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National Newsletter: The Arts

Information and resources for middle leaders in secondary schools | Term 2 2015

Greetings to you all. Kia ora, Talofa lava, Taloha ni, Malo e lelei, Bula vanaka, Kia orana, Faka'alofa lahi atu

Welcome to Term Two. We hope Term One allowed you time to establish good relations with your students and set the foundations for your student learning this year.

RAPs 6 (Regional Arts Partnerships) workshops 2015:

Term one has seen the RAPs 6 workshops completed. The workshops were well attended in all the 10 centres we visited around the country. The main focus of these workshops was to lift middle leader capabilities around the need to enable students to take greater autonomy for their own learning. We concentrated on effective strategies for the Arts Understanding Contexts and Developing Ideas strands, and effective learning strategies and good practice examples within the individual disciplines.

"Help students how to think, not what to think.

We often teach what to think, not how to think."

It was a real privilege to meet up with the amazing teachers of the Arts and share some great korero with you.

We shared a resource booklet and a dropbox with all participants with further useful resources to be used in classrooms.

There are some additional booklets left over for those who would like one. Email me for a copy. d.smallfield@auckland.ac.nz

The Dropbox link – Resources are being continually upgraded. If anyone wishes to add a great resource they have used successfully and is willing to share it, please let us know and we will add it.

<https://www.dropbox.com/home/RAPs%202015>

I would like to say a special thank you to all the facilitators, Kim Bonnington (Drama), Jennie Williams (Vis Arts), Gillian Payne (Dance), Jeni Little, Martin Emo (Music), who all did an amazing job with the planning and delivery of the workshops this year.

SEN

Schools continue to work on developing inclusive practices for all students. A recent addition to resources that can support teachers to feel more confident and capable in this work is TKI's Guides for Inclusive Educators. This site presents a range of resources for years 0-13 teachers. It includes a range of video clips demonstrating inclusive practice within a variety of school settings. Click on

<http://inclusive.tki.org.nz/guides/developing-an-inclusive-classroom-culture/>

Current issues for the Arts

Art history:

This year's NZ Art History Teachers' Association's conference promises to be a day rich in resources, discussion and inspiration for teachers. Guest speakers from the art history department at Victoria University will make up some of the day presenting papers in their specialised areas, including Ray Spiteri on Modernism and Surrealism, Roger Blackley recently back from Berlin where he was a key speaker on Lindauer's portraits and Phyllis Mossman who specialises in topics from the Renaissance.

In this newsletter the focus will be on:

- RAPs 6 Feedback
- Arts Current Issues
- Arts Curriculum Literacy - Strategies for helping students how to think and articulate their ideas

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It has been pleasing to hear through Arthistorynet this year of schools who have managed to gain back an art history class after some years without one. Over the last few years, art history has had to compete with other growing humanities and lost students to subjects such as classics and media studies. Art history has always been literacy and content rich, which many students find a challenging aspect of our subject. The 2015 curriculum guidelines, which have been developed after significant input from teachers, to some extent addresses this issue, in its refinement of topics and reduction in artist models. Recent research has identified that studying art history is a key subject for students to demonstrate skills such as analyse, debate and evaluate. This, along with the continued input from the art history teaching community as to what shape art history assessment will take can only strengthen its place as a vital and vibrant subject within the NZ curriculum. *Sally Waanders, TKI Arts Online Community Facilitator – Arthistorynet*

Dance:

At this time of the year there are always questions around assessing festival performances, for example Polyfest, against NCEA standards. This is an opportunity for students to gain credits for the huge amounts of learning that go into public performances like these. Many schools use a Level 2 standard: Perform an ethnic or social dance to communicate understanding of the style and a Level 3 standard: Perform a group dance. However the repertoire standards – 2.5 and 3.5 were specifically written for this type of performance and give the students more appropriate credit value for the amount of work involved in being part of a festival performance. Unfortunately there is an increased workload for dance teachers but participation in these types of events brings huge rewards in addition to the valuing of student learning. The sharing of resources on the Arts Online Teacher Resource Exchange would be useful. *Patrice O'Brian, TKI Arts Online Community Facilitator – Dancenet*

Drama:

[Submission of Evidence for Moderation](#)

