

This newsletter and the Secondary Student Achievement Professional Learning and Development initiative is funded by the Ministry of Education. The providers are The University of Auckland and Te Tapuae o Rehua consortium.

National Newsletter: The Arts

Information and resources for middle leaders in secondary schools | Term 1 2014

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

Welcome to those of you who are new arts middle leaders and teachers and welcome back to all existing MLs and teachers. We hope 2014 will be a very rewarding year for you and your students. We hope you are rejuvenated and motivated for the challenges before you.

We look forward to continuing the roll out of our (Regional Arts Partnerships) RAPs workshops again this year. There will be one round of these workshops to be held in a town near you at the end of term 1 and into term 2. We will also continue with the in-depth cluster groups on a regional basis, either through online forums, face-to-face, or both.

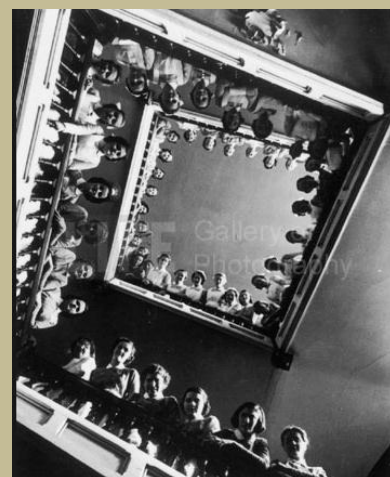
Our Secondary Student Achievement Contract this year will have a greater emphasis on identified in-depth schools and lifting targeted student achievement and less on general delivery of PLD for the wider arts sector.

The 2013 RAPs workshops were a great opportunity for making the connections between the arts, schools and regions. It was of great benefit having all the arts disciplines covered when specific needs arose. We would like to take the opportunity to again thank Verity Davidson and Kim Bonnington for their assistance facilitating drama, and Polly Thin-Rabb and Patrice O'Brien in dance.

In this newsletter we focus on:

- RAPs 5 workshops
- Other key events for the arts, including Best Practice Workshops
- Inverted Teaching Model - The Flipped Classroom
- New Zealand Curriculum Guides (Senior Secondary Curriculum Guides).

We hope last year's results were positive. It is important to be reflective and ask questions: What happened as a result of my teaching last year? Is there something I need to change in my teaching practice? What are the next steps for significantly enhancing student learning and achievement in 2014?



Workshops: RAPs 5 Regional Arts Partnerships

Workshops for middle leaders and teachers in charge of arts.

Creative pathways for arts:
Building a successful junior to senior arts programme.

Workshop dates

S Dunedin	31 March
S Christchurch	1 April
N Napier	7 April
S Palmerston Nth	9 April
S Wellington	8 April
N Whangarei	6 May
N Auckland	7 May
N Cambridge	8 May

To register, and for details about venues, times and programme, please email, as coded:

N: sw.rowe@auckland.ac.nz

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Inverted teaching model - the 'flipped classroom'

Some teachers are now turning the traditional approach to teaching on its head, creating *flipped* or *inverted* classrooms in which they record lectures and post them online. Students watch the lectures at home, where they can speed through content they already understand or stop and review content they missed the first time the teacher discussed it, (and might have been too embarrassed to ask their teacher to repeat in class). Online lectures can also easily incorporate visual representations, such as interactive graphs, videos, or photos of important historical events.

Improved student-teacher interaction

Advocates of the flipped classroom claim that this practice promotes better student-teacher interaction. For example, Bergmann and Sams (2012) point out that when teachers aren't standing in front of the classroom talking *at* students, they can circulate and talk *with* students. If teachers use inverted classrooms this way, they are likely to better understand and respond to students' emotional and learning needs.

Research makes a strong case for the benefits of such interaction. Studies have shown that having teachers who recognize and respond to students' social and emotional needs is at least as important to academic development as specific instructional practices are, and this is especially true for at-risk students (Hamre & Pianta, 2005).

Opportunities for real-time feedback

Increased student-teacher interactions give teachers more opportunities to provide feedback to students. For example, a small pilot study found that the teacher spent significantly more one-on-one time with students than she had in her traditional classroom. Thus, she was able to provide more feedback and immediately correct student misperceptions (Greenberg, Medlock, & Stephens, 2011). Such increased opportunities for feedback could improve student learning because feedback has one of the strongest effect sizes of any instructional practice - in the 0.73 - 0.76 range, according to two meta-analyses (Beesley & Apthorp, 2010; Hattie, 2008).

Student engagement

Another purported benefit of flipped classrooms is that "they speak the language of today's students," (Bergmann & Sams, 2012, p. 20), who are accustomed to turning to the web and social media for information and interaction. There may also be another, deeper reason students find video lectures more engaging. Brain research tells us that the novelty of any stimulus tends to wear off after about 10 minutes, and as a result, learners tend to check out after 10 minutes of exposure to new content. After that, they either need a change of stimulus, emotional variety, or an opportunity to step back and process what they're learning (Medina, 2008). One benefit, then, of placing lectures online may be that students can break down direct instruction into more engaging bites of learning.

