**KATERINA POROPAT:** So good afternoon everyone and welcome to today's webinar, Introducing the Victorian Curriculum: Music, Dance and Drama 7–10. My name is Katerina Poropat and I am the Project Manager in the Victorian Curriculum F–10 Unit here at the VCAA. It's my great pleasure to introduce you to our Curriculum Manager of Performing Arts, Marg Arnold who will be leading our presentation today. I would also like to thank Alicia Farrell also from the F–10 Unit who has done a lot of the work behind the scenes to make this webinar possible today.

So before we begin we'll start with an Acknowledgement of Country. I would like to acknowledge the traditional custodians of the many lands across Victoria on which each of you are living, learning and working from today. For myself and those of us in the Melbourne metropolitan area, we acknowledge the traditional custodians of the Kulin nations. When acknowledging country, we recognise Aboriginal and Torres Strait Islander people's spiritual and cultural connection to country and acknowledge their continued care of the lands and waterways over generations while celebrating the continuation of a living culture that has a unique role in this region. I would like to pay my respects to elders past, present, and emerging for they hold the memories, traditions, culture and hopes of all Aboriginal and Torres Strait Islander peoples across the nation and hope they will walk with us on our journey.

So before we get into our presentation I'll briefly go over some housekeeping. Please note that the Chat function is being used to share relevant information and links from the VCAA. You will notice that a Q&A box has been set up. So please use this to put your questions and comments in as this will help us ensure all your queries are attended to and we do not miss any questions.

When you use the Q&A box, please make sure you select all presenters so that all panellists can see your questions as they come in. We will answer these in a couple of ways. Firstly, you may type response directly into the Q&A box which all participants will be able to view, or we will have a dedicated Q&A session at the end of the presentation where Marg will address these queries. A number of questions also came through during the registration process and these will be addressed during the session.

The second part of our housekeeping is to let everyone know that the session is being recorded. A copy of both the recording and the PowerPoint plus the transcripts will be loaded onto the VCAA's F–10 resources web pages under the professional learning section. A copy of the recording and PowerPoint will also be emailed to participants in the coming days. So without further ado, Marg I'll carry over to you for our presentation.

**MARG ARNOLD:** Good afternoon, everybody and, welcome.

This session has been particularly designed for people who would like to really know from the beginning, how this works, how you find the curriculum, what are the aims of the curriculum? How is it structured? Where can you find the documentation for Music, Dance and Drama and how you can link the curriculum to school planning and planning your own classes? Where you can find support resources and how you can assess against the achievement standards.

So we've got different types of participants here from new to the whole teaching game. Some who are returning, some who have been working in other systems in other states. And, but that's where we we're at. I know that some people have also from the questions not necessarily working in their own particular field. So hopefully we can get to address and make you feel more comfortable with the Victorian Curriculum and how you navigate your way around the various aspects.

So what are the aims of the Victorian Curriculum?

In the Arts, each Arts discipline is based on two overarching principles. Students learn as artist and as audience and students learn through making and responding. So each Arts discipline and that includes both the performing arts areas of Dance, Drama, and Music, and the Arts areas, the Visual Arts and Media and Design. So we'll have a look at those just how they fit together. But each one has its own rationale, aims structure and achievement standards. And they do have their own content which makes them, you know, that keeps their uniqueness but they are clearly related within the Arts learning area.

So each of the disciplines has its own aims, but overall the aims reflect the aspects of the confidence to be creative and innovative, skills that are appropriate to the particular discipline, aesthetic knowledge, curiosity, and respect across global communities, cultures and traditions, and the understanding of relationships with other art forms and contributions to cultures and societies and an ability to reflect knowledgeably on both their own and others' work. And you see they're all relevant to all of the branches if you like of the Arts, so the aims are really overarching.

Just briefly, this is the whole of the learning areas. So we've got Dance, Drama and Music as the performing arts. Media Arts, Visual Communication Design and Visual Arts in the Arts learning area along with English, Humanities, Languages and so on. But we've also got the capabilities and the capabilities are there across everything. And each area can contribute in its own way to the capabilities.

