



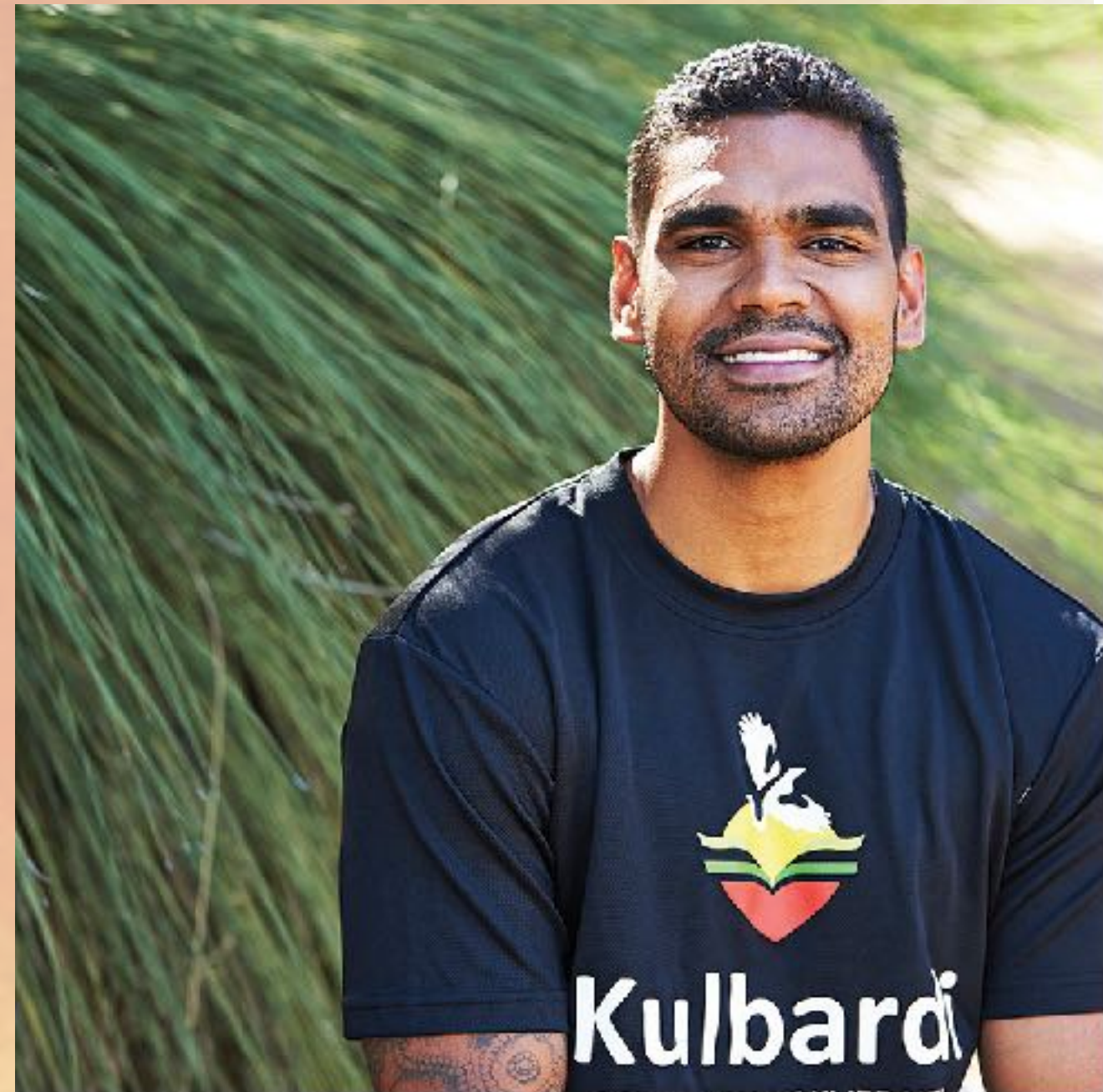
School of Education
Murdoch University

Welcome

Arts Winter School

July 11, 12, 13 2018





ACKNOWLEDGEMENT OF COUNTRY

I acknowledge that Murdoch University is situated on the lands of the Whadjuk Noongar people.

I pay respect to their enduring and dynamic culture and the leadership of Noongar elders both past and present.

The boodjar (country) on which Murdoch University is located has, for thousands of years, been a place of learning.

We at Murdoch University are proud to continue this long tradition.



Who we are?
What we were thinking
when we set up the
Arts Winter School

Time to learn
and know

Time to think, plan and
reflect

Time to build networks and
collaborate

Focus on
Drama
Media Arts

Variety of
voices

The focus of
this Winter
School

Program/ schedule

How the Winter School runs

	Wednesday July 11	Thursday July 12	Friday July 13			
8.30-9.00		Registration (and coffee)				
9.00-10.15	Decoding the arts curriculum <i>Robin Pascoe</i>	Arts curriculum as opportunity – Curriculum integration <i>Peter Wright</i> <i>Siobhan Uniwin</i>	Arts Curriculum planning in a changing (sometimes unfriendly) context – aligning purpose, valuing and practice <i>Sian Chapman</i>			
10.15-10.45	450.2.035 – Hill LT - Brian Hill Lecture Theatre					
10.45-12.45	Morning Tea (provided)					
	Participants choose a major focus for the three days – they choose either Drama OR Media Arts					
	DRAMA 411.1.011 Drama Workshop <ul style="list-style-type: none">• Drama explored – process drama and drama strategies in workshop• Shaping drama lessons	MEDIA ARTS 411.1.015 <ul style="list-style-type: none">• Media Processes practically explored• Pre-production/ Production/ Post-production• Hands on with technology• Shaping Arts Media lessons	DRAMA 411.1.011 Drama Workshop <ul style="list-style-type: none">• Drama in context - why we teach Drama/• History of drama in curriculum• Elements of Drama• drama Processes	MEDIA ARTS 411.1.015 <ul style="list-style-type: none">• Media Arts in context – why we teach Arts Media• History of Media in curriculum• 5 key concepts (ACARA)• Codes and Conventions (SCSA)	DRAMA 411.1.011 Drama Workshop <ul style="list-style-type: none">• Progression• Assessment	MEDIA ARTS 411.1.015 <ul style="list-style-type: none">• Media Arts at different ages/ stages – progression• Assessment
12.45-1.30	Lunch					
1.30-3.15	Own arrangements – try the on campus options or bring your own					
	450.1.005 Working in collaborative teams on planning based on workshops Scaffolded activities for brainstorming, norming to Content Descriptors, forming learning experiences and understanding collaborative planning processes and (as necessary if there are sufficient interested participants)					
	450.1.001 A short introduction to teaching Music <i>Siobhan Uniwin</i>	450.1.003 A short introduction to STEAM	450.1.001 A short introduction to teaching Dance <i>Robin Pascoe</i>	450.1.003 A short introduction to teaching Visual Arts	450.1.005 Sharing planning Sundowner	
3.15-3.45	Reflection Chinese Garden					

Time

coll

notetemplate

4

Ideas to challenge

Network

In depth workshops in Drama or Media

Time to plan and work collaboratively

Where to go

Parking

Don't get lost

Brian Hill Lecture Theatre

Drama / workshop

Sir Walter's

Library



What's in the Bag?



Welcome and schedule

Arts Placemats

Arts Scope and Sequence

Planning document

Teaching Drama excerpt

Teaching Media Arts excerpt

Thanks to
Natasha
Andrew
Siobhan

Developing Personal Practical Knowledge to implement the WA Arts Curriculum




Robin Pascoe
July 2018

To teach the Arts well

A watercolor splash graphic with a mix of purple, pink, and red hues, featuring a textured, painterly appearance with visible brushstrokes and color blending.

To teach
something you need
to know that
something

A watercolor splash graphic with a mix of purple, pink, and red hues, featuring a textured, painterly appearance with visible brushstrokes and color blending.

What
knowledge to you
need to teach the
Arts

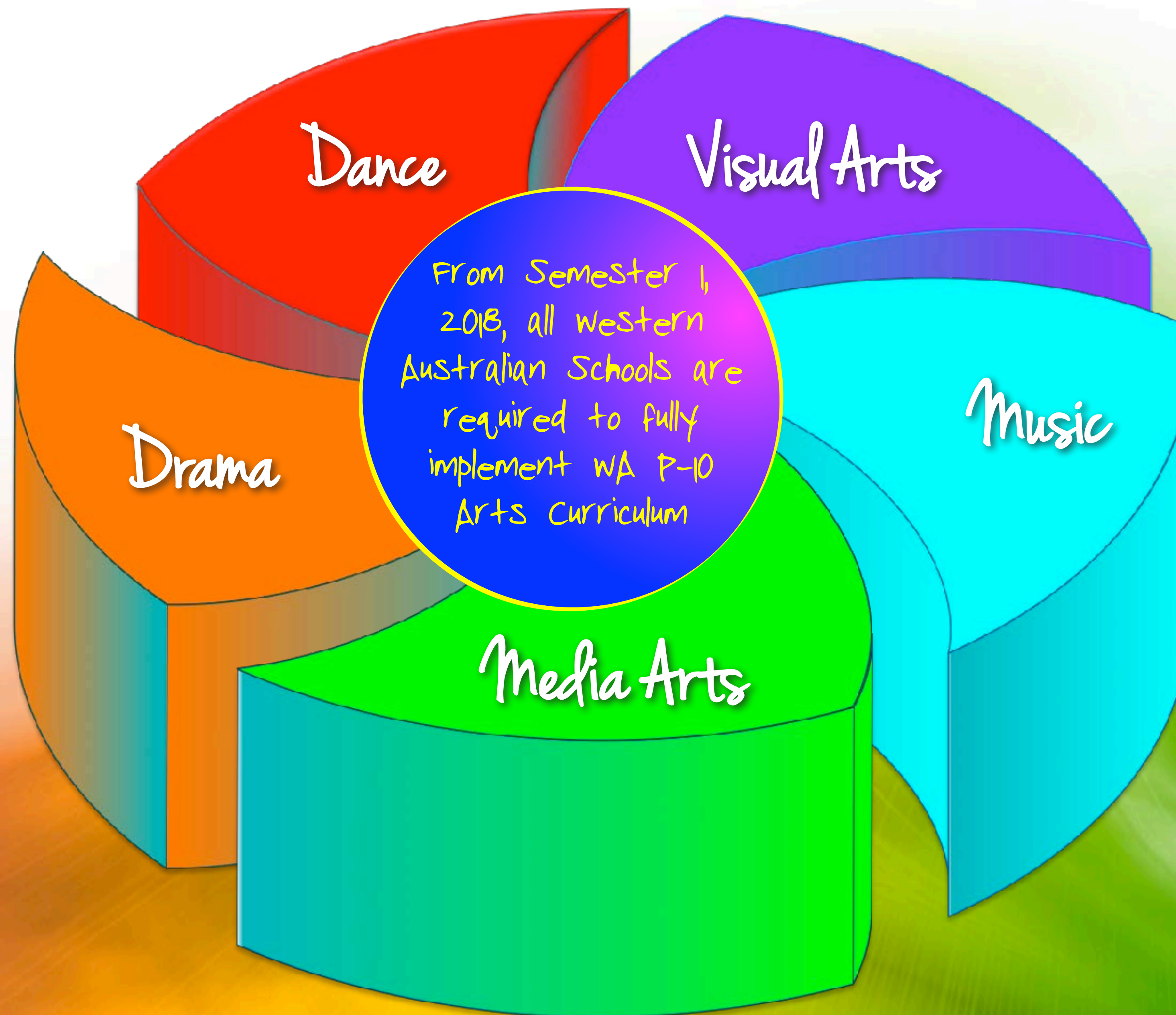
All Curriculum is coded

- Curriculum documents are written in professional language.
- But when it comes to the Arts...



Category	All respondents	Respondents with a job	Respondents without a job
I have a job	78%	85%	65%
I am looking for a job	15%	10%	25%
I am not looking for a job	5%	5%	10%
I am not working	2%	2%	5%
I am not interested in working	1%	1%	2%
I am not able to work	1%	1%	2%
I am not allowed to work	1%	1%	2%
I am not interested in working	1%	1%	2%
I am not able to work	1%	1%	2%
I am not allowed to work	1%	1%	2%
I am not interested in working	1%	1%	2%
I am not able to work	1%	1%	2%
I am not allowed to work	1%	1%	2%

**If you can't decode the curriculum message
you feel powerless and paralysed.**



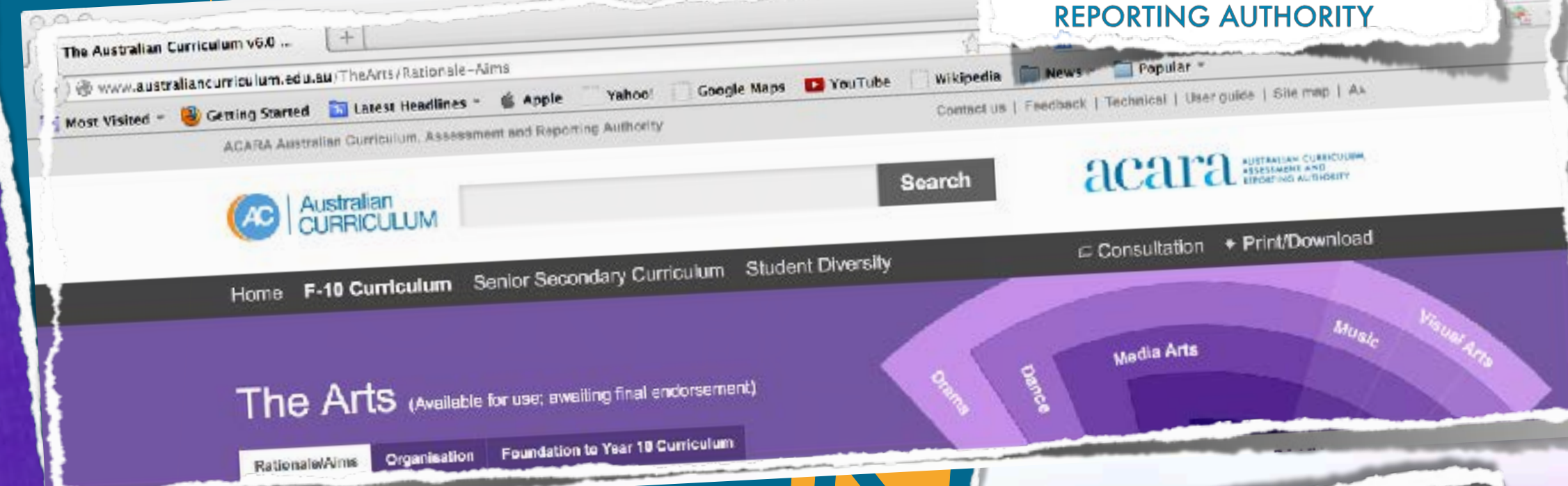
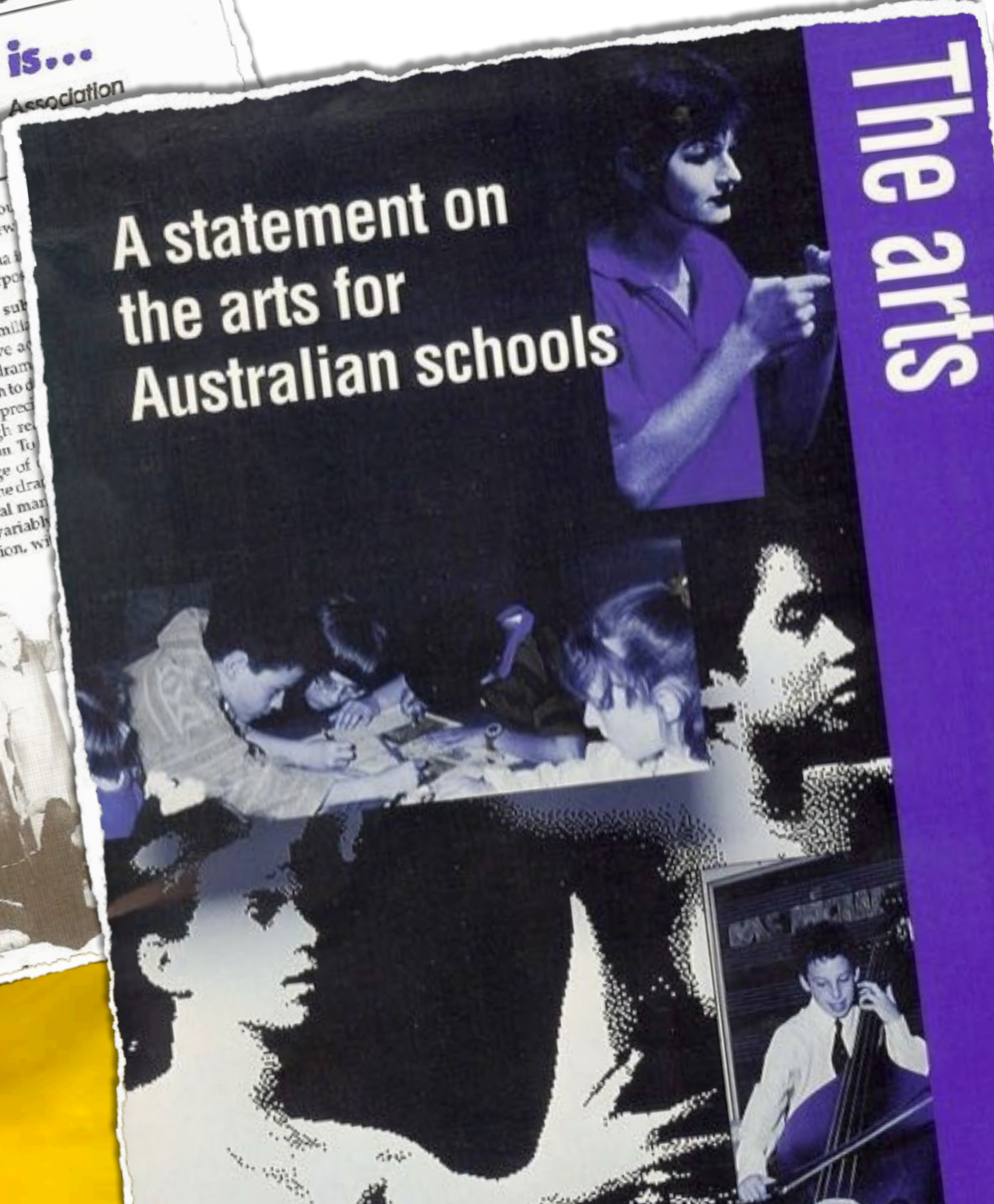
- **What to teach**
- **How to teach**
- **Why teach**

The starting point

Western Australian P-10 Arts Syllabus:
<http://k10outline.scsa.wa.edu.au/home/p-10-curriculum/curriculum-browser/the-arts>

Adapted from the Australian Curriculum: The Arts
<https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/>

We've been here before...



