



National Foundation for Educational Research

# **International Review of Curriculum and Assessment Frameworks**

## **Curriculum and Progression in the Arts: an International Study**

**Final Report**

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## Executive summary

### 1. Introduction

The Qualifications and Curriculum Authority (QCA) in England recently undertook a curriculum development project to identify ways in which the contribution of the arts to pupils' education can be maximised. The result was a website (<http://www.qca.org.uk/artsalive/>) of resources and case studies. As a continuation of this work, QCA commissioned the National Foundation for Educational Research (NFER) to conduct an international survey. The purpose of the survey was to `discover the place of the arts in the curriculum in a range of countries and states participating in **the International Review of Curriculum and Assessment Frameworks (INCA) project (O'Donnell *et al*; 2004).**

Following on from a previous international study focusing on the arts (Sharp and Le Métais, 2000), the survey considered the expectations for pupils' progress and approaches to monitoring and assessment in arts subjects. This report is based on responses to the survey supplemented by online curriculum materials.

#### i) Key findings

- Questionnaires were completed by representatives from 21 countries/states in 2004.
- The arts subjects included in most educational systems are visual art, music, dance and drama.
- Music and visual arts are taught as part of the compulsory curriculum in all 21 countries/states. Arts subjects are compulsory at primary level in all countries/states and are compulsory at the secondary level (to the age of 16) in approximately half of them.
- About half of the 21 countries/states organise their curricula into groups of subjects. In these cases, 'the arts' form one of these groups.
- Countries/states which offer an 'area-based' arts curriculum tend to offer dance and drama as subjects within it. Conversely, where subjects are taught separately, dance is part of physical education and drama forms part of the home language.
- Nearly all countries/states have aims for the arts curriculum which are similar to those in *Arts alive!* In addition to artistic outcomes, personal and social/cultural outcomes are expected from the arts in most countries. However, artistic outcomes clearly predominate and teachers are rarely expected to assess the personal or social/cultural aspects of pupils' learning in the arts.
- All countries/states use teacher assessment for arts subjects. There are three main approaches to assessment in the arts. The first requires teachers to make a professional judgement in relation to curriculum content. The second involves the teacher in marking pupils' performance against a standard required for a given age-group/grade. The third kind

of assessment involves the teacher in ascribing a level of progress to each pupil using a graduated scale, regardless of age/grade. Most countries/states use the first two approaches to assessment.

- Teachers were commonly expected to assess progress in the arts through observation and assessment of portfolios/samples of work.
- Most countries/states provide guidance for teachers in planning, monitoring and assessing the arts. This guidance provides suggestions for activities and resources.
- Just over half of the responding countries are planning changes in arts provision, especially in relation to teacher training and support.

## ii) **Conclusions**

The evidence base comprised 21 questionnaire replies and relevant online information. It would therefore be unwise to generalise the results of this study to other countries and states. It is also important to point out that the documentation represents statements of intent, rather than a description of actual classroom practice.

Despite these caveats, the study has provided an opportunity to learn from other countries. There are striking similarities in the aims of the arts curriculum, and all countries viewed art and music as a fundamental part of the curriculum for all pupils. However there are differences in the organisation and assessment of arts curricula. There are also differences in the use of terms to refer to arts learning and the amount of detail contained in curriculum documents. This suggests a need for greater clarity of meaning to enable international debate.

All of the countries/states surveyed endorse the ‘artistic’ aims of *Arts alive!* and nearly all countries/states include personal and social/cultural aims of arts curricula, although different countries/states place emphasis on different aspects of personal and social/cultural learning. There is an apparent difference of emphasis in relation to curriculum organisation. In cases where art and music are separate subjects, artistic aims tend to predominate. However, in cases where the arts are organised into a generic curriculum area, there is a tendency for the personal and social/cultural outcomes of the arts to receive greater recognition, especially in the expectations for pupil progression. This may suggest a need for greater attention to be paid to identifying progress in the personal and social/cultural aspects of arts education.

The identification of different approaches to assessment in the arts raises some questions. In countries/states which rely purely on teachers’ professional judgement, how are teachers supported to make valid and consistent judgments? How easy is it for teachers to apply assessment criteria related to different ‘levels’ of achievement? It also raises questions

about the implications of different approaches for teaching and learning in the arts.

There are three common imperatives in plans for future development of arts education: more training and support for teachers of the arts (especially primary teachers); better integration of information and communication technology (ICT) into the arts curriculum; and the development of cross-curricular links.

### **iii) About the study**

In February 2004, NFER sent a questionnaire by email to educational specialists in 23 countries and states, 22 of which currently contribute to INCA. Twenty-one countries/states replied and their responses were analysed using MAXQDA computer software. The draft report was circulated to all responding countries/states for checking. Countries/states contributing to the survey were: Australia (Queensland and Victoria); Canada (Alberta, Ontario and Saskatchewan); England; France; Germany; Hungary; Italy; Japan; the Netherlands; the Republic of Ireland; the Republic of South Africa<sup>1</sup>; Singapore; Spain; Sweden; Switzerland; United States of America (Kentucky and Massachusetts); and Wales.

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<sup>1</sup> The Republic of South Africa does not currently contribute to INCA.



## 1. Introduction

This is the report of an international survey investigating curriculum progression in the arts. The work was commissioned by the Qualifications and Curriculum Authority (QCA) in England and carried out by the National Foundation for Educational Research (NFER).

QCA recently undertook a curriculum development project to identify ways in which the contribution of the arts to pupils' education can be maximised. This resulted in a website of resources and case studies (<http://www.qca.org.uk/artsalive>). As a continuation of this work, the current research was commissioned in order to discover the place of the arts in schools, the expectations for pupils' progress and approaches for monitoring and assessment. The arts subjects included were: art and design, music, drama, dance, media arts and literature.

This survey builds on previous international research into the arts, creativity and cultural education (Sharp and Le Métails, 2000), which was also based on information drawn from the International Review of Curriculum and Assessment Frameworks (INCA) project (<http://www.inca.org.uk>).

In February 2004, NFER sent questionnaires to 41 educational specialists in 23 countries and states. Twenty two of the countries and states participating in INCA were chosen because both QCA (who fund INCA) and NFER (who manage and update INCA) have links with them (see also O'Donnell *et al.*, 2004). Most of the recipients were in a position to comment on the national context of arts education. In those countries with a federal system of government (Australia, Canada, Germany, Switzerland and the USA), the questionnaires, in most cases, were sent to individual states or provinces. In the case of Germany, the replies related to examples of the 'Länder' which had recently revised the arts curriculum, namely: Bremen and Schleswig-Holstein. In the case of Spain, replies were received from the national ministry of education and from the Spanish EURYDICE Unit. (EURYDICE is the information network on education in Europe.) Switzerland sent two responses, one from a contact in Zurich and a second from a consultant working with the Swiss Conference of Cantonal Ministers of Education. The two responses from Switzerland have been considered together, but we have attempted to indicate the cantons to which specific statements refer. The questionnaire was also sent to specialists in South Africa (which does not currently contribute to INCA).

Questionnaires were sent by email and responses were received from the following 21 countries/states:

- Australia – Queensland
- Australia – Victoria
- Canada – Alberta
- Canada – Ontario
- Canada – Saskatchewan
- England
- France
- Germany
- Hungary
- The Republic of Ireland
- Italy
- Japan
- The Netherlands
- Singapore
- The Republic of South Africa
- Spain
- Sweden
- Switzerland
- USA – Kentucky
- USA – Massachusetts
- Wales.

The questionnaire requested information on four main aspects of the arts curriculum: organisation, aims and content, progression and assessment. The first section considered the place of the arts in the school curriculum. The second investigated the aims and content of the national/provincial arts curriculum. The third section asked about how pupils were expected to progress within the arts curriculum, and the fourth addressed how progression was assessed and how teachers were supported in their assessments. Respondents were also asked whether there were plans to make any changes/developments to their arts curriculum in the near future. The responses were analysed and circulated to the participating countries/states for checking. A full copy of the questionnaire is provided in Appendix 1.