There has been a lot of discussion on dramanet lately about the submission of evidence for moderation. Digital submission is totally acceptable; you can submit your video evidence on USB stick or via Google Drive and dropbox. Remember though to only submit the performances that are to be moderated so set up a folder with the submissions of the candidates that have been chosen for submission. Supporting Evidence is just that; it is evidence that supports the intention of the performance. That does not mean that it has to be written. It is acceptable for you to have a conversation with the student about their performance and video it; you could even do this directly before or after they perform which would cut down on the video editing you would have to do. *Kim Bonnington; Curriculum and Learning Facilitator, Te Tapuae o Rehua*

Music:

[Itinerant Music Teacher registration changes:](#)

Important for all Teachers of Music need to be aware of. The NZ Teacher's council is currently trying to change the Limited Authority to Teach (LATs) that most of the ITMs currently teach under. Teaching a few hours here and there in different schools may not be adequate to fulfil registration requirements. MENZA and the PPTA are in negotiations with the NZ Teacher's Council and the new version of the NZTC. Check out here <http://menza.co.nz/itm/>

[Project Based Learning courses:](#)

There are a number of music teachers around NZ that are crafting the next level of student-lead courses and developing Project Based Learning courses. This is a response to the wide variety of student interests, and retention especially at senior level. Previously, there may have been two courses running alongside each other – one with a classical focus, and the other with a contemporary focus. With student collaboration and success at the core, and the wide variety of combinations of Achievements Standards on offer, it is important to consider integrating student learning and course design. Music Technology could also feature in many courses. Student engagement increases along with a higher level of achievement. http://bie.org/about/what_pbl

MartinEmo TKI Arts Online Community Facilitator – Musicnet

What's new?

Conferences:

NZAHTA

Art History Conference

19 June – Te Papa

Drama NZ Conference

Saint Kentigern College, Pakuranga, Auckland; May 1-May 3 2015

Go to <http://www.drama.org.nz> for more information

Combined Drama New Zealand/ Drama Australia Conference

"Game Changer"

NIDA Theatres, Sydney

July 10-12 2015

Go to <http://www.dramansw.org.au> for more information

MENZA Conference – September

<http://menza.co.nz/>

Further details here:

<http://www.trcc.org.nz/>

Workshops:

NZQA Best Practice Workshops

NZQA now offers 3 different types of [Best practice workshops](#).

[BPW Making Assessor Judgements](#)

These workshops are subject specific and have been delivered over the last five years. They are aimed at increasing assessor confidence when making assessment judgements for internally assessed standards. Making Judgements in Art history, Dance, Drama, Music, Visual Arts will be offered in the main centres and will cover the same things as were offered in 2014.

Art History:

[Auckland – 20th Oct](#)

Dance:

[Auckland – 15th June](#)

Drama:

[Wellington – 20th May](#)

[Auckland - 27th July](#)

[Christchurch – 15th Sept](#)

- Theatre form - 90999, 91216, 91515 (level 1 - 3)
- Drama studies - 91000, 91516

There will also be discussion around:

- Collecting evidence for more than one standard from a piece of work
- Performing Arts technology standards.

Music:

[Auckland – 22nd June](#)

[Christchurch – 24th Nov](#)

The 2015 Music Making Assessor Judgements workshop will discuss the below Achievement Standards:

- 91095 (level 1) in particular, adapting existing resources
- All solo performance standards - 91090, 91270, 91416 91273
- Instrumentation (level 2)
- 91424, Arrangement (level 3)

Visual Art:

Visual Arts markers reports:

The 2014 Visual Arts markers reports will be available at the end of this month. It is important to see these as not only a document designed to inform us about the work we presented last year, but as valuable feedback for staff and students about best practice within each field for 2015.

In our travels around the country a common teacher response to these reports is that they did not want to look back to the year before but preferred to focus on the challenges of the upcoming year's work. While this is understandable, we could be missing the opportunity to obtain advice and information that could benefit our 2015 learners.

Level 3 Photography feedback:

Another issue that appeared to be highlighted as a concern for some teachers was Level 3 Photography.