Self-paced learning

As noted earlier, putting lectures online enables students to pace their own learning according to their needs. Potentially, an inverted classroom allows the teacher to place an entire year or term's worth of material online, enabling students to accelerate through the curriculum if they are ready. According to John Hattie's (2008) synthesis of 800 research meta-analyses, such acceleration has one of the strongest effect sizes (0.88) of any instructional intervention.

<http://www.ascd.org/publications/educational-leadership/mar13/vol70/num06/Evidence-on-Flipped-Classrooms-Is-Still-Coming-In.aspx>

NZQA's Best Practice Workshops

NZQA are offering two workshop types in 2014:

Connecting with contexts (generic).

See NZQA website for details.
www.nzqa.govt.nz

Making Judgements (subject specific).

To raise teacher confidence in assessment practice and in making assessment judgements consistent with the national standard.

To encourage teachers to modify and/or adapt the context of assessment resources to ensure authenticity and to better meet the needs of their students.

Art History

Christchurch	5 June
Auckland	26 June
Wellington	4 Sept

Dance

Christchurch	15 May
Auckland	26 June
Wellington	31 July

Drama

Hamilton	5 June
Palmerston Nth	26 June
Auckland	12 Sept
Wellington	18 Sept
Christchurch	20 Nov
Dunedin	21 Nov

Music

Christchurch	10 April
Hamilton	14 May
Auckland	26 June
Wellington	31 July

Visual Art

Hamilton	3 April
Auckland	10 April
Palmerston Nth	15 May
Wellington	22 May
Christchurch	5 June
Dunedin	6 June



New Zealand Curriculum (NZC) Guides

(Previously: Senior Secondary Curriculum Guides)

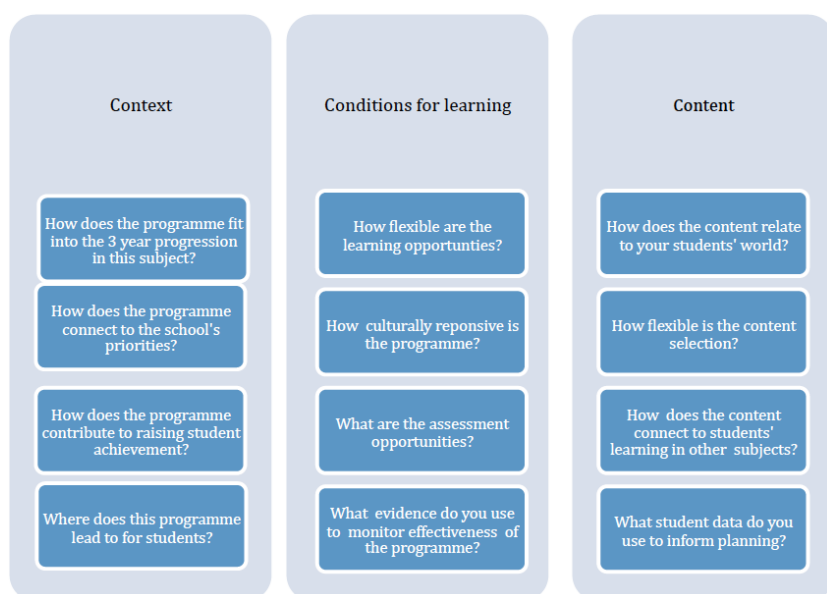


We want to draw your attention to this very useful resource on the TKI website, previously known as the *Teaching and Learning Guidelines*. It clarifies the front end of the NZC and offers some great practical models of good practice in the arts.

Designing a senior secondary arts programme

You can adapt these snapshots to develop your own localised curriculum. Use them to reflect on your community and the decisions you make when programme planning. The snapshots look at:

- Who? (The students in the programme)
- What? (The content and context that will engage students deeply)
- Why? (The purpose of the programme)
- How? (The pedagogy that works for this particular group of students).



Here are a few examples from the resource.

<http://seniorsecondary.tki.org.nz/>

Context (drama)

How does the programme connect to the school priorities?

The school is very focused on achievement generated and measurable throughout the year. So the assessment structure needs to provide tangible evidence of student achievement term by term. Drama contributes a lot to those because the achievement rate is really high for the students who take drama. For example, all students achieved the level 1 NCEA mihi that we did this year. Our school mission statement says we "are committed to nurture in each student a belief in self, a commitment to achieve, and the spirit of aroha."

In the drama programme the idea of caring and innovation is definitely a large focus. For example, I really encourage the year 13's to do solo work because what they gain from doing a solo piece in front of an audience, in terms of confidence, resilience, risk taking and self management, will help them as a person in life, and that becomes the most valued outcome for them.

