

## DRAFT Curriculum Feedback from Cashmere Huigh Arts Teachers

### Section B

#### Question 3 Response to the overall intent of the document.

There is a major tension/mixed message in the document – it is saying simultaneously that schools should strive to cover all of the essential learning areas (page 32) but also gives schools ‘flexibility’ to opt out of offering equitable access to all essential learning areas by ‘tailoring’ their curriculum (page 26)

This then also impacts on achievement in NCEA assessment which should somehow be related to this document.

Global is good – to see what every learning area is covering across the curriculum is valuable and maybe especially so to primary teachers.

This cannot be the only document – you cannot teach from it. Each learning area needs second-tier support documents as in the current version.

#### Question 7 – Clarity of each part:

##### **General document**

No glossary – no consistency in understanding of language.

All learning areas should have a capital letter as they are proper nouns in this context NOT ONLY ENGLISH.

##### **Vision and Principles:**

Seems like there is more emphasis on partnership with families and communities but we shouldn't have the culpability and parents should have more responsibility  
Maintaining relationships with families – associated workload issue for schools however our school does maximum at present.

Any sense of obligation to the Treaty of Waitangi has been removed from the document – the lack of recognition as a legal obligation is disappointing and references to the importance of te ao Maori have been removed from Learning Area Statements thereby further ‘disappearing’ it. The phrase ‘opportunity to experience a curriculum that reflects and values te ao Maori’ means people can pick and choose Treaty acknowledgement, content and issues (this is a concern). Concerns that the key words: bicultural heritage make it ‘historicised biculturalism’ and removes the concept of treaty obligations from the contemporary.

##### **Values:**

New document encompasses values much better than current version but there are two main concerns:

The concept that the expression of values in a school will be ‘guided by dialogue between the school and its community’ could be problematic for schools. The process and time-frame for gaining consensus could be an expensive and potentially time-hungry waste of resources, particularly in a disempowered or dysfunctional community?

At present the expression of values is mainly lead by the Boards of Trustees (representatives of the community) through the School Charter in conjunction with the curriculum. There is a lot of school culture connected to values and it is not

always appropriate that the wider community to be involved especially when values held by parts of the community may be in opposition with those valued by majority and outlined in the curriculum. If teaching is an innovative profession and sufficient high-level research has been done to establish the kinds of values New Zealanders believe in then – do we reflect what the community tells us or do we lead? The Values of diversity and innovation are particularly important to the Arts area.

### **Key Competencies:**

#### **‘Thinking’**

Felt by many to be a simplistic and misleading title – suggestion was Using Thinking Processes since the description seemed to be about all of the different processes utilized across the learning areas.

Intellectual curiosity was endorsed.

“Creators of Knowledge’ -If you create knowledge to make something new you would have done a lot of new research and discovery to validate that- i.e. a Masters or P.H.D.!! Not appropriate for students as many are knowledge ‘gainers and users’ but creating your own knowledge is way too high level for the primary and secondary arena.

#### **Relating to others:**

This is about interacting effectively – very important for schools currently coping with social change. We are getting more and more kids who have very little socialising skills.

Concern that we are being asked to work with families but there is no responsibility for parent-end of the partnership. We are not parents. If we articulate the need for a partnership rather than being culpable we need the power to say how kids relate. In our school we should have the power to set how kids relate to people while they are here in our environment.

#### **Language, symbols and text:**

It recognises the rich and symbolic language of the Arts learning area. Draft specifies movement metaphor which is really good for Drama. How to communicate ideas much more visually for Art. We are all very happy with this. There were misgivings about the paragraph pertaining to ICT as this is not only a financial issue but needs to be used appropriately and research conducted by John Hattie’s shows that it has less impact on learning than good teaching- only bells and whistles.

**Where is Physical Skills Competencies?** All other competencies are about ‘knowing’ – what about ‘doing’. Consider adding them for two reasons:

Current document more specifically supports physical skills and leading a healthy and active lifestyle which seemed a surprising omission considering current childhood obesity issues. Because there may be no compulsory ‘physical subjects’ (Drama, dance/PE etc) and the school may even eliminate them, physical skills could be lost. It also needs to be included for subjects where fine-motor, manipulative skills are required to acknowledge students mastery of these skills.

