

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 3 2014

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

Wow!!! Term 3 is upon us already. For many of you this will be a very busy term, preparing students for their exams and completing internal assessments. The Visual Art teachers and students will be working towards completing folios for L1 and L2, as final submission dates are week 2/3 of term 4. It is really important that you are tracking your students' progress continually, in particular your priority students, so that they do not run out of time to achieve.

Our RAPs (Regional Arts Partnerships) workshops on Curriculum Pathways and Programme Planning are completed for the year. We have a few booklets left over so if there is anyone who missed attending these workshops and would like to get hold of some of the resources, please let me (Di) know and I will endeavor to send them to you.

We are really pleased to welcome to our team Kim Bonnington (Drama) who will be taking over Polly's role as Curriculum and Learning Facilitator, for Te Tapuae o Rehua. It is great to have you on board Kim, your expertise and experience will be a real asset.

On a note of sadness, Stephen Rowe, National Arts Co-ordinator and Facilitator, has been appointed to a new facilitation role for the BOS contract. He will be working alongside Polly as they work in schools within a culturally responsive framework. We will really miss him, not only for his wisdom and knowledge, particularly for the Music community, but also as an amazing colleague to work with. A huge congratulations Stephen.

We are currently in the process of appointing another full-time Arts Facilitator for the North and Central North regions. Watch this space.

We wish you a safe and stress-free term with the students determining their own outcomes, with you as a "warm demander" of learning.

Differentiation in mixed ability Arts classrooms

Based on Carol Tomlinson's work on differentiation.

The complex situation of equity and excellence.

Students in our classrooms are diverse:

- they come from different cultural backgrounds
- they have different learning styles
- they arrive at school with differing levels of emotional and social maturity
- their interests differ (both in topic and intensity)
- they have differing levels of academic readiness.

Then, why do we teach students all in the same way?

Why do we have the same expectations/goals for every student?

Management would be an important reason but how can we offer equity and excellence more effectively?

This newsletter contains:

- Greetings/intro
- Differentiation
- Learners in the driving seat
- Literacy standards in the arts
- Important dates and links

Useful links

[Secondary Literacy online](#)
[Literacy in the Arts](#)
[Success for All 1, 2 & 3](#)
[ESOL online](#)
[ESOL news update](#)

Key Events

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.

Visual arts conference 2014:

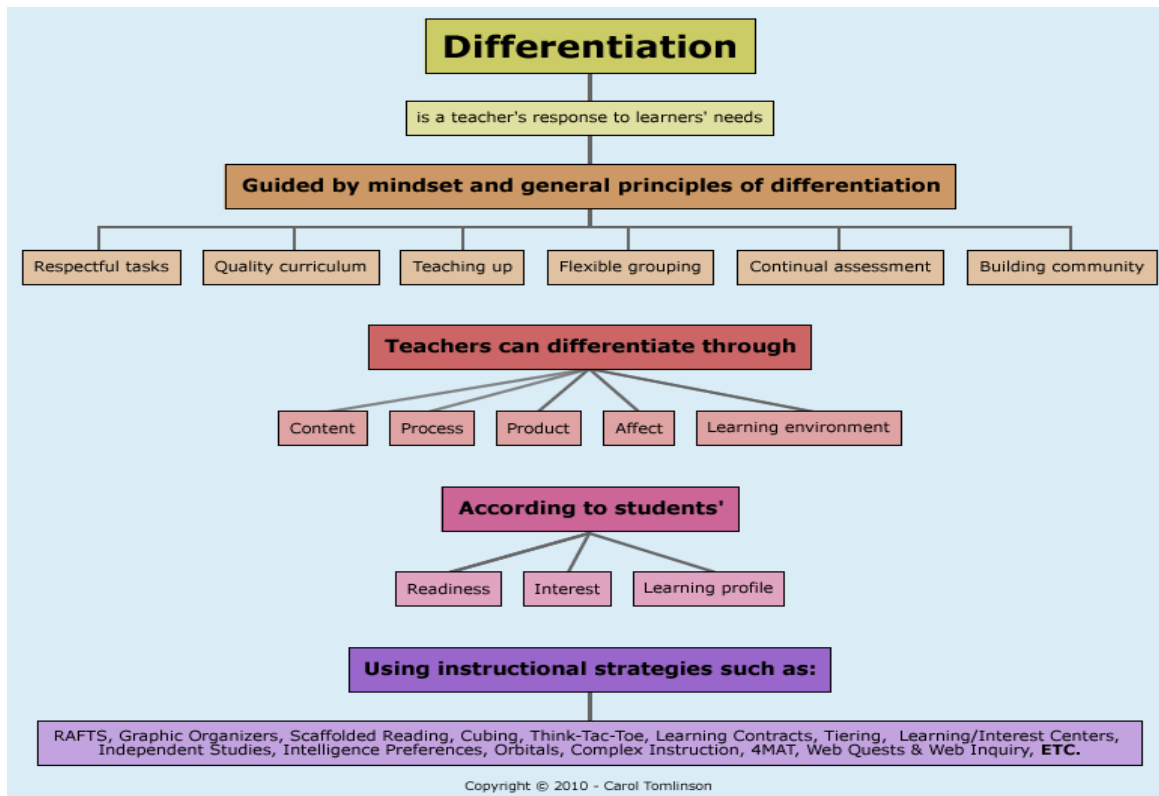
'Te aho I muri nei' – supporting innovation, ANZAAE