<http://seniorsecondary.tki.org.nz/The-arts/Learning-programme-design/Designing-a-senior-secondary-drama-programme>

Key Events

IRMT

Institute of Registered Music Teachers NZ

Conference: **February 7-9** in New Plymouth.

MENZA PD Day

For all music teachers - held in each region. **May 16**

Hook Line & Singalong

Friday **May 30**.

NEWZATS

New Zealand Association of Teachers of Singing

Conference: Friday **18-20 July** in Nelson.

TRCC course for itinerant teachers of music

October 2014 in your region: Auckland, Hamilton, Wellington, Christchurch.

Drama New Zealand conference 2014

'Whakaako'- learning with each other

Drama NZ Conference: **24-27 April**. Rangi Ruru High School, Christchurch.

National Youth Drama School April 19-27

Classes are filling quickly and we expect to reach capacity this year, so please encourage your students to register now.

www.nyds.co.nz

Visual arts conference 2014: 'Te aho I muri nei' – supporting innovation, ANZAAE

15-17 July

School of Visual Arts, AUT University, Auckland.

<http://www.anzaae2014.co.nz/>

2014 visual art verification and marking dates

The submission due dates are:

L1 **22 Oct**

L2 **29 Oct**

L3 and Scholarship **6 Nov**

Context (music)

How does this programme contribute to raising student achievement?

As the programme is tailored to meet different student needs, all students' capabilities and interests are catered for. For example, we offer a performance-oriented course for year 13 students who may not have taken NCEA music. This means that students who perform for cultural groups such as kapa haka, in school for talent quests, or at the ASB Polyfest are able to gain credits for music-making activities.

This pathway has been provided so that year 13 students who need another university accredited subject are able to use music credits to gain 14 plus credits for university entrance. This allows them to get up to 14 credits and opens opportunities for them in music that did not exist in the past.

During the first two weeks of the school year we discuss with each of the year 12 and 13 students where they want to go with their music, what they want/should learn. Part of this discussion also covers aspects of key competencies such as managing self and participating and contributing.

<http://seniorsecondary.tki.org.nz/The-arts/Learning-programme-design/Designing-a-senior-music-sound-arts-programme>

Conditions for learning (dance)

Collaboration and choice

Essentially this is about providing as many opportunities as possible within lessons and units of work for students to experience real Ako, working cooperatively with a range of choices that they can make for themselves.

Differentiation and collaboration are key strategies for me. Finding ways for choice to come through, and what they choose to create dance about. An example at level 7, when they do a solo unit, the theme is *Matters To Me*, a broad concept providing quite a range of choice within the context. It's about them choosing something that is of significance or of impact to youth today, and something they feel they have experience in, and dancing about that – validating their own experiences and identities.

I have had students that have had to deal with domestic violence. So the authenticity of their own experience in those things that matter to them, translates hugely into the authenticity of what they then dance about.

<http://seniorsecondary.tki.org.nz/The-arts/Learning-programme-design/Designing-a-senior-secondary-dance-programme>

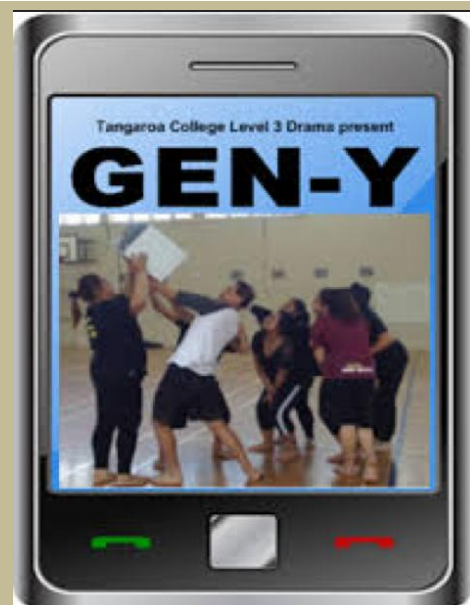
Content (visual arts)

What opportunities will there be to inquire into the impact of my teaching on students learning? (Teaching as inquiry cycle)

I'm seeing endless possibilities in this model, this approach enables me to 'free up' from the appraisal paradigm that existed before. I see 'teaching as inquiry' as a way to be experimental and try new initiatives and take risks. For example, I'm thinking about next year already, starting a virtual senior visual arts class (combining face-to-face and online learning) - taking what I have learned from video conferencing and knowledge building in art history into the practical situation of a visual arts class.

I'm interested in exploring what happens when I shift 'responsibility' around in the classroom, to support students to learn to be independent and take the pressure off the teacher to lead.

<http://seniorsecondary.tki.org.nz/The-arts/Learning-programme-design/Designing-a-senior-secondary-visual-arts-programme>



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