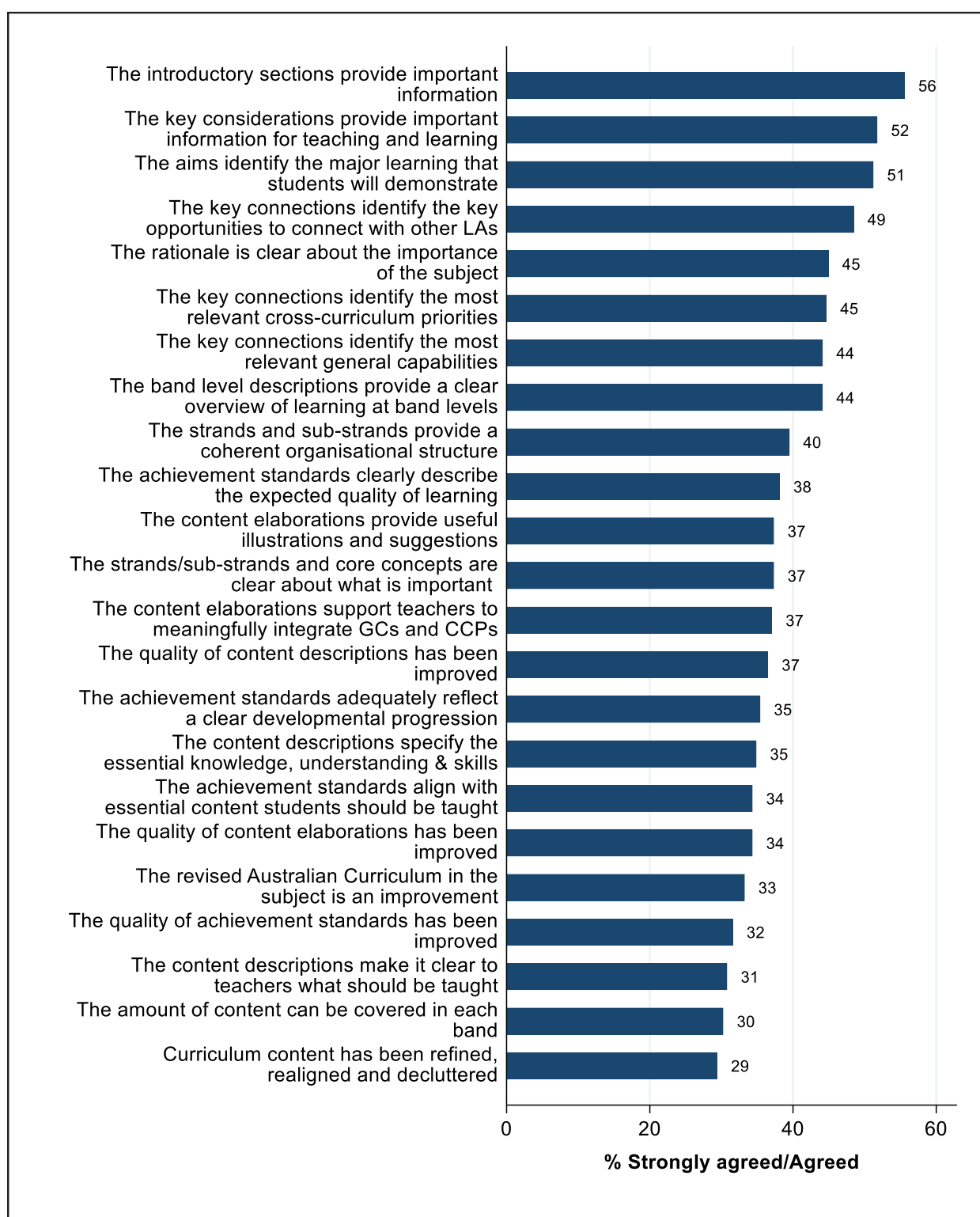
After these statements the level of agreement drops further for statements concerning attributes of strands and core concepts, achievement standards, content elaborations, content descriptions and the 5 TOR statements. For these statements the level of agreement is between 29% and 40%. Disagreement outweighed agreement for most statements so that it is difficult to see an endorsement of particular elements of the revised Visual Arts curriculum by participating survey respondents.

Respondents from New South Wales were particularly negative about the proposed statements and had a large influence on the overall results due to their relative size. An exception to the overall results are those given for the F-6 curriculum. These results were considerably more positive, although only based on 47 of the 367 respondents of the Visual Arts survey.

<sup>25</sup> Percentage based on all respondents while the numerator only applied to teachers, school leaders, students, parents and schools.

<sup>26</sup> As above.

Figure 58: All statements, Visual Arts survey respondents



The critical respondent perceptions indicated by the pattern of the agreement ratings is corroborated by critical feedback provided in open-ended text boxes in the survey. Many respondents expressed perceived problems with the strand and core concept structure, and in the same context, the sequencing of content. Many respondents commented on lacking clarity of the language more broadly but also particularly applied to content descriptors, introductory elements, with some respondents identifying the use of generic, non-subject-specific language as one source for this.

The use of identical wording in passages of open-ended feedback by several respondents indicates some coordination among some of the Visual Arts respondents when responding to the survey questions. Such coordination may have also affected the reported agreement ratings. For further notes on interpreting the data see Section 3.4.6.

## 5.6 Learning Area Arts – Survey summary

The survey across the 5 Arts subjects was completed 854 times. The number of completions was not evenly distributed across the 5 subjects: it ranged from 38 for Media Arts to 367 for Visual Arts.

There were some marked differences in the stakeholder characteristics between survey respondents who participated for the different Arts subjects. Dance (50%) and Music (44%) survey respondents were most likely to participate in relation to the F-6 level of the curriculum while Drama and Visual Arts respondents were least likely to do so (13%). While teachers were the dominant type of stakeholder who participated across all 5 surveys they were particularly prevalent among Music and Visual Arts respondents (both 71%) and less so among Dance respondents (54%).

Queensland respondents over-represented their state (based on its population share) across 4 of the 5 subjects. This was particularly the case in the Dance (70%) and Media Arts (76%) surveys compared to the Drama (37%) and Music (41%) surveys. Representation from Queensland was more in line with its share of the national population among Visual Arts respondents (19%) who in turn were over-representing New South Wales relative to the state's share of the national population (56% of survey respondents vs 32% of the national population).

Table 33 lists the respondent characteristics for the 5 Arts subjects. Differences in the number of respondents and their characteristics could indicate that the subject-specific consultations were of varying interests to different groups of stakeholders. They also serve to caution when interpreting differences in the results between the different Arts subjects. As was indicated in the results sections in this report, the level of the curriculum that was scrutinised by survey respondents appeared to matter when giving agreement ratings. So did the state that respondents were based in. Differences in these respondent characteristics between the different subject surveys then will likely generate differences in the results between subjects – comparing subjects then is not comparing like for like. The following presentation of results for the 5 subjects should be seen in this context.

Table 33: Stakeholder characteristics by subject, Arts survey respondents

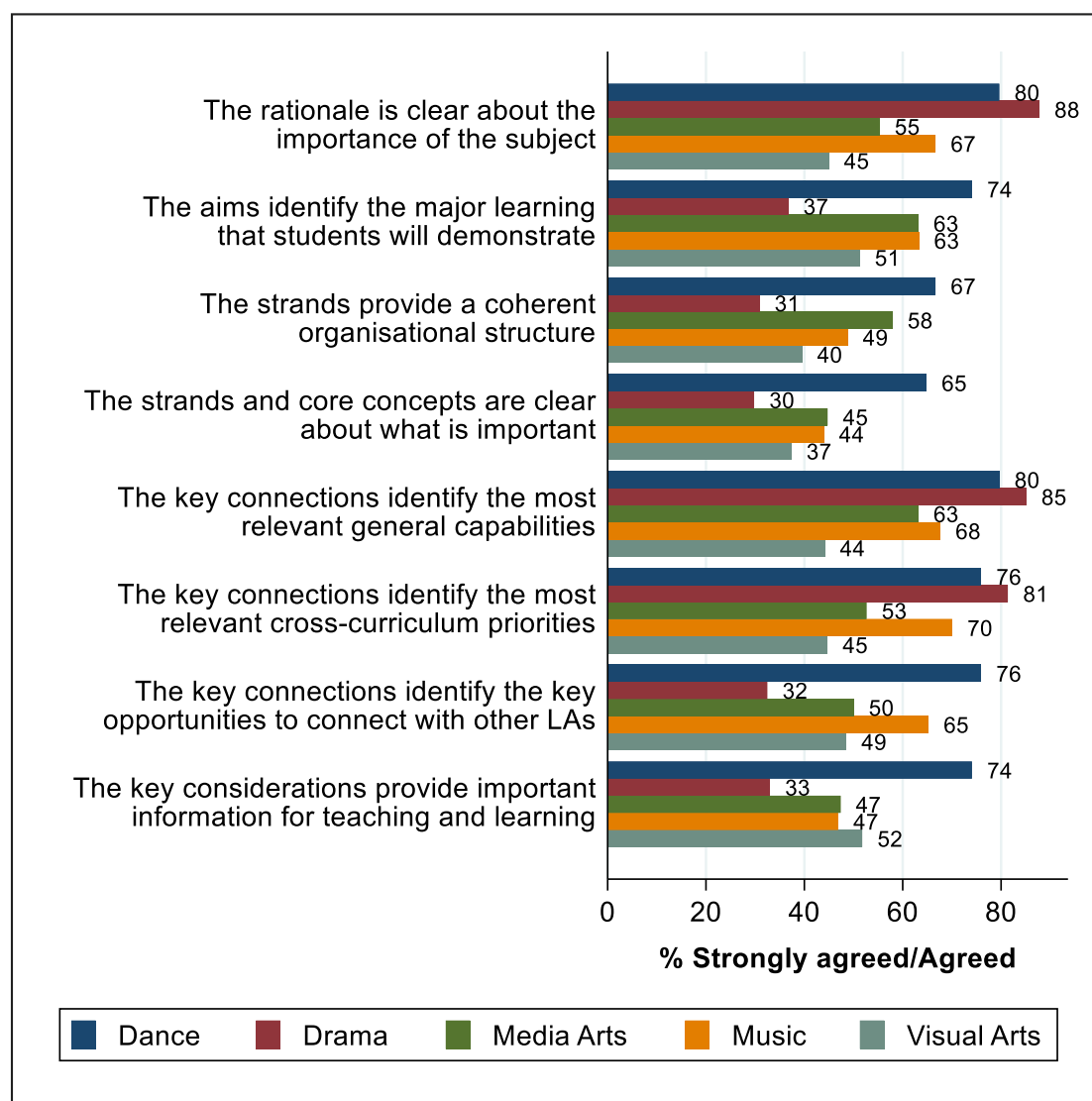
	Dance n=54	Drama n=188	Media Arts n=38	Music n=207	Visual Arts n=367
<b>Level of curriculum</b>					
F-6	50%	13%	24%	44%	13%
Y7-10	33%	40%	58%	33%	64%
F-10	17%	46%	18%	23%	23%
<b>Respondent type</b>					
Teacher	54%	69%	61%	71%	71%
School leader	11%	11%	18%	10%	10%
Academic	7%	8%	0%	2%	4%
Parent	2%	1%	0%	1%	1%
Student	0%	0%	0%	0%	1%
Employer/business	0%	1%	0%	1%	1%
Other - Individual	6%	3%	0%	2%	3%
School	15%	5%	5%	7%	6%
Professional association	2%	2%	8%	2%	2%
Education authority	2%	1%	3%	1%	1%
Other - Group	2%	1%	5%	1%	1%
<b>State of residence</b>					
Queensland	70%	37%	76%	41%	19%
New South Wales	4%	28%	0%	16%	56%
Australian Capital	7%	2%	3%	9%	2%
Northern Territory	2%	1%	0%	0%	1%
South Australia	6%	9%	8%	13%	5%
Tasmania	0%	4%	0%	5%	2%
Victoria	4%	15%	3%	11%	9%
Western Australia	6%	4%	8%	4%	3%
National	2%	2%	3%	1%	1%
Other	0%	0%	0%	0%	1%
<b>School sector</b>					
Government	65%	40%	58%	44%	44%
Catholic	11%	18%	16%	16%	15%
Independent	6%	27%	11%	29%	27%
Other	0%	1%	0%	0%	2%
Not applicable	19%	15%	16%	10%	11%
<b>School location</b>					
Metropolitan	50%	56%	47%	61%	55%
Regional	30%	28%	37%	26%	31%
Remote	2%	1%	0%	2%	2%
Other	0%	0%	0%	0%	1%
Not applicable	19%	15%	16%	10%	11%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

Figure 59 shows the level of agreement for the statements in the Introductory elements section for the 5 Arts subjects. Of the 5 subjects the agreement level for all 8 statements was relatively high for Dance respondents although they were exceeded by Drama respondents for the statements that the rationale was clear about the importance of the subject, that the key connections identify the most relevant general capabilities and that they also identify the most relevant cross-curriculum priorities. However, Drama

respondents were least likely to agree with the statements on aims, strands, key considerations and the statement that the key connections identify the key opportunities to connect with other learning areas.