## 2. The arts curriculum

### 2.1 The organisation of the arts curriculum in 21 countries and states

The questionnaire asked whether the respondent's country/state had a defined curriculum for the arts and which subjects/disciplines are included in this curriculum for pupils of compulsory primary and secondary school age. In particular, the questionnaire asked about art and design, music, drama, dance, media arts and literature. The responses fell into two clear categories: countries/states which organised their curriculum into individual subjects (eg 'visual art', 'biology', 'history'); and countries/states which organised their curriculum into larger areas each covering several subjects (eg 'arts', 'sciences', 'humanities').

Eleven of the 21 countries/states responding to the questionnaire defined the arts as a major area of learning within their curriculum. The remaining ten countries/states have separate curriculum areas for different arts disciplines. Table 1 (below) shows the name given to the arts curriculum for each country/state, the subjects included, and the age to which study of the arts is compulsory. In countries/states where the arts curriculum is separated into subjects, pupils often have to study a number of subjects. This is signified in the table by '*and*' in the column for the arts curriculum. Two countries give pupils the choice between separate arts curriculum areas, from which they must select one. This is signified by '*or*' in the table. The table contains a ✓ where the subject/discipline is included in the arts curriculum.

Subjects/disciplines which were taught through different areas of the curriculum (for example, dance may be incorporated in the physical education (PE) curriculum) are indicated by a (✓). Where a subject/discipline is left blank, either the subject/discipline is not included in the curriculum or no information was provided.

**Table 1: Organisation of arts curriculum in compulsory education in 21 countries and states**

Country/ state	Arts curriculum	Art	Dance	Drama	Media arts	Music	Compulsory study
Australia - Queensland	The Arts	✓	✓	✓	✓	✓	All pupils have the opportunity to demonstrate the Core Learning Outcomes in each of the <b>five</b> disciplines until the end of the primary phase. All secondary pupils have the opportunity to demonstrate core learning outcomes in at least <b>one</b> of the arts disciplines.
Australia - Victoria	The Arts	✓	✓	✓	✓	✓	At primary level, pupils engage in <b>several or all</b> of the arts disciplines associated with the performing arts and visual arts, either individually or in a cross-disciplinary manner. At secondary level, pupils should engage in at least <b>two</b> disciplines.
Canada - Alberta	Music <i>and</i> Visual Arts	✓	(✓)	(✓)	(✓)	✓	At primary level, <b>music and visual arts</b> are compulsory. At secondary level all arts courses are <b>optional</b> .
Canada - Ontario	The Arts	✓	✓	✓		✓	<b>All</b> arts disciplines are compulsory at primary level. At secondary level, pupils must earn a minimum of 30 credits, <b>one</b> of which must be earned in the arts.
Canada - Saskatchewan	Arts Education <i>or</i> Practical and Applied Arts	✓	✓	✓	✓	✓	<b>All</b> arts disciplines are compulsory at primary level. At secondary level, pupils must earn credits in <b>two</b> arts courses.
England	Art and Design <i>and</i> Music	✓	(✓)	(✓)	(✓)	✓	<b>All</b> arts disciplines are compulsory at primary and lower secondary level.
France	Visual Arts <i>and</i> Musical Education	✓				✓	<b>All</b> arts disciplines are compulsory at both primary and secondary level.
Germany	Arts Education <i>and</i> Music Education <i>and</i> Media Education <i>and</i> Handicrafts <i>or</i> Textile Production	✓	(✓)	(✓)	✓	✓	<b>All</b> arts disciplines are compulsory at primary and secondary level.

Country/ state	Arts curriculum	Art	Dance	Drama	Media arts	Music	Compulsory study
Hungary	Arts	✓		✓	✓	✓	All arts disciplines are compulsory at primary and secondary level.
The Republic of Ireland	Arts Education	✓		✓	(✓)	✓	All arts disciplines are compulsory at primary level: at secondary level they are <b>optional</b> .
Italy	Arts and Image	<i>Insufficient information provided</i>					
Japan	Primary: Music <i>and</i> Drawing and handicrafts Secondary: Music <i>and</i> Fine Arts	✓				✓	All arts disciplines are compulsory at primary and secondary level.
The Netherlands	Primary: Art orientation Secondary: 2 of the following: Arts and Crafts or Dance or Drama or Music	✓	(✓)	✓		✓	All arts disciplines are compulsory at primary level, at lower secondary students must study two of the disciplines and in upper secondary students must receive 40 hours of 'CKV' (a combination of cultural and arts education.)
Singapore	Art and Music	✓	(✓)	(✓)		✓	All arts disciplines are compulsory at primary and lower secondary level.
The Republic of South Africa	Arts and Culture	✓	✓	✓		✓	All arts disciplines are compulsory at primary level.
Spain	Artistic Education	✓	✓	✓	✓	✓	All arts disciplines are compulsory at primary level and the first three years of secondary. In the fourth year of the secondary phase, students may choose the discipline of Artistic Education among three others.
Sweden	Artistic Activities	✓	(✓)		(✓)	✓	All arts disciplines are compulsory at primary and secondary level.
Switzerland - Zürich	Design and Music	✓				✓	All arts disciplines are compulsory at primary and secondary level.
USA - Kentucky	Arts	✓	✓	✓		✓	All arts disciplines are compulsory at primary and secondary level.

Country/ state	Arts curriculum	Art	Dance	Drama	Media arts	Music	Compulsory study
USA - Massachusetts	Arts	✓	✓	✓		✓	<b>All arts disciplines are compulsory at primary and secondary level.</b>
Wales	Art and Music	✓	(✓)	(✓)	(✓)	✓	<b>All arts disciplines are compulsory at primary and lower secondary level.</b>

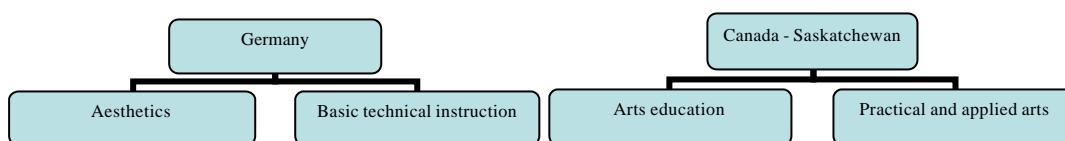
As Table 1 shows, all 21 countries/states responding to the questionnaire have a defined curriculum for the disciplines of art and music, either as part of an arts area or as separate subjects. It is possible to identify those which defined the arts as a broad curriculum area, namely: Australia - Queensland, Australia - Victoria, Canada - Ontario, Canada - Saskatchewan, Hungary, Republic of Ireland, Republic of South Africa, Spain, Sweden, USA - Kentucky and USA - Massachusetts. These countries and states cover all of the arts disciplines within their arts curriculum (with the exception of dance in Hungary; and media in South Africa, Kentucky and Massachusetts). The remaining countries/states conceptualise their curriculum in relation to a number of separate subjects and so cover a sample of the disciplines. In most cases, the arts disciplines (in addition to art and music) are incorporated into other subject areas: dance is incorporated in physical education; and drama and media in the study of the home language. However, in the case of Canada - Saskatchewan, media studies and technology are integrated within the four arts disciplines.

In addition to the disciplines included in the table, the questionnaire asked about the place of literature in the curriculum. Literature was commonly included in the study of the home language – none of the countries/states included literature within their arts curriculum.

A few countries included studies other than art, dance, drama and media in their arts curriculum, for example:

- Interior design (Canada – Saskatchewan)
- Craft (Germany, Japan, Switzerland – Zürich and other cantons)
- Textiles (Germany, Canada – Saskatchewan)

Two of the countries/states make a distinction within their arts curriculum between practical and aesthetic arts:



This distinction is interesting as it applies to both a country which organises its curriculum by subject (Germany) and to a state that organises the curriculum into broad areas (Canada - Saskatchewan).

