

National Newsletter: The Arts

Information and resources for middle leaders in secondary schools | Term 4 2015

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

Welcome to the Arts Newsletter for term 4. We trust that you have had a break from the intensity of term three and completing the majority of your internal assessments. Hopefully you are now able to concentrate on the refining of folios, performances and exam preparation.

Whāia te iti kahurangi ki te tuohu koe me he maunga teitei

Seek the treasure you value most dearly: if you bow your head, let it be to a lofty mountain

In this newsletter the focus will be on:

- Preparation strategies for external exams for the Arts
- Integrated learning for the Arts
- Arts assessment support
- Vocational Pathways follow up

Preparation strategies for Arts external exams Dance

Whether it is the genre based external or the analysis of a performance or both, our focus for externals is around literacy. First and foremost is for students to understand the questions they are being asked in the exam. Some strategies I have found useful to help prepare my students for Dance externals are:

- Reading for understanding and unpacking meaning so they can apply their knowledge purposefully.
- Using NZQA exemplars by sharing with students as not only a tool to understand the difference between Achieved, Merit and Excellence but also analysing the language and structure of the exam.
- Rephrasing questions so they are specific and help students identify what they must answer is another useful activity.
- Exploring sentence starters to encourage students to use language from the question in their answer.
- Brainstorming bullet points to answers before organizing into structured answers.
- Reminding students of what they know from English such as; PEEL (Point, Explain, Example, Link) is a helpful paragraph structure technique we can borrow and use.
- Discussing the topic and role modelling strong sentence development also encourages thorough attempts at answering exam questions.
- Working in groups enabling students to explain and teach each other, further solidifying their knowledge and understanding.
- See Dancenet thread on "External exam preparation" - dancenet@lists.tki.org.nz

Gillian Payne - Dance/Drama Facilitator, Team Solutions

Drama

The first step when tackling the external examinations in Drama is to make sure that you know what the assessment specifications are, that you have communicated them to your class and that they have had feedback and feed forward about how to tackle the content of those questions.

You can find the assessment specifications on the NZQA Subject Page for Drama <http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/drama/levels/>

The next step is to think about how you get the students to make connections from the learning they have done in class, perhaps for internal assessment for theatre form, into written form for the exam. Try these practical ways to jog their memories and help build in literacy skills

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Key external dates

Exam timetable

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

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/ncea-exams-and-portfolios/external/national-secondary-examinations-timetable/>

For further information on exam requirements go to:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/ncea-exams-and-portfolios/external/>

Put the students into groups:

1. Ask the students to recreate a moment from a performance they have made that relates to a question in the exam in a frozen moment.
2. As one group performs, another group notes down the different components of the performance on 'post it' notes. These then get 'stuck' to the actors.
3. The group then takes the 'post its' to construct an answer about what they did, using the vocabulary that the other group has given them.

SOLO taxonomy is a great way to get the students to construct their knowledge and build on ideas. Consider using these graphic organisers and their links to SOLO to build on student knowledge. http://pamhook.com/wp-content/uploads/2012/01/HOT-SOLO_MapOverview.pdf

Start with a question in the assessment specs. Create a simple brainstorm that defines important aspects to do with the question. Next, make sure that students are using the correct terminology to describe the aspects they are unpacking. Next, think about using one of the graphic organisers to compare what they are discussing with a different option; this helps build their knowledge of the effects by explaining how what was used was better than what else could have been done. These graphic organisers are helpful for making links to writing scaffolds. The final step is to consider how students read and respond to the assessment specifications when they are written into specific questions. You can find steps on how to use SOLO taxonomy on this google doc:

<https://docs.google.com/document/d/1FVYnIVdzt05D2yCzbyhHnoxhX2MR8YonqnlT88FDQjA/edit?pli=1>

Kim Bonnington - Secondary Curriculum & Learning Facilitator (Arts)

Music

- Using NZQA exemplars by sharing with students as not only a tool to understand the difference between achieved, merit and excellence but also for analysing the language and structure of the exam.
- Working in groups enabling students to explain and teach each other, further solidifying their knowledge and understanding.
- Organising extra tutorial times for the students to come and practise past exams where you can help unpack the questions and give individual feedback and feed forward. Could use ITM hours or past students to help mentor and tutor individuals.
- [Musictheory.net](http://musictheory.net) trainers are useful for both theory and aural revision.
- Discussion on priorities if running short of time during the exam. Some only do two externals at L2 because of this.