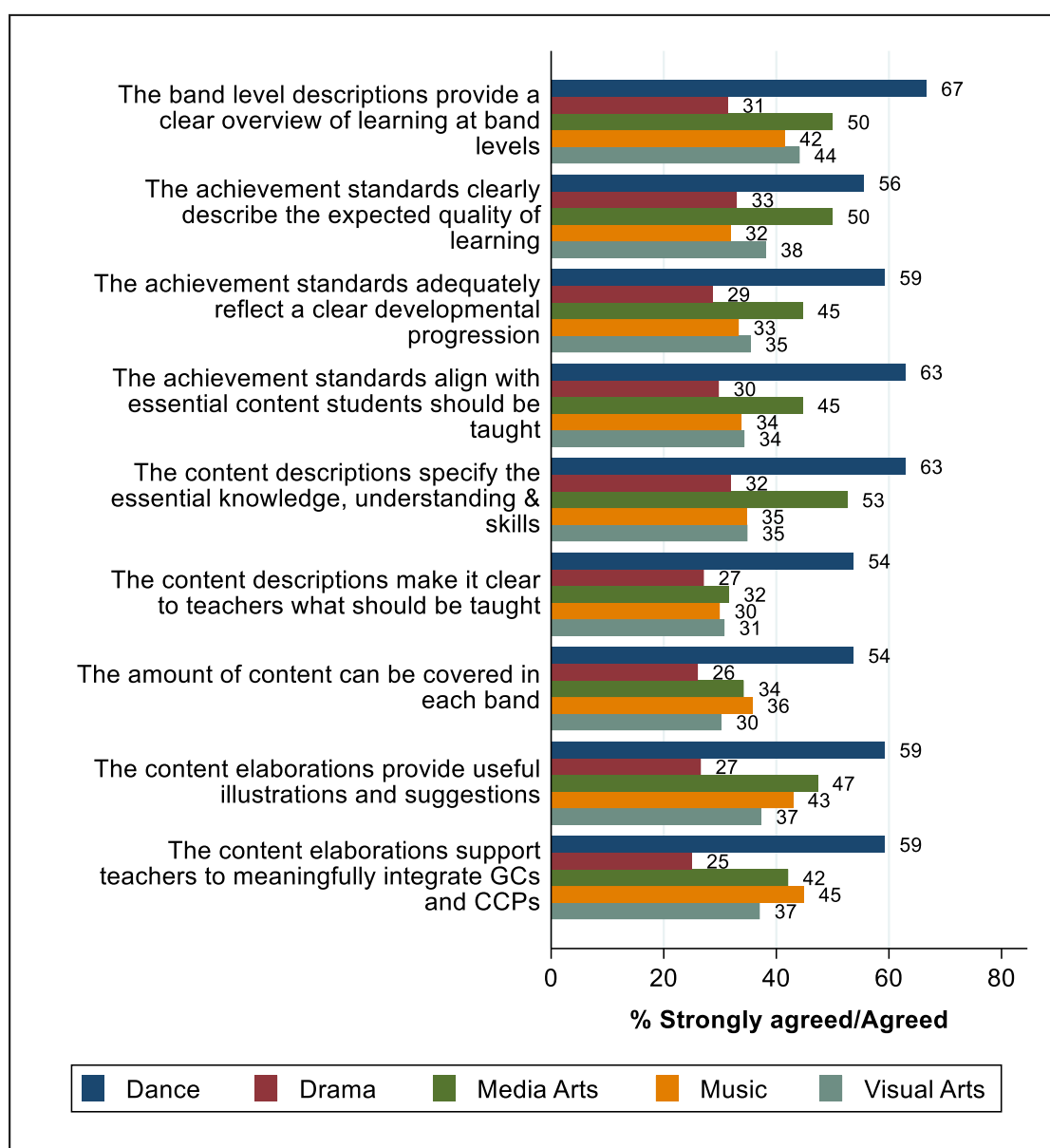
Visual Arts respondents had a relatively low agreement profile for the statements in the Introductory elements sections.

Figure 59: Introductory elements by subject, Arts survey respondents



The differences in the responses between Arts subjects are similar for the statements in the Curriculum elements section of the survey (Figure 60). Here, Dance respondents feature the highest levels of agreement for all 9 statements and Drama respondents, with one exception, the lowest level of agreement.

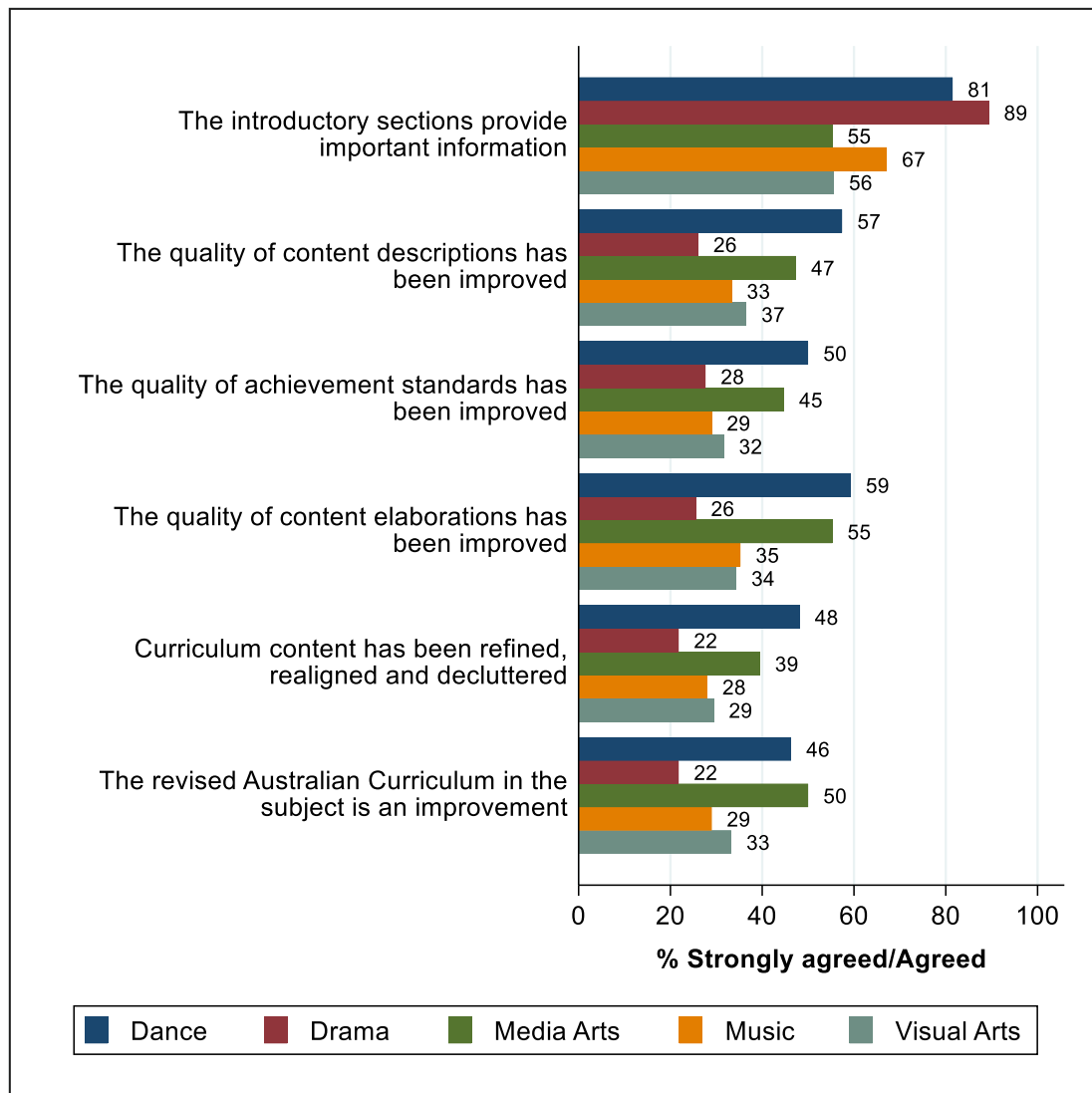
Figure 60: Curriculum elements by subjects, Arts survey respondents



Dance and Media Arts respondents were more likely than Drama, Music and Visual Arts respondents to confirm the 5 TOR statements that the Review had achieved its objectives (Figure 61).



Figure 61: Overall feedback by subjects, Arts survey respondents



While there are substantial differences in the number of respondents who provided open-ended feedback for the different subjects, there were similarities in the open-ended feedback. Strand and core concepts were often viewed critically as was the clarity of the wording, particularly for content descriptors. A perceived simplification of the Arts curriculum, which was seen to be reflected in the wider use of generic language, the re-phrasing of the aims away from notions of skill development, and the loss of relevant subject-specific content (e.g. no notation in Music) was seen by some as diminishing the Arts curriculum.

## 6. Feedback from email submissions

Of the email submissions, there were a total of 45 specifically related to the learning area of Arts. Table 34 provides the breakdown of email submissions, according to the subjects within the learning areas of Arts. As is indicated in Table, the majority of email submissions did not apply to one specific subject within Arts.

*Table 34: Breakdown of email submissions according to subjects, Arts*

Subject Area	Number of email submissions	Percentage
Dance	1	2.2%
Drama	4	8.9%
Media Arts	1	2.2%
Music	4	8.9%
Visual Arts	2	4.4%
Unspecified/General	33	73.3%
<b>Total</b>	<b>45</b>	<b>100.0%</b>

Of the 45 email submissions, there were 22 submissions that had an attachment that was coded alongside the email message provided. The remainder did not have an attachment, but the content within the emails was coded. The findings from this analysis are presented in Section 6.2.

### 6.1 Stakeholder profile

A number of email respondents had self-disclosed their position and/or affiliation, making it possible to summarise some of the demographic characteristics of respondents. It could be determined that of email respondents in this learning area:

- Six self-disclosed as teachers including 3 teachers submitting their responses independently, as well as 3 groups of teachers
- A total of 29 submissions were sent from some form of association or body.
- Seven could be described as academics, experts or community members, with 3 of these submissions being from a group of academics (see Table 35).

*Table 35: Type of stakeholder, Arts email submissions*

Type of Stakeholder	Number of email submissions	Percentage
Teachers	6	13.3%
Association or Body	29	64.4%
Academics or other community	7	15.6%
Unclear	3	6.7%
<b>Total</b>	<b>45</b>	<b>100.0%</b>

A list of organisations which self-identified in email submissions across all learning areas, general capabilities and cross-curriculum priorities is provided in Appendix F.

## 6.2 Key findings from email submissions

The code frame (see Appendix C), was utilised to analyse the content of the email submission feedback. As per the open-ended survey feedback, respondents may make the same point multiple times with different examples, but a theme is only coded once for that respondent.

### 6.2.1 Major themes

Table 36 presents the full list of main themes that emerged from the feedback from the 45 email submissions, alongside the number and percentage of email respondents discussing this theme. Table 37 lists the top 5 main themes, and the associated subthemes. Both tables include the number and percentage of email respondents discussing each theme (and subtheme for Table 37). It is possible that a single response has utterances that span across multiple themes. As a result, a comment from a single respondent would be coded to more than one theme. Likewise, a single response could be coded to more than one subtheme.

As can be seen from Table 37, the top 5 main themes were: *clarity*; *implementation (out of scope)*; *introductory elements*; *manageability (amount of content)* and *content has improved/should remain*. Table 36

*Table 36: Summary of major themes, Arts email submissions*

Major Theme	Number of email submissions	Percentage
Introductory elements	26	57.8%
Content has improved & should remain	22	48.9%
Content should be added	19	42.2%
Content should be removed	11	24.4%
Evidenced-based content	3	6.7%
Inclusive Content	17	37.8%
Manageability of content	23	51.1%
Sequencing of content	21	46.7%
Achievement standards	13	28.9%
Clarity	33	73.3%
Implementation	30	66.7%
Other	8	17.8%

The leading theme was *clarity*. While there was positive feedback to indicate that respondents saw some improvements to the readability of the curriculum and to specific elements, there was more critical feedback than positive feedback. In particular, there was feedback for further refinements to the overall language, the content descriptors and achievements standards. For instance, respondents pointed to the overall structure as requiring further refinement to improve the clarity of particular elements:

*“What follows are comments that address the overarching problems inherent in the proposed structure for Visual Arts. These comments do not extend to any discussion of Content Descriptions and Content Elaborations. The reason for this is that until the overarching structure represents a clear, unambiguous and robust rationale for learning and understanding in Visual Arts, Content descriptions, elaborations and achievement standards cannot be adequately articulated.” (Academic)*

Relatedly, and as can be seen from Table 37, one of the leading subthemes was related to perceived needed improvements to the strands and sub-strands. This subtheme was captured under the 3<sup>rd</sup> leading main theme of *introductory elements*. Some respondents raised concerns about the introduction and wording of additional strands and how this impeded clarity and manageability. Respondents recommended further improvements to the strand structure:

*“For example – content descriptors (which “specify the essential knowledge”) are organised under a 4-strand structure (of Exploring and connecting; Developing skills, practice and ideas; Creating; and Sharing and communicating) as opposed to the current two-strand structure (of Making and Responding). This structural change is quite a shift and in my view, fundamentally flawed as the strands do not clearly reflect authentic music practices. Music specific language such as listening, performing and creating would provide much more clarity for teachers on what they need to teach. At the very least, moving from 2 to 4 strands seems to reflect on some level an increase in content (or at least increase in workload for teachers). The inclusion of Making and Responding as core concepts is just fundamentally confusing in my view. Again the aim here was “to give clarity and direction....” (from sole, unknown background) (Academic)*

In addition, the issue of strands was made in relation to Visual Arts.

*“The proposed content organisers, in the form of Strands, do not reflect the needs for an authentically Australian Arts curriculum. VADEA notes the similarities between the current iteration of the AC:TA consultation curriculum and the National Core Standards for the Arts from the United States of America . Clearly these Standards- Creating, Performing/Presenting/Producing, Responding and Connecting - have been appropriated in AC: The Arts Content Descriptions. These distinctly American standards for the Arts (Dance, Media Arts, Music, Theatre And Visual Arts) were established in 2014 and have little resemblance to the high quality creative arts education currently delivered in NSW across 4 distinct disciplines. American visual arts curriculum has historically prioritised formal elements of art, self-expression, visual culture and process-based learning, which is distinctly different to the intellectual engagement and academic rigour of NSW Visual Arts curriculum.” (Visual Arts & Design Educators Association)*

The 2<sup>nd</sup> subtheme for *introductory elements* that respondents frequently commented upon was in relation to further revisions being needed to the rationale or aims, with similar recommendations for further revisions.