The capabilities do have their own curriculum but where teachers contribute to that through the learning areas. So we've got Critical and Creative Thinking, Intercultural, Ethical, and Personal and Social, and the opportunity to engage with the capabilities can be found at different times in different aspects of all of the Arts curriculum work. But you're not going to do it every time in every area. So that's where we'll have a little look at how that planning can happen across the whole school a bit later.

But the Arts within the curriculum, we've got that Foundation stage of Prep to Year 2, where there's a substantial attention to the Arts in that's what's prescribed. Then we have the breadth stage, Years 3 to 8 an Arts program that in Years 3 and 4 and in Years 5, 6 and 7 and 8 consists of at least two Art disciplines, one from the performing arts and one from the visual arts. And then there's that pathway stage in Years 9 and 10 where most schools will be offering electives at that point in Arts and in Year 7 to 10, very often the Arts are offered in semester blocks rather than as a whole year.

How is arts education delivered in schools?

The answer to that is in many different ways. Most primary schools don't have specialist teachers for all the Arts disciplines but sometimes somebody will be nominated as a 'performing arts' teacher. In secondary schools, teachers might be trained in one area of the Arts, but also expected sometimes to teach another one as well. And I had a question relating to that actually before this session on, you know, how do you work it if you've got two 40 minute periods for all the performing arts and you're expected to do Music and Dance, and Drama, that sort of thing. So hopefully the answer to that question, and it's a difficult answer. I mean, it's, but we will I think cover that as we move through.

So I don't know how your arts education in your school is delivered and the other aspect of that too is how many people are in the arts team at your school. So I know when I was a beginning teacher, I was the only I was a music teacher and I was the only one in my school in my secondary school, in my first year of teaching and I found that a very difficult place to be. And, you know, that's where collaboration the opportunity to join with people from other schools can be really terrific and you know, exciting. So it's not just how the arts education is delivered in a school, but how many colleagues that you might have to support you and how you can get that support.

So the big thing, big question. Where do you find the Arts curriculum?

So there's a link here to the Victorian Curriculum and it takes you to a general page which you can then choose to in under Curriculum to go to the Arts. I just want to introduce you to these pages because it kind of underpins the organisation or the way that you can helpfully think about the organisation in your teaching.

So about the Arts, it's got a general thing about the Arts, it's got a glossary it has Dance, Drama, Media, Arts, Music, Visual Arts and Visual Communication and Design as the Arts the areas that you can click on to go to.

So let's click on one.

The information that I gave you earlier about the Arts in general that's elaborated on in this section. So if we go to, if we chose the Music one out of that stream down the left-hand side, we'd go then the first thing under the discipline is the Rationale and the Aims. I'd encourage you if you haven't actually sat down to read those rationales and aims in the discipline that you're teaching, it's good to actually to look at them and think, "Okay this is why we are doing what we're doing". "This is how it connects with arts as a whole."

And because of the nature of the way of delivery in the Arts, it's probably useful to have a look at the rationale and the aims in the other Arts areas that you are not teaching too, just to, if you are only doing one, if you're a specialist and have that opportunity to be embedded in one area, Arts area, have a look at the others so that you can see what are the common threads. I know that in some when you've got a semester of something and a semester of a different Arts form, there actually are some things that connect that interconnect.

Although the curriculum is different, though the original curriculum is unique to its Art form and the skills are unique to that particular Art form, there are opportunities to tap into what has gone on or what will come in the future for students. So look at how the Arts are structured in all the Art series that it is in the visual side and in all the performing arts. We've got slightly different headings maybe, but they're basically the explore and express ideas, practices. And that's, you know actually doing. And in the presenting and in the performing arts obviously performing and responding and interpreting, and that responding and interpreting can be to works of other students. It can be works of famous composers or dancers or writers, authors. Imagine each strand is happening and they don't happen separately, these are things that happen that would occur in probably across every class that you do, every time that you're with the class of students, some of the time is going to be exploring and expressing ideas. Some of it's going to be practices. Maybe the presenting and performing might be at a separate occasion. Maybe the responding and interpreting but overall they're things that you'll be thinking about constantly through the delivery of your curriculum.