## 2.2 Age of compulsory study

In most of the countries/states (17), pupils are required to study at least some aspects of the arts to the age of 14. In the remaining four countries/states (Australia - Queensland, Canada - Alberta, Republic of Ireland and Republic of South Africa), the arts curriculum is compulsory solely in the primary phase.

In five of the countries/states (England, Italy, Singapore, Spain and Wales), arts subjects become optional after the age of 14. Whilst pupils may not be required to study the arts at upper secondary level, in two cases it is incumbent on schools to provide options for study in the arts. In England, from September 2004, it has become a statutory requirement for schools to provide access to at least one course in the arts until the age of 16. Similarly, in Australia - Queensland, secondary schools should provide the opportunity for students to choose to engage in arts learning in at least one strand.

Where arts subjects are compulsory beyond the primary phase, most of these countries/states (13) continue to make **all** the arts disciplines compulsory for at least the first part of the secondary phase (Canada - Saskatchewan, England, France, Germany, Hungary, Japan, Singapore, Spain, Sweden, Switzerland – Zurich, USA - Kentucky, USA – Massachusetts and Wales). The remaining four (Australia - Victoria, Canada - Ontario, Italy and the Netherlands) require pupils to study at least one arts subject.

In just over half of the countries/states surveyed (12), pupils are required to study at least some aspect of the arts throughout their compulsory education.

Following the compulsory study of the arts curriculum, students in all countries/states can elect to take further study in a wide range of areas including:

- Cinema and visual art (France)
- Interior design (Canada - Saskatchewan)
- Contemporary jazz (Republic of South Africa).

Only five of the countries/states which make all the arts subjects compulsory in the secondary phase also define the arts as a broad curriculum area (Hungary, Spain, Sweden, USA - Kentucky and USA - Massachusetts). It is therefore not possible to identify any relationship between the organisation of the arts disciplines and period of compulsory study.

### 3. The aims and content of the arts curriculum

At the beginning of each section of the questionnaire we provided a ‘sample’ answer based on the national curriculum for England. In relation to the aims of the arts curriculum, the questionnaire explained that, in England, five aims for the arts have been identified and are included in a new QCA website *Arts alive!* This suggests that pupils in schools in England should:

- engage with a variety of artforms
- develop artistic skills, knowledge and understanding
- increase cultural understanding
- share arts experiences
- become discriminating arts consumers and contributors.

Respondents were asked to what extent these aims were similar to, or different from, the aims of the arts curriculum in their country/state. Of the 21 respondents, nine said that their country/state have similar aims to *Arts alive!* However, on closer examination of the responses it was found that all of the responding countries/states have similar aims, although the emphasis may have been slightly different. For example, Australia - Victoria and the Republic of Ireland both stressed the importance of enjoyment when ‘engaging with a variety of art forms’. Four countries/states (Australia - Victoria, Hungary, the Republic of Ireland and USA – Massachusetts) emphasised the importance of cross-curricular learning:

- to develop young people’s intellectual, imaginative and expressive potential through the arts (Australia - Victoria)
- all learning in the arts, along with the other key learning areas, to contribute to the Overall Learning Outcomes described under the Attributes of Lifelong Learners. The primary school arts modules link to other learning areas or arts disciplines (Australia - Queensland).
- to have arts in education not only as isolated subjects, but as an integral part of all areas (Hungary)
- to promote the holistic development of the child (the Republic of Ireland)
- to provide opportunities for students to make connections among the arts, with other disciplines within the core curriculum and with arts resources in the community (USA - Massachusetts).

In relation to ‘become discriminating arts consumers and contributors’, a number of countries emphasised the importance of aesthetic appreciation. In addition, three countries/states said their curriculum aims included

understanding the contribution of the arts to lifelong learning and enjoyment:

- Understand that learning in the arts is transferable to their personal and working lives (Australia - Queensland)
- The Arts Education program has one major aim, to enable students to understand and value arts expressions throughout life (Canada - Saskatchewan)
- To enhance students' quality of life (the Republic of Ireland).

Four countries/states identified the additional aim of creativity (which features in the aims of the National Curriculum for England as a whole, rather than in the aims for the arts disciplines specifically):

- Promoting creativity (Hungary)
- Fostering a creative attitude (Japan)
- To enable the child to see and to solve problems creatively, through imaginative thinking and so encourage individuality and enterprise (Republic of Ireland)
- Developing and stimulating pupils' creativity (Sweden).

Some respondents provided curriculum guidelines/objectives which focus on more specific learning outcomes and are therefore not comparable to the broader aims of *Arts alive!* For example, the Republic of South Africa had eight 'specific outcomes' for the arts curriculum, including the abilities 'to access creative arts and cultural processes to develop self-esteem and promote healing' and to 'acknowledge, understand and promote historically marginalised arts and cultural forms and practices'.

In Singapore, the aims of arts education are reminiscent of *Arts alive!* but expressed differently. The aims relate to two levels: the 'societal and national level' and the 'individual level'. On the societal level, it is intended that society should benefit from arts education which instils:

- a keen sense of Singaporean identity and rootedness among young people
- an ethos of experimentation and innovation
- a cultural vibrancy arising from individuals' lifelong love for the arts.

On the individual level, education in the arts should help Singaporean pupils to become:

- well-rounded
- enquiring and creative
- able to express themselves through various art forms

- imbued with a sense of aesthetics
- appreciative of our cultural heritage
- civic-minded, cultivated and gracious.

### 3.1 Curriculum content in the arts

The content of the arts curriculum is related to the way in which it is organised. Where the arts are grouped together, the pattern is for dance and drama to be taught as arts subjects in their own right. There are also explicit expectations for skills and knowledge relating to the cultural dimension of the arts generally, although the questionnaire responses did not yield sufficient information to investigate the cultural dimension in relation to dance and drama specifically. Where the arts are taught separately, the general pattern is a concentration upon music and visual arts in the curriculum and a more explicit expression of national culture and identity within arts subjects, usually embodied in the overall aims and objectives for the arts.

#### 3.1.1 Content of the arts organised as a curriculum area

As noted above, just over half of the countries surveyed group the arts together into a single curriculum area. This curriculum area is called ‘the arts’ (Australia - Queensland and Victoria, Canada - Ontario, USA - Kentucky and Massachusetts, Hungary), ‘arts education’ (Canada - Saskatchewan, Republic of Ireland) or ‘arts and culture’ (Republic of South Africa). In the majority of cases where the arts are integrated (eight), the disciplines of dance and drama are represented as compulsory disciplines of study.

The majority of ‘integrated’ arts systems use themes to group artistic knowledge and skills across the arts disciplines. For example, in Canada - Ontario, there are common themes for the three areas of music, visual arts and drama/dance. These are: *understanding of concepts, critical analysis and appreciation, performance and creative work and communication.*

In all of these integrated arts systems, there is a clear emphasis upon the cultural context of the arts. We can illustrate this in relation to three examples.

In Australia - Victoria, the ‘key learning area’ of the arts is divided into strands of art, dance, drama, media, music and visual communication (the latter is for upper secondary students only). ‘The arts’ is divided into two sub-strands which are the same for all the arts disciplines. One of the sub-strands (*arts practice*) concentrates on knowledge and skills whilst the other

(*responding to the arts*) concentrates on criticism, aesthetics and the social, cultural and historical contexts of art works. For example, lower secondary students are required to: 'Distinguish features of drama that locate it in a particular time, place or culture'. The same cultural focus is evident in all the arts disciplines.