The 2<sup>nd</sup> leading main theme related to *implementation*. In particular, many respondents referenced the inclusion or strengthening of connections with Aboriginal and Torres Strait Islander Histories and Cultures and welcomed the inclusion (aligning with the 5<sup>th</sup> leading theme; *content has improved or should remain*). However, respondents highlighted the need for culturally appropriate knowledge, training and resources (relating to *implementation*).

*“The introduction of Content Descriptions in each band focusing on connections between The Arts and the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority is welcome. However, we have concerns about appropriate resourcing to support understanding for teachers and students.” (Association – Dance)*

*“While we applaud the inclusion of Indigenous protocols and knowledge in the curriculum in such an emphatic way, to address these areas in the ways implied by the Content Descriptions would require substantial resources and teacher training led by Indigenous artists and educators. (Academic Group)*

While some felt that additional support and resources were needed, others also felt that the removal of specific references was a loss, while the addition of some concepts, particularly around Intellectual Property, was too challenging for students and teachers.

*“While we support a greater and more widespread understanding of other diverse art forms, we feel the removal of specific references to Australian and First Nations artists/artworks from the content descriptors, and the addition of Indigenous Cultural and Intellectual Property as a key priority, may be overly confronting for teachers and have unintended negative consequences” (Our Watch)*

The comments relating to the 4<sup>th</sup> leading theme of *manageability* all reiterated the view that the amount of content was still too much and that further refinement or decluttering was needed. Just over half of respondents expressed this view.

Table 37. Summary of subthemes, Arts email submissions

Major Theme and Subtheme	Number of email submissions	Percentage
<b>Clarity</b>	<b>33</b>	<b>73.3%</b>
The overall language of the curriculum is clearer and/or easier to understand	6	13.3%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	21	46.7%
The wording of the content descriptions is clearer and/or easier to understand	3	6.7%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	20	44.4%
The wording of the achievement standards is clearer and/or easier to understand	4	8.9%
The wording of the achievement standards need further clarity	18	40.0%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	2	4.4%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	7	15.6%
<b>Implementation (out of scope)</b>	<b>30</b>	<b>66.7%</b>
Pedagogy	4	8.9%
Assessment	4	8.9%
Implementation support (e.g., professional development, teacher training, resources such as planning advice and resources, classroom resources)	27	60.0%
<b>Introductory elements</b>	<b>26</b>	<b>57.8%</b>
The rationale/aims have improved	11	24.4%
The rationale/aims need further improvement	14	31.1%
The strands/core concepts have improved	5	11.1%
The strands/core concepts need further improvement	25	55.6%
The key connections have improved	7	15.6%
The key connections need further improvement	9	20.0%
<b>Manageability (amount of content)</b>	<b>23</b>	<b>51.1%</b>
Still too much content/further decluttering needed	23	51.1%
<b>Content has improved/should remain</b>	<b>22</b>	<b>48.9%</b>
General views that content had improved	4	8.9%
The level of emphasis on Indigenous cultures and perspectives is appropriate	12	26.7%
Content has better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	2.2%
Various other LA specific content that has improved or should remain	8	17.8%

### 6.2.2 Summary – email submissions

In total, there were 45 email submissions related to the learning area of Arts. The spread of comments indicated a large proportion were in relation to *clarity*, *implementation* and *introductory elements*. Of those around *introductory elements*, there was a perceived need to undertake further revisions of the introductory

elements, particularly the strand and sub-strand structure. This theme had links with the main theme of *clarity*, in which respondents also saw the need for further refinements to the organisation of material, language of the curriculum and to specific elements such as content descriptions and achievement standards.

In terms of content, the comments around learning area specific content often welcomed the inclusion of focus on Aboriginal and Torres Strait Islander Histories and Cultures. Respondents saw this as an improvement. However, there were concerns around *implementation*, in particular having the appropriate resources and training needed to implement this appropriately. There were both suggestions for adding further content in this area, as well as removing specific concepts, such as around intellectual property.

Overall, many respondents felt that the current version of the Australian Curriculum: The Arts could be improved. Most responders across Visual Arts, Drama and Music and Media Arts cited specific instances where improvements could be made to the current version to improve clarity and manageability. Some offered to work further with ACARA on suggested improvements.

## 7. Jurisdictional feedback

Submissions were invited from each state and territory as well as the 2 national sector peak bodies. Nine submissions were received in total: Queensland, New South Wales, Victoria, Western Australia, South Australia, Tasmania, the Northern Territory, Independent Schools Australia, and the National Catholic Education Commission. The Australian Capital Territory abstained from providing feedback at this point while noting its contributions to the Review via working groups, individual submissions, regular meetings and trial schools.

The code frame (see Appendix C) was utilised to analyse the content of the feedback from the 9 jurisdictional submissions. As per the open-ended survey and email feedback, a jurisdictional submission may make the same point multiple times with different examples, but a theme is only coded once for that respondent.

The jurisdictions were also invited to respond using a pre-defined template that aligned with the online survey that was publicly available, although this template was not always followed. Of the 9 jurisdictions who submitted feedback on the revised Arts Learning Area, Tasmania and the Northern Territory provided broad feedback. Western Australia and Queensland provided extensive and detailed subject-specific feedback for all HASS subjects. Victoria provided substantial feedback on the Arts learning area as well as on each Arts subject. South Australia, Independent Schools Australia (ISA), and the National Catholic Education Commission (NCEC) provided feedback both on the learning area and specific subjects in some instances. New South Wales provided a little feedback in relation to the Arts.






























Jurisdictions used a variety of methods to generate feedback from their stakeholders, such as learning area focus groups, forums, and webinars. Examples of stakeholders include state and independent schooling sectors, and professional associations.

### 7.1 Jurisdictional responses to Overall feedback survey statements

As part of seeking their feedback, the invited jurisdictions were encouraged to respond to the 6 survey statements from the Overall feedback section of the survey. Five of the 9 participating jurisdictions (Tasmania, Queensland, Western Australia, Northern Territory and Independent Schools Australia) provided responses to these questions.

Table 38 presents these results individually for the 5 jurisdictions that responded to the 6 survey statements.

*Table 38: Overall feedback by jurisdiction*

	ISA	NT	TAS	WA	QLD
The introductory sections provide important information					
The quality of achievement standards has been improved					
The quality of content descriptions has been improved					
The quality of content elaborations has been improved					
Curriculum content has been refined, realigned and decluttered					
The revised Australian Curriculum in the LA is an improvement on the current version					

VIC, NSW, NCEC and SA did not provide ratings to the Overall feedback survey questions. Tasmania did not provide a rating for the achievement standard question. The ACT did not provide a submission.

 Strongly agree	 Agree	 Disagree	 Strongly disagree
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It is evident from Table 38 that of the 5 jurisdictions who responded to the Overall feedback statements, ISA, the Northern Territory and Tasmania regarded the revised Arts curriculum as improved. Western Australia and Queensland notably dissented, except in relation to the introductory sections and the quality of the content elaborations.

While Victoria, New South Wales, South Australia, and the NCEC did not respond to the TOR statements, analysis of the qualitative data indicates broad support for the introductory elements, with some suggested improvements to the strands. Victoria also indicated that stronger connections could be made between content and general capabilities and cross curriculum priorities.

In terms of content, Victoria regarded content descriptions as simplified but that this comes with a disproportionate focus on skills and processes. South Australia noted some improvements in places but on balance indicated that content descriptions do not provide sufficient clarity or specificity for teachers. The NCEC expressed the view that content descriptions are too generic and that subject specificity and disciplinary knowledge has been diminished, a point with which South Australia agreed. South Australia also indicated that some elaborations are ambiguous.

In terms of achievement standards, Victoria indicated that there are gaps in the continuum. The NCEC noted that these are more concise but that there appear to be some alignment issues with content descriptions. South Australia also noted concerns with the achievement standards, including verb progression, disciplinary terminology, and consistency of the vital elements across the subjects.

## 7.2 Major themes and subthemes

The themes that were most prominent in participating jurisdictions' feedback across the learning area and subjects were, in order, *clarity*, *introductory elements*, *content has improved*, *content should be added*, and *manageability*. Implementation issues, while out of scope of the Review, attracted the next highest number of comments.

Because only a few jurisdictions provided feedback around specific subjects, this section explores the major themes and subthemes in relation to the Arts learning area rather than specific subjects. However, some quotes from jurisdictional feedback pertaining to specific subjects are included in relation to the major themes and subthemes.

In relation to *clarity*, there was broad support for the overall improvements but also some concerns around clarity of content descriptions, achievement standards and introductory elements:

*"Further, it is recommended that an underpinning taxonomy of cognitive verbs be used in both the learning area and subject-specific achievement standards to support a more considered and consistent application of thinking skills."* (Queensland)

*"Content descriptions should "specify the essential knowledge, understanding and skills that young people are expected to learn, and that teachers are expected to teach in each band". In its current form the content descriptions do not provide the level of clarity or specificity needed for teachers."* (South Australia)

*"The removal of discipline-specific technical language and terminology oversimplifies and waters down the rigour of each discipline and removes a clear progression of cognitively appropriate learning. This creates ambiguity, making it difficult for the teacher to understand what they are expected to teach."* (South Australia)

*"Achievement Standards in one paragraph has the potential of creating too much cognitive overload for teachers."* (Tasmania)

Within the theme of *introductory elements*, most jurisdictions agreed that these have improved although suggestions for improvements were presented, which often linked to comments about clarity and terminology. The strands were generally well-received:

*"The rationale is clear and functional, but could be further strengthened to emphasise the importance of the Arts: both the extrinsic benefits (value of the Arts to the economy, personal emotional and*



*social benefits) and intrinsic value if teaching and learning in the Arts for its own sake ... The aims are clear and effective, and address the issues raised about the rationale.” (Western Australia)*

*“While the rationales articulate the learning area’s importance, that importance is not define Visual Arts or clearly articulate the distinct processes for making and responding ... Consider revising the aims of each subject to ensure the rigour and expectations of all subjects are balanced and comparable”. (Queensland)*

*“Renaming of The Arts strands to organise content descriptions under 4 common strands has been a positive step forward:*

- o Exploring and connecting*
- o Developing skills and practice and ideas*
- o Creating*
- o Sharing and communicating.*

*This provides a common framework and language that makes the curriculum easier to navigate and understand for teachers. Particularly helps provide clarity on the key foci of the essence of learning in, through and about The Arts.” (South Australia)*

*“The inclusion of the 4 strands ‘Exploring and connecting’, ‘Developing skills’, ‘Practice and ideas’, and ‘Creating, Sharing and communicating’ helps to structure and clarify the content of the curriculum. However, this does not reduce content since each of the 4 area strands has been expanded. The terminology used in these 4 strands and the learning area statements is inconsistent, and the names of the strands do not reflect the content.” (Victoria)*

Six jurisdictions indicated that content should be added or reinstated to the learning area:

*“Not sure why Dance in the Content Descriptions has been removed from the Foundation year? [in F – 6 Dance) ... Music theory is not mentioned ...” (ISA)*

*“Removal of the discipline-specific terminology from some content descriptions and replacing with inappropriate language has caused a change in the intended meanings. For example ...” (South Australia)*

*“We also note that there are no references to Visual Design knowledge and skills in the proposed F–6 curriculum”. (Victoria)*

*“The proposed strand structure, and associated content, privileges Creating, which is common across 3 of the 4 strands. In comparison, culminating arts works (Performing etc.) is captured only in part of one strand (the Sharing component of Sharing and communicating). This undermines the balance of the current curriculum and does not reflect their equal contribution to learning in The Arts, as articulated in the core concepts.” (Queensland)*

Also in relation to content, broadly speaking, most jurisdictions noted improvement although this was tempered with caution in some instances:

*“The content overall is an improvement.” (TAS)*

*“Broadly speaking, the content descriptions have been simplified, but largely because the curriculum has become very focused on skills and processes. Unfortunately, the conceptual ideas and expressive learning implicit in the Arts are now not as clear across the curriculum.” (VIC)*

*“Teachers support the re-structure and the reduction of content. The content is much broader which provides more freedoms within the teaching content ... There is real excitement in this area and notable appreciation in the value adding of the curriculum – supporting students to know and craft artefacts for a particular audience.” (ISA)*

*“Removing or reducing specific elements of the content and replacing them with overarching terms to declutter content and increase flexibility for teachers.” (NT)*

In relation to Music, some expressed a sense that content had not improved in that subject:

*"In terms of the Music curriculum, it is a very diminished document, and very reduced from the original – this proposal is more a curriculum that gives the teacher and student "an idea of music" – not a music education". (ISA)*

*"Significant concerns were raised by secondary music teachers who identified the absence of the 'manipulation of musical elements' across Year 7-10 bands as a major flaw, as it is core to the teaching of music." (NCEC)*

*"... reducing aural skills to listening skills in Music devalues the foundational skills that underpin responding to music." (Queensland)*

Also related to content was feedback that alignment between content descriptions and achievement standards needs improvement:

*"Feedback has emerged that further work needs to be done on making the content descriptions less broad so teachers can understand what needs to be taught. Currently, the content elaborations, rather than the content descriptions, have become the de facto curriculum." (NCEC)*

*"Further refinements are required to the curriculum's structural elements, including the core concepts and strand structure. It is recommended that alignment between the achievement standards and the content descriptions is reviewed to provide recognition of the progression of, and connections between, the cognitions in this subject. There are examples of a misalignment where the cognitive demand in the content descriptions does not match what students are required to demonstrate in the achievement standard." (QLD)*

*"However, there is some inconsistency in knowledge and skills between the standard for the learning discipline and the Arts achievement standard. It appears that the Arts achievement standard appears is not explicitly linked to the content descriptions." (VIC)*

*"The connection between the core concepts of 'learning by making and doing' and 'learning as artist and audience' to the sub-strands of 'exploring and connecting', developing skills, practice and ideas', sharing and communicating' and 'creating' is not explained and is not clear." (TAS)*

Another pattern in commentary around content was that content descriptions lack specificity to the various Arts subjects:

*"There was consistent feedback regarding the content descriptions being 'too broad', therefore not allowing students to build skills to show higher-order cognitions in the content descriptions ... Media arts teachers expressed concern with the content descriptions being too generic." (NCEC)*

*"Some content descriptions are too broad or generic ... Subject specific language needs to be included." (Western Australia)*

*"Additionally, the proposed changes reflect a move away from subject-specific understanding and skills and associated rigour." (Queensland)*

Several jurisdictions indicated that aspects of the curriculum should be removed:

*"The introduction of Media arts concepts into The Arts F–10 curriculum also raises concerns, especially given the approach taken is out of step with the approach commonly taken in senior secondary Media arts studies." (Victoria)*

*"Delete 'of peers and educators' from the Visual Arts content description (AC9AVA2S01). No other Arts content description in the sharing and communicating strand has this level of specificity about who the audience should comprise." (South Australia)*

*"The introduction of 4 strands adds complexity for implementation by primary teachers." (Western Australia)*

Another aspect of content attracting feedback was that First Nation's perspectives were welcomed and valued, but concerns exist around the practicalities and pedagogical implications of their inclusion.