The Hobart Declaration on Schooling

The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century National consistency

Melbourne Declaration on Educational Goals for Young Australians 2008-2018 Australian Curriculum



8 Learning Areas including The Arts

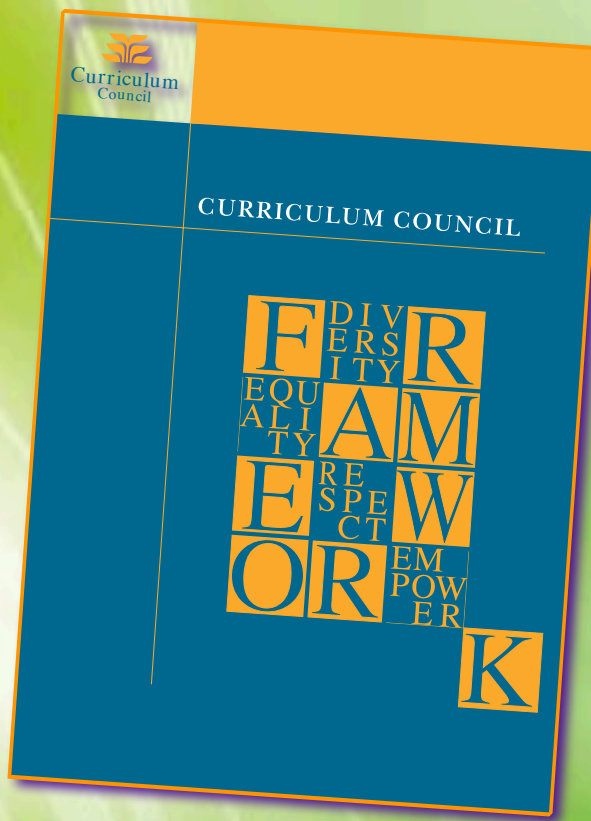
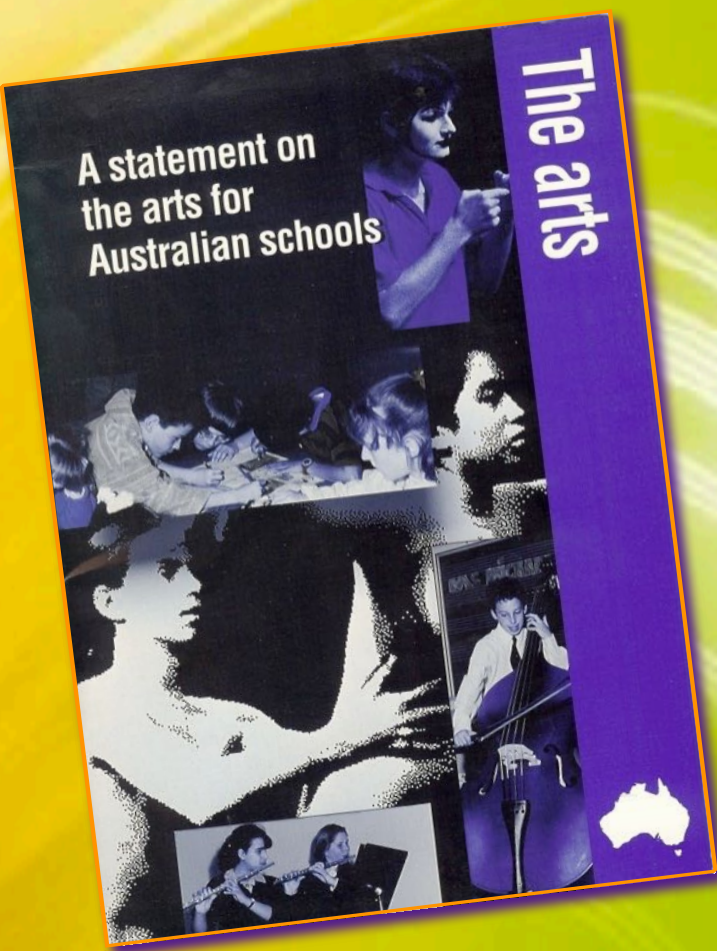
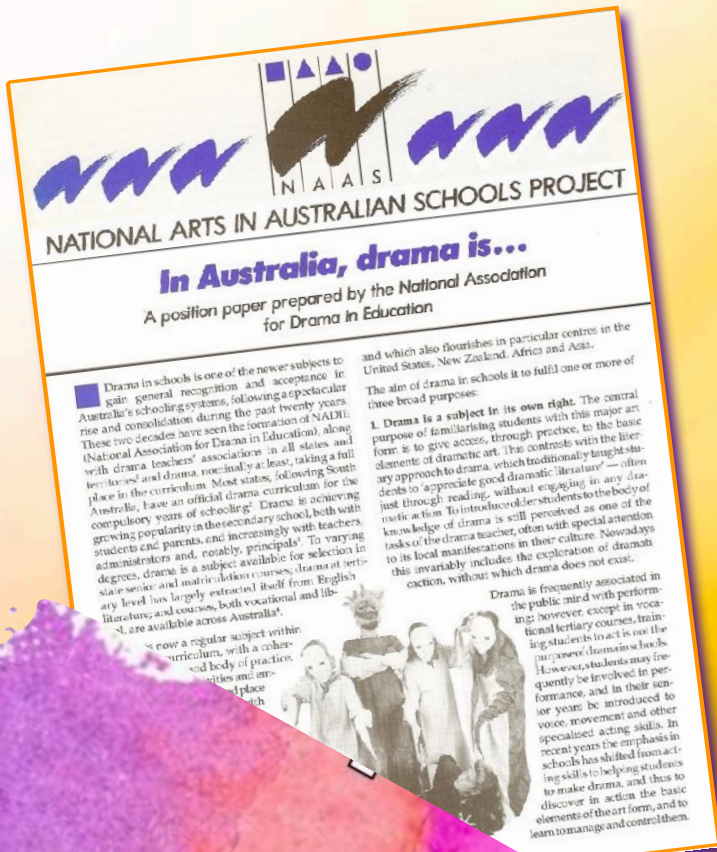
National Arts in Schools

National Curriculum Statements and National Profiles

The WA Curriculum Framework

Australian Curriculum: The Arts

WA Arts P-10 Arts Curriculum



Curriculum doesn't arrive from nowhere

Curriculum life is short, arts education is long

Has the Arts curriculum worked until now?

- 2 National Reviews (Music 2005; Visual Arts 2007)
 - ➔ Inconsistency of learning and curriculum implementation across Australian Schools

2005

National Review of School Music Education

Augmenting the diminished

Robin Pascoe
Sam Leong
Judith MacCallum
Elizabeth Mackinlay
Kathryn Marsh
Bob Smith
Terry Church
Anna Winkler

2008

First We See

The National Review of Visual Education

Professor Diana Davis
Visiting Senior Professorial Fellow
Research School of Humanities
Australian National University

Has it got better since then?

what the research tells us

- Gaps in teachers' knowledge of the Arts
- Issues in teacher education
 - ➔ Insufficient time to address gaps
- Misalignment of purpose, valuing and practice
 - ➔ Principals and School Leaders
 - ➔ Teachers
 - ➔ Parents and the community



Focus on activities
rather than
learning

Seeing the potential

- In the classroom



Engage with the curriculum

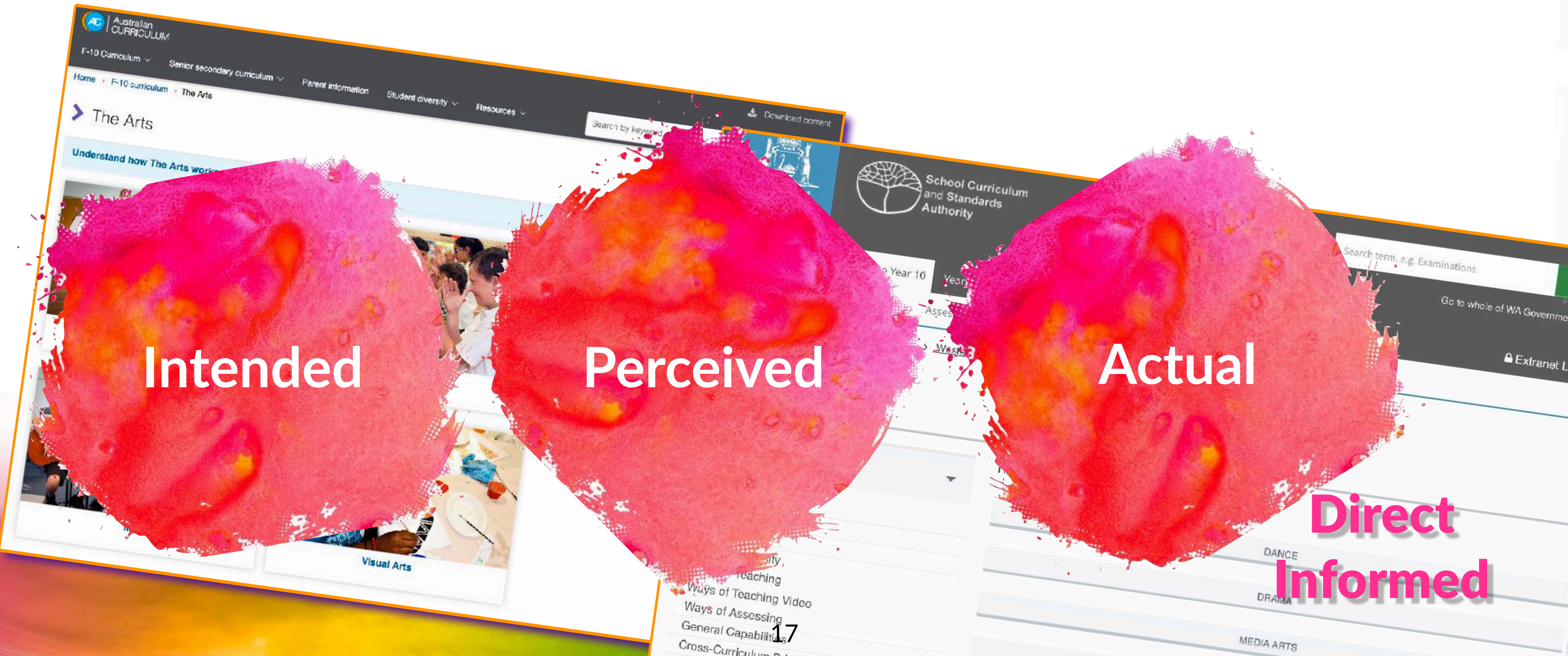
- which curriculum?

Intended

Perceived

Actual

Direct
Informed



What is a curriculum?

Intended

sets
of consistent standards
to improve learning outcomes
(Australian Curriculum Assessment
& Reporting Authority [ACARA], 2015)

Perceived

how
teachers interpret
the published curriculum (Pinar, 1981)

Actual

what
actually
happens in the classroom

hidden
curriculum

null
curriculum:
what is NOT
taught

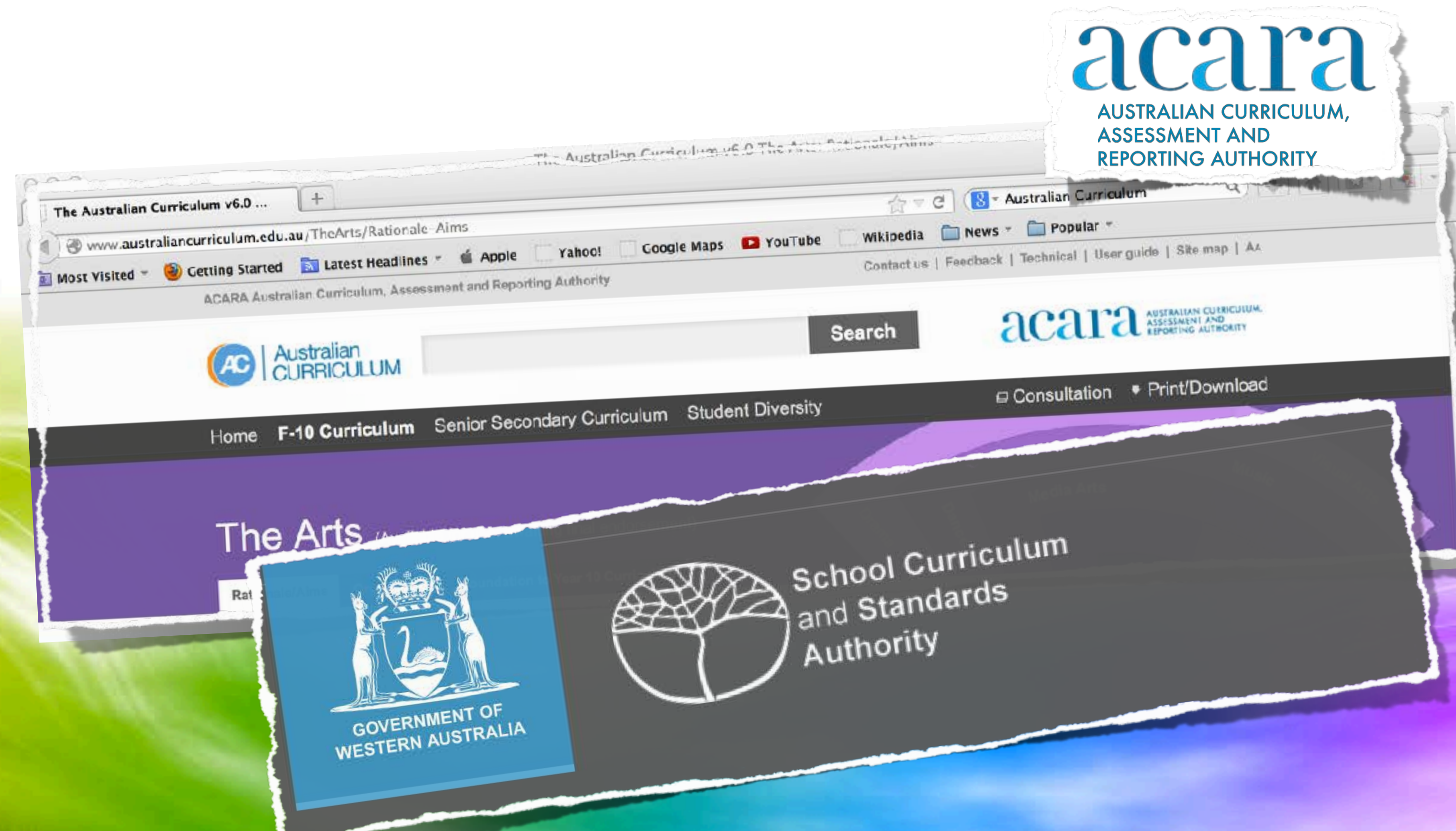
School curriculum is designed to manage the **complexities** of learning –

- the needs of students
- the capacities of teachers
- the management of resources
- the allocation of roles and responsibilities.

The downside of this sort of slicing and dicing of time and resources is rigid, closed-thinking narrowness.