In USA - Massachusetts, the strand of the curriculum called 'the arts' involves dance, music, theatre and visual arts. Each discipline is broken down further into ten 'standards'. Whilst five of these are specific to each discipline, the other five are drawn from a 'connections' strand which emphasises the socio-cultural context of all curriculum strands. One element of the 'connections' strand deals with 'interdisciplinary connections', and the other four standards concentrate on *purposes and meanings in the arts, roles of artists in communities, concepts of style, stylistic influence and stylistic change* and *inventions, technologies and the arts*. One can see the 'learning scenarios' given in the Massachusetts Arts Curriculum Framework as providing illustrations of this emphasis on the cultural background of the arts (*Dance in colonial America* is the theme of a learning scenario for pupils in Grade 3, for example).

In USA - Kentucky, there is a similar *historical and cultural context* included in the study of dance, theatre, music and visual arts. In response to the Kentucky Education Reform Act, the Kentucky Department of Education produced a revised curriculum framework based around six broad goals. The curriculum subjects are discussed within the second goal: 'Apply core concepts and principles'. Core concepts for the arts are *production, analysis of form, aesthetics, cultural heritage* and *cultural diversity*.

### **3.1.2 Content of the arts organised as separate arts subjects**

Nine of the 21 states/countries offer a curriculum in which the arts are taught as separate disciplines. In all but one of these, dance and drama are not viewed as individual subjects, but are included in physical education and study of the home language respectively. (In the Netherlands, dance and drama are defined as separate subjects in the lower secondary school.)

Where the curriculum is divided into separate subjects, the programmes of study, particularly in relation to music, are almost exclusively comprised of skills and techniques relating to the particular arts discipline. These are articulated within a clear cultural framework which is expressed in terms of a *focus statement* for a particular phase or an aim for the arts curriculum as a whole. These statements often make reference to national identity (for instance, the curriculum for Wales requires pupils to study art 'from a variety of periods, cultures and contexts including local and Welsh examples.')

This type of arrangement is exemplified in Japan. The two principal arts subjects, music and drawing/handicrafts, are taught systematically with an orientation towards the acquisition of technique. These skills are taught in the context of a culture of shared values, reflected in the Japanese term, *Jouso*:

*To cultivate Jouso in pupils is the basic common aim of those arts subjects, and more the overarching aim of all the subjects described in the Course of Study. Jouso is an enriched sentiment for human admiring the beauty and better things and seeking them. Jouso is not just like feelings nor a frame of mind, but an emotion of human beings seeking more higher values, namely, more intellectual, aesthetic and religious ones.*

Extract from questionnaire by a respondent from Japan

In Canada - Alberta, the skills and knowledge which pupils are required to attain in music are clearly related to musical technique. There are over twenty sub-skills involved in the development of the concept of rhythm alone during the primary grades. However, the skills are set in the context of an overarching aim to: 'Appreciate the music of the many cultures represented in Canada.'

### 3.2 Outcomes in arts education

The *Arts alive!* initiative suggested that education in the arts could have personal and social/cultural outcomes as well as purely artistic ones. It was suggested that pupils should *increase cultural understanding, share arts experiences* and *become discriminating arts consumers and contributors* as well as developing artistic skills. An aim of this research was therefore to discover the extent to which other countries/states have similar expectations of their pupils. Rather than ask this question directly of our respondents, the research team examined the responses for evidence of these three kinds of outcome expected from education in the arts: artistic; personal; and social/cultural.

Artistic, personal and social/cultural expectations are present in the aims for the arts curriculum in virtually all of the countries and states surveyed. However, artistic outcomes tend to predominate, especially in relation to more detailed expectations for progression.

There is some evidence to suggest that countries and states which consider the arts to form a distinct curriculum area have more fully articulated the personal and social/cultural expectations for young people within the arts.

The Republic of Ireland, for example, expect the arts as a whole to ‘promote the holistic development of the child’ and ‘to value the child’s confidence and self-esteem through valuing self-expression.’ In Australia - Victoria, pupils are expected to ‘develop their intellectual, imaginative and expressive potential through the arts’ and ‘enjoy participating in the processes of creating, presenting and responding to the arts.’ USA - Massachusetts is another state that recognises the arts as a curriculum area. Their curriculum statement has a ‘core concept’ which stresses the importance of imagination:

*In dance, music, theatre and the visual arts, people express ideas and emotions that they cannot express in language alone. In order to understand the range and depth of the human imagination, one must have knowledge of the arts.*

However, Japan and Singapore provided two examples of countries/states where the arts curriculum was organised into separate disciplines but where personal outcomes were strongly emphasised in the curriculum for art and music.

### **3.2.1 Artistic outcomes**

All of the 21 respondents mentioned generic or specific artistic skills and qualities which children are expected to develop through the arts curriculum, although the questionnaires returned provided different amounts of detail.

Several responses used the metaphor of a ‘language’ which pupils need to develop their artistic vocabulary and expressiveness. Fluency in this artistic ‘language’ may be represented as a combination of productive skills, on the one hand, and cultivated judgement, on the other. In Australia - Victoria, for example, pupils are expected to learn: ‘The elements, principles, processes and techniques as well as the cultural and aesthetic values associated with specific arts forms.’ Similarly, pupils in the Republic of South Africa, are expected to: ‘Apply knowledge, techniques and skills to create and be critically involved in arts and cultural processes and products.’

The Italian curriculum features a somewhat unusual approach to arts education, in which the curriculum expectations show a clear sense of psychological development in pupils’ artistic thinking and production. At the end of the first year of primary education, the expectations for Italian pupils in art are:

- To use colours in a creative way.
- To use colours to distinguish and identify objects.
- To represent tri-dimensional shapes using plastic material.

- To recognize space connections (closeness, upon, under, right, left, inside, outside), vertical and horizontal connection, space shapes and contexts in reality and representation.
- To use the earth line, to draw the sky line and represent landscape elements between these two lines.
- To represent human shapes through a structured bodily scheme.
- To distinguish the shape from the background.

Italian pupils are expected to show increasing sophistication in each of these skills as they move through primary school.

Arts curricula also aim to develop pupils' critical capacity. This has three main purposes: artistic judgment, design principles and a wider appreciation of the contribution of the arts.

First, there is an expectation that pupils should develop personal opinions and become increasingly sophisticated in their artistic judgments. They should be able to 'form personal judgments of their own works and those of others' (Australia - Victoria) or give 'thoughtful, guided responses to arts expressions' (Canada - Saskatchewan).

Second, there is an expectation that pupils should be critically aware of the principles of design, particularly in those countries with an emphasis on crafts/handicrafts within the arts curriculum. In the Netherlands, for example, primary students are encouraged to describe visual artworks and compare them on the basis of meaning (*What is it? What is it meant for?*), design (*Which expressive aspects determine the design?*), materials (*Which materials have been used?*), technique (*Which technological principles have been applied?*) and, finally, place and time (*Where and when was it made?*). By the age of 16, Swedish pupils are expected to: 'Be able to choose material, colour and form, taking into account cost, environmental and functional aspects.' The capacity to bring an environmental awareness to the design process is apparent in Germany, where: 'Preservation of the natural resources of man (e.g. nature versus artistic design)' is a principle which pupils are expected to take into account. 'Reflecting ecologically and economically' is also an aim of the arts curriculum of the St Gallen and Bern cantons of Switzerland.

Third, some countries/states appear to be advocating the relevance of the arts to both leisure and potential career development. In Spain, for example, pupils are expected to 'discover the importance of an expressive and aesthetic interest.' The curriculum in Australia - Victoria included an expectation that pupils would 'learn about the broad range of vocations and careers associated with the arts and opportunities for further study' while pupils in the Republic of South Africa are expected to make 'an investigation into career opportunities in arts and culture fields.' In the

secondary music curriculum in Canada - Alberta, the 'valuing' strand in the programme of study requires teachers to 'make students aware of the implications of music in our society with respect to music careers; its vocational and leisure uses.

### **3.2.2 Personal outcomes**

Sixteen of the 21 responses made mention of personal qualities which pupils are expected to develop in the arts. These include the development of imagination, creativity and the ability to express personal feelings through the arts.