*“Some teachers identified that the Aboriginal and Torres Strait Islander histories and culture content set at band 7/8 across the arts is incorrectly placed as it does not fit authentically into the curriculum or match the cognitive development at this stage”. (NCEC)*

*“Content descriptors relating to First Nations Australians need support to be taught properly and an understanding of the differences between cultural appropriation and appropriate integration is required.” (WA)*

In terms of *manageability*, there was a pattern of comments around increased content and manageability; however, this was often connected to implementation issues such as assessment and time allocations. Such issues are beyond the scope of the present review but attracted sufficient commentary to warrant inclusion. Most jurisdictions did note a reduction in content in some manner, while also tempering this with commentary around the need for more refinement.

*“Given that students usually only study Dance for one semester, we believe that there is now too much content in the content descriptions to allow students a meaningful experience of dance in the limited classroom time available.” (Victoria)*

*“Further reduce non-essential content and remove content that is not assessable on a 5-point scale to improve accessibility and manageability.” (Queensland)*

*“Content within the primary years has been decluttered ... [but] Given the typical time allocation allocated ... to the teaching of the Arts in schools, there is too much content proposed for each year/band.” (WA)*

*“Appears manageable.” (ISA)*

*“In the Arts, it appears that content has primarily been rearranged rather than refined. Attention needs to be given to reducing the elaborations in F-6 and in Dance, as these currently place heavy demands on teachers and students.” (New South Wales)*

Another pattern in feedback was the broad support for including a Foundation year, accompanied by some concern around the accessibility of content:

*“It’s good to have Foundation separated.” (ISA) “The complexity of some of the content elaborations is too high order or inappropriate for the year/band.” (WA)*

*“There has been some refinement in language choices within the achievement standards. In Foundation there is a significant improvement with age-appropriate content and language.” (SA)*

*“Foundation as a separate year is a significant improvement. Language used in Foundation is accessible and age-appropriate, and alignment to the Early Years Learning Framework is clear.” (QLD)*

## 7.3 Summary

While jurisdictions were broadly positive about the revised Arts curriculum, Queensland notably viewed the Arts as mostly not improved. All jurisdictions offered learning area and subject specific suggestions for further improvement across all curriculum elements including structure, content, and language/terminology. Feedback in relation to these various elements was mixed, with some subjects seen as improved while others were seen as weaker or diluted.

Broadly speaking, all jurisdictions welcomed the inclusion of First Nations content and perspectives. However, some expressed concern about the manageability and relevance of this content. Queensland indicated that too much emphasis has been placed on this content, and that its inclusion comes at the cost of subject-specific content, particularly given time constraints associated with this learning area. Independent Schools Australia, while welcoming the content, noted the need to be culturally respectful and not view Indigenous perspectives as homogenous. ISA also noted cultural sensitivities around learning and performing Indigenous music, while in Visual Art, the focus on First Nation’s perspectives appeared privileged over other cultures. Several jurisdictions noted that support, professional learning, and resources

will be required to implement this content appropriately and avoid tokenism. There were some queries about some terminology.

Including a Foundation year was generally endorsed.

A summary of positive feedback and aspects that need further attention, as identified by each jurisdiction, are included as Appendix G.

## Appendix A – Questionnaire

### Consultation survey questions For the learning areas and subjects

#### Introduction

The learning area survey gives you the opportunity to provide feedback on the proposed changes to any of the following learning areas and subjects.

- Mathematics
- English
- Science
- Humanities and Social Sciences (HASS)
  - HASS Foundation – Year 6
  - History Years 7–10
  - Geography Years 7–10
  - Civics and Citizenship Years 7–10
  - Economics and Business Years 7–10
- Health and Physical Education
- Languages
  - Digital Languages
  - Design and Languages
- The Arts
  - The Arts Foundation – Year 6
  - Dance Years 7-10
  - Drama Years 7-10
  - Media Arts Years 7-10
  - Music Years 7-10
  - Visual Arts Years 7-10
- Languages
  - French
  - Japanese
  - Chinese
  - Italian

The survey has three sections.

#### 1. Background information:

The survey begins by gathering some demographic information and asking you to nominate the levels, and the specific subjects (where relevant) that you wish to comment on.

#### 2. General questions

This is the main part of the survey. In this section you will be asked to respond to a number of statements about the different elements of the consultation curriculum:

- *Introductory elements* - the rationale, aims, organisation of the learning area, key connections and key considerations
- *Curriculum elements* - the level descriptions, achievement standards, content descriptions and content elaborations.

There is also a section called *Overall feedback*, where you will be asked to respond to some overall statements related to the terms of reference for the Review. You will also be invited to add any general comments about what has improved and what needs further refinement.

### **3. Year/band level specific feedback**

This section is optional and you can comment on as many levels as you wish. You will be able to add any comments about what has improved and what needs further refinement for the particular levels you select.

## Section 1: Background information questions

Please select which levels you are giving feedback on (Note: options will vary depending on what learning area and subject survey you complete).

- ☐ Foundation - Year 6 curriculum
- ☐ Years 7 - 10 curriculum
- ☐ Foundation - Year 10 curriculum

Please indicate if you are answering the survey as an individual or as a group.

☐ Individual

☐ Group

### Individual response follow up questions

In which state or territory are you based?

- ☐ Australian Capital Territory
- ☐ New South Wales
- ☐ Northern Territory
- ☐ Queensland
- ☐ South Australia
- ☐ Tasmania
- ☐ Victoria
- ☐ Western Australia
- ☐ National
- ☐ Other

### Group response follow up questions

In which state or territory are you based?

- ☐ Australian Capital Territory
- ☐ New South Wales
- ☐ Northern Territory
- ☐ Queensland
- ☐ South Australia
- ☐ Tasmania
- ☐ Victoria
- ☐ Western Australia
- ☐ National
- ☐ Other

Which CATEGORY best describes you?

- ☐ Primary teacher\*
- ☐ Secondary teacher\*
- ☐ F-12 teacher\*
- ☐ School leader – Primary\*
- ☐ School leader – Secondary\*
- ☐ School leader – F-12\*
- ☐ Academic
- ☐ Parent\*
- ☐ Student\*
- ☐ Employer / Business
- ☐ Other

*\*If you select this category as an individual or group you will be asked two additional questions.*

Which CATEGORY best describes you?

- ☐ School\*
- ☐ Professional association
- ☐ University faculty
- ☐ Education authority
- ☐ Parent organisation
- ☐ Community organisation
- ☐ Other

Please indicate the NAME of the group or institution below. (Note: Schools will not be asked to supply the school name).

---

In which sector is your school?

- ☐ Government
- ☐ Catholic
- ☐ Independent

Describe the membership of your group.

---

Number of members/people represented in this response (approx.). Please use numerical values.

---

What best describes your school's location?

- ☐ Metropolitan
- ☐ Regional
- ☐ Remote

## Section 2: General feedback

Indicate your level of agreement with the following statements.

### Introductory elements

#### *Rationale*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The rationale is clear about the importance of the learning area/subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

#### *Aims*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The aims identify the major learning that students will demonstrate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

#### *Organisational structure*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The strands/sub-strands provide a coherent organisational structure	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The strands/sub-strands and core concepts are clear about what is important in the learning area/subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

#### *Key connections*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The key connections section identifies the most relevant general capabilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The key connections section identifies the most relevant cross-curriculum priorities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The key connections section identifies the key opportunities to connect with other learning areas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

#### *Key considerations*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The key considerations section provides important information for planning teaching and learning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**Curriculum elements***Year/band level descriptions*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The year/band level descriptions provide a clear overview of the learning that students should experience at the year/band level	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*Achievement standards*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The achievement standards clearly describe the expected quality of learning students should typically demonstrate by the end of the year/band	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The achievement standards adequately reflect a clear developmental progression.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The learning described in the achievement standards aligns with the essential content students should be taught.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*Content descriptions*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The content descriptions specify the essential knowledge, understanding and skills that should be learned.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The content descriptions make it clear to teachers what should be taught.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The amount of content can be covered in each year/band. <i>Note: If you answer disagree or strongly disagree to this statement you will be given this follow up question (see below).</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
What content should be removed or what revisions are needed to make the content more manageable in the learning area/subject curriculum?					

*Content elaborations*

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
The content elaborations provide useful illustrations and suggestions on how to plan and teach the content.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The content elaborations provide a range of contexts that support teachers to meaningfully integrate the general capabilities and cross-curriculum priorities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Overall feedback**

	Strongly agree	Agree	Disagree	Strongly disagree	<i>Don't know</i>
The introductory sections provide important information.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The quality of content descriptions has been improved.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The quality of achievement standards has been improved.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The quality of content elaborations has been improved.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Curriculum content has been refined, realigned and decluttered.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The revised Australian Curriculum in the learning area/subject is an improvement on the current version.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*Optional comments:*

If you would like to provide feedback about general aspects of the revised learning area/subject that **have improved**, please use the comments box.

If you would like to provide feedback about general aspects of the revised learning area/subject curriculum that **need further improvement**, please use the comments box.

### Section 3: Band/level specific feedback (optional)

Would you like to give feedback on a specific year or band level?

- ☐ Yes
- ☐ No

If you answer No, you will be asked to SUBMIT the survey.

If you answer Yes, you will be asked which year or band levels you would like to provide feedback on.

Then you will be invited to provide specific feedback in comments boxes for the following two questions.

Please add your comments about aspects of the revised learning area/subject for band/level curriculum that **have improved**. If you comment on specific content descriptions or elaborations please reference the code number.

Please add your comments about aspects of the revised learning area/subject for band/level curriculum that **need further improvement**. If you comment on specific content descriptions or elaborations please reference the code number.

## Appendix B – Changes to survey statements in reporting

Question labels that were changed in the reporting are listed below.

Wording in questionnaire	Wording in report
The strands/sub-strands and core concepts are clear about what is important in the subject	The strands/sub-strands and core concepts are clear about what is important
The key connections section identifies the key opportunities to connect with other learning areas	The key connections identify the key opportunities to connect with other LAs
The key considerations section provides important information for planning teaching and learning	The key considerations provide important information for teaching and learning
The band level descriptions provide a clear overview of the learning that students should experience at the band level	The band level descriptions provide a clear overview of learning at band levels
The achievement standards clearly describe the expected quality of learning students should typically demonstrate by the end of the year	The achievement standards clearly describe the expected quality of learning
The learning described in the achievement standards aligns with the essential content students should be taught	The achievement standards align with essential content students should be taught
The content descriptions specify the essential knowledge, understanding and skills that should be learned	The content descriptions specify the essential knowledge, understanding & skills
The content elaborations provide useful illustrations and suggestions on how to plan and teach the content	The content elaborations provide useful illustrations and suggestions
The content elaborations provide a range of contexts that support teachers to meaningfully integrate the general capabilities and cross-curriculum priorities	The content elaborations support teachers to meaningfully integrate GCs and CCPs

## Appendix C – Code frame

A code frame to code the open-ended feedback was co-designed with ACARA. Based on scrutiny of documentation of the proposed curriculum revisions, survey materials and preliminary survey responses, along with ongoing consultation with ACARA, the following themes, and subthemes were established as a code frame.

The themes and subthemes of the code frame which apply to all learning areas are described in this section. The structure of main themes and subthemes is below. A *Various other learning area specific content...* category is assigned to 3 of the main themes. This category typically captures a wide variety of opinions and suggestions that respondents expressed in each learning area under the main theme and outside the subthemes of the respective main theme. The category should be interpreted as an 'other' category under the respective main theme. It does not represent a homogenous subtheme that can stand meaningfully by itself.

### Theme/Subtheme

**Introductory elements:** This theme encapsulates views regarding the introductory elements of the curriculum. These subthemes are as follows:

- The rationale/aims have improved
- The rationale/aims need further improvement
- The strand/sub-strands/core concepts have improved
- The strand/sub-strands/core concepts need further improvement
- The key connections have improved
- The key connections need further improvement

**Content has improved/should remain:** This theme reflects views about the improvements to the curriculum, based on the proposed revisions, along with comments about content that should remain as part of the revisions. These subthemes are as follows:

- General views that content has improved
- Content has better alignment with rationale/aim of learning area
- Content has better alignment with who we want our children to become
- The level of emphasis on Indigenous cultures and perspectives is appropriate
- Various other LA specific content that has improved or should remain

**Content should be added:** This theme captures comments which express a desire for further content to be added. The subthemes are as follows:

- General views that additional or new content should be added
- Additional or new content should be added for better alignment with rationale/aim of learning area
- Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)
- There should be more emphasis on Indigenous cultures and perspectives
- Various other LA specific content that should be added

**Content should be removed:** This theme captures comments which reflect views about content that should be removed from the curriculum. The subthemes are as follows:

- General views that there is content that should be removed
- Content should be removed it is not aligned with rationale/aim of the learning area
- Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)
- There is too much emphasis on Indigenous cultures and perspectives

Various other LA specific content that should be removed

**Evidenced-based content:** This theme captures comments about the extent to which the curriculum is seen as being based on evidence/science. The subthemes are as follows:

The included content appears evidence-based

The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence

**Inclusive content:** This theme captures comments about the extent to which the content is considered appropriate and inclusive for students. The subthemes are as follows:

The curriculum content is inclusive of diverse learners' interests and capabilities

The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities.