15-17 July
School of Visual Arts, AUT University, Auckland.
<http://www.anzaae2014.co.nz/>

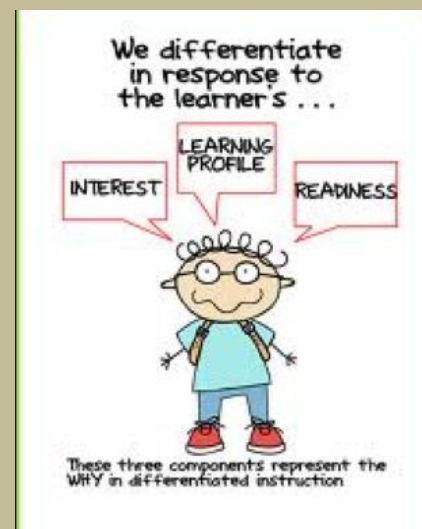
2014 visual art verification and marking dates

The submission due dates are:

L1	22/10/14	
L2	29/10/14	
L3 and Scholarship		6/11/14

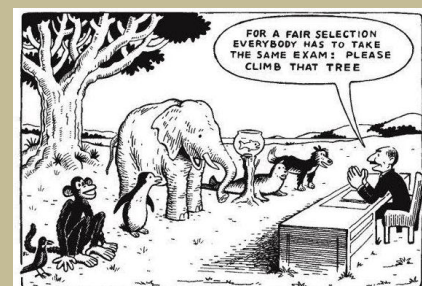


What differentiated instruction is NOT	What differentiated instruction IS
The 'individualised' instruction of the 1970s. Individual programs exhausted teachers and hindered a cooperative approach to learning.	Proactive. Teachers assume/know that different learners have different needs, so teachers can proactively plan to address the range of learning needs.
Chaotic. Teachers have a fear of losing control. The lack of classroom management has been an issue in the past with this approach. The reality is that, if done well, teachers can exert more leadership than less. Purposeful student behaviour/learning is the goal.	More qualitative than quantitative. More/less work is not the answer. The quality of work is the key as it focuses on the students' needs.
	Is rooted in assessment. (Diagnostic, formative and summative). Assessing developing readiness levels, interests and modes of learning. Teachers know the needs of the students and design programs to meet these needs.
Just another way to provide homogeneous groupings. Flexible grouping is the key, not only for academic purposes but also emotional and social. Tomlinson used the expression 'fluid grouping'.	Student-centered. Learning and teaching is for the students and about the students. Learning experiences are more effective when they are engaging, relevant and interesting. Students also take more responsibility for and pride in their own learning.
Just 'tailoring' the same suit of clothes. Extra questions/tasks is not enough. Nor is taking questions out for weaker students. Tomlinson refers this as 'micro-differentiation'. This stigmatizes the student and can switch them off. Metaphor – stretching a garment that is too small or tucking and gathering a garment that is too big is not as good as getting a right fit.	Provides multiple approaches to content - input, what students learn; process - how students go about making sense of ideas and information; and product - output, how students demonstrate what they have learnt.
	Organic. Students and teachers are learners together (AKO). The Inquiry Approach is very relevant here. Teachers continually monitor the match between the learner and learning.
	A blend of whole-class, group and individual instruction.