Personal outcomes are closely related to artistic ones because the pupil's own developing artistic judgment is strongly related to the development of a sense of self. Nevertheless, distinct personal outcomes are identified relating to a capacity for innovation and internal resourcefulness. For example, the development of a pupil's imagination and powers of expression, whether this is through 'drawing upon experience, exploring feelings, observing and researching' (Australia - Victoria) or 'improvisation and spontaneous play' (Germany) are commonly considered to be desired outcomes. The capacity for personal creativity was central. It is expected that Japanese pupils, for example, would develop 'a creative attitude'. As well as becoming 'enquiring and creative', Singaporean pupils are intended to contribute to 'an ethos of experimentation and innovation.' The Republic of Ireland, with its emphasis upon the development of 'natural abilities and potential', also sees pupils as growing personally through a process of 'holistic development' and 'joyful participation in different art forms.'

It is common for the arts to be viewed as a means for the expression of personal feelings or states of mind. For example, in Japan, pupils are expected to 'enjoy drawing "mind" such as dream, imagination or emotion, something to get under deep consideration through the creative activities in pictures and sculpture.' In the Netherlands, as well as making artworks through direct observation, students are expected to construct them 'on the basis of an inner visualisation of a topic, from their memory, imagination and/or perception.'

### **3.2.3 Social and cultural outcomes**

Fifteen of the 21 respondents made specific reference to social and/or cultural outcomes expected from arts education. Social outcomes are intricately related to artistic and personal ones in the sense that the students' own understanding of a social context for art, as well as their developing powers of artistic communication, are part of his or her social self. Nevertheless, distinct social outcomes were identified, which relate to an

ability to demonstrate moral or ethical virtues through the arts. These can be demonstrated through awareness of social issues and through the development of social skills.

Empathy and tolerance are commonly encouraged, alongside a respect for the artistic expression of others. There are also a number of social skills and behaviours which pupils are expected to develop through the arts. Spanish pupils, for example, are expected to acquire 'habits of effort and responsibility'. The Spanish music curriculum aims to develop an ability to 'interact with others and to participate in group activities, adopting flexible attitudes, working as a team, interest, tolerance, overcoming inhibitions and prejudice and rejecting discrimination on [the basis of] social or personal characteristics'.

Respect for others was a recurring theme. For example, pupils in Canada - Saskatchewan are expected to 'respect the uniqueness and creativity of themselves and others' while pupils in Canada - Ontario have to show an 'ability to approach others with openness and flexibility.' An explicit list of social outcomes for the arts was provided by the respondent from the Republic of South Africa. South African pupils are expected to develop 'social and affective skills such as acknowledgement, acceptance, appreciation and mutual responsibility' as well as 'interactive skills such as facilitating, negotiating, communication and team-building.'

Social/cultural outcomes also relate to the broader development of social awareness, which can help young people to develop an understanding of the cultural context of art (for example, how art reflects its time, place and social milieu). In Australia - Queensland, for example, pupils are made aware of 'the collaborative nature for many arts practices.' This may be taken further in relation to issues of social and economic equity. In Germany, for example, students are expected to demonstrate an understanding of issues of equality and participation. Swedish students, through the crafts curriculum, are expected to take into account 'Factors such as gender equality, economics and the environment.' Similarly, in the Netherlands, the secondary arts curriculum is expected to teach students 'the social significance of paid and unpaid work' and 'active citizenship in a democratic and multicultural society and in the international community' and to become skilled in 'recognizing and dealing with the similarities and differences between the sexes.'

There is considerable overlap between social and cultural awareness, especially in relation to cultural diversity. Respect for cultural diversity was emphasised in the aims and curriculum content of the arts in several countries contributing to the survey. In Australia - Queensland, for example, pupils must 'respect and value cultural diversity'. The arts curriculum in the Republic of South Africa embodied the aim of promoting hitherto

marginalised cultural groups. South African pupils are therefore expected to demonstrate ‘an understanding of the processes of cultural change’ and ‘acknowledge, understand and promote historically marginalised arts and cultural forms and practices.’

A sense of national identity was also an explicit outcome of education in the arts in some countries/states. For example, pupils in Canada - Saskatchewan are expected to ‘Become aware and proud of Canada’s rich cultural and artistic heritage’ while pupils in Singapore should be ‘appreciative of our cultural heritage.’ In Spain, there is an expectation of ‘an appreciation of the basic beliefs and attitudes inherent in our cultural tradition and heritage.’ A regional element of cultural identity is acknowledged in Italy, which expects pupils to ‘appreciate the artistic-cultural heritage of the area where they live.’

The arts curriculum framework in USA - Kentucky is designed to offer direction to local teams within the state in developing a curriculum which is regionally sensitive and yet meets six state-wide goals. One of these stated that ‘students shall develop their abilities to apply core concepts and principles from [...] the arts.’ Two core concepts of ‘cultural heritage’ and ‘cultural diversity’ were presented in developmental terms alongside sample activities and strategies for classroom assessment. The progress which pupils are expected to make is shown in the charts below, adapted from the Kentucky curriculum framework. This was a rare indication of an arts programme which not only specified skills to be developed in addition to artistic ones, but also provided a scale of progressive expectations for cultural learning.

**Table 2 Scales for progression in cultural awareness through the arts produced by the Kentucky Education Department (USA)**

**Cultural heritage**

High school demonstrators	Create performances or productions which combine elements and concepts unique to a culture's music, visual arts, dance and drama
	Express own personal cultural heritage through production of art forms
Middle school demonstrators	Communicate the influences of time, place and personality on art forms and performance practices
	Assess the contributions of various cultures to the expression of various art forms
	Compare and contrast the roles of the artists in music, visual arts, dance and drama
Elementary school demonstrators	Examine the effects of time, place and personality on art forms and performance practices
	Demonstrate through performance or product, forms of music, visual arts, dance and drama
	Recognise the role of the artist in music, visual arts, dance and drama
	Experience a variety of art forms in music, visual arts, dance and drama

'Academic expectation: In the products they make, the performances they present, students show that they understand how time, place and society influence the arts and humanities such as languages, literature and history.' Transformations Kentucky (USA) Education Dept

**Cultural diversity**

High School demonstrators	Communicate the influence of the environment (e.g. social, ethnic, cultural, religious, philosophic, economic, temporal, spatial) on music, visual arts, dance and drama from diverse cultures past and present
	Integrate and communicate beliefs, ideas and artistic concepts through products or performances using the contributions of diverse cultures
	Analyse and interpret the influence of diverse cultures on personal and societal expressions and styles of art
	Demonstrate appreciation for the artistic products and performances of diverse cultures past and present
Middle school demonstrators	Communicate beliefs, ideas and artistic concepts through products or performances using the contributions of diverse cultures
	Analyse artworks and performances across diverse cultures past and present
	Research a wide variety of art forms from diverse cultures
	Express openness and sensitivity to differences and commonalities among diverse cultures past and present
Elementary school demonstrators	Demonstrate through products or performances, forms of music, visual arts, dance and drama from diverse cultures
	Investigate and communicate the differences and commonalities in the artistic expressions of music, visual arts, dance and drama from diverse cultures
	Express openness to differences and commonalities among diverse cultures
	Experience a variety of art forms in music, visual arts, dance and drama from diverse cultures

'Academic expectation: Through the arts and humanities, students recognise that although people are different, they share some common experiences and attitudes.' Transformations Kentucky (USA) Education Dept



## **4. Assessment of progression in the arts**

This section considers the approaches used to assess pupils' attainment in the arts.

### **4.1 Measuring attainment**

The questionnaire respondents were asked 'Which approaches are used to monitor and assess progress and attainment in the arts?' Teacher assessment is by far the most common approach, although there are some instances of external assessment. Types of assessment are discussed in more detail below.

The responses showed that, in all cases, the focus is on the artistic outcomes considered to be germane to a particular arts discipline. None of the 21 states/countries have comprehensive assessment schemes for personal and social/cultural development, although some touch on these aspects. Where a generic scale does exist in addition to a scale measuring core artistic knowledge and skills, it is in relation to just one aspect (such as cultural development in the case of USA – Kentucky) or else it includes personal, social and cultural development to a small degree.