A few points that may help and are likely to be addressed in more detail in the upcoming Marker's reports

- Editing images shows criticality, by selecting the best ideas and creating a hierarchy through sizing and layout.
- The use of SLR cameras to demonstrate photography conventions e.g. depth of field, shutter speed etc.
- Poor quality paper disadvantages students Presenting 3 unrelated boards are a disadvantage.
- Arbitrary use of digital filters, gridations, cutting, chopping, weaving which do not purposefully clarify ideas or lead to an appropriate outcome.
- Whole class programmes tend to limit the possibilities for the student's own ideas.
- Scale is a critical statement in demonstrating the success of work. It is important to select the best work to clarify ideas.
- Works on black grounds with no white border limits clear communication of ideas. The framing of images is a convention of photographic practise.
- Full panel or large works on board 3 limit the opportunity to review and reform ideas.
- It is important to edit out or reshoot unsuccessful or technically inadequate work.
- Narrow or problematic subject matter such as bananas, shells, dolls etc. may mean students can run out of options to develop further ideas.
- If digital technology is used students must have an adequate understanding of the manipulation technique used. (montage, magic wand, clear cutting etc.)
The camera and printers used need to be able to adequately demonstrate photographic conventions.

Some positive points:

- Well selected and understood established practice is to be encouraged.
- Working in phases and sequences of work are useful to demonstrate development and regeneration.
- Good photographic ideas: i.e. an event that can be revisited, constructed narratives, conceptual propositions, personal/ political a formal investigation of light, tone, framing etc.

Jennie Williams; National Co-ordinator and Facilitator

Arts literacy strategies: in order for students to clarify and articulate their thinking.

Strategy 1: Metacognitive strategies can assist students to think about and process their ideas in order to articulate and clarify their thinking. By making their thinking visible and sharing with others, students have the opportunity to discuss, reflect on and deepen their understanding.

One way to scaffold this metacognitive conversations process is to allow students the opportunity to "think aloud" using a bookmark (see below) for keeping track of the thinking processes that will help the student to articulate ideas about their own work. This could be practised with a partner but at some point it would be most valuable for it to be used with the teacher as the partner in order to maximize the learning opportunities.

NZQA BPW Visual Art:

Christchurch 5th May 2015

Wellington 12th May 2015

Auckland 9th June 2015 – *Workshop Full*

Auckland 12th August 2015

In 2015 the workshops will focus on two key issues:

- *Integrated assessment activities to develop evidence for more than one standard.*
- *Approaches to the finished works standards: 90917, 91325, and 91460.*
- Subject associations from other regions may request a workshop providing sufficient enrolments are secured. For more information email workshops@nzqa.govt.nz or phone 04 463 3050

[BPW Connecting with Contexts®](#)

This workshop looks at modifying existing assessment resources to better meet the needs of learners. This workshop is generic in content.

[Connecting with Contexts® Agenda. \(PDF, 12KB\)](#)

[BPW Collecting Evidence](#)

This workshop explores diverse and valid methods of collecting assessment evidence to meet the varied needs of learners. This workshop is generic in content.

[Collecting Evidence Agenda. \(PDF, 12KB\)](#)

Key external Dates:

Exam timetable

Note that NCEA and Scholarship examinations will begin on November 6th this year.

Art History:

4th Dec pm – Level 1
27th Nov pm – Level 2
26th Nov pm – Level 3
30th Nov pm – Scholarship

Dance:

20th Nov am – Level 1
18th Nov am – Level 2
2nd Dec pm – Level 3

Drama:

25th Nov am – Level 1
25th Nov pm – Level 2
17th Nov pm – Level 3
6th Nov am – Scholarship

Music:

11th Nov am – Level 1
30th Nov am – Level 2
16th Nov pm – Level 3 Music Studies
24th Nov am – Scholarship

Visual Art:

21st Oct - Level 1 courier pick up
28th Oct - Level 2 courier pick up
5th Nov - Level 3 and Scholarship courier pick up

Sample metacognitive Bookmark.

These questions may be used or adapted in response to whatever is relevant for your subject and activity. I.e. An image from established practice, response to a piece of theatre or text as a stimulus for the student thinking about his or her own work.

Predicting

What if I try this idea?
How will this change my work?
In my next piece of work I think I will try....