The Western Australian P-10 Arts Curriculum

- Derived from the Australian Curriculum: The Arts (ACARA)
- In WA the decision was to
➔ **Adopt and adapt**



Content Structure

Five subjects:
Dance, Drama, Media Arts, Music and Visual Arts
Each of the five Arts subject is organised into two interrelated strands: **Making** and **Responding**

Year level
Description

Overview of the key concepts addressed,
along with core content being studied at that year level

Content
Description

Knowledge, understanding and skills that teachers are expected to teach
and students are expected to learn

Achievement
Standards

Quality of learning that students should typically demonstrate by a particular
point in their schooling (e.g. the depth of conceptual understanding and the
sophistication of skills)

1

5

2

The Arts

Making

Responding

Dance

Drama

Media
Arts

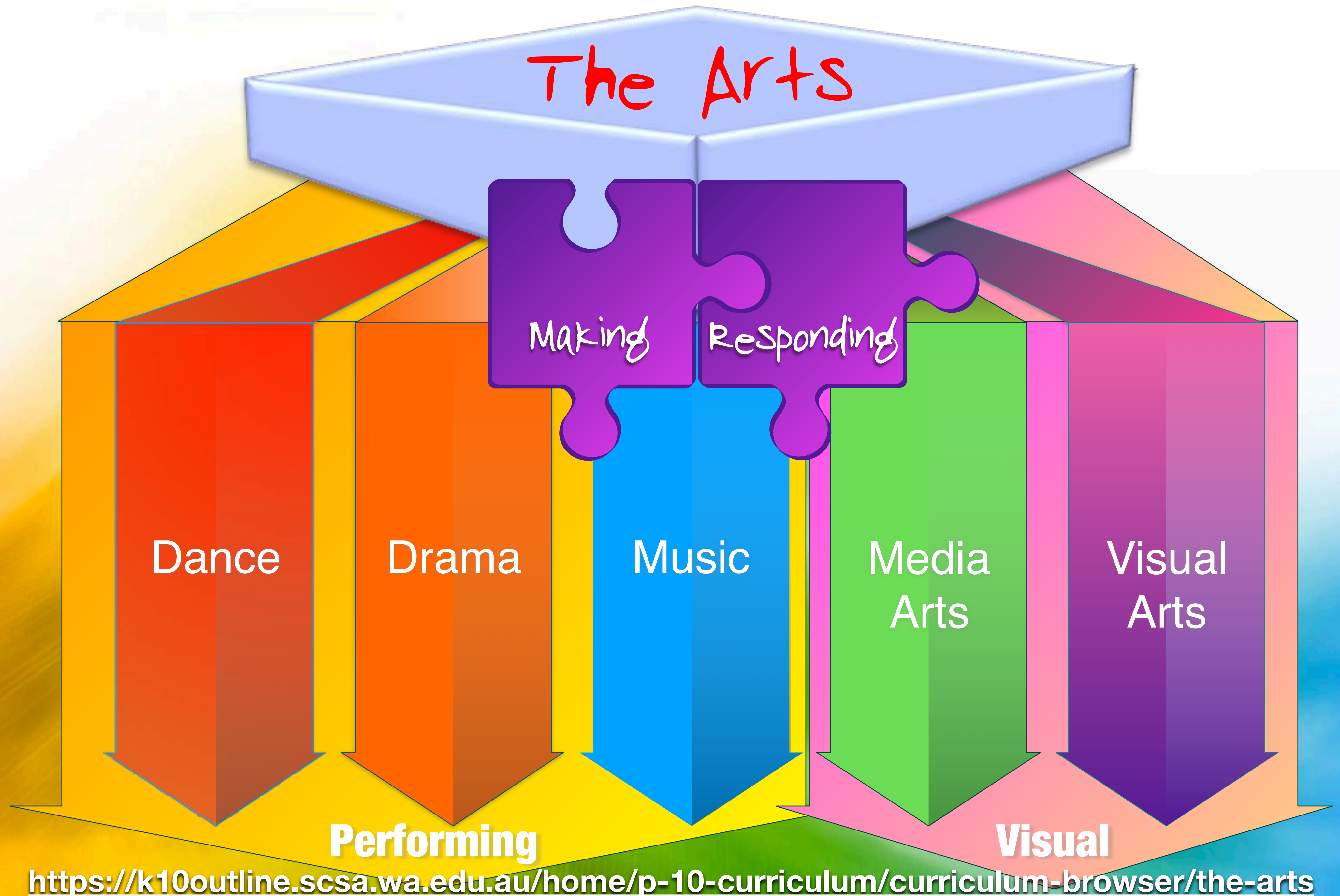
Music

Visual
Arts

Listed Alphabetically

The Arts curriculum is written on the basis that all students will study at least two Arts subjects from Pre-primary to the end of Year 8. It is a requirement that students study a **performance** subject and a **visual** subject.

In the Arts, it is desirable that schools provide students with the opportunity to engage with all five Arts subjects across Pre-primary to Year 10.



Making

Responding

- knowledge and skills to plan, produce, present, design and perform in each arts subject independently and collaboratively
- a range of points of view, including that of the audience

- reflecting, analysing, interpreting and evaluating in the Arts
- appreciating and investigating the Arts through contextual study
- how the Arts represent ideas through expression, symbolic communication and cultural traditions and rituals
- how audiences receive, debate and interpret the meanings of the Arts

**Making and
Responding are
intrinsically
connected**

Exploring where the WA Curriculum has come from

Australian Curriculum: The Arts

Understanding the context for the WA P-10 Arts Curriculum

The School Standards and Curriculum Authority has adopted and adapted the Australian Curriculum: There Arts,
The WA)-10 Arts Syllabus is derived from the Australian Curriculum: The Arts.
Each of the five arts subjects has a statement on how it works in the curriculum – the Knowledge and Skills developed.



The WA P-10 Arts Curriculum (SCSA) is adapted from the Australian Curriculum (but does not provide this this important information in this format - and there are some conceptual changes in some Arts subjects)

Page 1/ 4 Wednesday, 10 January 2018

<http://australian-curriculum.org/the-arts/introduction>

ACARA The Australian Curriculum: The Arts Comparing Structures of the 5 arts subjects



Dance

expressive movement with purpose and form

choreograph

Elements of Dance

Fundamental Movement Skills

perform

improvising exploring selecting choreographic devices

appreciate

types of dance – social, traditional, theatrical, ritual

expression and exploration of personal, emotional, social and cultural worlds, through role and situation

make

Elements of Drama

Principles of Story

perform

forms styles contexts

types Drama – devised/scripted

respond

Drama

analyse past technologies, and use existing and emerging technologies to explore imagery, text and sound to create meaning

design

distribute

print, audio, screen-based, hybrid

codes conventions

produce

interact

Media Arts

a basic expression of human experience... active participation in music, individually and collaboratively, draws on their own traditions and life experiences

listen

Elements of Music

perform

compose

conventions, styles forms

Music

create visual representations that communicate, challenge and express their own and others' ideas, both as artists and audience members

make

Visual Elements

Conventions

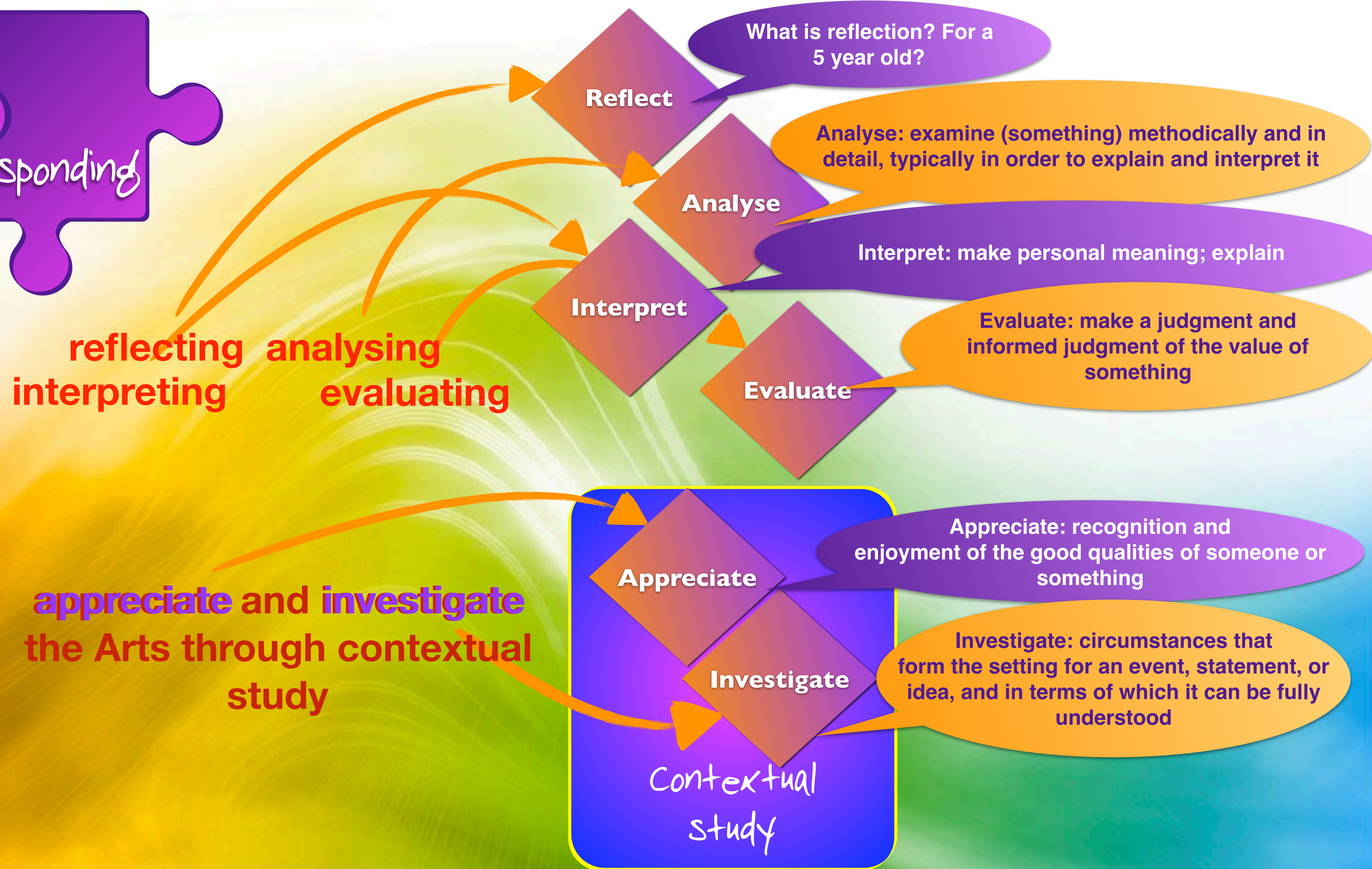
respond

skills, techniques processes use of materials

Visual Arts




School Curriculum and Standards Authority



Issues

- Searching for the simple, easily understood curriculum
- Reducing the curriculum – intensification without clarification
- Addressing knowledge gaps



Teacher
proofing
the
Curriculum

Too rich
soup

Providing
support

Teaching is learning twice

- Learning for ourselves
- Learning so that someone else learns



Teaching The Arts

Essential Concepts

A Guide for EDN236 students

Cutting to the Chase

The Elements of Drama

Role: when we step into someone else's shoes, someone we are not but pretend to be, we are in role. Role is general rather than specific, e.g. we might be a police officer or a nurse or a parent.

Situation: the setting and circumstances of the roles, characters and relationships. The situation often carries the story or plot of what happens in the Drama.

Focus: directing and intensifying attention and framing moments of dramatic action

Tension: creating a sense of anticipation or conflict within characters or character relationships; presenting through drama problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement. We identify and use tension of: task and challenge; opposing people, ideas, points of view, forces and circumstances; physical, mental and emotional oppositions; providing constraints; the unknown; anticipation and suspense; limiting space and time.

Voice and Movement: Voice: using and varying our voice expressively to create roles, situations, relationships, tension, focus, atmosphere and symbols. Movement: using and varying facial expression, posture and action in space and time expressively to create roles, situations, relationships, tension, focus, atmosphere and symbols.

Space and Time: Drama takes place in space and time. **Space:** there are 3 dimensions of space in Drama: the physical space of the performance and audience; the fictional space of the dramatic action; the emotional space between characters. **Time:** in Drama time can be: fictional time in the narrative or setting; timing and juxtapositioning of one moment to the next contributing to the tension and rhythm of dramatic action.

Drama draws together Language and ideas: the choice of words and ideas to create dramatic action. **Dramatic meaning:** capacity to manipulate the other elements of Drama to express and communicate; the ability to identify and interpret the actual and implied, intended and perceived ideas and feelings. **Mood and atmosphere:** the feelings or tone of physical space and dramatic action created by or emerging from the performance. **Symbol:** objects or ideas to create associations to reinforce or extend dramatic meaning.

Audience: is the experience of participating in the drama; listening and watching and engaging with the other elements, making meaning of what is seen and heard and how it works.

The Elements of Drama



Role: when we step into someone else's shoes, someone we are not but pretend to be, we are in role. Role is general rather than specific, e.g. we might be a police officer or a nurse or a parent.

Character: when we portray the voice and movement of a specific person. Characterisation involves identification and portrayal of a person's values and attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action.

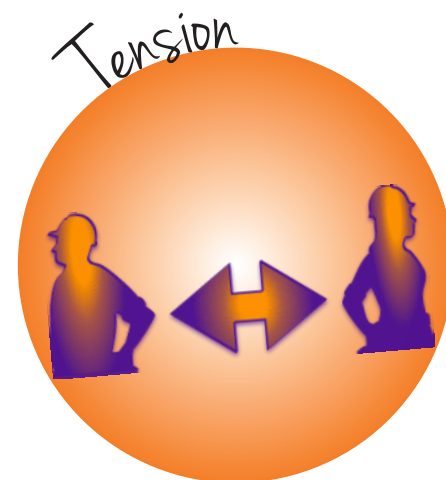
Relationships: the connections and interactions between people that affect the dramatic action



Situation: the setting and circumstances of the roles, characters and relationships. The situation often carries the story or plot of what happens in the Drama.



Focus: directing and intensifying attention and framing moments of dramatic action



Tension: creating a sense of anticipation or conflict within characters or character relationships; presenting through drama problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement. We identify and use tension of: task and challenge; opposing people, ideas, points of view, forces and circumstances; physical, mental and emotional oppositions; providing constraints; the unknown; anticipation and suspense; limiting space and time.



Voice and movement are tools for making dramatic action.
Voice: using and varying our voice expressively to create roles, situations, relationships, tension, focus, atmosphere and symbols

Movement: using and varying facial expression, posture and action in space and time expressively to create roles, situations, relationships, tension, focus, atmosphere and symbols



Drama takes place in space and time.
Space: there are 3 dimensions of space in Drama:
• the physical space of the performance and audience
• the fictional space of the dramatic action
• the emotional space between characters

Time: in Drama time can be:
• fictional time in the narrative or setting;
• timing and juxtapositioning of one moment to the next contributing to the tension and rhythm of dramatic action



Drama draws together
Language and ideas: the choice of words and ideas to create dramatic action
Dramatic meaning: capacity to manipulate the other elements of Drama to express and communicate; the ability to identify and interpret the actual and implied, intended and perceived ideas and feelings

Mood and atmosphere: the feelings or tone of physical space and dramatic action created by or emerging from the performance

Symbol: objects or ideas to create associations to reinforce or extend dramatic meaning



Audience is the experience of participating in the drama; listening and watching and engaging with the other elements, making meaning of what is seen and heard and how it works.

Making information accessible

The Elements of Drama work dynamically together to create and focus dramatic action and dramatic meaning. Drama uses movement and voice along with language and ideas to explore roles, characters, relationships and action is shaped by dramatic tension, space and time, mood and atmosphere to

Year 7 Drama unpacked

Start with
the
Syllabus

ACTIVELY
ENGAGE
De-code

1



Curriculum
Organisers

2

Specified
Forms

3

- restoration comedy
- circus
- Kathakali
- medieval theatre
- ritual theatre

Based on <https://k12online.scsd.wa.edu.au/home/p-10-curriculum/curriculum-browser/the-arts/drama3>

PLANNING

Activities that
engage

Authentic
Assessments

ELEMENTS of
DRAMA

- role, character & relationships
- voice and movement
- space, time and situation
- mood
- atmosphere
- dramatic tension

Note: this selects from the
Elements of Drama in the
Curriculum



Teach

Assess
Report

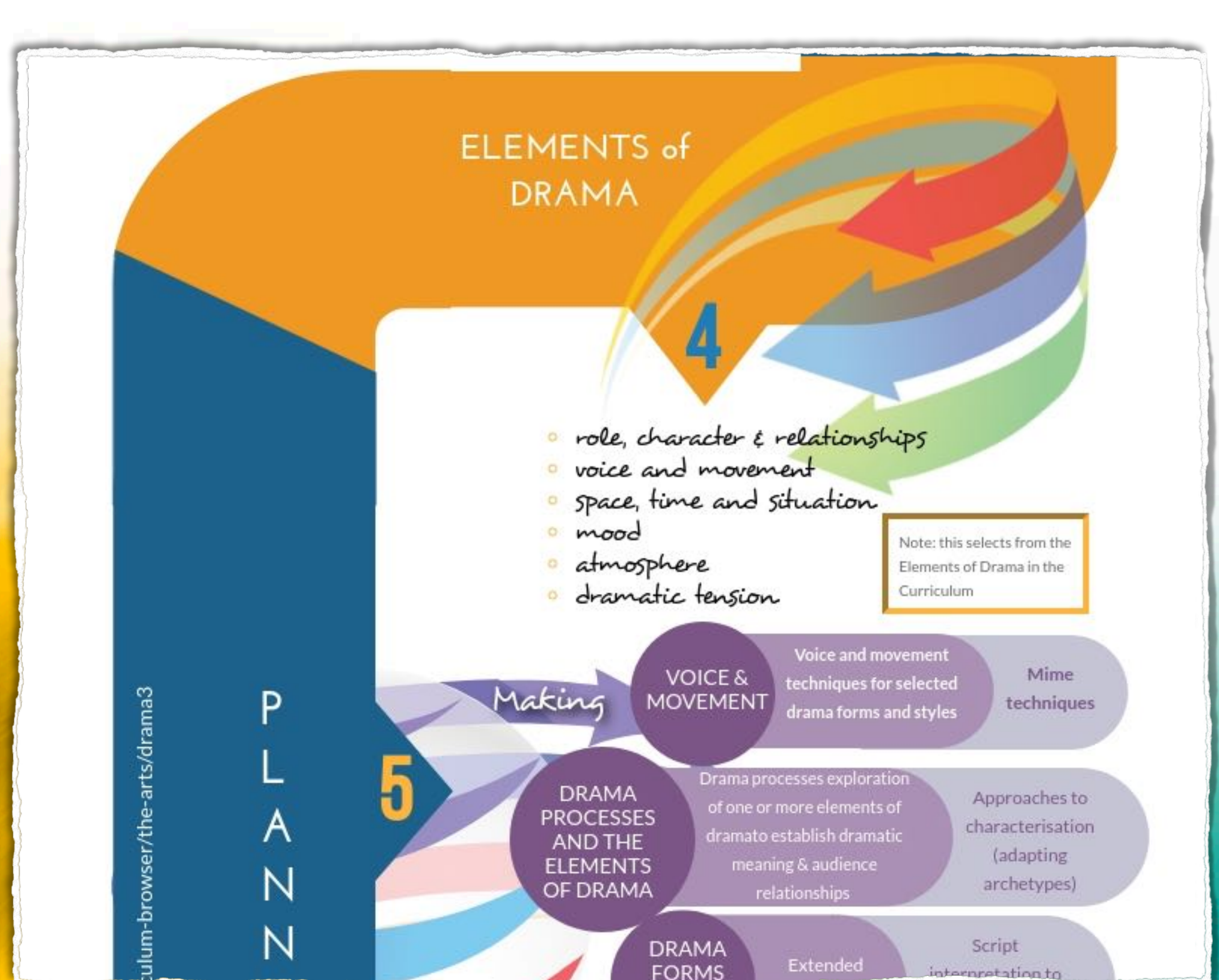
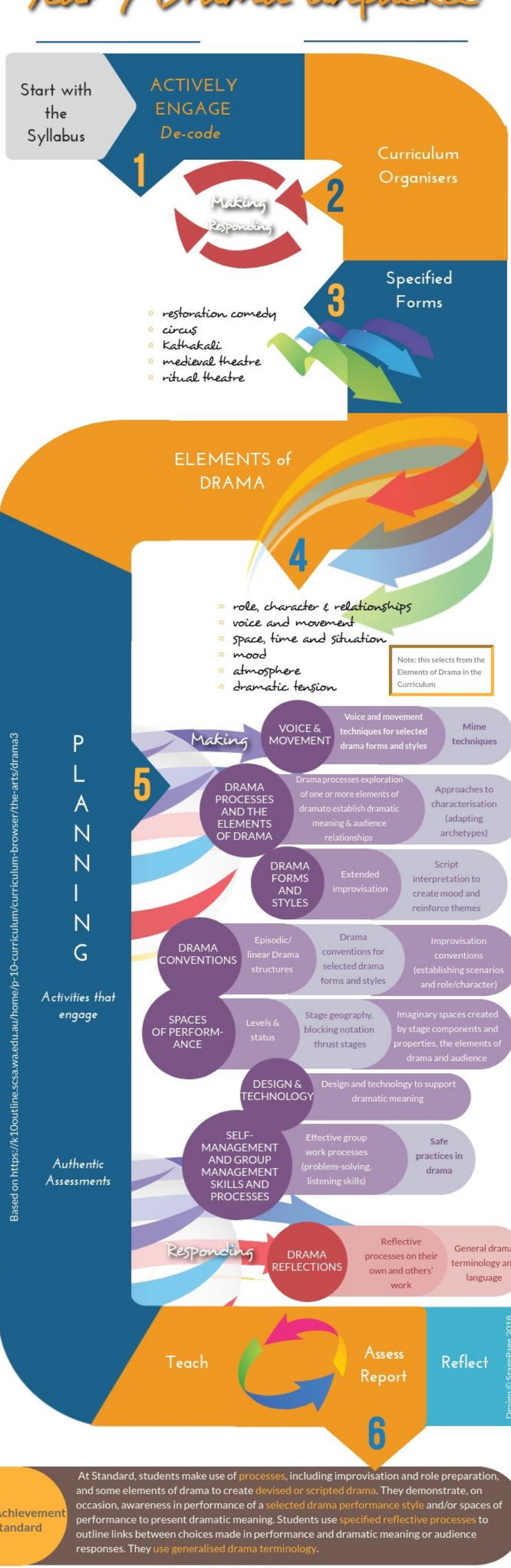
Reflect