There were three main approaches to assessment. Teachers were asked:

- to make a professional judgment of attainment in relation to the content of the curriculum
- to consider whether or not an individual pupil had achieved a certain standard
- to assign a level to an individual pupil's performance, independent of age or grade.

The approach adopted tends to influence the methods and resources used.

#### **4.1.1 Professional judgement**

The majority of the 21 countries/states used a form of assessment whereby the teacher made their own professional assessment in the light of the aims and content of the programme of study. This approach applies equally to a pupil's ability to create/perform in the arts and to his or her ability to respond to the arts.

In the Republic of Ireland, teachers were encouraged to cooperate with colleagues in order to achieve a common standard. The music curriculum document includes the following paragraph:

### **A common understanding of assessment criteria**

*Most teachers have little difficulty in rating or ranking the work of the pupils in their class. Those with considerable experience at a particular class level may have developed a personal “standard” or set of expectations for an age group. Defining assessment criteria, setting standards (or moderating) and sharing work samples, portfolios and projects can demand an added commitment from a group of cooperating teachers. However, the benefits gained can include a heightened understanding of pupils’ work and the communication of more useful feedback to the children and their parents.*

Music Curriculum Document, Republic of Ireland

#### **4.1.2 Assessment against a common standard**

Six of the responding countries/states (Canada - Alberta, - Ontario and - Saskatchewan, Japan and USA - Kentucky and - Massachusetts) use an approach to assessment whereby pupils are assessed in relation to the standard expected for their year group.

In Canada - Saskatchewan, teachers are provided with questions to help focus their assessments. These questions are derived from the stated objectives in the arts. For example, one of the objectives of the music curriculum for 16-year-olds is to: ‘Discover, explore and discuss variations and subtleties in characteristics and qualities of sound.’ Sample questions for teachers included: ‘In what ways does the student experiment with a wide variety of sounds in his or her sound explorations?’

In USA - Kentucky, the Department of Education specifies ‘core content’ for arts and humanities which forms part of the Kentucky Core Content Test (KCCT). This is an examination covering all curriculum areas and is derived from the overall educational goals for the state. It includes both multiple choice and open response (essay-like) questions. The open response questions require that the pupil apply knowledge to a given scenario. These questions offer the pupil the opportunity to create their own solutions and support them with examples and details based on their knowledge and understanding of the arts.

However, assessment is not always a simple matter of deciding whether a pupil has either reached, or failed to reach, an expected target. Since 2001, teachers of grades 5, 8 and 11 have been asked to assess whether pupils have reached a *novice*, *apprentice*, *proficient* or *distinguished* standard in relation to the expectations for the grade, related to expectations in the KCCT assessment. A grade 5 pupil who is a *novice* in music would therefore have demonstrated a less satisfactory standard of achievement than a student in the same grade who is considered *proficient* in music.

In the USA, school districts have increasingly been given the opportunity by state authorities to make more precise judgements of the extent to which skills and knowledge have been mastered at each grade. The Arts Education Consortium of the State Collaborative on Assessment and Student Standards (SCASS) regularly produces samples of performance assessment tasks in different arts subjects. The arts curriculum framework for Massachusetts draws upon one of these in providing a sample task in theatre design for pupils in grades 6–8 (12- to 15-year-olds). A four-point scale is provided (see Table 3).

**Table 3** Sample scoring guide for performance assessment in theatre design, grades 5–8, provided by Massachusetts Arts Curriculum Framework

Level 4	Student's designs for the play reflect a detailed understanding of the technical requirements of the play and strong use of visual elements and principles to create emphasis and contrast. The student presents designs or descriptions for all theatrical elements (set, props, lighting, costume, make-up), gives a persuasive explanation of why these choices are appropriate for this play, and how they will contribute to a unified effect.
Level 3	Student's designs reflect the technical requirements of the play and adequate knowledge of visual elements and principles to create emphasis. The student presents designs or descriptions for most theatrical elements and gives a clear explanation of why the choices are appropriate for the play.
Level 2	Student's designs reflect some of the technical requirements of the play; knowledge of visual elements and principles is inconsistent. The student presents incomplete designs or descriptions for the theatrical elements, or completed designs for fewer than half of them and gives minimal or inconsistent explanation for the choices made.
Level 1	Student's design does not reflect the technical requirements of the play; knowledge of visual elements and principles is weak. The student presents incomplete designs for the theatrical elements, and gives little or no explanation for the choices made.

There is a similar system in Canada - Ontario which allows for a nuanced assessment of pupils' abilities in relation to expectations for each grade from 1–8 (pupils aged six to 13 years). Pupils are assessed against a common framework of four general levels of achievement in all arts subjects (Level 3 was considered to be a suitable standard at each grade). These levels signify the extent to which pupils have mastered the skills and knowledge expected for their grade.

Teachers in Ontario are expected first of all to determine the extent of a pupil's 'knowledge of elements' and the quality of his or her 'creative work' in relation to the curriculum. They are then required to make a judgement in relation to the scale expectations for their age/stage. For example, pupils in grade 1 should be able 'to distinguish between beat and rhythm in a simple song'. Pupils who did this well would be considered to demonstrate a good

‘understanding of concepts’ and would be at Level 4, while those who managed this poorly or not at all would be at Level 1.

‘Understanding of concepts’ is one of the categories used when making these assessments. The others were ‘critical analysis and appreciation’, ‘performance and creative work’ and ‘communication’. The Ontario framework document provides the following statement for Level 3 achievement, which is applicable to all arts subjects:

*The student understands most of the concepts, and usually gives a complete or nearly complete explanation of them. The student analyses and interprets art work with only occasional assistance from the teacher. He or she also provides a complete analysis and gives sufficient evidence to support his or her opinions. The student applies most of the required skills, concepts and techniques in practical and creative work and usually performs and creates works in complete ways. The student uses tools, equipment, materials and instruments correctly with only occasional assistance and usually shows awareness of safety procedures. The student usually communicates with clarity and precision and in complete ways, and usually uses appropriate symbols and terminology.*

Arts curriculum framework document, Ontario (Canada)

The assessment systems described above are tied to ages/grades and are related to units of study. In Japan, for each ‘unit of study’ (‘Tangen’), teachers use ‘viewpoints of assessment’ (‘Kanten’) which constitute a three-point scale in the elementary school and five-point scale in the lower secondary school. The purpose is to determine whether pupils have met the objectives for the unit in a poor, satisfactory or outstanding way.

### **4.1.3 Achievement levels independent of age or grade**

The third form of assessment apparent in the countries/states surveyed allows teachers the opportunity of allocating an individual pupil a standard level of achievement which goes beyond a judgement about whether they have met the standard expected of their age. In these cases, a series of levels may be used which constitutes a developmental scale of attainment within a particular discipline, ranging from novice to expert. Because of this relative independence from age-related programmes of study, it is possible for pupils of any age to be assigned any of the levels on the scale. This approach was found in Australia - Queensland, Australia - Victoria, England and Wales.

In England, the approach to assessment in art and design and music is neither tied to age nor related to specified curriculum content. There are eight level descriptions of increasing difficulty, plus a description for exceptional performance above level 8. Guidance for teachers begins with an overarching

statement, which is illustrated with examples of different ways in which each level could be achieved.

In Australia - Victoria, a six-point scale is used. This sets out the progress which pupils are expected to make from the preparatory year to Year 10. As a general guide, pupils are expected to achieve Level 4 by the end of Year 6 and Level 6 by the end of Year 10, but individuals could, in theory, show attainment at any of the levels at any age. Each artistic sub-skill is matched with a performance indicator for each level. For example, pupils achieving Level 4 in music are expected to be able to: 'demonstrate the ability to experiment with ideas in making and presenting music.' The relevant performance indicator stated that, amongst other skills, pupils at this level should be able to: 'explore ways of communicating ideas about their environment using a range of compositional processes.'