And then each of those strands has results in an achievement standard that's specified or set out at Foundation in the Arts. And then at Levels 2, 4, 6, 8 and 10. Now those levels are levels, they're not necessarily year levels. And so Grade 6 doesn't necessarily mean that all the students are going to be at Level 6 and as we have everything that you do in every class that you're in, you have a variety. So we have a sort of span across the this curriculum continuum that goes from Foundation right through to Year 10. There's a curriculum with for students with disabilities at the front, be ABCD one. And that's a separate one that to have a look at if you've got a particular needs with particular students. But unless regular time is going to be devoted to the Arts disciplines, progress on that learning continuum across from Foundation to Level 10 that progress on the continuum is likely to be slower of course. So if you have, if you're looking at Maths or English, and they're doing it every day, right through the year, through that whole period of time, Level 10 is probably that sort of target area by the end of that part of school. Having more of a sort of smorgasbord approach to the Arts which I think in reality, a lot of students do have, they have a little bit of this and they have a little bit of that. Maybe if they're lucky in primary schools they'll have some, they might go without any, without anything specialist provided. It might be in the context of their normal, year level class, in Grade 3 we might also sing a song about this or do something that is associated with a Music curriculum, but it's not going to be the intensive opportunity to gain all of those achievements, reach all of those achievement standards at every year level. So of course, progress can be sometimes slower in that regard.

Back to that Music page that we were on before we had the Rationale and Aims, there’s the structure, there's Learning in Music and there's Scope and Sequence. And this is the document that introduces you. You can see there is the Levels A to D and then there's Music Foundation to Level 10. These documents are provided as a doc or as a PDF there. So that can be useful and they're designed to be printed out in A3 form, so that you can see a whole scope and sequence of the levels. You can see right through how the progression, the learning progression can take place. That's really useful to have as a summary sort of document. That's, there's one of these for each of the Art areas. So this is the Music one. If we'd looked up Drama in that original list we could come to the Drama Scope and Sequence for instance. Because it's available both as a document and as a PDF, there's good opportunity to be cutting and pasting so that you don't have to type out all of your material when you're doing some your learning plans and so on. So they are there and this is what they look like.

Here's the Foundation Level to 7 and 8. That's all I could fit on the slide, and it doesn't really matter what those things are. We've got the Levels across the top and it does go to nine and ten. We've got Explore and Express Ideas, right through. How that it grows. We've got the Practices. We've got Present and Perform across the lines. So we can see that the Level 5 and 6, for instance in let's go to Respond and Interpret. Explain how aspects of the elements of music are combined to communicate ideas, concepts and feelings by comparing music from different cultures, times and locations. Now that moves on at Level 7–8 to analysing composers use of the elements of music stylistic features when listening and interpreting music. So it makes it, the skills are more developed as you go through to Level 7–8. So it's a two year span, but in reality, if you're teaching Year 7 your students probably haven't really had the opportunity depending on their background and the school that they were at, very few students would have had the sequential opportunity to go right through to be able to have that Level 5–6. So I know that a lot of Year 7 teachers are really having a look at this and kind of fast tracking into and making sure that they're not expecting the impossible from students at Year 7 who perhaps have had more limited background earlier on.

So we'll move on.

Where we are in this list, we went to the Structure, we went to the Scope and Sequence before, but you'll see at the top here, there's another mention of Curriculum. And this is actually where you find the real curriculum, the whole curriculum. Not just the Scope and Sequence, not just the paragraphs, but we go further and we find the whole curriculum. If you tick the box to show the level of description, the content description and the achievement standards, those highlighted ones across the top there, you'll get the whole picture down the page, in each level, you can show more on each one and that's your full. This is giving you all of the information about what students at Levels 7 and 8 do. It's the description of it. It's also leading, it gives the content descriptions for each of the headings, the Explore and Express, the Practices, the Present and Perform and the Respond and Interpret as you go down. And then it has the achievement standards at for each one. That's a sort of summary, and that's where your assessment comes from, those achievement standards. What are the items from the achievement standards that students are now able to do?

Here we go.