There are concerns around the age-appropriateness of content

**Manageability (amount of content):** This theme reflects comments about the extent to which the curriculum is seen as being manageable or cluttered with content. The subthemes are as follows:

Decluttering of content evident, the amount of content is more manageable

Still too much content/further decluttering needed

**Sequencing of content:** This theme reflects views about the suitability of the developmental progression of content. The subthemes are as follows:

The sequencing of content has improved

The sequencing of content needs further improvement

**Achievement standards:** This theme reflects views about the suitability of the achievement standards. The subthemes are as follows:

Achievement standards align with content descriptions

Achievement standards need better alignment with content descriptions

**Clarity:** This overarching theme encompasses the readability and ease of understanding the documentation. The subthemes are as follows:

The overall language of the curriculum is clearer and/or easier to understand

The overall language of the curriculum could use further revision to be clearer and/or easier to understand

The wording of the content descriptions is clearer and/or easier to understand

The wording of the content descriptions could use further revision to be clearer and/or easier to understand

The wording of the achievement standards is clearer and/or easier to understand

The wording of the achievement standards need further clarity

The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand

The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand

**Implementation (out of scope):** This theme captures comments that raise issues around implementation. Whilst these comments are technically out of scope of the terms of reference of the Review, they were considered predominant enough in the responses to be coded. The subthemes are as follows:

Pedagogy - this overarching theme encompasses feedback about how children should be taught

Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.

Support for implementation

**Other:** Any comments that could not be captured in the themes above, were coded here.

Sub-themes indicating improvement

Sub-themes indicating further refinements

## Appendix D – Groups participating in the survey

### Dance

#### Group name provided in on-line survey

Ausdance Educators Queensland (AEQ)

Catholic Education Cairns

The Song Room

### Drama

#### Group name provided in on-line survey

Catholic Education Cairns

Drama Australia

Drama NSW

Drama Queensland

The Song Room

### Media Arts

#### Group name provided in on-line survey

Australian Teachers of Media, Western Australia (ATOM WA)

Australian Teachers of Media, Queensland (ATOM QLD)

Catholic Education Cairns

South Australian Association for Media Education Inc.

The Song Room

### Music

#### Group name provided in on-line survey

Australian Capital Territory (ACT) Instrumental Music Program, ACT Education Directorate

Anywhere Music

Australian Association of Christian Schools

Australian Society for Music Education - Queensland Chapter

Catholic Education Cairns

Independent Schools Queensland

Kodály Australia (The Kodály Music Education Institute of Australia Incorporated)

Orff Schulwerk Association of SA

Tasmanian Orff Schulwerk Association Incorporated

The Song Room

## Visual Arts

### Group name provided in on-line survey

Australian Council of Art and Design Schools (ACUADS)

Art Education Victoria

Art Gallery of NSW Learning

Australian Association of Christian Schools

Brigidine College

Catholic Education Cairns

Multicultural Education and Languages Committee

National Association for the Visual Arts (NAVA)

Queensland Art Teachers Association

Southern Vales Christian College

St Ives High School

Studio A Limited

The Song Room

Visual Arts Educators of South Australia (VAESA)



## Appendix E – Themes from open-ended survey feedback

**Table E1: Content that should be removed or revisions needed to make content more manageable, Dance survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>6</b>	<b>11.1%</b>
The rationale/aims have improved	0	0.0%
The rationale/aims need further improvement	0	0.0%
The strands/core concepts have improved	2	3.7%
The strands/core concepts need further improvement	5	9.3%
The key connections have improved	0	0.0%
The key connections need further improvement	0	0.0%
<b>Content has improved/should remain</b>	<b>0</b>	<b>0.0%</b>
General views that content has improved	0	0.0%
There is better alignment of content with rationale/aim of learning area	0	0.0%
Content has better alignment with who we want our children to become	0	0.0%
Various other LA specific content that has improved or should remain	0	0.0%
<b>Content should be added</b>	<b>4</b>	<b>7.4%</b>
General views that additional or new content should be added	2	3.7%
Additional or new content should be added for better alignment with rationale/aim of learning area	0	0.0%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be added	2	3.7%
<b>Content should be removed</b>	<b>7</b>	<b>13.0%</b>
General views that there is content that should be removed	4	7.4%
Content should be removed as it is not aligned with rationale/aim of learning area	1	1.9%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	2	3.7%
<b>Evidenced-based content</b>	<b>0</b>	<b>0.0%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	0	0.0%
<b>Inclusive content</b>	<b>6</b>	<b>11.1%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	0	0.0%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities.	4	7.4%
There are concerns around the age-appropriateness of content	2	3.7%

<b>Manageability (amount of content)</b>	<b>6</b>	<b>11.1%</b>
Decluttering of content evidence, the amount of content is more manageable	0	0.0%
Still too much content/further decluttering needed	6	11.1%
<b>Sequencing of content</b>	<b>0</b>	<b>0.0%</b>
The sequencing of content has improved	0	0.0%
The sequencing of content needs further improvement	0	0.0%
<b>Achievement standards</b>	<b>1</b>	<b>1.9%</b>
Achievement standards align with content descriptions	0	0.0%
Achievement standards need better alignment with content descriptions	1	1.9%
<b>Clarity</b>	<b>5</b>	<b>9.3%</b>
The overall language of the curriculum is clearer and/or easier to understand	0	0.0%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	2	3.7%
The wording of the content descriptions is clearer and/or easier to understand	0	0.05%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	3	5.6%
The wording of the achievement standards is clearer and/or easier to understand	0	0.0%
The wording of the achievement standards need further clarity	1	1.9%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	0	0.0%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	0	0.0%
<b>Implementation (out of scope)</b>	<b>12</b>	<b>22.2%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	2	3.7%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	7	13.0%
Support for implementation	9	16.7%
<b>Other</b>	<b>1</b>	<b>1.9%</b>

Comments were provided by 21 respondents. Percentages are based on all 54 Dance survey respondents.

**Table E2: Aspects that have improved/need further improvement, Dance survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>19</b>	<b>35.2%</b>
The rationale/aims have improved	4	7.4%
The rationale/aims need further improvement	4	7.4%
The strands/core concepts have improved	4	7.4%
The strands/core concepts need further improvement	11	20.4%
The key connections have improved	1	1.9%
The key connections need further improvement	1	1.9%
<b>Content has improved/should remain</b>	<b>14</b>	<b>25.9%</b>
General views that content has improved	9	16.7%
There is better alignment of content with rationale/aim of learning area	2	3.7%
Content has better alignment with who we want our children to become	0	0.0%
Various other LA specific content that has improved or should remain	6	11.1%
<b>Content should be added</b>	<b>4</b>	<b>7.4%</b>
General views that additional or new content should be added	2	3.7%
Additional or new content should be added for better alignment with rationale/aim of learning area	0	0.0%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be added	2	3.7%
<b>Content should be removed</b>	<b>6</b>	<b>11.1%</b>
General views that there is content that should be removed	3	5.6%
Content should be removed as it is not aligned with rationale/aim of learning area	1	1.9%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	1.9%
Various other LA specific content that should be removed	1	1.9%
<b>Evidenced-based content</b>	<b>0</b>	<b>0.0%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	0	0.0%
<b>Inclusive content</b>	<b>9</b>	<b>16.7%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	2	3.7%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities.	5	9.3%
There are concerns around the age-appropriateness of content	4	7.4%
<b>Manageability (amount of content)</b>	<b>5</b>	<b>9.3%</b>
Decluttering of content evident, the amount of content is more manageable	1	1.9%
Still too much content/further decluttering needed	4	7.4%
<b>Sequencing of content</b>	<b>0</b>	<b>0.0%</b>
The sequencing of content has improved	0	0.0%
The sequencing of content needs further improvement	0	0.0%

<b>Achievement standards</b>	<b>8</b>	<b>14.8%</b>
Achievement standards align with content descriptions	1	1.9%
Achievement standards need better alignment with content descriptions	7	13.0%
<b>Clarity</b>	<b>26</b>	<b>48.1%</b>
The overall language of the curriculum is clearer and/or easier to understand	6	11.1%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	8	14.8%
The wording of the content descriptions is clearer and/or easier to understand	6	11.1%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	6	11.1%
The wording of the achievement standards is clearer and/or easier to understand	2	3.7%
The wording of the achievement standards need further clarity	4	7.4%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	5	9.3%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	6	11.1%
<b>Implementation (out of scope)</b>	<b>13</b>	<b>24.1%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	2	3.7%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	6	11.1%
Support for implementation	10	18.5%
<b>Other</b>	<b>1</b>	<b>1.9%</b>

Comments were provided by 39 respondents. Percentages are based on all 54 Dance survey respondents.

**Table E3: Content that should be removed or revisions needed to make content more manageable, Drama survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>92</b>	<b>48.9%</b>
The rationale/aims have improved	1	0.5%
The rationale/aims need further improvement	74	39.4%
The strands/core concepts have improved	0	0.0%
The strands/core concepts need further improvement	90	47.9%
The key connections have improved	0	0.0%
The key connections need further improvement	59	31.4%
<b>Content has improved/should remain</b>	<b>1</b>	<b>0.5%</b>
General views that content has improved	1	0.5%
There is better alignment of content with rationale/aim of learning area	0	0.0%
Content has better alignment with who we want our children to become	0	0.0%
Various other LA specific content that has improved or should remain	0	0.0%
<b>Content should be added</b>	<b>82</b>	<b>43.6%</b>
General views that additional or new content should be added	18	9.6%
Additional or new content should be added for better alignment with rationale/aim of learning area	3	1.6%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	0.5%
Various other LA specific content that should be added	75	39.9%
<b>Content should be removed</b>	<b>78</b>	<b>41.5%</b>
General views that there is content that should be removed	71	37.8%
Content should be removed as it is not aligned with rationale/aim of learning area	1	0.5%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	6	3.2%
<b>Evidenced-based content</b>	<b>65</b>	<b>34.6%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	65	34.6%
<b>Inclusive content</b>	<b>6</b>	<b>3.2%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	0	0.0%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	3	1.6%
There are concerns around the age-appropriateness of content	3	1.6%
<b>Manageability (amount of content)</b>	<b>87</b>	<b>46.3%</b>
Decluttering of content evident, the amount of content is more manageable	0	0.0%
Still too much content/further decluttering needed	87	46.3%
<b>Sequencing of content</b>	<b>0</b>	<b>0.0%</b>

The sequencing of content has improved	0	0.0%
The sequencing of content needs further improvement	0	0.0%
<b>Achievement standards</b>	<b>0</b>	<b>0.0%</b>
Achievement standards align with content descriptions	0	0.0%
Achievement standards need better alignment with content descriptions	0	0.0%
<b>Clarity</b>	<b>96</b>	<b>51.1%</b>
The overall language of the curriculum is clearer and/or easier to understand	0	0.0%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	88	46.8%
The wording of the content descriptions is clearer and/or easier to understand	0	0.0%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	68	36.2%
The wording of the achievement standards is clearer and/or easier to understand	0	0.0%
The wording of the achievement standards need further clarity	3	1.6%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	0	0.0%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	64	34.0%
<b>Implementation (out of scope)</b>	<b>68</b>	<b>36.2%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	6	3.2%
Assessment – this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents	0	0.0%
Support for implementation	64	34.0%
<b>Other</b>	<b>1</b>	<b>0.5%</b>

Comments were provided by 123 respondents. Percentages are based on all 188 Drama survey respondents.

**Table E4: Aspects that have improved/need further improvement, Drama survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>85</b>	<b>45.2%</b>
The rationale/aims have improved	1	0.5%
The rationale/aims need further improvement	3	1.6%
The strand/core concepts have improved	3	1.6%
The strand/core concepts need further improvement	78	41.5%
The key connections have improved	2	1.1%
The key connections need further improvement	0	0.0%
<b>Content has improved/should remain</b>	<b>88</b>	<b>46.8%</b>
General views that content has improved	75	39.9%
There is better alignment of content with rationale/aim of learning area	81	43.1%
Content has better alignment with who we want our children to become	2	1.1%
Various other LA specific content that has improved or should remain	1	0.5%
<b>Content should be added</b>	<b>92</b>	<b>48.9%</b>
General views that additional or new content should be added	8	4.3%
Additional or new content should be added for better alignment with rationale/aim of learning area	82	43.6%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	0.5%
Various other LA specific content that should be added	3	1.6%
<b>Content should be removed</b>	<b>76</b>	<b>40.4%</b>
General views that there is content that should be removed	7	3.7%
Content should be removed as it is not aligned with rationale/aim of learning area	66	35.1%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	0.5%
Various other LA specific content that should be added	3	1.6%
<b>Evidenced-based content</b>	<b>0</b>	<b>0.0%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	0	0.0%
<b>Inclusive content</b>	<b>4</b>	<b>2.1%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	1	0.5%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	0	0.0%
There are concerns around the age-appropriateness of content	3	1.6%
<b>Manageability (amount of content)</b>	<b>85</b>	<b>45.2%</b>
Decluttering of content evident, the amount of content is more manageable	4	2.1%
Still too much content/further decluttering needed	81	43.1%
<b>Sequencing of content</b>	<b>86</b>	<b>45.7%</b>
The sequencing of content has improved	78	41.5%

The sequencing of content needs further improvement	8	4.3%
<b>Clarity</b>	<b>109</b>	<b>58.0%</b>
The overall language of the curriculum is clearer and/or easier to understand	10	5.3%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	89	47.3%
The wording of the content descriptions is clearer and/or easier to understand	6	3.2%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	91	48.4%
The wording of the achievement standards is clearer and/or easier to understand	6	3.2%
The wording of the achievement standards need further clarity	4	2.1%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	0	0.0%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	3	1.6%
<b>Implementation (out of scope)</b>	<b>73</b>	<b>38.8%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	1	0.5%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	1	0.5%
Support for implementation	72	38.3%
<b>Other</b>	<b>11</b>	<b>5.9%</b>

Comments were provided by 136 respondents. Percentages are based on all 188 Drama survey respondents.