6

Achievement
standard

At Standard, students make use of *processes*, including improvisation and role preparation, and some elements of drama to create devised or scripted drama. They demonstrate, on occasion, awareness in performance of a selected drama performance style and/or spaces of performance to present dramatic meaning. Students use *specified reflective processes* to outline links between choices made in performance and dramatic meaning or audience responses. They use *generalised drama terminology*.

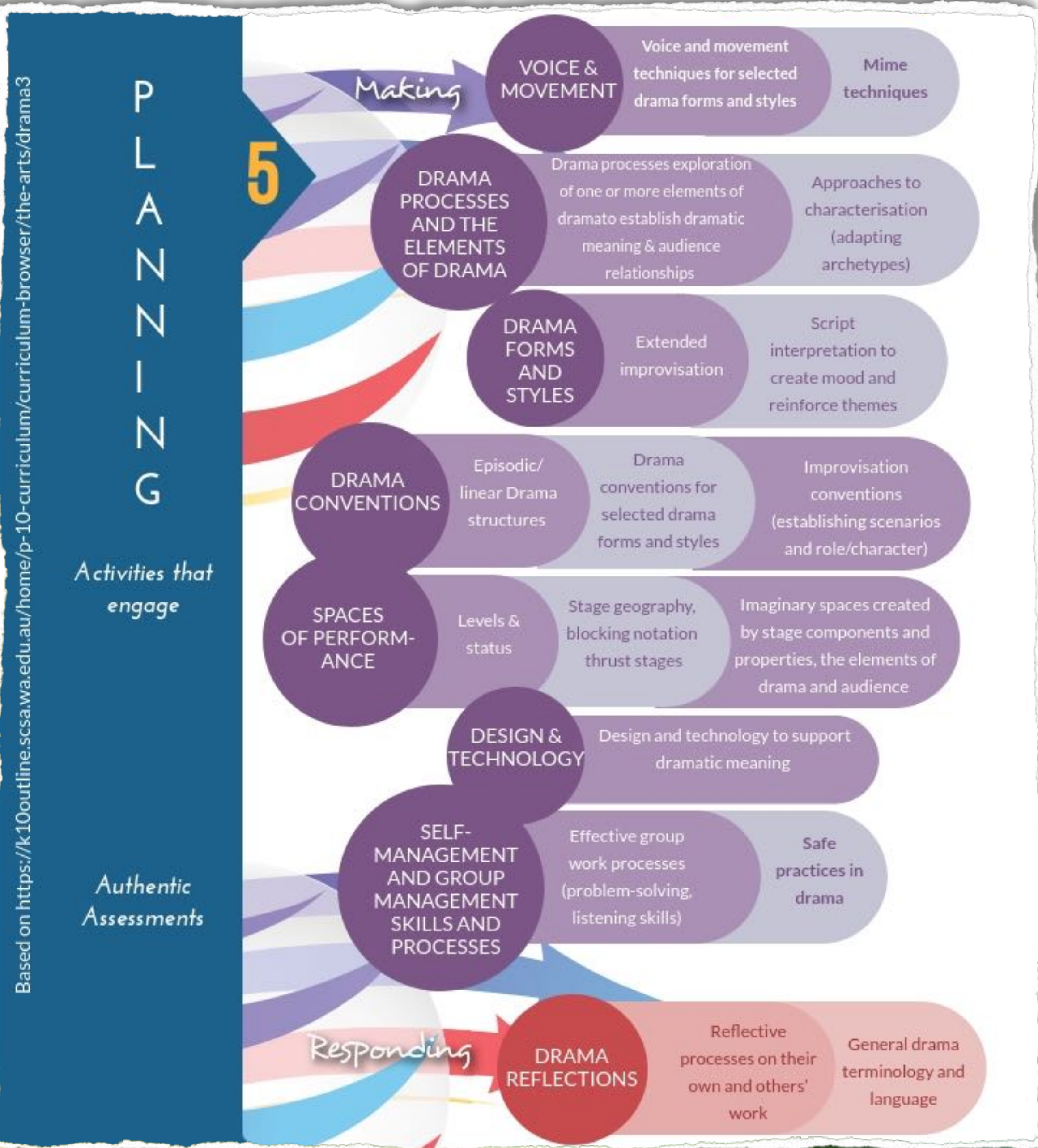
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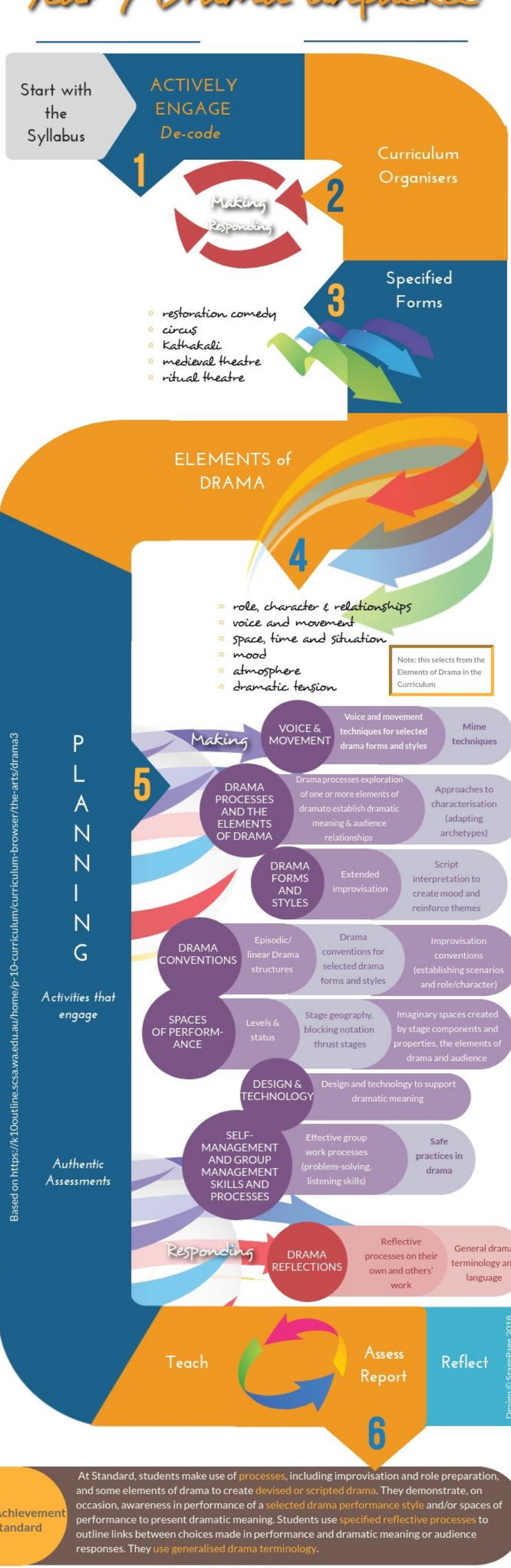




Achievement standard

At Standard, students make use of processes, including improvisation and role preparation, and some elements of drama to create devised or scripted drama. They demonstrate, on occasion, awareness in performance of a selected drama performance style and/or spaces of performance to present dramatic meaning. Students use specified reflective processes to outline links between choices made in performance and dramatic meaning or audience responses. They use generalised drama terminology.

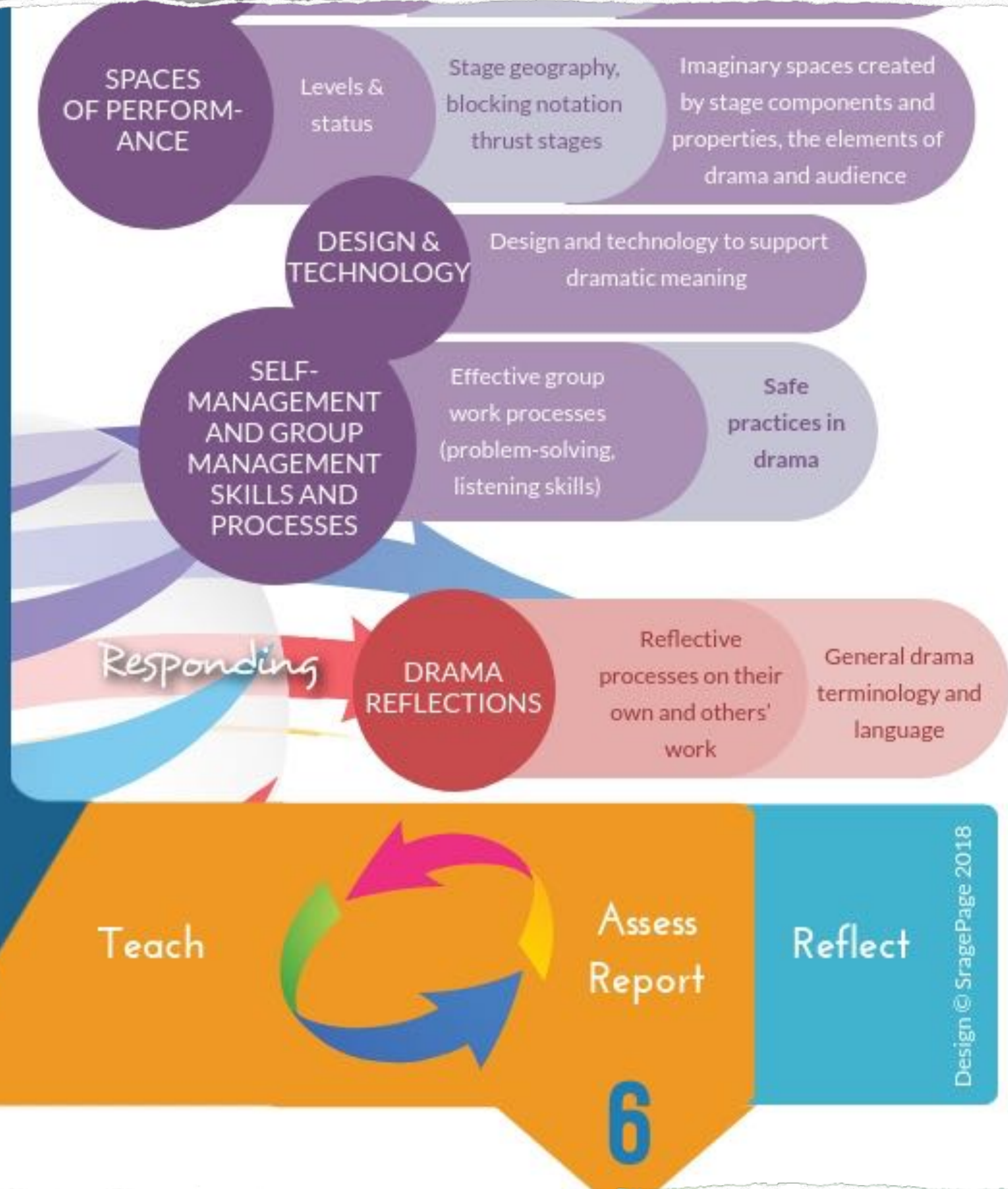




Based on <https://k10outline.scsa.wa.edu.au/home>

Activities that engage

Authentic Assessments



**Understanding Arts curriculum
is following concepts
deeper and deeper**



Drama

Year 1

Students explore personal experiences to create drama and develop improvisation skills.

improvisation

creating drama spontaneously without prior scripts

Roles Situation

Shaped by Story

Offer

Respond

Extend

Offer

Respond

Extend

Offer

Respond

Extend



They are introduced to the element of role...