So in that table of things, the descriptions each paragraph ends with a little code here VCAMUE029. That is the elaboration, the content elaborations. Those elaborations enable you to see some samples of activities that would contribute to that particular area. And that can feed into the achievement standard from that stream of things. So each one provides a link and I'll show you that link. So if we clicked on one of those little grey things, you come to a whole lot of dot points and there's about six or seven for each, in each segment, for instance, exploring or arranging a familiar melody for example, writing a countermelody baseline variation. So it's giving you quite specific things that students might be doing, activities that they might be doing. That's the sort of thing that you can build your curriculum around. And at the bottom of the page it also has the curriculum resources and support, where you can find related things on FUSE or on the VCAA resources site as well. So there are ways of finding things and finding particular resources for the content elaborations that you've found for... So hopefully that helps you to find these things in the first place.

Now, how can I link the curriculum to the school planning and also plan my classes?

So you've seen, you could plan your classes through what we've just seen, but by having a look at the whole school's planning and schools do have these kind of the coverage of all curriculum areas, the school's goals, vision particular areas of specialisation or innovation that's the high level summary. And there are some areas in the Victorian Curriculum that you can go to see samples of the way that schools organise these, but I'd have to do them this way but they're often do. By Curriculum Area the sequencing of the knowledge and skills is another way of doing it by Year Level that's your coherent program from a student perspective that enables effective connections across the curriculum areas. In the Arts it's kind of the coherent program within the Arts curriculum as well. So if you've got in Year 7 a program in Music in semester one, and the students say and then they swap over and do Drama in semester two or the opposite way around, there are opportunities there for teachers, if you're just doing the Music and you'd get a different intake of students halfway through the year and your students go off to Drama, then you and the Drama teacher could really do quite a lot of things that planning that allows students to develop across, not so much in just in one area, but across a couple of different areas that might be really good from the student perspective. So that they're strengthening connections between Arts, particularly in responding and interpreting there's a lot of opportunity there or in working. Some schools work side by side so that there are projects that you know, if the timetabling allows for some of these things to be simultaneous, if it is, you know your Music teacher and your Drama teacher in different rooms at the same time then there's some times that opportunity to connect between the areas so that you might be working towards presenting and performing something that addresses the Drama, for the Drama students and Music, for the Music students, but comes together in the one presentation, for instance. And in your planning by unit and lesson specifying the content descriptions and the achievement standards and the activities and resources that ensure the students of all achievement levels are able to progress.

Now, there are also the other areas which I didn't mention before in the capabilities and the cross-curriculum priorities. So the capabilities, have their own curriculum but they are addressed through the work in all the curriculum areas and schools like to know that the contribution is made in different ways at different times. You're not always teaching that area of the curriculum but you might be particularly focused or be able to include you know, Personal and Social, for instance, or, you know Critical and Creative Thinking might come into a particular unit of work that you're doing it and your curriculum area might be taking responsibility for that, schools might give you that responsibility in various places. So it's something to bear in mind in your planning.

Likewise, the capability, the cross-curriculum priorities and Australian Aboriginal and Torres Strait Islander opportunities, Asia and Sustainability. A lot of schools work a fair bit of Sustainability across their school, so that's one way it might be that in the music elective, that students are, you know writing a song or, or planning a little performance project that is highlighting an aspect of sustainability, that's going to be presented to a school assembly for instance. It's not just a token of ticking of a box but it's allowing some of those issues to be addressed within our curriculum.

So as we move on. A curriculum, a unit of work, does the unit plan or the sequence of lessons, these are the important things. And this is all available at Curriculum Planning, in a self assessment tool. Does the unit plan or sequence of lessons specify the content descriptions that are addressed in each lesson? So that's a good place to do. Does it specify the achievement standards that can be addressed? Does it include resources and activities used, provide for a range of student abilities, specify the assessment used to monitor and progress student learning and provide guidance about the approximate time required for the unit and sequence of lessons? That's kind of basic thing to do, and that's really useful, not only for your own guidance but so that you know, really even the whole school and if you're not there that work can still continue and that students can still progress.