## **4.2 Methods and materials for assessment**

Most countries/states surveyed provide a variety of materials to help teachers with their assessments. These differ in their level of detail, depending on the kind of approach adopted.

### **4.2.1 Assessment approaches: using professional judgement and assessment against a standard**

As explained in the previous section, some countries/states require teachers to make an independent, professional judgement of a pupil's performance in the light of the aims and content of the arts curriculum. Depending on the country/state considered, pupils may have to achieve a certain degree of proficiency or simply show that they have progressed in skills and knowledge. Perhaps surprisingly, the methods used are similar, regardless of the approach to assessment.

In Canada - Saskatchewan, teachers are encouraged, as part of their evaluations, to make use of pupils' portfolios, notebooks, individual and group assessments and written assignments. This is supplemented by peer- and self-assessments. Videos or photographs of work could also be included. Reflection on this work could be recorded in the form of observation checklists and journal entries. Particular emphasis is given to creative problem-solving, discussion and the use of ICT. An example of an observation checklist from Saskatchewan is included below. Teachers are encouraged to use the checklist *in situ* and place a tick or cross in the relevant box.

**Table 4 Example of observation checklist for dance provided by the Saskatchewan Curriculum Authority**

<b>Foundational Objective(s):</b>				
<b>Date:</b>				
<ul style="list-style-type: none"> <li>• examine sources of ideas for dance-making, make connections between ideas and dance expressions, and use dance for personal expression</li> <li>• develop an understanding of the elements of dance and the principles of composition and apply this understanding to all their dance experiences</li> </ul>				
	<b>Criteria/Objectives</b>			
<b>Students' Names</b>	Uses starting-points as inspiration for improvisation and movement exploration	Works effectively in large and small groups	Is becoming familiar with choreographic forms	Applies knowledge of the elements of dance
Wayne				
Laurie				
Françoise				
Myles				
Carol				

There are a few examples of exemplification materials in the arts. Australia – Queensland has produced a CD-ROM containing all of the syllabus materials, modules and in-service materials for schools implementing the syllabus, an extensive glossary and advocacy materials for schools to distribute to parents and carers. It also contains annotated work samples that identify pupil work reflecting every core learning outcome for every arts form at every level. This was designed to help increase the consistency of teacher judgment. Similarly, in Australia - Victoria, teachers can draw on examples provided for each of the arts and each of the different levels. These provide teachers with a tool for moderation. Finer nuances of assessment could also be made by using charts which give more precise descriptors in the case of pupils who are working towards the given standard or moving beyond it (see example in Table 5 below). Teachers are encouraged to use this framework in planning their own assessment tasks in the arts.

In Switzerland, most of the curricula for the various cantons do not provide for pupil assessment in arts or music, although some cantons do make evaluation instruments available to teachers. In the Swiss canton of Geneva, for example, the primary education curriculum contains an evaluation guide. This guide gives examples of assessment tasks (eg portraying an imaginary person) and

suggests various ways in which pupils at different levels may solve the tasks. In other curricula of the Western part of Switzerland, the development of such tasks with evaluation criteria is currently being planned.

England's *National Curriculum in Action* website illustrates standards of pupils' work at different ages and key stages and how the programmes of study translate into real activities.

Exemplification materials for arts subjects are also available in Wales.

**Table 5 Example of annotated work samples in music at Level 4 (mainly 11- to 12-year-old pupils) provided by the Victorian Curriculum and Assessment Authority (VCAA), Australia**

	<b>Towards the level</b>	<b>At the level</b>	<b>Beyond the level</b>
<b>Understanding of designated features of music works</b>	Identifies key features of the works	Identifies and discusses musical features of a range of works	Develops aural perceptiveness and describes distinctive features of the works
<b>Use of appropriate terminology</b>	Describes key features of works using appropriate terminology	Describes use of specific elements using appropriate terminology	Discusses, compares and contrasts music using appropriate terminology
<b>Ability to make a personal response to music works</b>	Explains responses to music	Describes the effectiveness of the music	Evaluates the technical and expressive qualities of the music

#### 4.2.2 National monitoring

National or state-wide monitoring featured only very occasionally in the responses to the survey. However, according to the respondent in Australia - Queensland:

*Education Queensland is working towards requiring standardised tasks relating to nominated Key Learning Areas to be undertaken at various junctures to gather achievement data from their schools. This would mean that every four years, at least one strand of the arts would have a standardised task that students would have to undertake.*

The largest national assessment of achievement in the arts has been carried out in the USA and the following information was taken from the website dedicated to the 'National Assessment of Educational Progress' (NAEP) which takes place annually in different subjects. A NAEP in the arts was carried out in 1997, focussing on visual arts, music and theatre at grade 8 (13- to 14-year-old pupils). An Arts Education Assessment Framework was developed by the National Assessment Governing Board. Exercises requiring students to write responses and answer multiple-choice questions were used to explore students' abilities to analyse, describe and interpret works of art. More complex performance tasks were used to assess students' abilities to create and

perform works of art. Examples of these performance tasks are shown in Table 6.

In England, assessment and qualifications issues are monitored annually through subject and phase monitoring and evaluation reports.

**Table 6 Performance tasks used to assess achievement of grade 8 students in the 1997 NAEP Arts Assessment, USA**

Arts Subjects	Kinds of Exercises	
	<i>Creating AND/OR Performing: assessed with performance tasks</i>	<i>Responding: assessed with written exercises and multiple-choice questions</i>
<b>Music</b>	Create and perform a rock-and-roll improvisation on a MIDI keyboard.	Listen to pieces of music and then analyze, interpret, critique, and place the pieces in historical context.
<b>Theatre</b>	Work in a group to create and perform an improvisation about a camping trip.	Listen to a radio play and then do a series of written exercises about staging the play for young children.
<b>Visual Arts</b>	Using markers and a cardboard box, create a package designed to hold a whisper or a scream.	Study artworks and then do exercises exploring aesthetic properties and expressive aspects of the works.
<b>Dance</b>	Work with a partner to create and perform a dance based on the idea of metamorphosis.	Watch ethnic folk dances on videotape and then analyze and place the dances in historical context.

Pupils were assigned one of four levels for each sub-skill assessed by the task. Skill could be demonstrated ‘extensively’, ‘essentially’ or ‘partially’. Below this, the lowest level signified an ‘unacceptable’ demonstration. For example, in the assessment of theatre skills, one of the sample tasks involved four pupils performing an improvisation about a camping trip. The task assessed pupils’ spatial awareness, vocal production, focus, ability to demonstrate their objectives and establish characters, sense of ensemble, and overall ability to make good creative choices to convey the situation and their feelings to an audience. Regarding the ability to establish a character, a partial demonstration was signified by a pupil who used only some of the character information given or established a character which was different from the brief provided. By contrast, an extensive demonstration was provided by a pupil who managed to establish ‘a specific, imaginative character in a masterful manner in terms of who or what the character is and the character’s physical qualities and personality traits.’

The results for pupils’ abilities in ‘creating’ and ‘performing’ were placed in the context of an ideal national standard. The same variables were used to construct scales of scores in ‘responding’ to the arts. Results were represented as an average percentage of the maximum possible score, in relation to demographic and ‘opportunity-to-learn’ variables (such as frequency of arts instruction, arts facilities and classroom activities in the arts).

The statistics presented a national picture of pupils' abilities in the arts. In the case of music, it was found that most pupils could select appropriate functional uses for different types of music and could partially justify their choices in writing. For example, approximately 80 per cent of pupils could identify an excerpt from Brahms' 'Lullaby' as being suitable for putting a child to sleep and could provide some justification for their choice. On the other hand, pupils showed limited abilities in creating music. When asked to create a rhythmic embellishment based on the first two phrases of 'Ode to Joy', approximately 25 per cent of pupils were able to perform music that was 'adequate' (or above) in its appeal and interest.