Identification

in role

out of role

audience

using Elements of Drama and Story

Voice

loud/
soft

fast/
slow

Movement

facial
expression

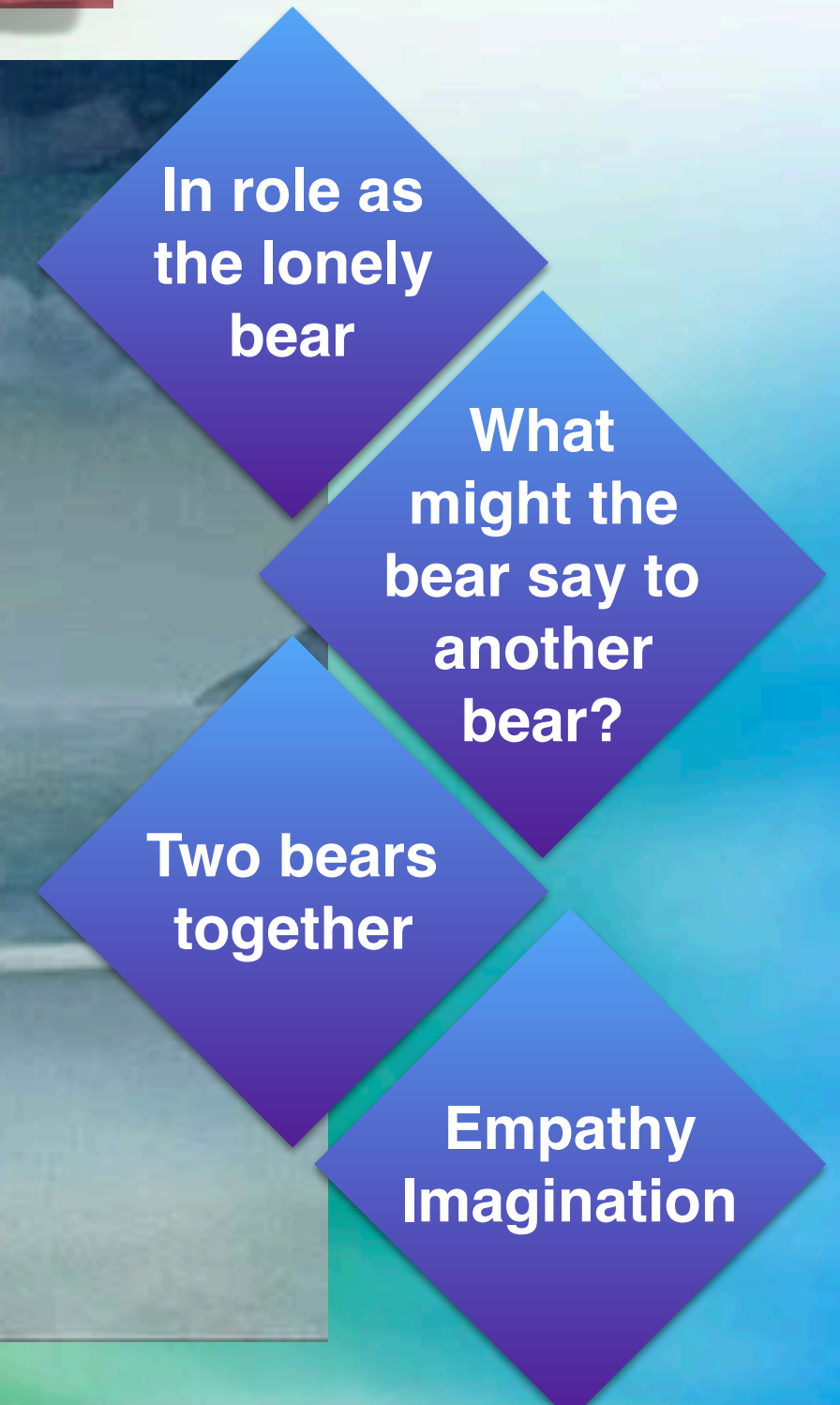
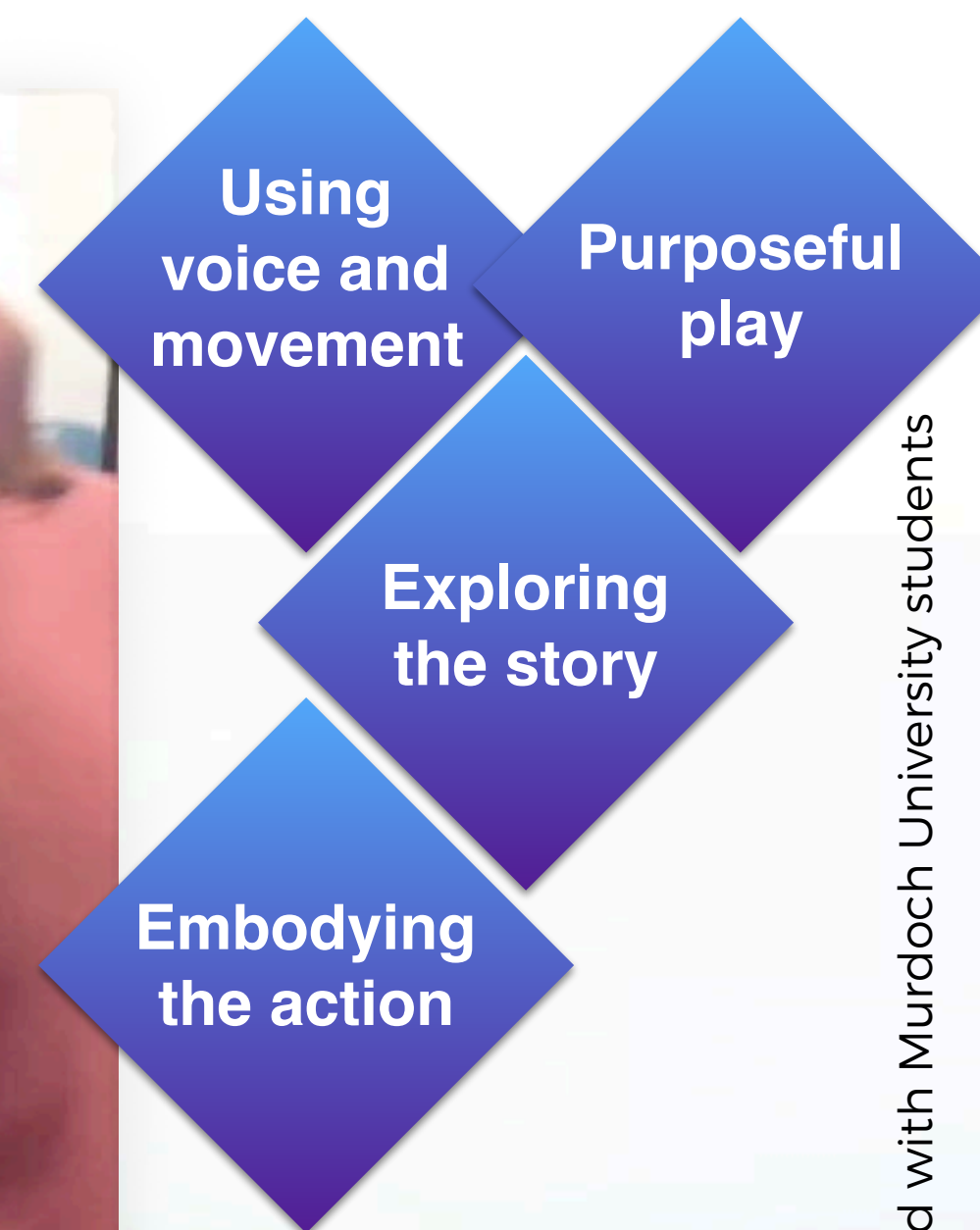
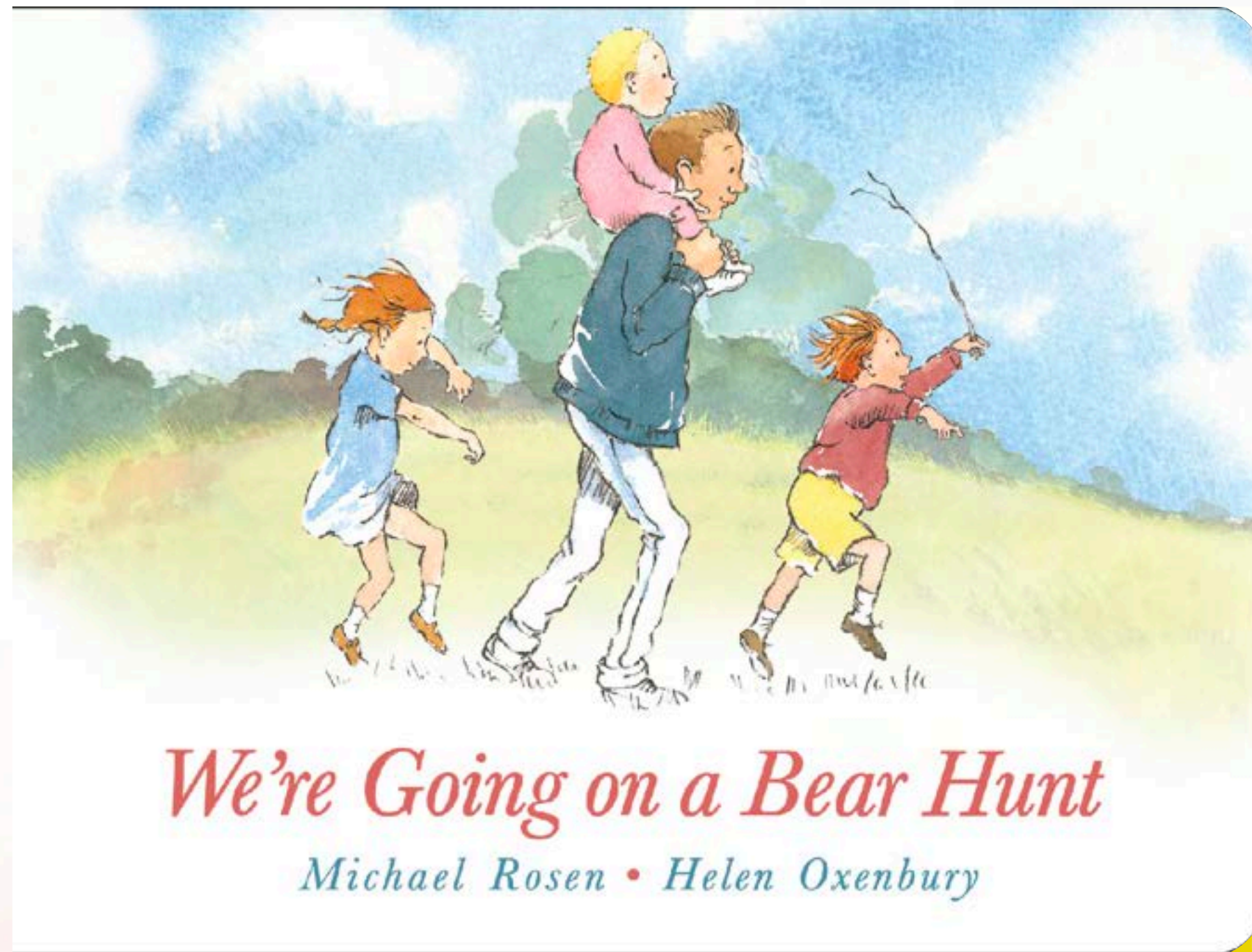
posture

gesture

moving
through
space

time

...and continue to experiment with voice and movement to create their drama.



Visual Arts
Presenting

Pre-primary
Sharing artwork with
others (ACAVAM108)

Year 1
Display of artwork

Year 2
Presentation and
display of original
artwork (ACAVAM108)

Year 3
Presentation and
consideration of where
and how artwork is
displayed (ACAVAR109)

Selection

Use of Visual
elements

Materials

Format for
presentation

Landscape

Portrait

Framing

Placement

Organisation

Juxtaposition

Artist Statement

Title

Explanation



Individuality



Agency

Exploration and experimentation with the codes and conventions of media:

- **technical** (sequencing and editing of images to support particular purposes; camera shots (close-up, mid-shot, long shot); camera angles (low angle, high angle, eye-level))
- **symbolic** (using costumes and props to represent people as fictional and/or non-fictional characters; manipulating familiar places to create fictional settings; consideration of natural light to enhance a shot)
- **audio** (loudness and softness; music to convey a mood; sound effects)
- **written** (selecting text to strengthen meaning or create point of view)

pre-production

production

post-production

technical

frame

shot

scene

sequence

long shot

medium

close up

ECU

high angle

eye level

low angle

pan

tilt

zoom

dolly

Sequencing

Editing for purpose

symbolic

fiction

non-fiction

role

mood

audio

dialogue

commentary

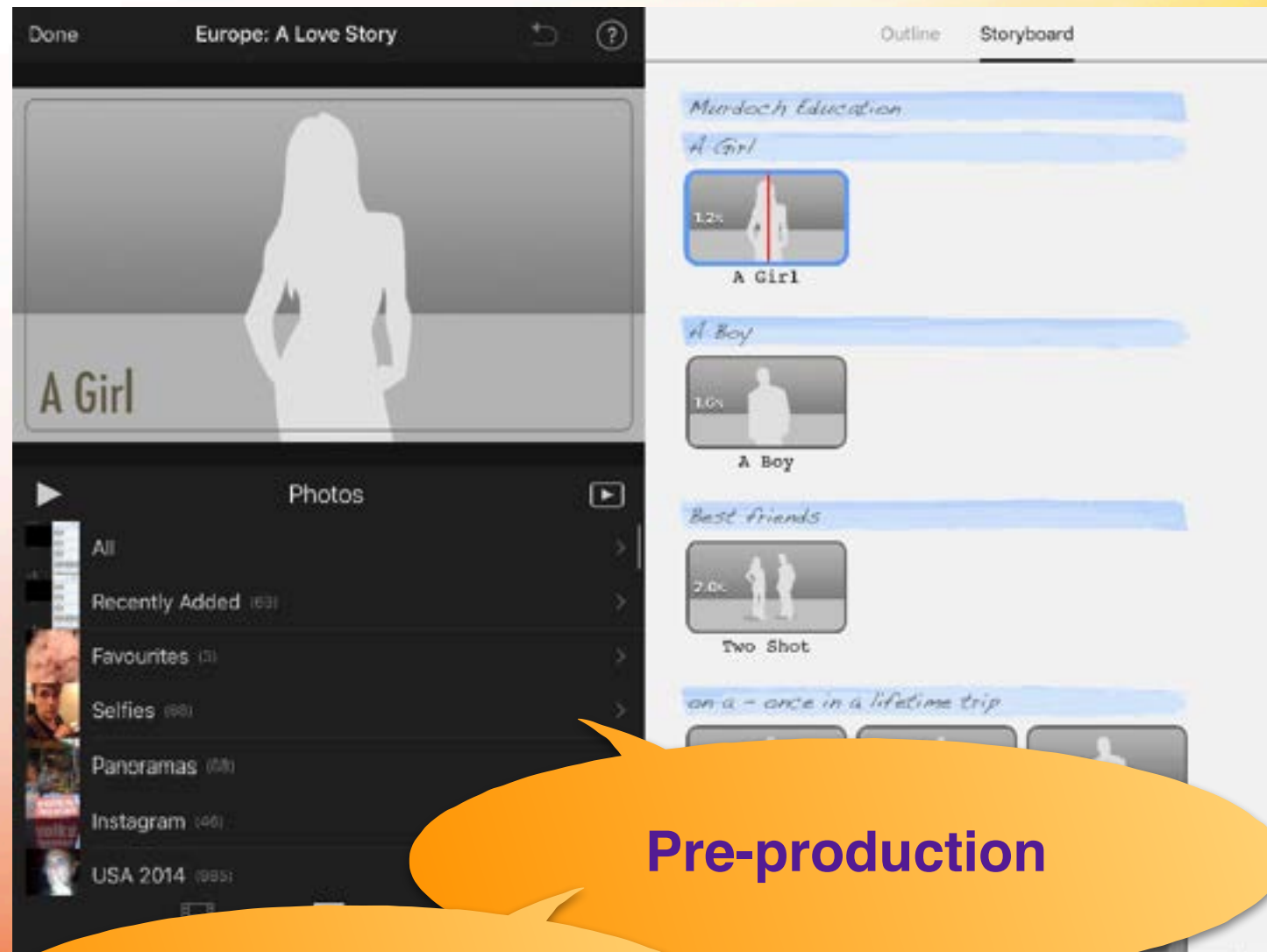
music

sound effects

written

titles

words in shot



Pre-production

Storyboard

Production

Codes & Conventions
Introducing Genre

Post-production



Dance

Pre-primary

Pre-primary students use movements
sequenced to make space “bugs”

Use of stimuli to
explore movement ideas
to create simple dance
sequences (ACADAM001)

Elements of Dance
Body/Space/Time/

Fundamental
Movement
Skills

Idea/image/Story

connecting
movements

NOT performance

scaffolded

exploration



Development and consolidation of aural skills by exploring the elements of music, including:

- rhythm (difference between beat and rhythm; terminology and notation: graphic and standard I, , Z)
- tempo (getting faster, getting slower)
- pitch (explore a limited pitch set)
- dynamics (use terminology and symbols for loud (forte, f) and soft (piano, p))
- form (echo patterns, call and response)
- timbre (recognition of familiar sounds produced by instruments, voice and sound sources)
to create music (ACAMUM080; ACAMUM082)