People ask about how you design rubrics for the Victorian Curriculum? How do you mark accurately and consistently, is my assessment of a student's level against an achievement standard the same as somebody else's? Well, it's hard if you're the only one in a school, but if you've got a team of teachers, if you've if there's somebody in another Arts area in the visual arts as well don't forget that they've got such similar structure that you can have a really good conversation and about this sort of thing with another teacher. And you can collaborate, not only on the work that you are planning but also the way that you're assessing and cross marking and so on to get some consistency within the school. And often across schools if you're involved in a subject association which I'll talk about in a minute. If you haven't got a network that's a really good way of getting one.

How do you design rubrics for the Victorian Curriculum? The content descriptions and the elaborations kind of give you, particularly the content descriptions, give you some key words that can be used in a rubric for a particular reason. And I'll just mention those content descriptions. So that's explaining what is to be taught. So the content descriptions are explaining what is to be taught. And the achievements standards of describing what students are able to understand and do. So you're going from your content description to the achievement standard and say, you know at what level are they able to do this? It's not just the one assessment that you would be basing this all, you know, you'll be in Arts. Arts teachers are constantly engaging in formative assessment. It's just part of I think what we do. Formative assessment is occurring every time that you are hearing somebody or watching them perform something and practising it and giving them some feedback, about you've taken in what they're able to do and you're giving feedback. And that's very much part of Arts, performing arts teaching and obviously with Dance, particularly so as well Dance and Music in particularly in the performance part in instrumental playing, you're doing it on all the time and notes on that sort of, you know that's where they're up to, what can they do to improve? Where are they on that continuum? So it's looking at, at those and linking the content description to the achievement standard and linking what activity that you're doing, what unit of work that you're doing and how that contributes that's giving you that opportunity.

Schools responsibility to ensure that there's ongoing assessment of each student's performance and that’s embedded in the school's curriculum and they must assess the student performance against the achievement standards. But schools document how they will assess student learning as part of it and includes formative and summative assessment. But the way that is done and reported is a school decision. So that's something the VCAA doesn't. So the Victorian Curriculum gives you the curriculum but it doesn't tell you how to teach it. Doesn't give you the pedagogy, that's a school decision and it doesn't tell you how to report it but it does give you the content and the assessment, the opportunity to assess. But the other bits are school decisions and will vary from school to school as well, but that that's the basis of it.

There are some mapping templates that are available that are in each of the curriculum areas separately, but I thought I'd mentioned this one, which is a curriculum mapping template for Dance, Drama, and Music. It’s really designed for five and six. So it has the three, four, five, six and seven, eight side by side; and that may be useful to some people who are teaching in year seven, across different areas.

There's also these mapping templates available for specifically for Dance, Drama and Music separately at the other levels. And these have the explore and express ideas, they have each, each one of the strands and it's elaboration, and it has the achievement standards that you can play around with that and use that in your planning very easily. So the curriculum mapping templates, so they're all kind of set up and ready to go if you're wanting to use those.

Now where do you find the resources, support resources? I think probably, you know the best resources that you have, as I say other teachers at school, if you've got other Arts teachers, people who you can bounce ideas off. The connection with others and the networks that you're able to manage to make really, you know, and I'd encourage your region, through your region or through your school system. Your school probably has other relationships with people, maybe you haven't been involved because they haven't necessarily clicked through that but that's a really good place.

But then as far as like finding resources for yourself, the glossary at the start of the Arts curriculum on that very first page where we went to Arts from Victorian Curriculum that has a link to a glossary of a number of terms that are used across the different Arts, which might help particularly out of field teachers. There are links at the bottom of the elaboration pages, both the VCAA resources and FUSE. The subject associations AMuse for music the Australian Society for Music Education they have regular opportunities for teachers and within AMuse, they also will advertise things from other related music education places, Kodaly,Orff, that'd be some of the names that you might've heard. There are associations there too. Going along to those workshops and just connect, it's almost, you know the workshop content is not so important as making the connections with the people. I can't stress more strongly that that's an opportunity, and there's so much more that's actually accessible to people in regional areas now with a lot of these things being provided online, as well as well as in-person.

