

Secondary Student Achievement PLD

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National Newsletter: The Arts

Information and resources for middle leaders in secondary schools | Term 3 2016

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

Whakarewa ki runga rawa
Herea kia kore e hoki
whakamuri mai

- From Ka Hikitia.

Encourage and support!
And raise it to its highest level!
Ensure that high achievement is
maintained

In this newsletter the focus will be on:

- Multi level/field classroom practice.
- Good practice stories 2: Music programme design and planning.

Welcome to term 3, a very busy term for most of us as the majority of internal assessments need to be completed before the end of the term. We wish you all the very best with achieving these outcomes.

We have nearly completed our national Regional Arts Partnerships workshops 'Classroom Communities; Engaging learners through effective planning in the Arts' for this year. We are running an additional workshop in Auckland on 15 August at Kohia Education Centre (see details in the right hand column), as there were some people who missed out on the last workshop.

The feedback from the workshops was positive, and hopefully strategies discussed in the workshops have been adapted to your context and used in your classrooms.

Multi-level classroom practice

Planning for differentiated instruction, using instructional methods that are student centred and developmentally and culturally appropriate, is planning for success. (Dorta, in Bingham et al. 123).

Planning is essential in a multi-level/multi-field classroom. Meeting the learning needs of a wide range of students and managing multiple curricula is challenging. Some key strategies have been found to be important to scaffold learning in these classrooms.

- Assessment of prior knowledge through early formative assessment, observations and collection of student voice to provide the teacher with information as to what each learner can do. This gives the opportunity for students to move between levels to fill in any gaps in learning.
- Creating an inclusive learning environment where all students feel valued and are able to learn at their level. It is important one group is not seen as more or less important.
- Student choice. Planning units/tasks, allowing for **guided** opportunities for student choice will increase engagement.
- Authentic materials and resources.
- Teaching goal-setting skills for establishing achievable expectations. Checklists with clear timelines help scaffold independence and provide a structure within individualized or differentiated programmes.
- Constantly splitting the class into the different levels or fields tends to set students up to compete for teacher time. This can result in students only working when the teacher is with them. Having flexible groups and learning activities helps build independence and a richer learning environment.

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What's new?

The Tai Tokerau Art Teachers Conference took place at Omāpere during the July holidays. Jennie Williams and Di Smallfield were privileged to attend and experience the manaakitanga of the Far North. On the next page are some photos of the wonderful presentations and workshops that took place there.

- Constantly splitting the class into the different levels or fields tends to set students up to compete for teacher time. This can result in students only working when the teacher is with them. Having flexible groups and learning activities helps build independence and a richer learning environment.
- Multilevel classroom teachers need to pay close attention to the materials and resources necessary to support and maintain a collaborative classroom. This includes a wide variety of authentic materials and texts which foster inquiry and independent learning.
- Supplies for learning centres, workstations, and workshops: Individual students could use colour-coded clipboards and folders to manage co-operative learning groups with community supplies.
- Art materials: Readily available art materials are also necessary for a variety of learning styles, as well as supporting workshops for independent learners.
- Providing a range of research material enriches learning and opportunities for students to share and co-operate in each other's learning. Multimedia sources, magazines, books, images, Google docs, u-tube links, Pinterest sites.
- A scheduled critique of work in varied formats helps time management and enables multiple opportunities for feedback. This can be in groups, whole class or with another class.

Groupings

Having a variety of groupings can facilitate differentiation in a multi-level classroom, including flexible and cooperative groups:

Flexible groups: The purpose of flexible groups is to meet a particular need or interest of a small group of learners for strategic or explicit instruction, guided practice, or independent inquiry. For some tasks, mentorship pairings may be desirable. Groups can co-operate more independently with the leadership of more advanced students.

Co-operative groups: The main purpose of co-operative groups in the multi-level classroom is to develop a collaborative "micro" learning community within the larger classroom community. These groups may work together for most of each term. Co-operative groups may be formed across developmental levels. Select students who have a range of social and academic abilities that will foster interdependence.

Using a workshop format

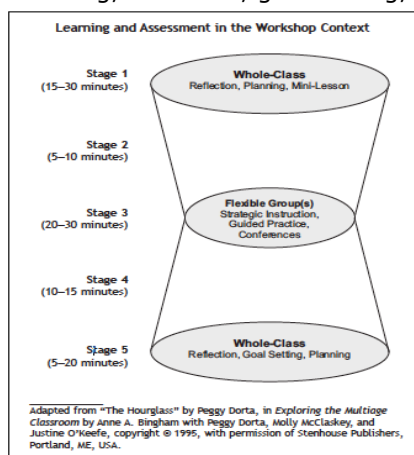
Learning in a multi-level classroom can be accomplished through a workshop format that uses a variety of groupings and allows the multi-level teacher to teach "individually all at once" (Dorta, in Bingham et al. 123). Dorta suggests that teachers use an "hourglass" model for workshops, following these stages:

- Stage 1:** Whole-class setting for reflection, planning, and initial instruction.
- Stage 2:** Co-operative and flexible groups to prepare for learning.
- Stage 3:** Flexible group(s) for strategic instruction, guided practice, and/or conferences.
- Stage 4:** Co-operative and flexible groups to practise and apply learning.
- Stage 5:** Whole-class setting for sharing, reflection, goal setting, and further planning.