Visualising

I picture my work looking like...
I can see if I add this/ change this it will look like...

Questioning

I wonder about...
Could this mean...
What would happen if I try...

Making Connections

This is Like...
This reminds me of...
How does this compare to...

Identifying a problem

I need to try another way to...
I didn't expect...
Important things I found out are...
I still need to...
Another approach I could try is...

Problem solving

I'll rethink and check back
I will research..... further.
I need to analyse...
I still need to...

Summarising- clarifying/reflecting

The main idea is...
Problems I have solved are...
I think my key concepts are...
What I need to do next is...

(adapted from Greenleaf and Murphy)

Strategy 2 example:

"A plan for my work" (To be adapted, and added to in order to suit the needs of your subject and students.)

What is my project/idea/aim?

What are some key questions which drive my work: (Things I need to find out about)?

1., 2., 3.,

Work from last year. How does this relate to what I am doing now?

What work have I done that I am not presenting now? Why have I chosen this work / this direction?

How did this deepen my understanding of what I am doing now?

What key ideas have I researched for this project? (Established practice, significant contexts etc.)

How have these changed the direction of my work?

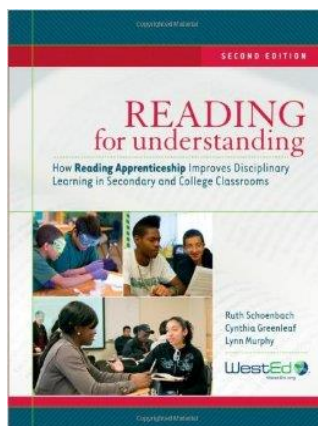
What important things have I found out?

Have any significant events or people informed my work?

Workshops, performances, films, books, competitions, artists, performers designers?

Do I have a checklist to ensure I cover all the areas I need to?

Do I understand it?

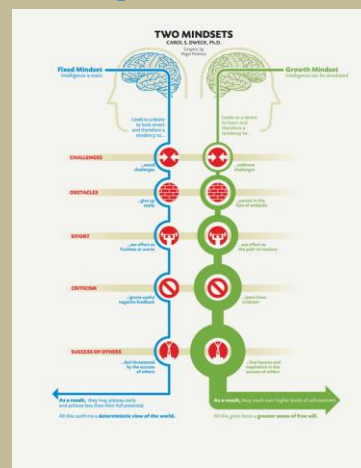


Refer: Ruth Schoenbach, Cynthia Greenleaf, Lynn Murphy (2012) for further information on Metacognitive strategies

Using strategies that enable students to improve the way they articulate ideas helps them to understand this is a learning process rather than something they have to "naturally be good at." Recently Carol Dweck conducted seminars throughout NZ in which she discussed how to change students with **fixed** mindsets to develop **growth** mindsets.

A fixed mindset can turn students away from learning by making them fear mistakes, difficulty or effort. She talks about how teaching students a growth mindset (the idea that intellectual abilities can be developed) can help them re-engage with school, invigorating them to take on challenges and persist in the face of obstacles. This has implications for Arts students, not only for changing their perception of themselves as thinkers and writers but in encouraging further exploration in their practical tasks.

Fixed or growth mindsets?



Fixed mindset

Intelligence is static
Challenges: Avoid
Obstacles: Give up
Effort: No point
Criticism: Deflect
Success of others: Feel threatened

Growth mindset

Intelligence is developing
Challenges: Embrace
Obstacles: Fortitude
Effort: Work hard
Criticism: Learns
Success of others: Celebrates

Strategy 2:

Another literacy technique you could try with your students is a **co-constructed/ annotation** approach. This is an extension of the **think aloud** but is more directed to a specific piece of work or series of works.

1. On an A3 sheet list a series of questions that are appropriate to your subject. (See the questions alongside; 'A Plan for my work' for some ideas.)
2. Talk about and record student ideas.
3. Ask the student to add further questions / ideas.
4. Teacher/ student to highlight and annotate focus areas.
5. Photocopy so both teacher and student can file to revisit and refine.

This approach is designed to help change the mindset of the learner as a writer and thinker and is informed by the work of Carol Dweck. This links well to the metacognitive bookmark 'think aloud' idea of Greenleaf and Murphy.