Working with the curriculum itself

**WA P-10 Curriculum in Overview
Year by Year**

**Scope and Sequence
Pre-primary-Year 6
Arts Years 7-10**

Seeing the whole picture

**Work
collaboratively**

Identify a specific arts subject

Focus on a specific year

Work with specific content

De-code the content requirements

**Identify a suitable (age and
developmentally suitable) activity**

**Consider ways of assessing the
learning**

**Assess
the learning not
the activity**

Teaching Drama for progression

From simplest to more complex

Pre-primary

Year 1


Year 2

Year 3


Year 4

Year 5

Year 6



Government of Western Australia
School Curriculum and Standards Authority

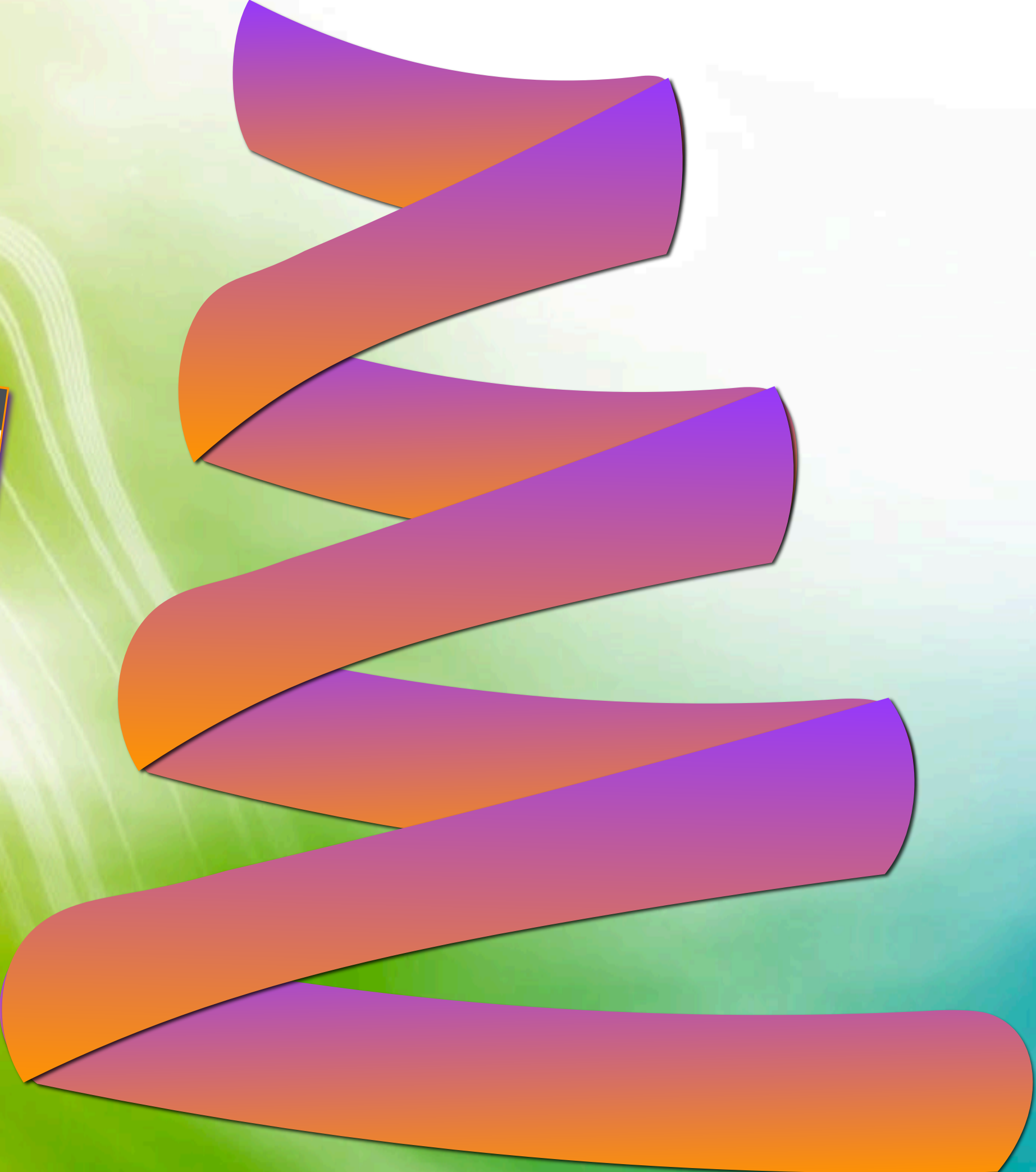


THE ARTS– Scope and sequence P–6

	Dance	Drama	Media Arts	Music	Visual Arts
The Arts: Pre-Primary					
Exploring ideas and improvising with ways to represent ideas	Use of stimuli to explore movement ideas to create simple dance sequences	Use of stimuli (photos, sounds or music) to develop dramatic action about the real and imagined worlds	Exploration and experimentation with images, with or without text, to communicate messages Familiarisation of signs and symbols, including logos and icons, that have meaning and purpose	Improvisation with voice, movement and play to explore and create music ideas Use of symbols, pictures and movement and relevant technology to explore and share music ideas	Exploration of, and experimentation with, the visual art elements of shape, colour, line and texture Exploration of natural and man-made materials when creating artwork
Developing skills and processes	Exploration of, and experimentation with, two (2) elements of dance <ul style="list-style-type: none"> Body: <ul style="list-style-type: none"> body awareness (awareness of body in space in relation to objects) body zones (whole body movements) body bases (feet) Space: <ul style="list-style-type: none"> levels (medium) direction (forward, backward) 	Exploration and experimentation of two (2) elements of drama: <ul style="list-style-type: none"> voice (loud, soft) movement (big, small) to create drama Simple stories based on stimuli and available technologies Development of improvisation skills (accepting offers) to develop dramatic action	Exploration and experimentation with the codes and conventions of media: <ul style="list-style-type: none"> technical (capturing, selecting and arranging images) symbolic (objects, colour) to produce media work 	Development of aural skills by exploring the elements of music, including: <ul style="list-style-type: none"> rhythm (sound, silence; long, short; steady beat) tempo (fast, slow) pitch (high, low; pitch direction; distinguish between speaking and singing voice) dynamics (loud, soft) form (same, different; echo patterns) 	Development of artistic skills through experimentation with: <ul style="list-style-type: none"> shape (familiar shapes; simple 2D shapes) colour (primary colours, secondary colours) line (curved, straight, wavy, zigzag) texture (familiar objects) to create artwork Exploration of tactile techniques.

Developmental, purposeful, planned

Understanding Arts curriculum is knowing the curriculum more and more deeply



The issue is not writing curriculum ...

- The issue is implementing it consistently and well.



We need effective curriculum **implementation**



Purpose

Practice

Valuing

Sian Chapman's current research
Arts Curriculum Misalignment



Why
What
How

Arts Curriculum alignment

How you learn The Arts guides how you teach The Arts

The Arts
are
experiences

The Arts
are
practical

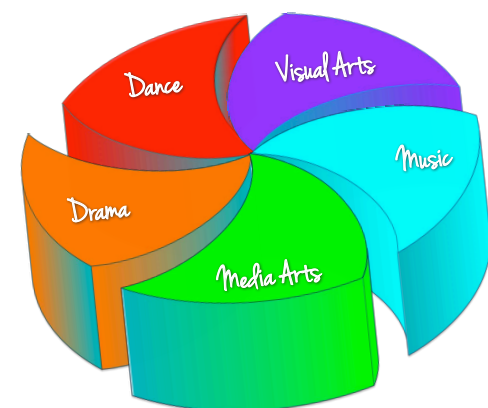
The Arts
are
physical

The Arts
are
**embodied
learning**

The Arts
are
multimodal

The Arts
are **contextual
and social**

**Teaching
The Arts**
Essential Concepts
A Guide for EDN236 students



Engage with **teaching** the Arts

**Value and use our
own experiences in
the Arts**

**We learn from
other people about
how they teach the
Arts**

**Building a
repertoire of
strategies and
relevant, useful
resources**

**Belong to a
community of Arts
teachers**

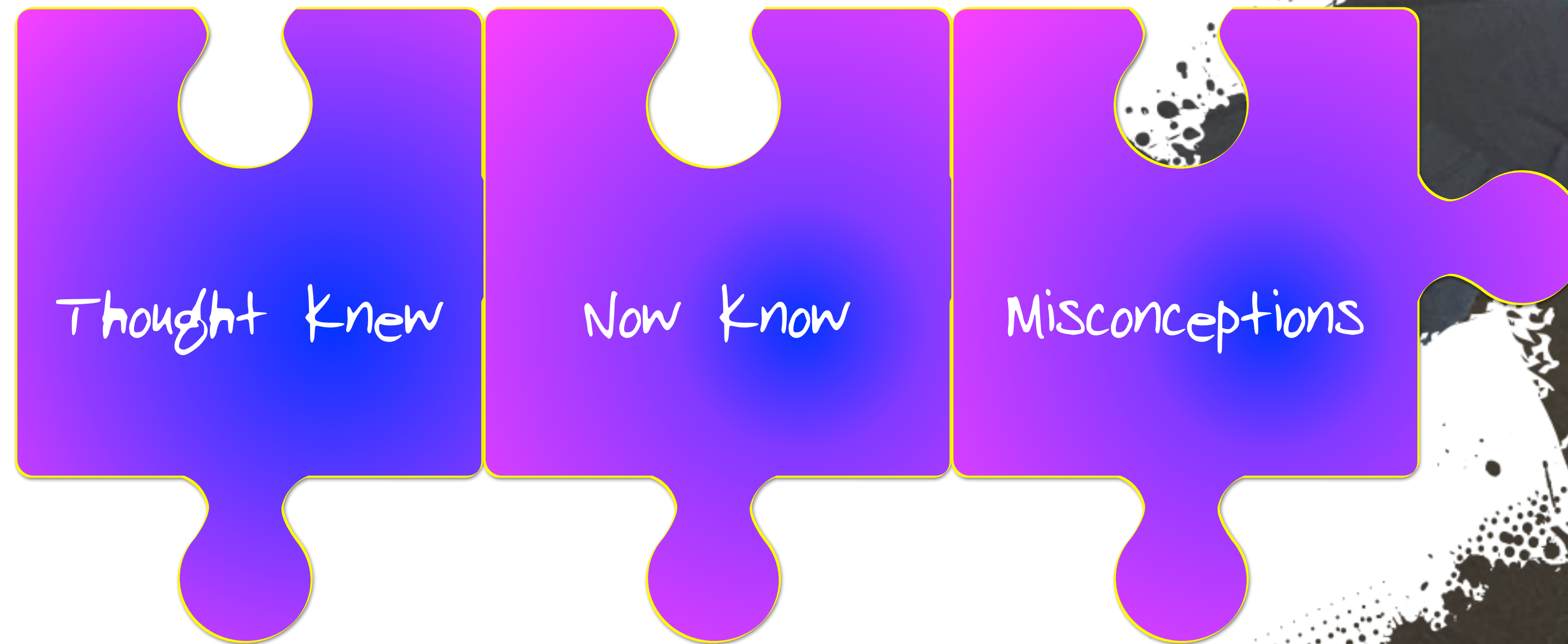
**Connect theory with
practice in our own
classrooms**

**Reflection
IN action and
ON action -
FOR future action**



Arts teacher education

needs to engage



Engage with misconceptions

**Cookie
cutter**

**Show
case**

Handmaiden

**Didn't
know that
it had to
be taught**

**Free
for all**

**Someone
else will
do it**

Smorgasbord

**One off
disconnected**

Procedure

Pinterest



Activity

Learning

The Activity is the vehicle for the learning (not an end in itself)

Babies and bathwater...

- Critically evaluate existing activities and resources

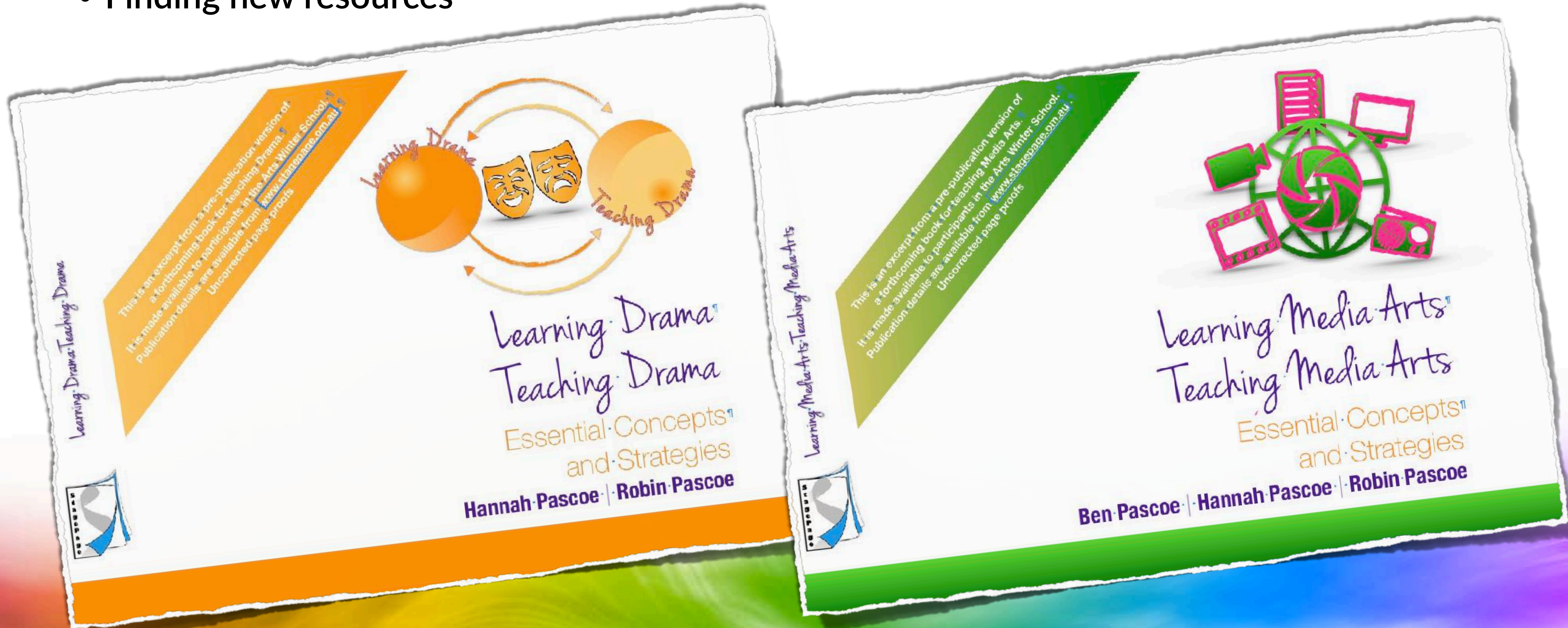
Focus of current curriculum documents

What to teach
not how to teach

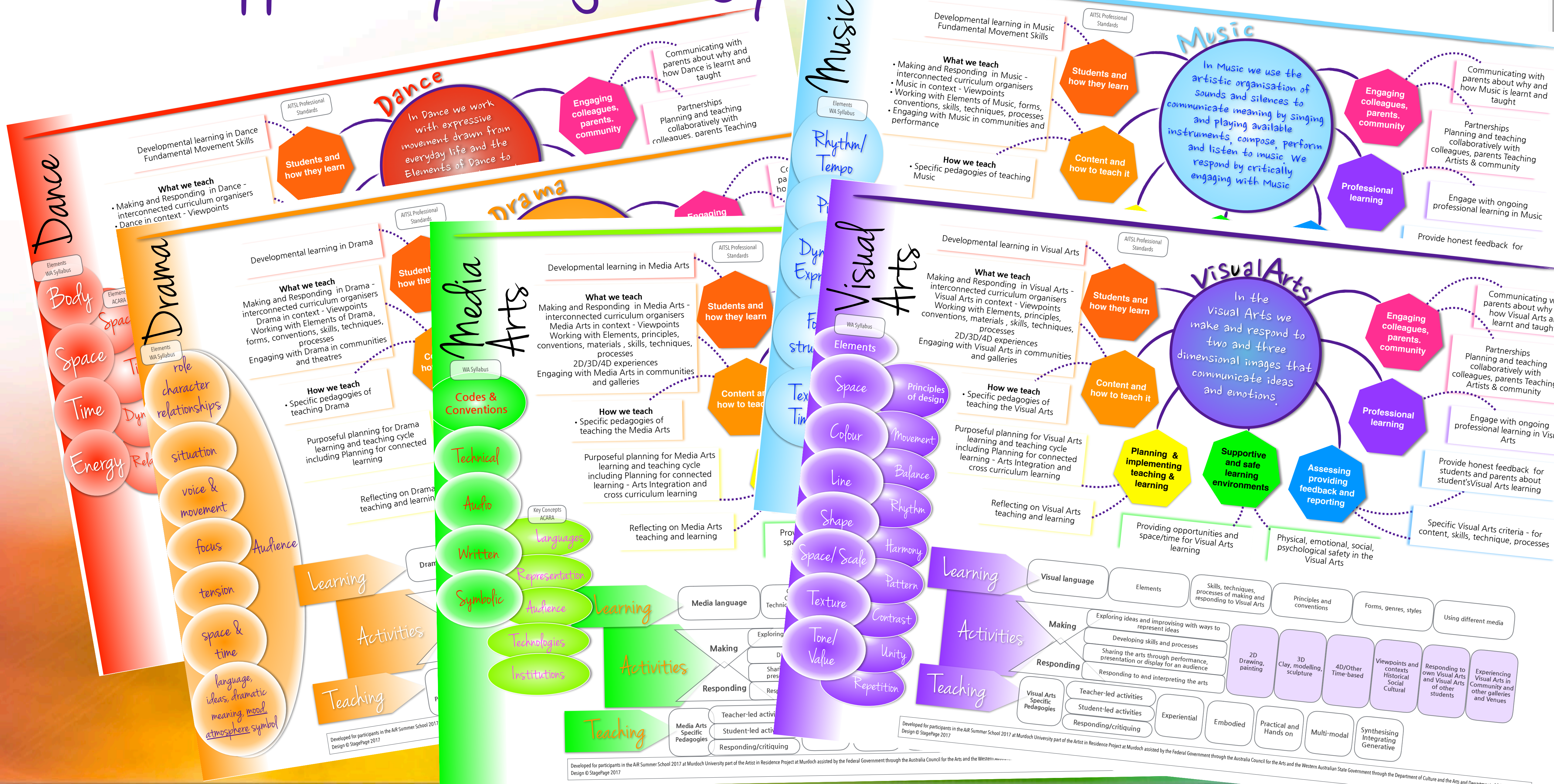


Keeping knowledge current

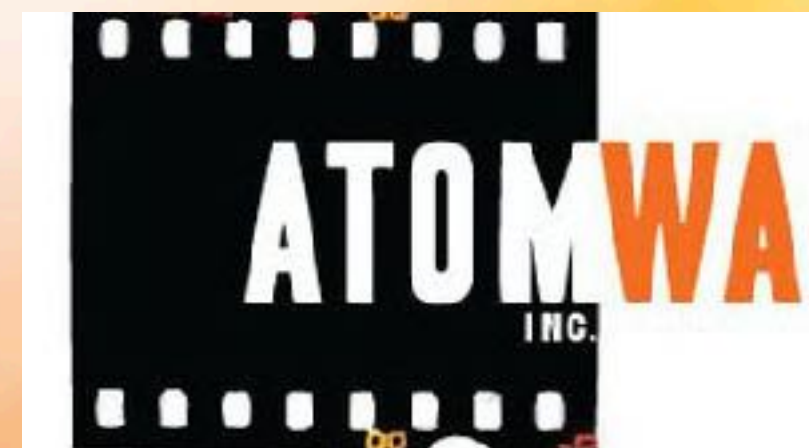
- Finding new resources



To support your journey



You don't have to do this on your own



[http://
www.artsedge.dca.wa.
gov.au/Pages/
default.aspx#&panel1-2
&panel2-1](http://www.artsedge.dca.wa.gov.au/Pages/default.aspx#&panel1-2&panel2-1)

What we teach in Arts
education is important...

**But *how* we teach
the Arts matters**

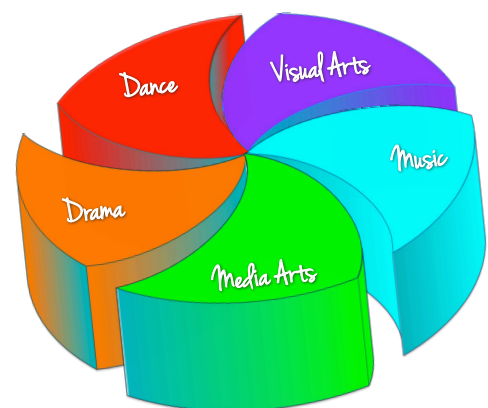
Arts Specific pedagogies

- Each Arts subject has distinctive pedagogy as well as shared teaching practices.
 - ➔ Hetland,, Winner, Veenema and Sheridan,(2007). in Studio thinking: the real benefits of Visual Arts education, identify three useful ways that Visual Arts teachers work: lecture/demonstration; students at work; and critique. Spring boarding from this model, it is useful to identify similar patterns of working in all Arts subjects. These distinctive pedagogies are unpacked in later sections.