Carol Tomlinson

The idea of differentiating is an approach to teaching that advocates active planning for student differences in classrooms.



Learners in the driving seat

Who is responsible for students' learning? Chris Watkins' ground-breaking series looks at how young people themselves can take the lead – and the excellent results that can follow.

Try this activity with a class you know. Ask them all to point an index finger at the ceiling. Tell them that you are going to ask them a question, and when they have come up with their answer to the question they should then point their finger at the answer. The question is, "Who is responsible for your learning?" In many cases all fingers will point at the teacher. Sometimes pupils start to notice this and their fingers begin to waver. On one occasion I heard a class of 11-year-olds start to voice additional answers, "parents", "the governors", "the Government"! Whatever the immediate result, the ensuing conversation can lead to a few more learners quizzically pointing their fingers at themselves. And who can blame them for being slow? After all, it's the school's performance that matters for league tables and it's the teacher's performance that all this management is about – so what do we suppose the learner actually does?

Plenty of research demonstrates that when learners drive the learning it leads to:

- greater engagement and intrinsic motivation
- students setting higher challenge
- students evaluating their work
- better problem-solving.

Encouraging learner-driven learning needs several actions; one is naming the problem. We need to foster a widespread awareness that some of the current climate may be having counter-productive effects in the classroom, as put by Maryellen Weimer, "The more structured we make the environment, the more structure the students need. The more we decide for students, the more they expect us to decide. The more motivation we provide, the less they find within themselves. The more responsibility for learning we try to assume, the less they accept on their own. The more control we exert, the more restive their response."

A second element of promoting learner-driven learning is identifying the way ahead. Out of many aspects of school conditions and their management that promote learner autonomy in the classroom, only one element has been shown to be influential - **inquiry**.

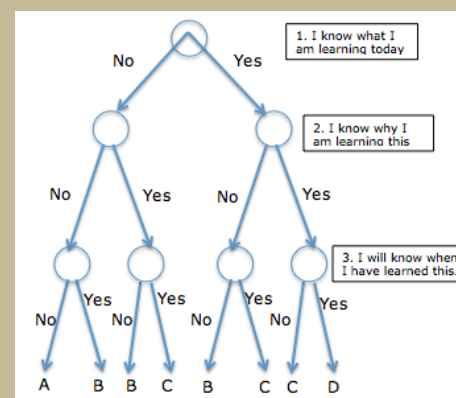
Thirdly, we must recognise the tensions for teachers. Without a supportive forum for **experimentation** to help them, teachers are likely to fall back on archetypal judgements of their role. Next there is reviewing our planning. Much of the current pattern of classroom life relates to the ways in which teachers are being pressured to plan. An experienced teacher said to me yesterday, "Effective learning happens in classrooms when freedom is planned for."

Finally it is necessary to recognise the reservations. There are likely to be several 'ah, buts', which may need to be addressed, "They haven't got the skills." Rather than talk about students in terms of deficits, can we think about their experience to date and whether we have helped them master it yet? "They're not mature enough yet!" So will we stand by and wait? Or will we offer the experiences that help them mature? "It's unrealistic to give kids absolute freedom!" That seems like an extreme suggestion – is there anything between the extremes? "We've got to get on with covering the curriculum." So what shall we do with the finding that learners who plan and reflect the most get 30 per cent better scores in public examination tasks?

Let's close with a reflection from nearly 400 years ago, which highlights a lot about classrooms today, and which could serve as a good motto for our management:

"Let the beginning and the end of our didactics be: seek and find the methods where the teacher teaches less but they who sit in the desks learn more. Let schools have less rush, less antipathy and less vain effort, but more well-being, convenience and permanent gain." Jan Amos Comenius (1632).

Who is in the Drivers Seat?