Literacy focused externals:

- Level 2 **Demonstrate understanding of two substantial contrasting music works** and Level 3 **Analyse a substantial music work** the focus needs to be on:
- Analysing lots of past papers so students have a good understanding of what is going to be questioned.
- The importance of reading the exam instructions, highlighting key words e.g. Give at least TWO examples, then crossing things off as they are completed.
- Brainstorming bullet point answers and scaffolding them into structured paragraphs.
- Using language from the questions in the final answer to help students be succinct and connect directly with what is being asked.
- Memorise musical quotes that can be used for a variety of questions.
- Enlarge a page of a score for a set work and have students annotate it in relation to elements and features. Can colour code e.g. Red = rhythmic feature.

Stephen Rowe - Kia Eke Panuku facilitator & Karen Carter, HOD Music, PNGHS

Visual Arts

For the Visual Arts the external exam is in the form of the folio presentation and therefore largely needs to be done as part of a long-term focus. However, term four is an excellent time to reflect and make adjustments to programmes in response to this. Some short-term strategies could include:

- The use of generators to create images quickly. Esther Hansen from Pukekohe High school recently used <http://www.glassqiant.com/ascii/> to create random typed letter and number images to translate back into screen printing and pronto plate for a year 13 print student. <http://snorpey.github.io/triangulation/> was used for a year 11 student to create low poly or triangulate images for him to paint from.

Arts resources and support

Making use of the resources available on the NZQA website can be very useful to teachers when making judgments, and completing on-line documentation, at this time and should not be overlooked. The following addresses will take you to:

Art History:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/art-history/levels/>

Dance:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/dance/levels/>

Drama:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/drama/levels/>

Music:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/music/levels/>

Visual Art:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/visual-arts/levels/>

Standards documents

All level 1, 2 and 3 Standards
Resources for Internally Assessed Standards including:

- Moderator newsletters
- Clarifications of standards
- Exemplars of student work for all levels
- Examiner reports with exemplar material
- Resources for externally assessed standards including:
 - Specifications
 - Assessment reports with examples
 - End of year instructions
 - Scholarship documents

The following address will take you to information about the rationale and requirements for making derived grade judgments at your school.

<http://www.nzqa.govt.nz/about-us/publications/newsletters-and-circulars/assessment-matters/derived-grade-quality-assurance-processes/>

The final term of the year brings a sharp focus on assessment for all Arts teachers. Final grades need to be entered for any outstanding internal achievement standards and for Visual Art teachers especially, provisional grade entry for level 1 and 2 external standards. Derived grades are also required from schools by NZQA at each level.

Youth Guarantee update

The Levels 1 and 2 Vocational Pathways refinement process is now complete.

See the Youth Guarantee Website - <http://youthguarantee.net.nz/vocational-pathways/>

[Continued next page..]

- The Students Art Guide has a very useful article with 15 tips on how to paint faster. <http://www.studentartguide.com/articles/how-to-draw-and-paint-faster>
- Pinterest is an excellent way to access images for ideas and established practice if used with guidance.
- Expanding the student's vocabulary by using technology appropriate to the purpose required. Illustrator, In-design and Adobe Lightroom are very useful programmes to use alongside Photoshop. Many teachers have access to Adobe Bridge and this can be utilised to make custom sized contact sheets and can also be used for editing, selecting and organising photographic images if Lightroom is unavailable.
- Ensuring students work to their strength. For example if a student works with confidence in watercolour allow them to use watercolour for their painting submission rather than insisting they also work in acrylic paint.

Jennie Williams - National Co-ordinator (Arts) Secondary Student Achievement.

Integrated learning in the Arts

Dance

There has been much discussion around linking and integrating appropriate standards in our Dance course design. Rather than teaching to the standard we have been striving to teach context right topics from which evidence towards a standard can be drawn. In this way 'evidence falls out of the teaching and learning'.