In some subject areas this model can be used in single lessons.

Dorta suggests long time frames are required of 60-90 minutes for this to work.

In an arts classroom it may be more appropriate to use this model over a unit of work.



Jonny4higher – graffiti artist



Northland Art teachers in front of a Jonny4higher artwork



Drawing workshop, Tai Tokerau Art Teachers Conference, Omapere, July 2016

MATA visual arts workshop Palmerston North

Effective integrated course planning in support of excellence at level 1, 2 and 3 NCEA
Presenters: Jennie Williams, Di Smallfield and Kim Bonnington.
Tuesday 23 August 9.00am - 3.30pm. The Cooperage, Palmerston North.

For registration, email:
adsonj@stpeterspn.school.nz or
lispurda@dannevirkehigh.school.nz

RAPs national workshop

Classroom Communities; Engaging learners through effective planning in the Arts
This second workshop in Auckland is offered due to high demand. Monday 15 August, Kohia Education Centre, Epsom.
To register go to:
https://intranet.teamsolutions.ac.nz/forms/index.php/forms/works-hop_enrolment/KVTS72

PD opportunity for secondary school middle leaders; 12-13
August 2016: [#edchatNZ](https://twitter.com/edchatNZ) conference

An interview with Souvenir Sanerivi, HOD music at Sir Edmund Hillary Collegiate

SEHC is a decile 1 school in Otara in South Auckland. The demographic profile of the school is Pasifika 80% and Māori 19%. In 2015 student engagement and achievement in music showed significant improvement from the previous year as a result of shifts in teacher practice.

Below are Souvenir's reflections on her students' NCEA results and the planning changes and classroom strategies she used to support her students' successes. She was interviewed by Di Smallfield.

What evidence did you have at the end of 2014 that made you want to change your approach to student learning in music?

When I collated data for my annual report for the music department at the end of 2014 and I reflected on the results from that year, especially for NCEA level 1, I had only 14 out of 23 students who achieved 16+ credits, a 60% pass rate. Reflecting on these results, I knew I had to make some changes to my teaching and programme design. At the beginning of 2015, with support from a Team Solutions facilitator [as part of the SSA PLD] we discussed ways to improve my overall student results in music, in particular at level 1. The aim was to get 100% NCEA level 1 pass rate. This was a good driver for me as I needed to reconsider and plan my level 1 programme to achieve that goal. I also had to cater for the different needs of the students for the new year. I knew differentiation strategies had to be put in place to help these students to achieve.

In 2015 you made changes to the courses you offered at senior level. What were the changes you made and why?

One of the changes I made was to offer 3 internal achievement standards to make up the 16 credits required for the level 1 course. In order to cater for each individual student, some of whom did not have the skills to complete all the internal standards, I needed to offer fewer achievement standards overall. I realised I was able to offer other achievement standards (from other learning areas as well as music technology), for those students who found composition and solo difficult. For the more able students, attempting music standards beyond the 3 internal standards on offer was also possible. Some of the alternative standards I used were from music technology, drama, and performing arts.

What significant influences did you have to support you to make the necessary changes to your programme design and your students' learning?

I had a Team Solutions arts facilitator as a mentor who influenced and supported me in making the changes to my programme. It was important to know my students well and support them to find out what their interests and skills were. There were a few students that couldn't do the solo performance, but were talented in the performing arts. These students were able to use drama standards (through the school production). It was important to find alternative ways for all our students to be successful.

What teaching strategies did you introduce in your classroom to help your students engage in their learning and enable them to achieve? What was particularly successful?

I introduced group work, with students working in pairs. I made sure students had completed tasks given in class by tracking the students' progress. Tracking sheets were displayed on the wall in the classroom and informed the students where they were at and what they needed to do next. This strategy significantly helped the students and me to keep on task.

Visual art

ANZAAE's national conference, in partnership with UCOL, is at the Whanganui School of Design, 18-20 July, 2017.

End of year external dates

Oct 19 - Level 1 courier pick up
Oct 26 - Level 2 courier pick up
Nov 3 - Level 3 and Scholarship courier pick up.

Exhibitions and events

Auckland

Mark Braunias, "Field of Vision"
28 June 2016 - 4 September 2016,
Main Galleries, Pah Homestead

Wellington

[Francis Upritchard: Jealous Saboteurs](#) 28 May - 16 October 2016. Major survey exhibition of Upritchard's work over the last 20 years.