Drama Victoria has a very big program for Drama teachers in primary and secondary, and some of their resources are on the FUSE pages as well and they really are useful. As also Ausdance Victoria they've also got some, some great material up on FUSE that you would find useful. And other organisations where things aren't necessarily linked to the Victorian Curriculum, you might need to make those links yourself, but the raw material can be there from ABC Education and all sorts of places that you will find the Arts represented. There is such a rich amount of material, it's just finding a way to navigate your way around the Victorian Curriculum and find out how you can use it to best effect.

So that's all. My contact details are on here as well and you're very welcome to be contacting me for any of this information. So please don't hesitate to send me an email but I'm sure there are some questions, perhaps Kat can help us along the way.

**KATERINA:** Yeah, no worries. Thanks Marg. We did have a couple of questions that did come through, and I think one of these questions you've just touched on. So it was the query they had mentioned they were an untrained in Music and Drama and I'm teaching it from F–7 and keen for PD and resources. Can you suggest some PD for untrained teachers?

**MARG:** Yeah, so I think all of the ones that I've mentioned are have both resources for primary and secondary students. And I think that's going to be very much very of lots of use in Music and Drama in F–7. You know, I really feel for people who are finding their way through this material if they haven't had the opportunity to do it before, congratulations on making the efforts, it's great, fun, engaging students in things that they really do enjoy and potentially enjoy. So I hope that you can love what you do and feel that you can give that sort of positive experience to students. Not every one of them will go on with it but as arts educators, I think we know that every aspect of arts education is contributing to a much bigger picture in the growth of a student across their school years and in the interests that they have beyond that.

**KATERINA:** Thanks Marg. And then they had been another question for Year 7 and 8 should they have Drama and Art in each year or one of these at each year level?

**MARG:** Yeah, the idea is that they would have the experience in each year level is I think the intention of the description, so that there's two Arts at Year 5 and at 7 and 8. Though, it really I think in many cases, as a matter of school organisation and staffing and how that, you know, sometimes the continuity can be more valuable, particularly in something like Music where there might be an instrumental component that might need to be built on. So some of those decisions are difficult ones to make but hopefully they getting a whole year of something is also a rich experience too.

**KATERINA:** And then we've just had one question come through. Do we have any sample rubrics?

**MARG:** There aren't any sample rubrics I don't think on the VCAA site at the moment, but they're the sort of thing that I think particularly the subject associations will have some material that might include rubrics.

**KATERINA:** Okay, there's another question that's come through. So what do you see as the value of having standards and descriptions in your unit plans?

**MARG:** The standards and descriptions. The achievement standards obviously last across a couple of years, or, you know, that students are developing across maybe not across years, but across you know, in their time and keeping the standards in mind as well as the description, it just keeps the, it keeps the focus on where you're heading with that, what your aim is in your own teaching and what you want to see students being able to do at the end of it, because that's the main goal is to have you know, want to think, "okay, what are the students able to do at the end of this? Have they achieved that yet or is there something more that we may need to do to contribute to that, to feel like that achievement standard has been reached?"

**KATERINA:** In order to pick a student at standard progression point do they need to have demonstrated the requirements of the standard in its entirety?

**MARG**: Good question. I think, you know, at a standard, students don't kind of fit standards often, you know and across a learning area, they might be a bit ahead here and a bit behind here, you know, if they're on the way to they might not have reached every element of it, but I think good majority of it and the context you need to think about what opportunity have they had to demonstrate? Sometimes something's lagging behind just because there hasn't perhaps been the opportunity to tackle it a few times or to be able to demonstrate the requirements. And I think it's, it's a matter of understanding that if you're pegging them there, that you still allow the time for them to, to develop properly, to not have the expectation that they're going to be suddenly at the end of the next one. Students are complicated. They, they can be a bit behind and a bit ahead in the same in the same achievement standard just about. They're confident in this way, but they're perhaps just need a little bit more practice. So I think that you that's a teacher judgement there, look at the student look at where you're heading next.

**KATERINA:** Okay, we haven't had any other questions come through. So like we mentioned earlier if you do have something that comes up at a later stage that you want to ask please feel free to contact Marg or that generic F–10 inbox they on the screen and Marg's number is up there as well. Again, thanks Marg, for the lovely session and thank you all for attending and we hope you enjoy the rest of your afternoon. Goodbye now.

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