. DE - Should this be included in page 29 (Key Competencies). BL too philosophical and not specific enough until 3<sup>rd</sup> paragraph.

### **Question 8 Usefulness of each part**

#### **Designing a School Curriculum:**

Planning for Coherent Pathways – page 32 should be located right next to Designing a School Curriculum on page 26 as it has important requirements and guidelines that need to be considered for the constructing of a school curriculum.

There is a major tension/contradiction in the document – it is saying simultaneously (on pages 26 and 32) that schools should strive to cover all of the 8 essential learning areas but also gives schools ‘flexibility’ to opt out of offering equitable access to all essential learning areas by ‘tailoring’ their curriculum.

The purpose of secondary state schools should be to provide a broad-based education not a narrow vocational focus. Potentially this could limit student options not broadening their horizons depending on school– there is no equity without minimum guidelines as they appear in the current document.

If students do not live near a school that offers all of the learning areas does this mean that they will be able to choose another? Why should they have to travel when a state school should offer ALL learning areas.

Pg 26 – Consulting with the community - if you have a conservative community they may choose to ‘bypass’ some learning areas - **Schools may become specialising schools with this document – i.e. an ‘Arts’ school or ‘Languages’ school and if you don’t happen to live in that area or want more languages you could be out of luck.** This model does not seem successful overseas.

Mandatory requirement of 2 Arts now gone replaced with “should study the depth and breadth of the curriculum’ in many schools the words core subjects are still commonly used and there is often very little management representation for some learning areas (like the Arts). This documentation provides no ‘protection’ for all of the eight learning areas and their subsidiary disciplines by using such a weak word as ‘should’ MUST would be better see notes below\*. This document will mean that students could enter secondary school ill-prepared for Arts disciplines, Social Sciences as whole sections within these documents could be ‘skipped’.

**It is vital for students to have the opportunity to reach level 5 of all essential curriculum areas in preparation for specialised learning in senior school. They have to have had sufficient opportunity prior to Yr 11 to gain basic knowledge and skill so they are prepared for success in NCEA Levels 1-3. No requirement to do more than 1 art.**

It can’t just be a ‘knowledge’ based society where the definition of knowledge is a very narrow and hierarchical definition excluding so called ‘core’ subjects.

### **Planning for Coherent Pathways:**

Learning Yrs 5-8

Paragraph 2 reference to developing literacy and numeracy in all areas of curriculum finally acknowledges what does in fact happen.

Second half of this paragraph is a huge conflict with page 26 (see comments above) and disappointment “developing literacy skills, students have opportunities to achieve to best of their abilities etc – used to say all students will have opportunities to achieve (in all areas but now if you can or if you want to).

Learning in Yrs 1-4 (must be developed in all...). Extra-curricular to co-curricular = increased teacher workload.

## **Section C – Learning Area Descriptions.**

### **Question 9**

#### **The overall Art Learning statements**

##### **We need a ‘Why Study’**

It also needs to refer to the treasures of Maori art-forms. We need to include use, integrate, and interpret, creatively language, symbol and text’ to acknowledge the rich literacy practices.

There are great phrases in the current statement that could be recycled such as “The arts are powerful forms of personal and social expression” “The Arts cross boundaries, they are a form of international communication”. Cross curriculum learning, focussing on all 8 curriculum. Should have a generic statement. Why study was integrated into each separate Art area, we should maybe take the best from each and make a combined statement. Contributes too and influences... (See Science and Maths statement). Creative thinking skills which are highly valued across areas and career pathways should be emphasised.

(For information pertaining to each separate discipline statement and learning outcomes see below\*

#### **Question 10 General feedback - Statements of outcomes**

While it is good to have a curriculum-wide reference for all learning areas in one document the actual fold-out layout of the charts is very ineffectual and not useful for teachers. Achievement levels should appear beside each row of statements to prevent confusion and each learning area should have grouped statements not be split amongst other areas over 2-3 pages. The layout of each area on a single (or consecutive pages) as currently is the case for languages would be preferable for ease of reading and use.

The fold out charts produced singly for Mathematics and Arts are great and will be really useful.

#### **\*LEARNING AREA - FEEDBACK BY DISCIPLINE**

##### **Visual Arts**

Needs capitals.

Strand and outcome feedback attached as an appendix.

Art History is now more integrated than ever which is a huge advance on current document. And well-supported by reworking of strands.