Teaching The Arts

Essential Concepts

A Guide for EDN236 students



	Dance	Drama	Media Arts	Music	Visual Arts
Teacher led activities	<ul style="list-style-type: none"> • Warm ups • Practical activities where teacher models and students follow based on the Elements of Dance. • Directed audience responses for dance 	<ul style="list-style-type: none"> • Warm ups • Practical activities where teacher models and students follow based on the Elements of Drama • Directed audience responses for drama 	<ul style="list-style-type: none"> • Warm ups • Practical activities demonstrations where teacher models and students follow based on the Codes (Elements) and Conventions of Media • Directed viewing/reading Media Arts texts 	<ul style="list-style-type: none"> • Warm ups • Practical activities based on the Elements of Music where teacher models and students follow • Listening and directed audience responses 	<ul style="list-style-type: none"> • Warm ups • DemonstrationLectures with use of Visual examples, including images and objects • Information is intended to be immediately useful • Directed viewing responses
Students led and focused activities	<ul style="list-style-type: none"> • Activities focused on on students collaboratively/ (occasionally) individually, exploring and developing ideas through movement, structuring those ideas through choreographic devices; rehearsing and performing. 	<ul style="list-style-type: none"> • Activities focused on on students collaboratively/ (occasionally) individually, exploring and developing ideas ideas through role, situation, voice,movement and tension; structuring those ideas; rehearsing and performing. 	<ul style="list-style-type: none"> • Activities focused on on students collaboratively/ (occasionally) individually, exploring and developing ideas and communicating them through technical, audio written and symbolic codes (Elements) and conventions for diverse audiences 	<ul style="list-style-type: none"> • Activities focused on on students collaboratively/ (occasionally) individually, exploring and developing ideas through sounds and silences, structuring those ideas through music composition conventions, notation and patterns; rehearsing and performing. 	<ul style="list-style-type: none"> • Students-at-Work - students work (generally) independently on a project, typically one introduced to them in a Demonstration-Lecture.
	<ul style="list-style-type: none"> • Using Elements of Dance, choreographic devices and skills, techniques and processes to make, rehearse and perform 	<ul style="list-style-type: none"> • Using Elements of Drama, Drama learning/teaching strategies, story and skills, techniques and processes to make, rehearse and perform 	<ul style="list-style-type: none"> • Using codes and conventions, story, representing, skills, techniques and processes, to express and communicate ideas using technology 	<ul style="list-style-type: none"> • Using Elements of Music and Music learning/teaching strategies and skills, techniques and processes to make, rehearse and perform 	<ul style="list-style-type: none"> • Using Visual language, representation, Visual conventions, skills, techniques and processes to communicate Visually
	<ul style="list-style-type: none"> • Teacher as side coach/mentor/ supporter, critical friend, co- constructor of meanings with individuals and groups 	<ul style="list-style-type: none"> • Teacher as side coach/mentor/ supporter, critical friend, co- constructor of meanings with individuals and groups 	<ul style="list-style-type: none"> • Teacher as side coach/mentor/ supporter, critical friend, co- constructor of meanings with individuals and groups 	<ul style="list-style-type: none"> • Teacher as side coach/mentor/ supporter, critical friend, co- constructor of meanings with individuals and groups 	<ul style="list-style-type: none"> • Teacher offering timely interventions on an informal basis; generally working with individual students personalising comments and suggestions.
Students and teacher reflecting and responding	<p>Students and teacher actively working as an audience for dance; making suggestions about other possibilities, ways developing dance.</p> <p>Responding moves beyond superficial, uses specific Dance terminology and concepts.</p>	<p>Students and teacher actively working as an audience for drama; making suggestions about other possibilities, ways developing and performing drama.</p> <p>Responding moves beyond superficial, uses specific Drama terminology and concepts.</p>	<p>Students and teacher actively working as an audience for the media; making suggestions about other possibilities, ways developing media communications.</p> <p>Responding moves beyond superficial, uses specific Media Arts terminology and concepts.</p>	<p>Students and teacher actively working as an audience for music; making suggestions about other possibilities, ways developing and performing music.</p> <p>Responding moves beyond superficial, uses specific Music terminology and concepts.</p>	<p>Critiques focus attention on students' work and work processes and are at the same time explicitly social. Students share their work with the teacher and other students and get responses from them.</p> <p>Responding moves beyond superficial, uses specific Visual Arts terminology and concepts.</p>

Pinterest is not the solution...

• Issues

- ➡ **Disconnection with the WA Curriculum**
- ➡ **Un-curated activities – lacking specific connection and progression**
- ➡ **Focus on activities rather than learning**
- ➡ **Lack of criticality**

Why are teachers using Pinterest instead of the Curriculum?

- Difficult and complex teaching contexts (Chapman, Wright, & Pascoe, in press)
- Misalignment of purpose in relation to the arts
- Inadequate arts knowledge and pedagogical practices



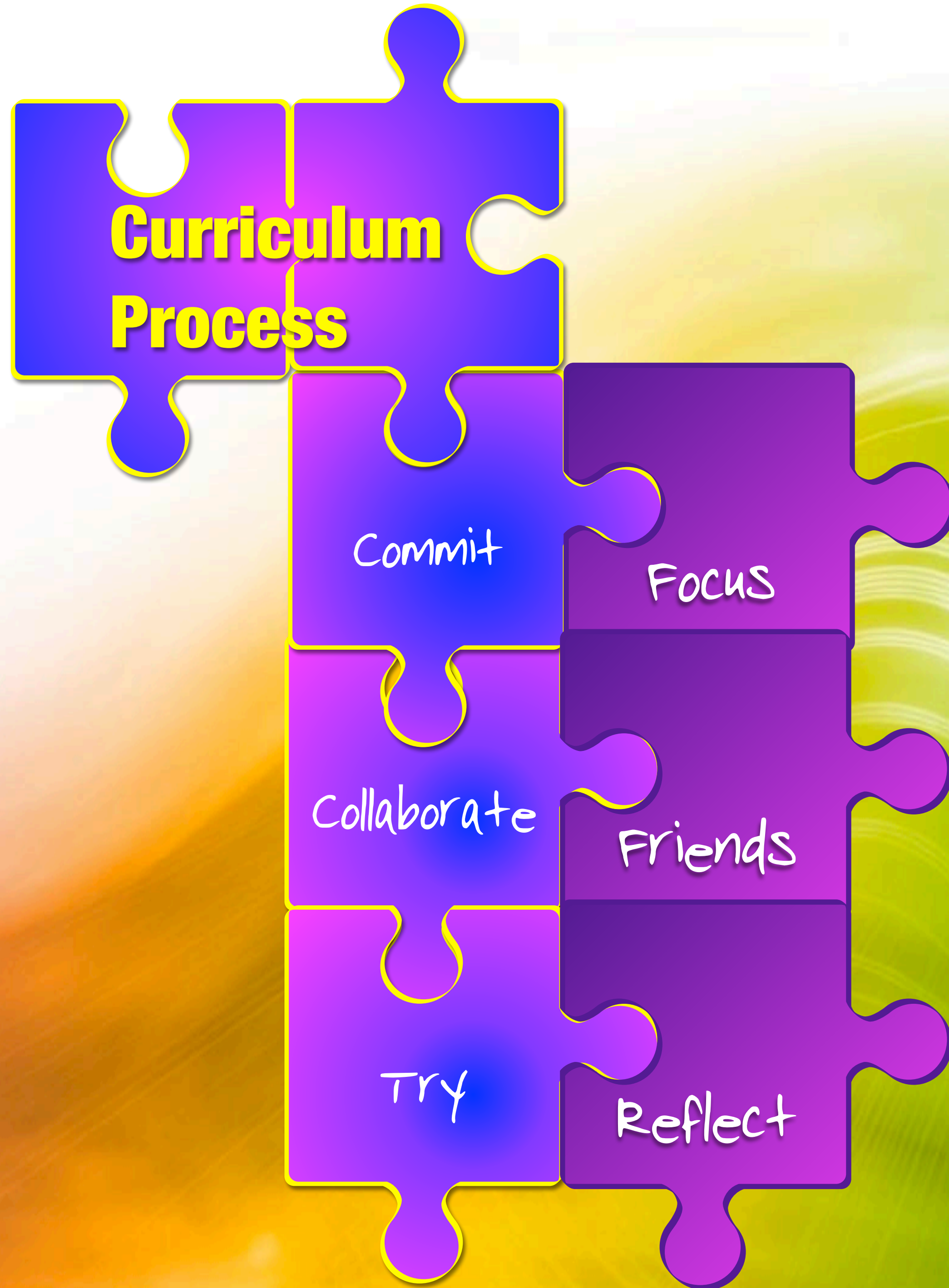
Arts Education needs better **Engagement**

Direct and authentic
engagement with arts practice

Teachers engaging with the
Curriculum

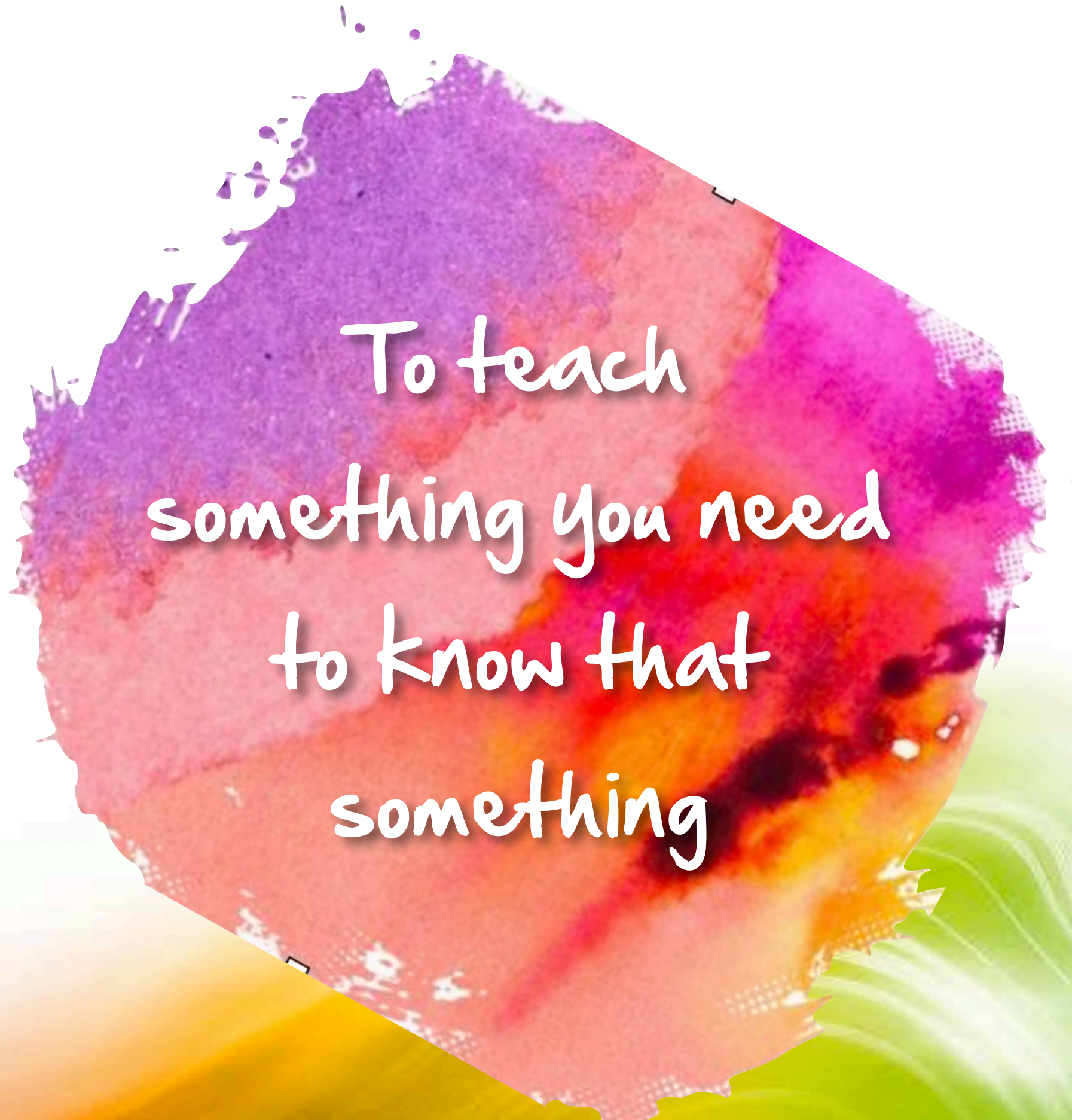
Schools, teachers and students
engaging with the community

Arts teacher education engaging
with practice, curriculum and
community




iSTAR Model

To teach the Arts well

A watercolor splash graphic with a mix of purple, pink, and red hues, featuring a textured, painterly appearance.

To teach
something you need
to know that
something

A watercolor splash graphic with a mix of purple, pink, and red hues, featuring a textured, painterly appearance.