Independent learning programs are another option, allowing students' choice and opportunity to self manage as they work at their own pace. Also offering credits for extracurricular work and keeping certain standards for that purpose could be considered.

Looking at the achievement standards in Dance there are performance standards, choreography standards and dance perspectives standards. Across levels 1, 2, and 3 these can be linked for multi level classes or standards combined so student could achieve in more than one standard for a body of work, thus evidence could be used towards not just one standard but also another. As we embark on planning for next year's courses we may need to adapt and change our course design to accommodate our different learners and classes. Results and reflection on these results may also help guide us in this decision making process. What contexts or themes could we use? What extracurricular opportunities are there? What standards could be offered together? Would an independent learning program be beneficial? How will we use BYOD in Dance?

Gillian Payne - Dance / Drama Facilitator, Team Solutions

Drama

For those who haven't explored integrated learning before perhaps the easiest way to start is with class based, thematic integration. You could select a script for a class production that is based around a particular event or theme. You could then build upon the learning about the social/historical impact to devise, or select a theatre form that deals with these issues. That way student understanding and their ability to articulate ideas build from one task to the next.

You may want to differentiate with your thematic approach. You could interview students about their interests and the world events that they are grappling with. Each student can then use these themes/events to select scripts that portray these ideas. Group work allows students to collectively learn about theatre practitioners that deal with issues of interest and use devising around these issues as well.

Cross-curricular integration is also a possibility. Making links between theatre practitioners and visual artists is a great way to consider form in a more meaningful way and could lead to a deeper understanding of visual concepts for design of the technical aspects in their performance. At level 3, a text that is studied for Drama 3.1 could then be used to support English AS 91478. Students could take aspects of their monologue/duologue as a way to present their inter-textual links. Taking the themes/ideas/events from a novel or a film that students have studied in English is also a great lead into a topic for devising.

Level 8 of the Drama curriculum requires students to "research, analyse and critically evaluate how drama, including New Zealand drama, interprets, records or challenges social and cultural discourse". Say you started your year with a study of *Foreskin's Lament*, either for techniques or as your scripted production. You could explore with your students the different attitudes and viewpoints to rugby or use it as a starting point to considering the roles of men and women in New Zealand society or try to unpack New Zealand's ideas around nationhood.

Vocational Pathways (cont.)

The recent refinement of the Vocational Pathways also sought to provide better support for the development of high quality foundation learning programmes for all learners at NCEA Level 2, including accurate assessment information that supported NCEA Level 2 achievement with a Vocational Pathways Award. Overall the refinement process for Vocational Pathways has provided learners with greater opportunities through:

- Refining the standards to support coherent programme development by educators
- Aligning and increasing the number of sector related standards available for programme development
- Increasing the focus on STEM across and through the pathways enabling greater progression from school to tertiary, training, work and employment.
- Ensuring the pathways through education are aligned with current education and industry needs; and
- Ensuring the pathways reflect and address the changing needs of industry and education

You may wish to consider some of these standards in a differentiated, student-centred approach to your Arts course planning for 2016. Check out standards offered under Art History, Dance, Drama, Music and Visual Art as well as Core Skills, Interpersonal Communication, Design and Visual Communication, Generic Design, Textile Design, Graphic Communication, Film and TV camera, Furniture making, Maori Performance, Te Ara Tauira Whakairo, Performing Arts Technology, Construction and Mechanical Technology, Media Studies.

- [Assessment standard information for the existing and refined pathways, as well as the transition year](#)
- [A document outlining the final outcomes of the refinement process](#)

2016 is a transition year between the old and the new systems. In 2016, students will be able to gain a Vocational Pathways Award from; EITHER the existing OR the refined pathways. Some standards currently identified as Sector Related may not be recognised as such in the refined pathways. However, in 2016 we will recognise all such standards as Sector Related. So, if a standard is Sector Related in either the existing or the refined pathways, it will be awarded as Sector-Related. The Award will include all standards identified for inclusion in both the existing and refined pathways.

You could compare the attitudes and ideas with other New Zealand scripts in order to deepen the students' conceptual understanding. Students could then use this knowledge to explore the History achievement standard 91437; *Analyse different perspectives of a contested even of significance to New Zealanders*. You could incorporate the research that they have done into a devised piece. Further ideas could be to explore working with English and History to combine three lines of the timetable. The flexibility you would be allowed in the timetable allows you to bring in people from the community to work with students or to take them out of school to work with industry.