Self Assessment

- No No No - I am not in the drivers seat for learning
- No No Yes - I found the car for learning
- No Yes Yes - I know where the drivers seat is
- Yes Yes Yes - I am in the drivers seat and I know where I am going

<http://assessment.tki.org.nz/Media/Files/Watkins-Learners-in-the-driving-seat>

NZQA's Best Practice Workshops

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.

Art History

Wellington 4 Sept

Dance

Wellington 31 July

Drama

Auckland 12 Sept
Wellington 18 Sept
Christchurch 20 Nov
Dunedin 21 Nov

Music

Wellington 31 July

2013 NCEA Level 1 Literacy Arts standards Number of students taking a Level 1 Literacy standards in an Arts discipline & the relative non achievement percentages						
Subject	Stand no.	Title	# of Results	All NA %	Maori NA %	Pasifika NA %
Dance Int	90860	Demonstrate understanding of the elements of dance	798	23.8	35.0	35.8
Dance Ex	90005	Demonstrate knowledge of a dance genre or style	702	19.8	27.7	28.0
Dance Ex	90861	Demonstrate understanding of a dance performance	917	26.6	33.3	46.8
Drama int	90006	Use drama techniques	5,150	12.2	17.7	18.2
Drama int	90009	Perform an acting role	4,528	9.6	17.3	16.5
Drama int	90997	Devise and perform a drama	4,935	7.6	10.8	8.7
Drama int	90999	Select and use features of a drama/theatre form in a per	4,507	12.1	19.2	21.0
Drama int	91000	Demonstrate understanding of a significant play	780	12.3	20.4	16.3
Drama Ex	90011	Demonstrate understanding of the use of drama aspects	3,551	26.4	36.3	43.0
Drama Ex	90998	Demonstrate understanding of features of a drama/thea	2,302	21.2	30.6	42.9
Music Int	91095	Demonstrate knowledge of two music works from contra	2,813	17.0	30.0	24.9
Music Ex	91094	Demonstrate knowledge of conventions used in music s	2,733	19.8	34.7	46.5
VA Int	90913	Demonstrate understanding of art works from Maori and	3,250	20.3	30.0	22.6

Literacy and the Arts

The above table shows the NCEA Level 1 standards in the respective Arts disciplines that can count towards the 10-credit literacy requirement for the level 1 Certificate.

First of all the number of students who take Level 1 Arts compared to the number who take an Arts standard offering literacy in that discipline is significantly lower. VA 29%, Dance 40%, Music 58% and Drama, which every standard is a literacy standard, is 100%.

- The Not Achieved percentages are generally higher than those for standards that do not count for literacy.
- The Drama internal standards have the best pass rates for the literacy Arts standards.
- The external standards have significantly poorer results.
- The Maori and Pasifika results are between 1.1% - 26.7% worse than the overall results.

These results highlight the fact that the Arts have room for improvement. The old argument is, should Arts teachers steer away from literacy rich standards or embrace them to lead and show new ways of raising literacy levels and achievement for all students? One way to support students is to offer as many opportunities for authentic reading and writing as possible. This could be things like students writing a brief paragraph explaining what they like about their current favourite song or YouTube clip, reading news articles related to the Arts, writing 2-3 bullet pointed ideas they have learned in a lesson or goals they have for the next lesson.

The sharing of strategies and pedagogies that drama teachers are using to gain literacy success could benefit all teachers.

Could the subject specific literacies valued by the Arts be used in a variety of standards and disciplines? The 'practical' standards that we tend to prefer in the Arts, easily lend themselves to differentiation and students being in the drivers seat of their learning. How can we leverage off the benefits of those techniques in teaching and assessing literacy rich standards?

Facilitator contact details for the Arts

Di Smallfield

National Co-ordinator and Facilitator
Faculty of Education
The University of Auckland
T: 09 623 8899 ext. 48392
M: 027 5423 801
E: d.smallfield@auckland.ac.nz

Stephen Rowe

National Co-ordinator and Facilitator
Faculty of Education
The University of Auckland
T: 09 623 8899 ext. 46394
M: 027 588 0449
E: sw.rowe@auckland.ac.nz

Kim Bonnington

Curriculum and Learning Facilitator
Te Tapuae o Rehua
Education Support Services
University of Otago
M: 021 417 253
E: kim.bonnington@otago.ac.nz