Christchurch

[No! That's Wrong xxxxxx](#) 25 June 2016 - 30 April 2017

Three paintings by Allan Maddox, Tony Fomison and Philip Clairmont.
[Doris Lusk: Practical Visionary](#) 4 June - 30 October 2016. Intricate landscapes and imaginative explorations by this renowned NZ artist.

Art history

Online courses - Short [courses](#) on teaching strategies and content for art history from New York's Museum of Modern Art.

A collection of art history [resources](#) for students from teachers' specifically teaching art history online.

A [website](#) with art history teaching ideas for primary and junior secondary students.

Updated [Reviewed resources](#) on web links for Level 3 art history area 4 - 3. Modernist architecture.

Dance

From New Plymouth: The [dance events coming up at the Len Lye centre](#) in terms 3 & 4.

The [RNZB is offering free events for schools](#) in August in Christchurch. Don't miss out!

[Unitec Performing and Screen Arts Open Day](#) is on Saturday 13 August.

One of the highlights for me last year was that the dux of the school was a music student and that was a wonderful outcome for music at Sir Edmund Hillary Collegiate.

What did you and your students do to lift the profile of music in the school and involve the wider school community?

We held a few mini events on stage and a school concert and recital night. We also joined Pasifika Beats where we won two awards – The Best Lyrics Award, and The Best Musician Award. The music students and myself were involved in the school production and we were extremely grateful to Mrs Likio for all her hard work behind the scenes. The concerts that we held were all student driven and the students took ownership for their own show and performances.

What was the biggest difference for you as a result of the changes you made to your teaching practice?

I believe there has been far greater engagement, and more students have been motivated to complete their work. Interestingly, with the change of attitude, the students' results improved. I did less telling them what to do and they required less supervision. They even got to the point of recording themselves. The strong foundation we (the facilitator and myself) set up at the beginning of the year really paid off. It was hard work setting everything up but it was worth the effort when I could see student achievement improving. Overall, it meant that I had far fewer students to follow up on.

How well did your students respond to the changes you made to your course design and your teaching practices and how did this effect their NCEA results?

I think the results speak for themselves, a 98% pass rate at level 1. The success has rubbed off onto the younger students who want to join music. The numbers in all of my classes have grown, from Year 10 to Year 13. I am getting students who haven't done Year 11 music, now joining music in Year 12. My Year 12 class is very talented. Students who previously hadn't considered music as an option are now coming forward. There is a lot of musical talent in the school and it is rewarding to know the students are now making the choice to do music.

What further shifts in your teaching practice could you make to extend your capabilities as a middle leader and teacher in charge of music?

I need to continue to build and further develop my teaching practice in the classroom. I need to keep pushing for 100% pass rate. It's about giving good advice and guidance to the students to enable them to achieve their goals and celebrate success – not only in music – but also knowing what their whole school NCEA level achievement looks like. I can then support them in other ways.

As a middle leader I have extended my ability to enable more students to make better choices and be successful. I am also actively encouraging students who have the ability and desire to do music to give it a go. Students are realising that they can do co-curricular music and I am offering my time to give them the opportunity to achieve additional music standards if they wish, especially for those high achieving, very capable music students.

One of the difficulties to overcome at SEHC is timetabling. Students need to be able to make the choice of music without compromising their languages. We have recently had an HOD meeting where we share ideas on how we can integrate student work across other curriculum areas. There is the possibility that the music research could be used for English or history assessment.

Drama

Toi Whakaari open week, July 18-22. Registrations to:

<http://toiwhakaari.ac.nz/portfolio/open-week-2016/>

Short courses are also available for teachers in September. Refer to the Toi Whakaari website.

Circa Theatre is holding a hui on 'Women in Theatre' in Wellington on Monday 19 September, 2-5pm, then 6-8pm. hui@circa.co.nz

The Young and Hungry Festival of New Theatre opens 15 July at BATS Theatre, Wellington.

<http://www.youngandhungry.org.nz/playwrights-initiative>

Music

Updated music matrix on TKI reflects change of level 3 standards. Found on the right side of the music homepage.

NZQA moderators' newsletter – an excellent read.

National Concert competition – now open. To register go to:

<http://musiccanterbury.co.nz/national-concerto-50th-competition-poster-flyers/>

NZ Jazz Educators workshop 15-20 January in Wellington. Also there is a student jazz workshop.

NZQA have just uploaded some video evidence for Level 3 composition to the Pond:

<https://www.pond.co.nz/detail/2517499/digital-student-evidence>

This link requires you to sign in. If you have trouble, contact:

support@pond.co.nz



Sir Edmund Hillary Collegiate Performance Band.



Sir Edmund Hillary group performance.