**Table E5: Content that should be removed or revisions needed to make content more manageable, Media Arts survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>5</b>	<b>13.2%</b>
The rationale/aims have improved	0	0.0%
The rationale/aims need further improvement	0	0.0%
The strands/core concepts have improved	0	0.0%
The strands/core concepts need further improvement	5	13.2%
The key connections have improved	0	0.0%
The key connections need further improvement	0	0.0%
<b>Content has improved/should remain</b>	<b>1</b>	<b>2.6%</b>
General views that content has improved	0	0.0%
There is better alignment of content with rationale/aim of learning area	0	0.0%
Content has better alignment with who we want our children to become	0	0.0%
Various other LA specific content that has improved or should remain	1	2.6%
<b>Content should be added</b>	<b>4</b>	<b>10.5%</b>
General views that additional or new content should be added	1	2.6%
Additional or new content should be added for better alignment with rationale/aim of learning area	0	0.0%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be added	3	7.9%
<b>Content should be removed</b>	<b>15</b>	<b>39.5%</b>
General views that there is content that should be removed	7	18.4%
Content should be removed as it is not aligned with rationale/aim of learning area	0	0.0%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	8	21.1%
<b>Evidenced-based content</b>	<b>0</b>	<b>0.0%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	0	0.0%
<b>Inclusive content</b>	<b>10</b>	<b>26.3%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	0	0.0%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	4	10.5%
There are concerns around the age-appropriateness of content	7	18.4%
<b>Manageability (amount of content)</b>	<b>13</b>	<b>34.2%</b>
Decluttering of content evident, the amount of content is more manageable	0	0.0%
Still too much content/further decluttering needed	13	34.2%
<b>Sequencing of content</b>	<b>2</b>	<b>5.3%</b>
The sequencing of content has improved	0	0.0%

The sequencing of content needs further improvement	2	5.3%
<b>Achievement standards</b>	<b>0</b>	<b>0.0%</b>
Achievement standards align with content descriptions	0	0.0%
Achievement standards need better alignment with content descriptions	0	0.0%
<b>Clarity</b>	<b>9</b>	<b>23.7%</b>
The overall language of the curriculum is clearer and/or easier to understand	0	0.0%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	3	7.9%
The wording of the content descriptions is clearer and/or easier to understand	0	0.0%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	4	10.5%
The wording of the achievement standards is clearer and/or easier to understand	0	0.0%
The wording of the achievement standards need further clarity	1	2.6%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	0	0.0%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	4	10.5%
<b>Implementation (out of scope)</b>	<b>8</b>	<b>21.1%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	1	2.6%
Assessment – this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents	4	10.5%
Support for implementation	6	15.8%
<b>Other</b>	<b>3</b>	<b>7.9%</b>

Comments were provided by 20 respondents. Percentages are based on all 38 Media Arts survey respondents.

**Table E6: Aspects that have improved/need further improvement, Media Arts survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>11</b>	<b>28.9%</b>
The rationale/aims have improved	0	0.0%
The rationale/aims need further improvement	1	2.6%
The strands/core concepts need further improvement	7	18.4%
The key connections have improved	6	15.8%
The key connections need further improvement	1	2.6%
<b>Content has improved/should remain</b>	<b>3</b>	<b>7.9%</b>
General views that content has improved	2	5.3%
There is better alignment of content with rationale/aim of learning area	0	0.0%
Content has better alignment with who we want our children to become	0	0.0%
Various other LA specific content that has improved or should remain	2	5.3%
<b>Content should be added</b>	<b>5</b>	<b>13.2%</b>
General views that additional or new content should be added	2	5.3%
Additional or new content should be added for better alignment with rationale/aim of learning area	0	0.0%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	1	2.6%
Various other LA specific content that should be added	2	5.3%
<b>Content should be removed</b>	<b>5</b>	<b>13.2%</b>
General views that there is content that should be removed	2	5.3%
Content should be removed as it is not aligned with rationale/aim of learning area	0	0.0%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	3	7.9%
<b>Evidenced-based content</b>	<b>0</b>	<b>0.0%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	0	0.0%
<b>Inclusive content</b>	<b>6</b>	<b>15.8%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	1	2.6%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	3	7.9%
There are concerns around the age-appropriateness of content	2	5.3%
<b>Manageability (amount of content)</b>	<b>6</b>	<b>15.8%</b>
Decluttering of content evident, the amount of content is more manageable	1	2.6%
Still too much content/further decluttering needed	6	15.8%
<b>Sequencing of content</b>	<b>8</b>	<b>21.1%</b>
The sequencing of content has improved	1	2.6%
The sequencing of content needs further improvement	7	18.4%
<b>Achievement standards</b>	<b>2</b>	<b>5.3%</b>

Achievement standards align with content descriptions	0	0.0%
Achievement standards need better alignment with content descriptions	2	5.3%
<b>Clarity</b>	<b>11</b>	<b>28.9%</b>
The overall language of the curriculum is clearer and/or easier to understand	4	10.5%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	4	10.5%
The wording of the content descriptions is clearer and/or easier to understand	2	5.3%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	3	7.9%
The wording of the achievement standards is clearer and/or easier to understand	3	7.9%
The wording of the achievement standards need further clarity	1	2.6%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	3	7.9%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	5	13.2%
<b>Implementation (out of scope)</b>	<b>7</b>	<b>18.4%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	1	2.6%
Assessment – this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents	1	2.6%
Support for implementation	7	18.4%
<b>Other</b>	<b>9</b>	<b>23.7%</b>

Comments were provided by 20 respondents. Percentages are based on all 38 Media Arts survey respondents.

**Table E7: Content that should be removed or revisions needed to make content more manageable, Music survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>37</b>	<b>17.9%</b>
The rationale/aims have improved	0	0.0%
The rationale/aims need further improvement	1	0.5%
The strand/core concepts have improved	1	0.5%
The strand/core concepts need further improvement	35	16.9%
The key connections have improved	0	0.0%
The key connections need further improvement	0	0.0%
<b>Content has improved/should remain</b>	<b>7</b>	<b>3.4%</b>
General views that content has improved	0	0.0%
There is better alignment of content with rationale/aim of learning area	0	0.0%
Content has better alignment with who we want our children to become	0	0.0%
Various other LA specific content that has improved or should remain	7	3.4%
<b>Content should be added</b>	<b>41</b>	<b>19.8%</b>
General views that additional or new content should be added	3	1.4%
Additional or new content should be added for better alignment with rationale/aim of learning area	0	0.0%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	4	1.9%
Various other LA specific content that should be added	38	18.4%
<b>Content should be removed</b>	<b>27</b>	<b>13.0%</b>
General views that there is content that should be removed	0	0.0%
Content should be removed as it is not aligned with rationale/aim of learning area	0	0.0%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	27	13.0%
<b>Evidenced-based content</b>	<b>1</b>	<b>0.5%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	1	0.5%
<b>Inclusive content</b>	<b>24</b>	<b>11.6%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	0	0.0%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	12	5.8%
There are concerns around the age-appropriateness of content	12	5.8%
<b>Manageability (amount of content)</b>	<b>23</b>	<b>11.1%</b>
Decluttering of content evident, the amount of content is more manageable	0	0.0%
Still too much content/further decluttering needed	23	11.1%
<b>Sequencing of content</b>	<b>30</b>	<b>14.5%</b>
The sequencing of content has improved	2	1.0%

The sequencing of content needs further improvement	30	14.5%
<b>Achievement standards</b>	<b>0</b>	<b>0.0%</b>
Achievement standards align with content descriptions	0	0.0%
Achievement standards need better alignment with content descriptions	0	0.0%
<b>Clarity</b>	<b>66</b>	<b>31.9%</b>
The overall language of the curriculum is clearer and/or easier to understand	1	0.5%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	27	13.0%
The wording of the content descriptions is clearer and/or easier to understand	1	0.5%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	49	23.7%
The wording of the achievement standards is clearer and/or easier to understand	0	0.0%
The wording of the achievement standards need further clarity	18	8.7%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	5	2.4%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	14	6.8%
<b>Implementation (out of scope)</b>	<b>38</b>	<b>18.4%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	1	0.5%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	8	3.9%
Support for implementation	38	18.4%
<b>Other</b>	<b>10</b>	<b>4.8%</b>

Comments were provided by 112 respondents. Percentages are based on all 207 Music survey respondents.

**Table E8: Aspects that have improved/need further improvement, Music survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>59</b>	<b>28.5%</b>
The rationale/aims have improved	4	1.9%
The rationale/aims need further improvement	7	3.4%
The strand/core concepts have improved	20	9.7%
The strand/core concepts need further improvement	33	15.9%
The key connections have improved	4	1.9%
The key connections need further improvement	2	1.0%
<b>Content has improved/should remain</b>	<b>30</b>	<b>14.5%</b>
General views that content has improved	4	1.9%
There is better alignment of content with rationale/aim of learning area	0	0.0%
Content has better alignment with who we want our children to become	1	0.5%
Various other LA specific content that has improved or should remain	27	13.0%
<b>Content should be added</b>	<b>38</b>	<b>18.4%</b>
General views that additional or new content should be added	2	1.0%
Additional or new content should be added for better alignment with rationale/aim of learning area	0	0.0%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	7	3.4%
Various other LA specific content that should be added	33	15.9%
<b>Content should be removed</b>	<b>16</b>	<b>7.7%</b>
General views that there is content that should be removed	1	0.5%
Content should be removed as it is not aligned with rationale/aim of learning area	0	0.0%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	15	7.2%
<b>Evidenced-based content</b>	<b>1</b>	<b>0.5%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	1	0.5%
<b>Inclusive content</b>	<b>18</b>	<b>8.7%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	4	1.9%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	13	6.3%
There are concerns around the age-appropriateness of content	2	1.0%
<b>Manageability (amount of content)</b>	<b>24</b>	<b>11.6%</b>
Decluttering of content evident, the amount of content is more manageable	1	0.5%
Still too much content/further decluttering needed	23	11.1%
<b>Sequencing of content</b>	<b>64</b>	<b>30.9%</b>
The sequencing of content has improved	41	19.8%
The sequencing of content needs further improvement	39	18.8%

<b>Achievement standards</b>	<b>23</b>	<b>11.1%</b>
Achievement standards align with content descriptions	0	0.0%
Achievement standards need better alignment with content descriptions	23	11.1%
<b>Clarity</b>	<b>99</b>	<b>47.8%</b>
The overall language of the curriculum is clearer and/or easier to understand	10	4.8%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	53	25.6%
The wording of the content descriptions is clearer and/or easier to understand	3	1.4%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	48	23.2%
The wording of the achievement standards is clearer and/or easier to understand	2	1.0%
The wording of the achievement standards need further clarity	46	22.2%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	13	6.3%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	22	10.6%
<b>Implementation (out of scope)</b>	<b>53</b>	<b>25.6%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	11	5.3%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	10	4.8%
Support for implementation	43	20.8%
<b>Other</b>	<b>35</b>	<b>16.9%</b>

Comments were provided by 146 respondents. Percentages are based on all 207 Music survey respondents.



**Table E9: Content that should be removed or revisions needed to make content more manageable, Visual Arts survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>99</b>	<b>27.0%</b>
The rationale/aims have improved	0	0.0%
The rationale/aims need further improvement	8	2.2%
The strand/core concepts have improved	3	0.8%
The strand/core concepts need further improvement	93	25.3%
The key connections have improved	1	0.3%
The key connections need further improvement	8	2.2%
<b>Content has improved/should remain</b>	<b>6</b>	<b>1.6%</b>
General views that content has improved	1	0.3%
There is better alignment of content with rationale/aim of learning area	1	0.3%
Content has better alignment with who we want our children to become	0	0.0%
Various other LA specific content that has improved or should remain	4	1.1%
<b>Content should be added</b>	<b>45</b>	<b>12.3%</b>
General views that additional or new content should be added	7	1.9%
Additional or new content should be added for better alignment with rationale/aim of learning area	1	0.3%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	7	1.9%
Various other LA specific content that should be added	31	8.4%
<b>Content should be removed</b>	<b>62</b>	<b>16.9%</b>
General views that there is content that should be removed	6	1.6%
Content should be removed as it is not aligned with rationale/aim of learning area	1	0.3%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	56	15.3%
<b>Evidenced-based content</b>	<b>3</b>	<b>0.8%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	3	0.8%
<b>Inclusive content</b>	<b>31</b>	<b>8.4%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	1	0.3%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	11	3.0%
There are concerns around the age-appropriateness of content	21	5.7%
<b>Manageability (amount of content)</b>	<b>36</b>	<b>9.8%</b>
Decluttering of content evident, the amount of content is more manageable	0	0.0%
Still too much content/further decluttering needed	36	9.8%
<b>Sequencing of content</b>	<b>90</b>	<b>24.5%</b>
The sequencing of content has improved	0	0.0%

The sequencing of content needs further improvement	90	24.5%
<b>Achievement standards</b>	<b>38</b>	<b>10.4%</b>
Achievement standards align with content descriptions	0	0.0%
Achievement standards need better alignment with content descriptions	38	10.4%
<b>Clarity</b>	<b>134</b>	<b>36.5%</b>
The overall language of the curriculum is clearer and/or easier to understand	0	0.0%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	109	29.7%
The wording of the content descriptions is clearer and/or easier to understand	1	0.3%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	111	30.2%
The wording of the achievement standards is clearer and/or easier to understand	0	0.0%
The wording of the achievement standards need further clarity	13	3.5%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	1	0.3%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	25	6.8%
<b>Implementation (out of scope)</b>	<b>25</b>	<b>6.8%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	4	1.1%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	1	0.3%
Support for implementation	20	5.4%
<b>Other</b>	<b>32</b>	<b>8.7%</b>

Comments were provided by 204 respondents. Percentages are based on all 367 Visual Arts survey respondents.