Kim Bonnington - Secondary Curriculum & Learning Facilitator (Arts)

Music

There are many conferences and PLD days that include discussions and visionary sessions on integration. Why? Because it can help students develop multifaceted expertise. Students prosper who are fluent in several disciplines and comfortable moving among them. Creativity, adaptability, critical reasoning, and collaboration are highly valued skills. Students are motivated by projects outside of the classroom and grasp the important role interrelationships can play in the real world.

Queries for your department...and six variations of integration that some music departments are putting successfully into practice.

- Is music taught holistically, integrating the key principles and letting the assessments naturally flow from the work?
- Are students given the opportunity to write songs that integrate music and English standards?
- Can students perform their own composition or arrange it to gain credits from more than one standard. (e.g. solo performance, group performance, composition and or arranging standards)
- Can different arts subjects be integrated into a single course e.g. performing arts course/ multimedia /music/film?
- Do you integrate: Polyfestival, Big Sing, Rockquest etc. into your assessments and programmes?
- Do you provide real life projects for your students and then devise/ integrate the subjects and assessments from the individuals/group project?

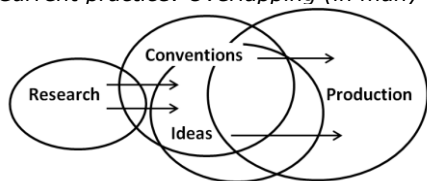
Stephen Rowe - Kia Eke Panuku Facilitator

Visual Arts

For long term planning using an **integrated** approach to planning achievement standards allows a student more time to build a depth of understanding around the project they have selected. Evidence for each achievement standard can continue to be collected throughout the year. This approach to programme planning can be demonstrated as below:

The relationship of visual arts evidence to the requirements of the visual arts achievement standards

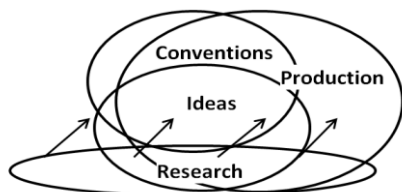
Current practice: Overlapping (in many schools)



A fully integrated approach

Integrated assessment activities:

- Reflect curriculum objectives - rather than accumulating credits
- Meet the needs of students - rather than being generic hand-outs
- Student outcomes based on deeper knowledge of established practice - rather than limited surface understanding
- Cohesive authentic learning sequence - rather than delivering standards in numeric order.



Jennie Williams - National Co-ordinator (Arts) Sec. Student Achievement.
Diagrams - with thanks to Publius.

N.B. From 2017, only the refined pathways will be available.

Draft Level 3 achievement standards and Levels 3-6 qualifications maps to Vocational Pathways now available.
<http://youthguarantee.net.nz/new-article-holder/draft-level-3-achievement-standards-and-levels-3-6-qualifications-maps-to-vocational-pathways-now-available/>

What's new?

Join Drama New Zealand
www.drama.org.nz

Join DANZ
www.danz.org.nz

Join POND
www.pond.co.nz

Workshops

Kohia Workshops - Auckland

Visual Art

"Student Achievement at Level 3 and Scholarship" **Repeat**
10th November, 1-4pm at Kohia Education Centre, Epsom, Auckland.

To register follow the link:
<http://foedfmeccs02n.uoa.auckland.ac.nz/ECCS/browserecord.php?action=browse&recid=7162>

Music

To be confirmed!
Mid November, 1-4pm at Kohia Education Centre, Epsom, Auckland.
Contact Di Smallfield for information
d.smallfield@auckland.ac.nz

NZQA Best Practice workshops

Art History

[Auckland - 20th Oct](#)

Music

[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)

Of interest

A short film of Shona Hammond Boys' novel 'Oku Moe Moea - The dream which is bigger than I am' published by The New Zealand Children's Art Houses Foundation, is now available for viewing and can be download at **Vimeo.com**; a preview link is available below.
<https://vimeo.com/msatbms/review/124270681/2559d5c0d2>

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