#### **STRAND AMENDMENTS**

**Level 4 – Developing Ideas:** Change initiate to generate to line up with L5

**Level 5 – Understanding Context:** take out the work social as ‘contexts’ includes this already and this makes it consistent with level 7.

**Level 6 – Developing ideas:** ‘link ideas’ should be followed by systematically.

‘Invention with’ materials should be replaced by ‘and selection of appropriate’ materials. Observation needs to be in a glossary.

**Level 7 – Developing Practical Knowledge:** replace ‘technologies’ with ‘appropriate processes, procedures, materials and techniques’.

**Level 7 Developing Ideas:** Replace ‘Generate, clarify and extend’ with ‘Generate, analyse and clarify’. Many students at this level don’t extend (not required to achieve for NCEA either). Replace ‘in-depth development of ideas’ with ‘in a body of work’ as the former is too high level for this cohort.

**Level 8 Understanding Contexts:** Delete ‘meanings, intentions and technological’ as all of this is simply covered by contexts and influences. Delete ‘to their...in their own work’ and replace with ‘the nature and production of their own work’ (in fact for this sentence prefer current version).

**Level 8 Developing Practical** Delete last sentence ‘Select, apply, extend...innovation’ as this is far to high level for cohort, repeats on what has already been outlined in the previous sentence.

Level \* Developing Ideas: insert ‘for’ between ‘options ideas’. Replace the word ‘incorporate’ which could mean appropriate or plagiarise with ‘integrate’

## **Drama**

They are now starting with UC (knowing which informs the physical practice). Quite often WE teach a skill to come to the learning – it is a reversal of priority. How we teach – this new document gives teachers the opportunity to have kids write all year!! Drama – more content and theoretical base for teaching. UC was moved with intention. Teachers should see that all 4 strands are still there and need to be assessed.

## **Music**

### **Discipline/Field Description**

The DESCRIPTION of Sound Arts – Music needs to make sense and have clarity. There is too much jargon used and it becomes very ‘fury’ and hard to understand. If this is a document for ‘the people’ it won’t be understood.

Questions:

1. What are the Sound **Arts**? Arts plural indicates more than one Art – these need to be specified like Visual Arts, or changed to Sound **Art** – Music. The subject has never been referred to as Musics.
2. What are we achieving by calling it Sound Arts?

Answers:

1. Call the subject Music – Sound Art, as long as this can be justified. Sound Art/s is vague... as with the rest of the document keep to specifics only.
2. Alternatively, why change the name at all? 99% of music is ‘organised sound’, so why put a focus on the word **Sound** when **Music** is so descriptive.

### **New Music Description**

Literacy in music involves the development of knowledge and skills relating to styles, genres, technologies, and musical structures. It implies an appreciation of the conventions that relate to creating, to performing, and to critically evaluating musical compositions and performances.

Music encompasses a wide range of sounds, from those generated by conventional musical instruments and electronic technologies through to natural and found sounds. We organize these sounds by manipulating pitch, rhythm, dynamics, harmony, timbre, texture, and form to develop musical ideas and create musical works.

The development of aural skills is intrinsic to all music learning. As students listen to music, they develop understandings about music history, and theory. They are actively listening and developing aural sensitivity while composing and performing,

and they enhance their understandings of the world through listening to music from diverse musical contexts.

Music education enables all students to contribute to the cultural life of their schools, families, and communities through making and sharing music. It also makes available to students a wide range of future opportunities in arts-related employment.

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This MUST be specific so people understand it!!

### **Q. 10 – Statements of outcomes**

We focused on Level 6 of the curriculum to come up with the following:

#### **Understanding Sound Arts – Music in Context**

The word ‘technology’ appears in the first bullet point.

1. Why is it there and how do you ‘analyse’ it?
2. The whole section of AO’s requires a glossary to be able to interpret these terms.
3. What is a ‘Sound Environment’... a glossary definition would be useful, or, change it to ‘Performance Environment’. This is stronger and more specific.

The whole document needs to be more understandable, not interpretive.

**Practical Knowledge** is good

#### **Developing Ideas**

‘Sound Works’ should be ‘Music Works’ for the same reason as the previously mentioned name change (we teach students to organize sound into music)

**Communicating and Interpreting** is good

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