**Table E10: Aspects that have improved/need further improvement, Visual Arts survey respondents**

Theme/Subtheme	Number of respondents	Percent of total
<b>Introductory elements</b>	<b>114</b>	<b>31.1%</b>
The rationale/aims have improved	8	2.2%
The rationale/aims need further improvement	12	3.3%
The strand/core concepts have improved	8	2.2%
The strand/core concepts need further improvement	95	25.9%
The key connections have improved	5	1.4%
The key connections need further improvement	13	3.5%
<b>Content has improved/should remain</b>	<b>41</b>	<b>11.2%</b>
General views that content has improved	25	6.8%
There is better alignment of content with rationale/aim of learning area	0	0.0%
Content has better alignment with who we want our children to become	2	0.5%
Various other LA specific content that has improved or should remain	25	6.8%
<b>Content should be added</b>	<b>46</b>	<b>12.5%</b>
General views that additional or new content should be added	6	1.6%
Additional or new content should be added for better alignment with rationale/aim of learning area	2	0.5%
Additional or new content should be added for better alignment with who we want our children to become (e.g., confident, knowledgeable, skilled)	8	2.2%
Various other LA specific content that should be added	36	9.8%
<b>Content should be removed</b>	<b>75</b>	<b>20.4%</b>
General views that there is content that should be removed	2	0.5%
Content should be removed as it is not aligned with rationale/aim of learning area	1	0.3%
Content should be removed that is not aligned with who we want our children to become (e.g., confident, knowledgeable, skilled)	0	0.0%
Various other LA specific content that should be removed	72	19.6%
<b>Evidenced-based content</b>	<b>3</b>	<b>0.8%</b>
The included content appears evidence-based	0	0.0%
The included content does not appear to be sufficiently based on evidence and/or needs to be more informed by science/evidence	3	0.8%
<b>Inclusive content</b>	<b>31</b>	<b>8.4%</b>
The curriculum content is inclusive of diverse learners' interests and capabilities	10	2.7%
The curriculum content does not adequately accommodate and enable teaching for diverse learners' interests and capabilities	22	6.0%
There are concerns around the age-appropriateness of content	8	2.2%
<b>Manageability (amount of content)</b>	<b>26</b>	<b>7.1%</b>
Decluttering of content evident, the amount of content is more manageable	8	2.2%
Still too much content/further decluttering needed	20	5.4%
<b>Sequencing of content</b>	<b>91</b>	<b>24.8%</b>
The sequencing of content has improved	6	1.6%
The sequencing of content needs further improvement	86	23.4%

<b>Achievement standards</b>	<b>44</b>	<b>12.0%</b>
Achievement standards align with content descriptions	3	0.8%
Achievement standards need better alignment with content descriptions	41	11.2%
<b>Clarity</b>	<b>155</b>	<b>42.2%</b>
The overall language of the curriculum is clearer and/or easier to understand	9	2.5%
The overall language of the curriculum could use further revision to be clearer and/or easier to understand	101	27.5%
The wording of the content descriptions is clearer and/or easier to understand	22	6.0%
The wording of the content descriptions could use further revision to be clearer and/or easier to understand	93	25.3%
The wording of the achievement standards is clearer and/or easier to understand	3	0.8%
The wording of the achievement standards need further clarity	17	4.6%
The wording of introductory elements (rationale, aims, key connections) is clearer and/or easier to understand	19	5.2%
The wording of introductory elements (rationale, aims, key connections) could use further revision to be clearer and/or easier to understand	80	21.8%
<b>Implementation (out of scope)</b>	<b>39</b>	<b>10.6%</b>
Pedagogy - this overarching theme encompasses feedback about how children should be taught	6	1.6%
Assessment - this theme encompasses feedback on delivering assessment to students according to achievement standards and curriculum contents.	4	1.1%
Support for implementation	31	8.4%
<b>Other</b>	<b>59</b>	<b>16.1%</b>

Comments were provided by 222 respondents. Percentages are based on all 367 Visual Arts survey respondents.

## Appendix F – List of organisations who submitted feedback via email<sup>27</sup>

Organisation Name
Aboriginal and Torres Strait Islander Mathematics Alliance (ATSIMA)
Academy of the Social Sciences in Australia
Act for Kids
ACT Japanese Teachers Network
ACT Principals Association (ACTPA)
Adelaide High School
Adolescent Success
Anglican Church Diocese of Sydney
Art Education Australia
Art Education Victoria
Arts Education Academic Group at the University of Melbourne, Graduate School of Education
Asia Education Teachers' Association
Associated Christian Schools
Ausdance Dance Education Committee
Australasian Fire and Emergency Services Authorities Council
Australasian Institute of Mining and Metallurgy (AusIMM)
Australasian Performing Right Association Limited - Australasian Mechanical Copyright Owners Society (APRA AMCOS)
Australasian Society for Physical Activity (ASPA)
Australia Council for the Arts
Australia's National Research Organisation for Women's Safety
Australia's National Research Organisation for Women's Safety
Australian Academy of Technology and Engineering (ATSE)
Australian Association for Religious Education
Australian Association for Research in Education (AARE) Special Interest Group (SIG) for Health and Physical Education
Australian Association for Teaching of English (AATE)
Australian Association of Christian Schools (AACS)
Australian Business & Community Network
Australian Centre for Career Education
Australian Christian Lobby
Australian Competition & Consumer Commission
Australian Competition and Consumer Commission (ACCC)

<sup>27</sup> This list includes all organisations which self-identified in the email submissions across all learning areas, general capabilities and cross-curriculum priorities.

Organisation Name
Australian Computer Society (ACS)
Australian Council for Educational Leaders
Australian Council for Health, Physical Education and Recreation New South Wales (ACHPER NSW)
Australian Council of Art and Design Schools (ACUADS)
Australian Council of Engineering Deans (ACED)
Australian Council of State School Organisations (ACSSO)
Australian Councils for Computers in Education (ACCE)
Australian Earth Science Education (AusEarthEd)
Australian Education Union
Australian Federal Police
Australian Federation of SPELD (Specific Educational Learning Difficulties) Associations (AUSPELD)
Australian Geography Teachers Association (AGTA)
Australian Historical Association (AHA)
Australian Institute for Progress (AIP)
Australian Institute for Disaster Resilience
Australian Institute of Geoscientists
Australian Institute of Geoscientists
Australian Literacy Educators Association (ALEA)
Australian Mathematical Sciences Institute
Australian Maths Trust
Australian National Flag Association
Australian Network of Government Languages Schools
Australian Parents Council
Australian Professional Teachers Association (APTA)
Australian Psychological Society (APS)
Australian Publishers Association
Australian Science Teachers Association
Australian Society for Music Education New South Wales (ASME)
Australian Society for Music Education Queensland (ASME)
Australian Society for Music Education South Australia (ASME)
Australian Taxation Office
Australian Teachers of Media
Australian Technology Teacher Educators Network (ATTEN)
Australian Tertiary Outdoor Education Network
Be You - Beyond blue
BHP Billiton
Bloom-ED

Organisation Name
Bravehearts
Burwood Presbyterian Church
Business Council of Co-operatives and Mutuals
Business Educators Australasia
Canberra Academy of Languages
Canberra Declaration
Catholic Education Diocese of Parramatta
Catholic Education South Australia (CESA)
Catholic Education, Archdiocese of Canberra and Goulburn
Catholic School Parents Australia
Catholic Women's League Australia
Catholic Women's League Australia-New South Wales Inc
Catholic Women's League Victoria and Wagga Wagga Inc
Christian Democratic Party
Christian Schools Australia (CSA)
Christian SRE (Special Religious Education) NSW
Commissioner for Children and Young People
Cool Australia
Council for the National Interest
Covenant Christian School
Daniel Morcombe Foundation
Democracy Matters
Department for Education South Australia
Department of Education of Tasmania
Design and Technologies Teacher Association (DATTA)
Domestic Violence Resource Centre Victoria (DVRCV)
Domestic Violence Victoria (DV Vic)
Drama Australia
Drama Queensland
Einstein First project
Ending Violence Against Women Queensland (EVAWQ)
Engineers Australia
eSafety
Executive Council of Australian Jewry
Faculty of Education, Monash University
Faculty of Education, University of Tasmania
Family Planning Alliance Australia

Organisation Name
Family Planning Alliance Australia (FPT), Tasmania
Family planning New South Wales
Family Voice Australia
Florey Electorate SA
Gaven State School
Gender Research Network, University of Newcastle
Geography & History Teachers Association NT
Geography Teachers Association NSW and ACT
Geological Society of Australia (GSA)
Geoscience Australia
Geoscience Pathways Project (GPP)
GetUp
Grok Academy
Health and Wellbeing Queensland
Healthy Greater Bendigo
Hindu Council of Australia
History Teachers Association of Victoria
Home Economics Institute of Australia (Queensland) (HEIA)
IncludeHer Movement
Indigenous Eye Health
Indonesian Teachers' Association of South Australia
Information and communication technology (ICT)Educators NSW
Institute for Judaism and Civilization
Institute of Australian Geographers (IAG)
Institute of Public Affairs
Isolated Children's Parents' Association of Australia
It's time we talked
Kodály Queensland
Language Testing Research Centre (LTRC)
Learning By Doing
Lutheran Education Australia
Making Up Lost Time In Literacy Pty Ltd (MultiLit)
Mareeba State School
Mathematics Advisory Board
Mathematics team in the Department of Education of Tasmania
Maths Association of Victoria (MAV)
Maum Meditation Centre Incorporated



Organisation Name
Melbourne Graduate School of Education The University of Melbourne
Melbourne School of Population and Global Health - The University of Melbourne
Menzies Research Centre
Modern Language Teachers' Association of South Australia
Multicultural Education and Languages Committee (MELC)
Multilit
National Advocates for Arts Education (NAAE)
National Alliance of Christian Leaders
National Association of Services against Sexual Violence (NASASV)
New South Wales Council of Churches
Northern Territory's Department of Education
Office of the Victorian Information Commissioner (OVIC)
Office of the Women in STEM Ambassador
OneSchool Global Australia
ORIGO Education
Our Watch
Outdoors New South Wales and Australian Capital Territory
Outdoors Queensland
Physical Literacy Special Interest Group (PL SIG)
Primary Mathematics Association of South Australia (PMA)
Qld Special Education Curriculum Cluster
Queensland Association of Mathematics Teachers
Queensland Association of Special Education Leaders (QASEL)
Queensland Ballet
Queensland Department of Education
Queensland Economic Teachers Association
Queensland Family and Child Commission (QFCC)
Queensland Global Citizenship Education Network (QGCEN)
Queensland History Teachers' Association
Queensland Private Enterprise Centre
Queensland Society for Information Technology in Education (QSITE)
Queensland Society for Information Technology in Education Inc. (QSITE)
Ramsay Centre for Western Civilisation
Reconciliation Australia
Royal Geographical Society of Queensland (RGSQ)
Royal Historical Society of Victoria (RHSV)

Organisation Name
Royal Society of St George
Rule of Law Education
School of Education and Professional Studies, Griffith University
School of Education and Tertiary Access at University of the Sunshine Coast
School of Languages SA
Science & Technology Australia
Science of Language and Reading Lab ((SOLAR Lab)
Science Teachers' Association of Queensland (STAQ)
Social and Citizenship Education Association of Australia (SCEAA)
Social and Citizenship Educators Association of Queensland (SCEAQ)
South Australian English Teachers Association
Speech Pathology Australia
St Clare's College
Steiner Education Australia
Student representative group - Adelaide High School
Suicide Prevention Australia
Tasmanian Art Teachers Association (TATA)
Tasmanian Association for the Gifted
Tasmanian Society for Information Technology in Education (TASITE)
Teach Us Consent
Teacher Earth Science Education Programme (TESEP)
Tertiary History Educators Australia (THEA)
The Arts Education Academic Group at the University of Melbourne
The Arts Education Academic Group at the University of Melbourne, Graduate School of Education
The Australian Association for Adolescent Health
The Centre for Inclusive Education (C4IE)
The eSafety Commissioner
The Hutchins School Tasmania
The Institute of Technology Education (iTE)
The Mareeba State School
The Mathematical Association of Western Australia
The Minerals Council of Australia (MCA)
The Queensland Government's Department of Tourism
The Queenwood School for Girls
The Tasmanian Association for the Teaching of English (TATE)
The Tasmanian Society for Information Technology in Education (TASITE)
The University of New South Wales Tax Clinic

Organisation Name
True Relationships & Reproductive Health
University of Queensland
University of Tasmania
University of Western Australia
Victorian Commercial Teachers Association (VCTA)
Victory Life Centre
Visual Arts and Design Educators Association New South Wales (VADEA NSW)
Voiceless Limited
Water Services Association of Australia
Wellbeing SA
Western Australia Health Promoting Schools Association.
Western Australian Primary Principals' Association (WAPPA)
Whitlam Institute
Women's Health East
Women's Health Goulburn North East
Young Women's Christian Association of Canberra (YWCA Canberra)

## Appendix G – Overview of individual jurisdictional feedback

### Tasmania

#### *Positive feedback:*

- Tasmania's position on the changes to The Arts is largely positive, with the overall content regarded as improved.
- Elements that engage with First Nations cultures and perspectives were welcomed.
- The changes are seen as underpinned by contemporary research.

#### *Aspects that need further revision and/or consideration include:*

- The conceptual framework and sub-strands are seen as needing more clarity and refinement.
- Some sequencing is problematic; example is given.

### Queensland

Queensland's overall feedback on The Arts is that it is mostly not improved, regarding the review as "a missed opportunity for genuine refinement and reduction".