What
knowledge to you
need to teach the
Arts

**Personal
Private
in head
knowledge**

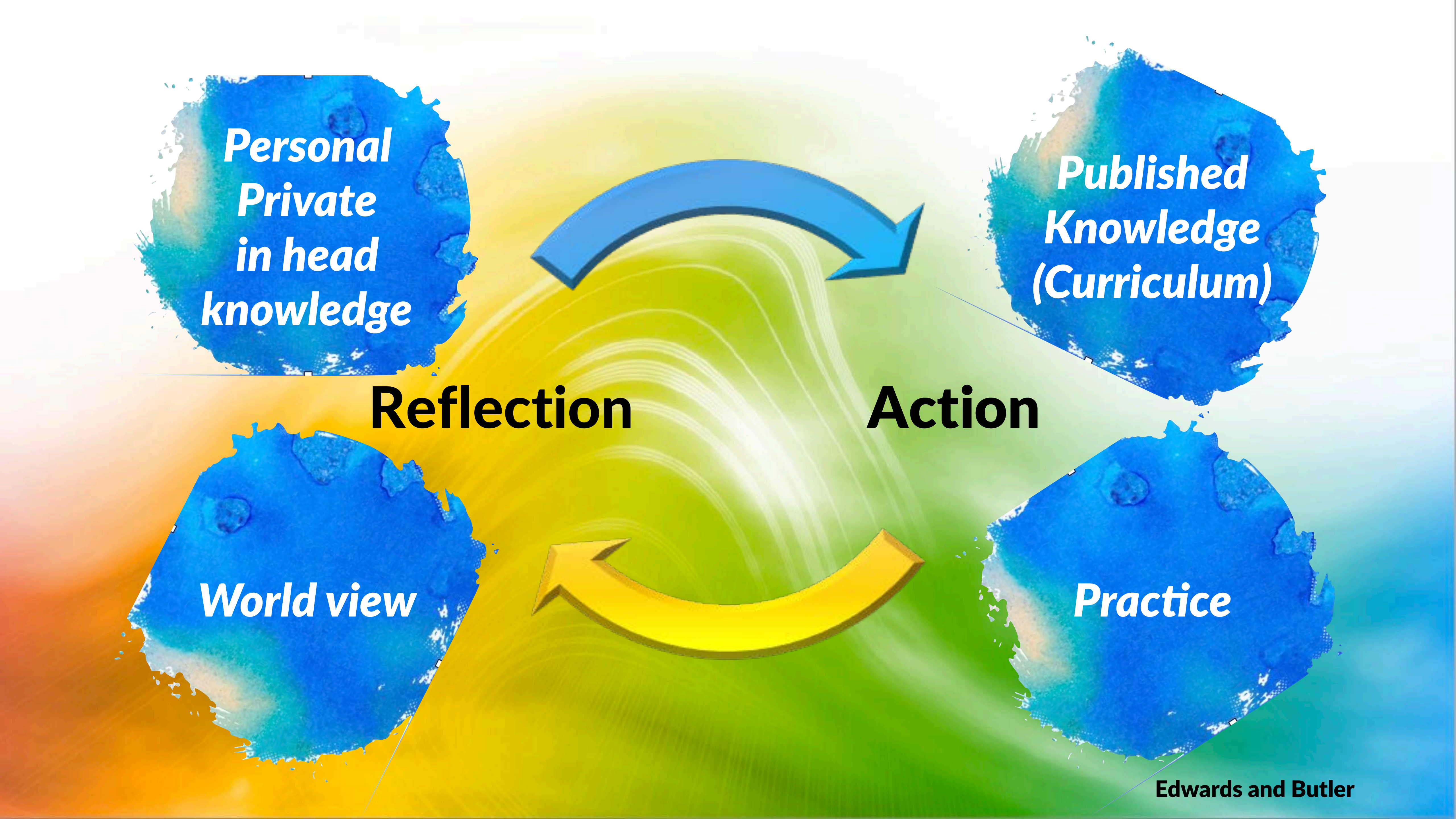
**Published
Knowledge
(Curriculum)**

Reflection

Action

World view

Practice



**Personal
Private
in head
knowledge**

**Published
Knowledge
(Curriculum)**

**Personal
Practical
Knowledge**

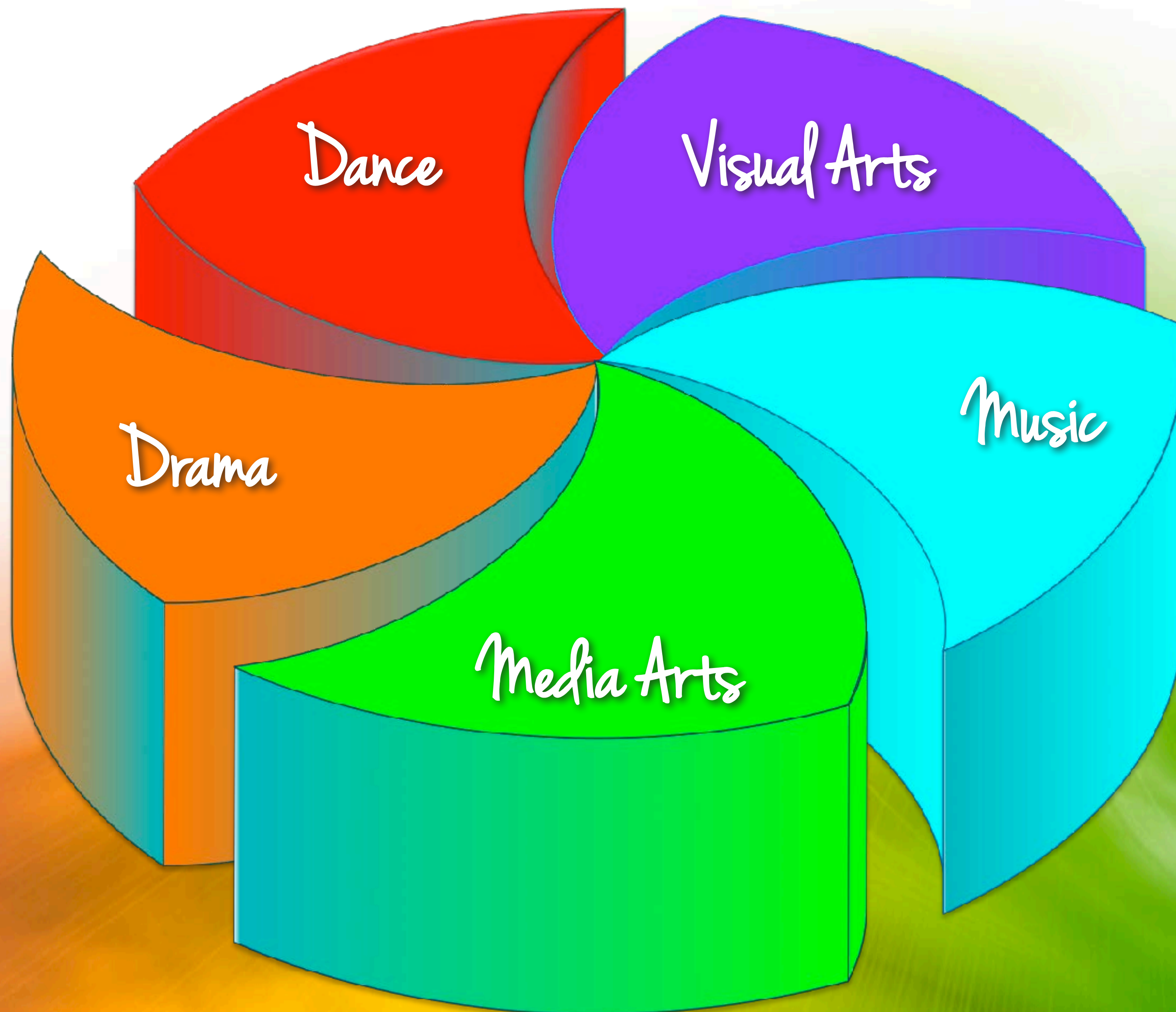
Reflection

Action

World view

- **What to teach**
- **How to teach**
- **Why teach**

Practice



- **What to teach**
- **How to teach**
- **Why teach**

Being clear about why

The Australian Curriculum is driven by The **Melbourne Declaration on the Educational Goals for Young Australians** (2008) which reiterates the continued status of the arts in future curriculum provision.

Deep knowledge, understanding, skills and values that will enable advanced learning and an ability to create new ideas and translate them into practical applications

The curriculum will enable students to develop knowledge in the disciplines of English, mathematics, science, languages, humanities and **the arts; to understand the spiritual, moral and aesthetic dimensions of life; and open up new ways of thinking.** It will also support the development of **deep knowledge within a discipline**, which provides the foundation for **inter-disciplinary approaches to innovation and complex problem-solving.**

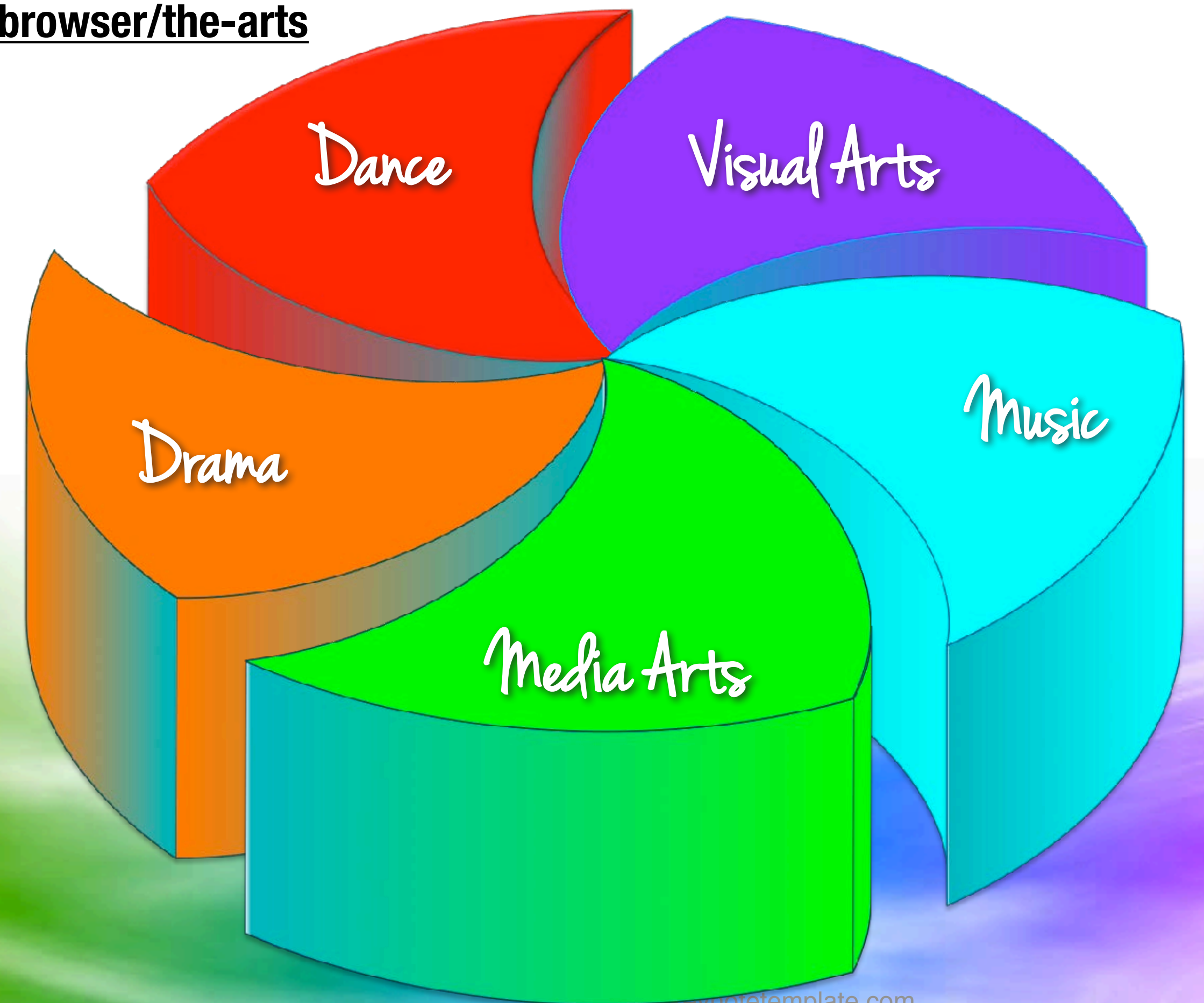
The Arts

- **engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential.**
- **Together they provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences, as they discover and interpret the world.**
- **entertain, inform, challenge, and encourage responses, and enrich our knowledge of self, communities, world cultures and histories.**
- **contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens.**

Questions

• The starting point

- Western Australian P-10 Arts Syllabus's :
- <http://k10outline.scsa.wa.edu.au/home/p-10-curriculum/curriculum-browser/the-arts/>
- Adapted from the Australian Curriculum: The Arts
- <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/>





Experience

Story

Play

Movement space and time

Making Marks and sensing shape

Making sounds and language



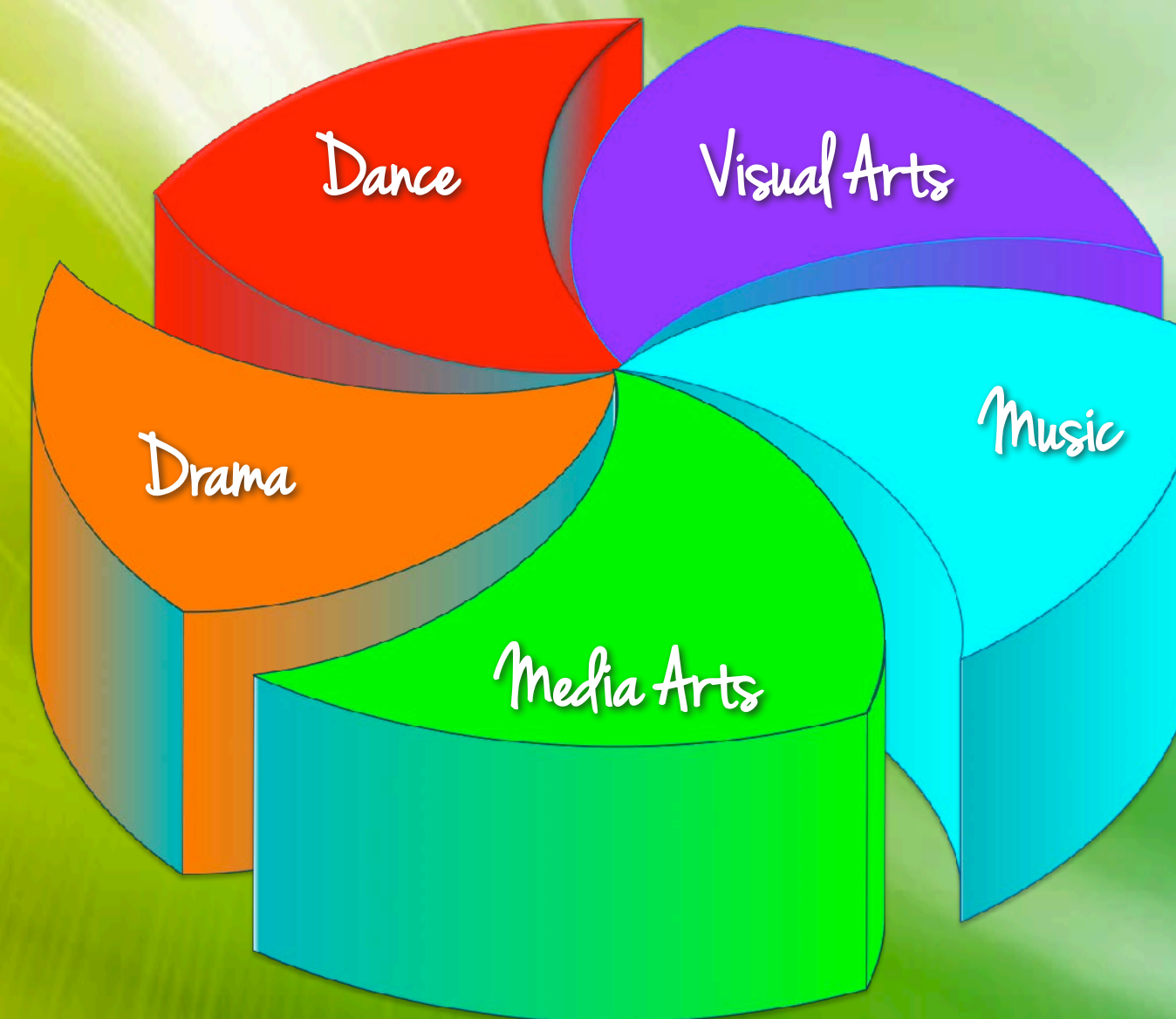
*The
Arts*

Morning Tea





Arts Winter 2018



Peter Wright

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Robin Pascoe

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[stagepage@stagepage.com.au](http://stagepage.com.au)

Link activity to learning

Developing a progression of Visual Arts activities

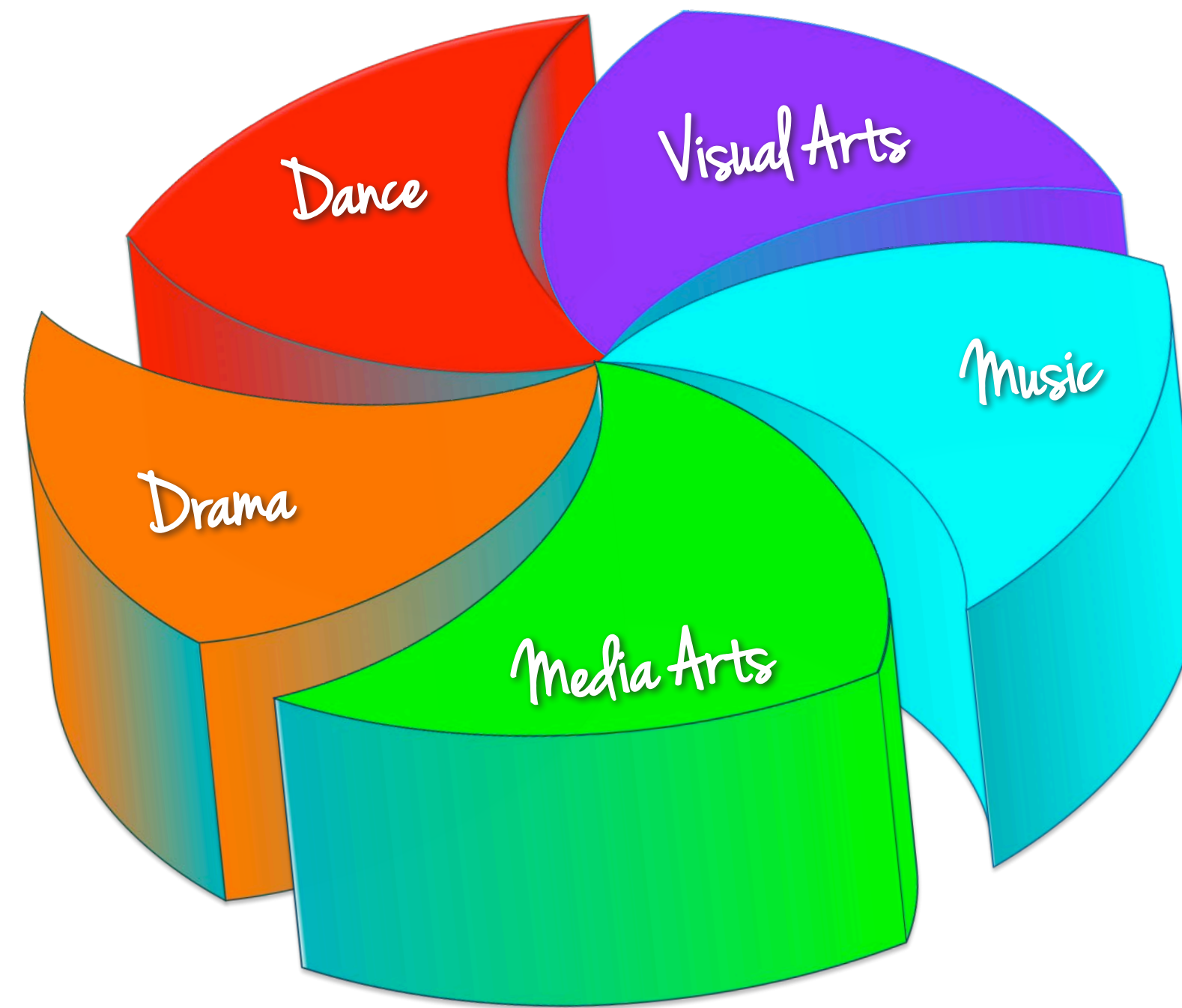
Developing Visual Arts Literacy – the Visual Arts as a Language involving skills of communication, language (Elements and Principles), concepts and processes					
Level	Skills	Vocabulary/Language	Concepts	Processes	Responding
Pre-primary	Physical; fine motor skills (control of drawing implement). Social: interaction with adults. Emotional: enjoyment. Exploration of materials. Language use.	Light/dark Rough/smooth Line Thick/thin Colour Different media	Tone Texture Line Colour Surfaces	Exploration of: <ul style="list-style-type: none">• Various media – pencils, crayons, textas, chalk.• Surfaces – paper (big/small).• Textured paper (wallpaper, corrugated card, sandpaper, crumpled paper).• Smooth, shiny, coloured paper.• Card.• Wood (small offcuts, balsa wood).• Playground – chalks.• Sand or rice (in a tray).• Rocks.• Whiteboard/smartboard.• Making lines with a mouse (computer).	Describing elements, e.g. lines, colours, shapes. Preferences: big paper, thin lines, pencils, textas etc. Looking (using imagination 'see'). Sharing ideas Noticing
Year 1	As above and: <ul style="list-style-type: none">• Noticing shapes and lines in nature, e.g. wiggly worms, leaves.• Observational drawing.• Imaginative drawing.	Line: continuous line Shapes Illustration Observation	Line Shape Observational drawing	<ul style="list-style-type: none">• Line: continuous line, giant line, taking a line for a walk.• Drawing from a story, fantasy, poem.• Observing basic shapes and lines.• Drawing with clay/plasticine (rolled out thinly).• Scribble patterns (coloured in).• Controlled patterns (using line).• Using digital software.• Lines in other media, e.g. stitchery, string.	Describing colours Looking Looking at Recognising Observing patterns in their drawings, others' drawings). Analysing artworks and designs.
Year 2 3	As above and: <ul style="list-style-type: none">• Continued exploration of tools.• Digital manipulation.• Observational drawing – inside/outside, nature,	Hard/soft Computer graphics (fill, spray etc.) Line: heavy, light, curved, zigzag etc. Designing	Pattern Tools (range of pencils, pens, computer) Selecting and planning		

Start with the Curriculum

Teaching The Arts

Essential Concepts

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Cutting to the Chase