#### *Positive feedback includes:*

- The introductory section's key connections and key considerations promote the importance of The Arts as a learning area.
- There is a variety of content elaborations that provide useful and detailed examples for a range of contexts.
- In Foundation, there is a significant improvement with age-appropriate content and language. Language used in Foundation is accessible and age-appropriate, and alignment to the Early Years Learning Framework is clear.
- The inclusion of Aboriginal and Torres Strait Islander Histories and Cultures content across all rationales is viewed positively; however, is also regarded as overrepresented.
- The general capabilities relevant to The Arts have been identified.
- All cross-curriculum priorities listed are relevant to The Arts. Further improvements are suggested.
- The key opportunities for connection across other learning areas is appropriate. Further improvements are suggested.
- The key consideration section provides appropriate information to support planning for teaching and learning; in particular, the inclusion of viewpoints and sample questions. Further improvements are suggested.
- Authentic opportunities to recognise and explore Aboriginal and Torres Strait Islander Histories and Cultures is a positive inclusion in The Arts Content elaborations.

#### *Aspects that need further revision and/or consideration include:*

- The proposed strand structure is strongly opposed. An example of an alternative is provided. Queensland regards the proposed strand structure as restricting the appropriate grouping and teaching of related content and skills, leading to:
- Content duplication and overlapping of strands (solutions are suggested)
- Privileging Creating over Performing/Producing/Realising, which undermines the balance of the current curriculum
- Inconsistent grouping of distinct skills (e.g., Performing is grouped with Responding in Year 7 and 8 Music. Other examples and a suggested solution are provided.

- Content descriptions need further refinement and reduction. Some duplication is noted. Suggested refinements are provided.
- While some refinement of language within Achievement standards is noted, a number of further refinements are suggested. For example, it is felt that the Achievement standards do not clearly describe the expected quality of learning for each year/band, and some non-assessable cognitions are included. It is strongly felt that the Achievement standards do not communicate a clear developmental progression. Several suggested improvements are provided.
- Language needs to be clearer, less wordy and more consistent across all curriculum elements (e.g., cognitive verbs, comparable academic rigour).
- Aspects of the structural elements are seen as misaligned and suggested changes are provided.
- The rationales for each subject require further clarity. Specific suggestions are provided in relation to core concepts, aesthetic understanding and Aboriginal and Torres Strait Islander Histories and Cultures content.
- Year level/band descriptions need to more clearly articulate the intended learning.
- The curriculum remains overcrowded and unmanageable.

## Victoria

### The Arts (F – 6)

#### *Positive feedback*

- Content has been refined in a number of areas.
- Achievement standard will help schools develop and overall Arts program.
- Inclusion of a Foundation year is welcomed.

#### *Aspects that need further revision*

- Presenting the Arts Achievement standard next to the subject may be confusing.
- Including the Foundation year will add content.
- The conceptual framework is confusing.
- There is some inconsistency in knowledge and skills between the standard for the learning discipline and the Arts achievement standard.
- Links between content and the general capabilities and cross-curriculum priorities are confusing or inconsistent in several places. There is no clear link to Content descriptions or elaborations.
- There are no references to Visual Design.
- Some strands need more detail; examples are provided.
- Some Content descriptions need more detail and/or clarity; examples are provided in relation to specific Content descriptions and year levels.
- Some Achievement standards do not seem to show a logical developmental progression; examples are provided.
- Some Content descriptions do not align with Achievement standards.

### Dance 7 – 10

#### *Positive feedback*

- Language is somewhat refined.
- Content elaborations have improved in substance.

*Aspects that need further revision*

- Achievement standards and content descriptions need further alignment.
- Content elaborations add more content.
- There is too much content for the realities of school time allocations.

**Drama 7 – 10**

*Positive feedback*

- Language is somewhat refined.
- Content descriptions are improved.
- Content elaborations have improved.
- Introducing viewpoints in 'Learning by making and responding' has added depth to the curriculum.
- Introducing the capabilities in the learning area statement provides clarity for teachers.
- Achievement standards are more specific.
- Aboriginal and Torres Strait Islander histories and cultures' is clearly embedded across the Arts curriculum with a specific content description referring to First Nation Australian artists in both year-levels 7–8 and year-levels 9–10. The elaborations for each content description outlining learning activities are useful.

*Aspects that need further revision*

- There is too much content for the realities of school time allocations.
- The curriculum is complex; specific examples are provided.
- Including Media Arts concepts in F – 10 is confusing and do not align with the current curriculum nor with Senior secondary subjects.
- The additional organising strands do not always flow through to the CDs.
- Achievement standards do not consistently reflect the language of the content descriptions.
- Content elaborations add more content.
- The 'Critical and creative' capability needs to be clearly identified in the content.
- Some terminology is unclear.

**Media Arts 7 – 10**

*Positive feedback*

- The 4 strands improve clarity and help structure the content descriptions.

*Aspects that need further revision*

- 'Making and responding' and 'Artist and audience' are only superficially explained, and the relationship between the structure and the conceptual framework is confusing.
- The conceptual ideas and expressive learning implicit in the Media Arts are now not as clear across the curriculum.
- Some the content descriptions, particularly at year-levels 9–10, are more focused on reflection and planning a media artwork than on building the knowledge and skills required to make a work.
- There is too much content for the realities of school time allocations.

**Music 7 – 10**

*Positive feedback*

- Language is somewhat refined.
- Content descriptions are improved.
- Both general capabilities and cross-curriculum priorities are considerably improved.

*Aspects that need further revision*

- There is too much content and too much of it is theoretical. Examples are given.
- The additional organising strands do not always flow through to the CDs.
- Achievement standards do not consistently reflect the language of the CDs.
- General capabilities and cross-curriculum priorities add considerable content.

## Visual Arts 7 – 10

*Positive feedback*

- Content descriptions have been broadly simplified.
- The definition of Visual Arts practices will help teachers to understand the content of the curriculum and what students will achieve.

*Aspects that need further revision*

- Content descriptions are too focused on skills and processes.
- There is a sense that learning in Visual Arts is passive and this needs to be reconsidered.
- When combined, band descriptions and content descriptions make the curriculum complex and increases content.
- There is too much content to be achievable. Specific examples are given.
- The table explaining the strand organisation contradicts the strand description.
- Concerns around content added to learning with First Nation artists not being sufficiently clear.
- There are gaps in the continuum of achievement.
- Links to Critical and creative capability need to be clearer.
- Concern around lack of references to 'visual design'.

## New South Wales

*Positive feedback*

None provided.

*Aspects that need further revision*

- Content has primarily been rearranged rather than refined.
- Elaborations in F-6 and in Dance place heavy demands on teachers and students and need to be reduced.
- The Core concept 'Making and responding' is a process not a concept and is not exclusive to the Arts.
- In relation to Dance, Aboriginal and Torres Strait Islander histories and cultures is clearly embedded with specific content descriptions and useful elaborations.

## South Australia

South Australia's response to the revised Arts curriculum, while broadly positive, also included extensive suggested further refinements.

*Positive feedback includes:*

- On balance, the Introductory elements are positively received. Further refinements are suggested.
- Renaming The Arts strands to organise content descriptions under 4 common strands provides a common framework and language, as well as clarity.
- A separate Foundation year is welcomed.
- The Arts circle infographic is effective.
- Highlighting core concepts that underpin Arts learning provides teachers with clarity around their own important role in fostering Arts learning.
- Combining the Making and Responding makes the interconnectedness of these concepts clear.

*Aspects that need further revision and/or consideration include:*

- Content descriptions need more clarity and specificity.
- The removal of discipline specific language was strongly opposed. Doing this creates ambiguity and adversely affects rigour and clear progression of learning. Suggested changes are provided.
- Content elaborations need to be more closely aligned to Content descriptions, less ambiguous, deploy age-appropriate verbs, and use subject-specific terminology. Suggested changes are provided.
- Inconsistent use of the elements across the 5 art forms in the Year 1-2, 3-4 and 5-6 bands.
- Figure 1: Relationship of the core concepts to the content stands (page 6) presents the core concepts in separate circles, which does not capture the interconnectedness between these 2 'core concepts'.
- Suggested further refinements to the Curriculum elements are provided to ensure consistency, rigour, and age-appropriateness as well as teacher understanding.
- The Achievement standards need further refining with an eye for consistency, verb progression, and clarity. Specific refinements in various subjects and year levels are provided.

## Northern Territory

The Northern Territory is predominantly positive about the revised Arts curriculum.

*Positive feedback*

- Content has been decluttered and clarity, consistency and expectations are enhanced, as is teacher flexibility.

*Aspects that need further revision and/or consideration*

- More alignment is needed between Achievement standards and Content descriptions in Year 6 and Year 7.

## Western Australia

Western Australia has mostly only provided feedback relating to aspects need further revision and consideration. The feedback addresses specific content in each band in table format and presumably, where no feedback has been provided WA is supported of the proposed changes.

*Positive feedback includes:*

- In Drama, several Year 7 – 8 Content descriptions are regarded as improved.
- In Drama, the 4 strands are seen as providing more clarity and greater understanding for teachers.
- In Drama, the Year 9 – 10 band level description is seen as providing more opportunities and less ambiguity.



*Aspects that need further revision and/or consideration include:*

### **Dance**

- In Dance, subject specific language is recommended for inclusion in several instances; in other instances, specialist language is regarded as too complex for non-specialist teachers.
- Recommendations are made for shifting some content to different bands, where it is regarded as too complex for an age group.
- Recommendations are made for including additional content in some bands.
- Recommendations are made for improving the clarity of language used in a number of Content descriptions.
- The 4 strands are regarded as overcomplicated and the current WA strands are preferred.
- A number of changes are suggested to the Achievement standards to make them clearer and more explicit. Some aspects are considered too challenging for some bands and/or too much of a developmental leap. Student requirements are seen as too brief.
- The focus on copyright is not engaging in Year 7 – Year 8 in relation to First Nation's perspectives

### **Drama**

- In Drama, there are concerns that non-specialist teachers need more explicit band level descriptions.
- It is felt that the F-6 Achievement standards are too demanding of young children who are often taught by non-specialist teachers.
- Recommendations are made for shifting some cognitive processes to different bands, where these is regarded as too complex for an age group.
- No reference to design and technologies is seen as a backward step.
- The focus on copyright is not engaging in Year 7 – Year 8 in relation to First Nation's perspectives.

### **Media Arts**

- Suggestions are provided for greater clarity and consistency in several Content descriptions, Achievement standards, and Band descriptions.
- The term 'story principles' is not used in WA and need clarity.
- Recommendations are made for shifting some content to different bands, where these is regarded as too complex for an age group.
- Some content was seen as unmanageable i.e., "too much content".
- In Media Arts, concerns are raised about the complexity and clarity of some of First Nation's content. It was also noted that First Nations approved media texts should be specified.

### **Music**

- Suggestions are provided to increase the clarity of terminology and language in several Achievement standards and Content descriptions, including task/cognitive verbs.
- Recommendations are made for shifting some content to different bands, where these is regarded as too complex for an age group.
- Recommendations are made for shifting some content to different strands to better delineate content.
- More detail around the depth required is needed in relation to First Nation's content.

### **Visual Arts**

- Concerns are raised about some content and task verbs being too complex for certain bands

- Proposed Content descriptions in Year 9–10 band are heavily populated with 'evaluation' at the expense of analysis and interpretation.
- Some Achievement standards need to better align with Content descriptions and be less ambiguous.
- Suggestions are made for the addition of some content.
- Some terminology is seen as problematic, unclear, or unaligned with subject processes.

### Independent Schools Australia (ISA)

ISA's position on the revised Arts curriculum is positive. Extensive, specific and constructive feedback is provided. In many instances, this feedback is clearly subject specific but in others, the feedback relates to a band more broadly.

#### *Positive feedback includes:*

- Elaborations are specific and support teacher planning and practice, including non-specialist teachers.
- A Foundation year is welcomed.
- The content appears reduced, aligned, decluttered, and manageable.
- A sense that this curriculum places greater value on the Arts.
- The 4 strands in F- 10 provide more clarity and scope for teachers and students to achieve certain standards.
- Aboriginal and Torres Strait Islander Histories and Cultures content is welcomed. Particular value is noted in relation to Drama.

#### *Aspects that need further revision and/or consideration*

Specific suggestions for improvement are provided by both subject and band and include:

- Greater clarity in Content descriptions and Achievement standards.
- More specific use of subject-specific terminology.
- The F-10 Music curriculum is seen as diminished.
- The proposal is for an "idea of the arts" rather than an Arts curriculum, eroding each artform as 'robust and standalone subjects' that require rigour.
- Aboriginal and Torres Strait Islander Histories and Cultures content requires careful navigation. There are sensitivities in Music, for example. In other subjects, First Nation's perspectives appear privileged over other cultures.

### National Catholic Education Commission

#### *Positive feedback includes:*

- The proposed curriculum changes are largely seen as an improvement on the current curriculum, especially for primary teachers.
- The draft introductory elements provide clear and important information about the Arts.
- The new organisational structure reclassifying the sub-strands as strands was positively received, and the language used for each strand is easier to understand and apply.
- Key connections and key considerations were positively viewed in most subject areas.
- the use of strands to organise the content descriptions was a positive and a useful proposed change.
- The Achievement standards are more concise.
- Foundation year is seen as a positive addition.

- The content elaborations were described by teachers as explicit, relevant and useful to teachers.
- Aboriginal and Torres Strait Islander Histories and Cultures content is welcomed.

*Aspects that need further revision and/or consideration include:*

- The 4 strands – exploring and connecting, developing skills practice and ideas, creating, and sharing and communicating – are more connected to skills and abilities than knowledge and understanding
- In terms of Key Connections, not enough connections were made with other learning areas and the General capabilities.
- Key considerations statements are broad and not specific to teaching and learning in the subject area.
- More alignment is needed between Content descriptors and Achievement standards.
- Suggestions are made about the age-appropriateness of some content and cognitions.
- Some Content descriptions are seen as too broad or generic.
- Suggestions are made for content to be included or returned in some instances (e.g., Music).
- Aboriginal and Torres Strait Islander Histories and Cultures content will need support and resources.

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