### 4.2.3 Self-assessment

The responses to the questionnaire provided a few indications of self-assessment being used in the arts. In all cases, this is incorporated as a way of encouraging pupils to be reflective and critical in evaluating their work, rather than as a contribution to their formal assessment. Such self-evaluation is more common in secondary education. For example, the secondary arts and crafts curriculum in the Netherlands expects pupils to be critical participants in 'the creative process'.

Specific requirements stated that:

- Pupils should be able to organize the results of their artistic activities.  
To this end, they should be able to answer the following question:  
*What have I done and in what order?*
- Pupils should be able to present the finished product to other people.  
To this end, they should be able to answer the following question:  
*How can I best convey my intentions?*
- Pupils should be able to explain how they arrived at the finished product.  
To this end, they should be able to answer the following questions:  
*What approach did I take?*  
*Can I relate the work to the specified criteria and to other solutions?*

In Australia - Queensland, self- and peer-assessment is encouraged, not just for the purpose of pupil reflection but also to assist teachers in gauging pupil understanding against the levels of attainment. In Australia - Victoria, self-assessment is being introduced early in a child's artistic experience. Materials for assessing achievement in the visual arts include an activity at each level for 'reflecting on my own work'. At Level 1, children are simply asked what their work is called and what colours they have used. At Level 2, they are asked to describe their work whilst at Level 3 they are asked what they like about it and at Level 4, what they don't like about it. Children are asked to describe how they went about making their work at Level 5, showing how they have used space, shape, colour, line or texture. They are also asked to convey the main idea, mood or meaning in their artwork.



## **5. Comparative expectations and resources for teachers**

This section provides an analysis of expectations for pupils' achievements in the arts and an account of the resources available to support teachers. The two arts subjects common to all countries surveyed were music and visual arts. These subjects were investigated in depth to determine the skills and knowledge required in different countries/states, both at the end of primary education and the end of lower secondary education.

Expectations for music reveal considerable commonality in the terminology used to describe the skills and knowledge of music, although countries/states used different organising principles for presenting them. For example, the skills of composition are most commonly considered to be developed through the teaching of performance. In about half of the countries/states, the skill of appreciation or appraising is considered to be synonymous with the skill of listening to the structure of music whereas, in others, these skills are related to an understanding of its cultural context. It is inappropriate to conclude that skills such as singing or listening are not taught because they are not named as specific elements of the music curriculum. However the analysis may suggest the skills and knowledge considered to be of highest priority in the countries/states surveyed.

### **5.1 Expectations for skills and knowledge in music**

We compared documents provided by 15 of the responding countries/states relating to the music curriculum. (The countries/states were: Australia - Queensland and Victoria; Canada - Alberta, Ontario and Saskatchewan; England; France; Hungary; the Republic of Ireland; the Netherlands; Singapore; Sweden; USA - Massachusetts and Kentucky; and Wales.) This analysis showed that the music curriculum most often involved a combination of playing music (singing and playing instruments) and responding to it (by listening to recordings or live performances). The skill areas most commonly developed in music are singing and listening. Seven of the 15 countries/states had 'singing' or 'voice development' as the descriptor of a developmental strand within music, with the same number (relating to different countries) specifying 'listening' as a specific strand. Some countries/states give emphasis to more specialised musical skills. For example, there are organising elements of the music curriculum in USA - Massachusetts which deal specifically with the skills of improvisation and reading music.

### **5.2 Expectations for skills and knowledge in visual art**

We compared documents provided by the same 15 countries/states relating to the curriculum for visual art. This showed that the visual arts curriculum most often involved a combination of making artworks (by drawing, painting and/or sculpting) and responding to them (by looking at and discussing pictures and

visiting galleries). The skill most commonly developed in the visual arts is the ability to make or create artworks. In addition to making and responding, USA - Massachusetts and the Netherlands made explicit reference in their organising principles to design. Some of the organising principles suggested particular skills which the visual arts aim to develop. In Singapore, one core principle is that of 'looking' or 'seeing', while in the Republic of Ireland it is 'awareness' (of concepts such as line, colour and tone) which is emphasised.

There is a slightly more varied interpretation of the skills associated with visual arts than the skills associated with music. Skills such as the ability to communicate, express, reflect, invent and become aware of the governing principles of the visual arts are emphasised in the countries/states surveyed through a wide variety of terms (synonyms for the term 'reflect' included 'appreciate', 'appraise', 'contemplate' and 'evaluate').

### **5.3 Expected progress in skills and knowledge in music (singing and listening)**

Ten countries/states had curriculum materials available showing the expectations for pupils' progress in music (singing and listening). The countries/states included were: Australia - Queensland; Canada - Alberta and Saskatchewan; England; France; Hungary; Singapore; Sweden; USA - Massachusetts and Wales. England is an example of a country where listening is an organising principle of the music curriculum. The national curriculum for England does not, however, consider singing separately from the skill required to play musical instruments. Level descriptions refer to general outcomes in terms of the knowledge and understanding that can be demonstrated through the skills of performing, composing and appraising.

By the end of the primary phase, children were commonly expected to be able to sing in unison with others, showing some control and fluency. Some of the curriculum statements require 'part' singing, but only Australia - Queensland and USA - Massachusetts expect children to be able to sing on their own by the end of the primary phase.

Several countries/states emphasised the development of interpretation, experimentation, responsiveness and expression in singing. A few included references to the acquisition of good posture and technique. For example, in France, children should demonstrate the right posture and breathing while in Canada - Saskatchewan, they should be able to distinguish between the 'head voice' and the 'chest voice'.

Several countries/states referred to the ability to memorise a repertoire of songs. The requirement to sing songs from memory or to sing a certain number of songs may be connected to an awareness of a national cultural heritage. This would seem to be the case in Hungary where the singing of

folksongs, children's songs and the national anthem from memory is a requirement by the end of the primary phase.

By the end of the lower secondary phase, pupils are generally expected to be able to sing with greater expression and technique, showing accuracy in performance and more sustained concentration in group singing. They are also expected to sing a number of songs from memory and, in the case of Sweden, to reflect more critically upon their own performance.

There is a wider range of expectations for listening than for singing, although learning musical vocabulary is commonly required. At primary level, listening ability is considered to be demonstrated in a variety of ways. For example, it can be shown by pupils indicating that they recognise a piece of music and are able to name it (in Hungary, pupils were expected to recognise music they had learnt.) In the case of Canada - Alberta, the Netherlands and Singapore, primary school pupils are expected to recognise and name the instruments they heard playing. In several cases, pupils are expected to identify the intention of the composer by considering mood and feelings. For example, in Canada - Alberta, pupils are expected to identify the contour of a melody and differences in tone and timbre. There are also some explicit expectations that primary-age children should recognise musical elements, such as tempo, rhythmic patterns, dynamics, phrasing, introductions, interludes and codas.

Some of the statements include an awareness of notation as part of 'listening' skills. For example, the Netherlands specified that children of primary school age should be able to follow a score while listening to music and Singaporean children are expected to identify and reproduce intervals using hand signals.

The curriculum statements provided by the Republic of Ireland show a more general interest in sound as well as music, with the expectation that children should learn about sound waves, echoes and resonance. In two cases (Canada - Alberta and the Netherlands) primary-age children are expected to be able to recognise the cultural origin of different pieces of music.

In the secondary phase, it is a general expectation that pupils will acquire a deeper understanding of musical concepts and make more frequent and accurate use of musical vocabulary. Curriculum statements vary considerably in their content and level of detail. However, there is a recognition that pupils needed to develop the conceptual understanding to follow a talk or presentation about music (the Netherlands), identify the musical elements that combine to produce different moods (Singapore) or enable them to identify and explore musical devices and how music reflects time and place (England).

#### **5.4 Expected progress in skills and knowledge in visual art (making/creating)**

We drew on curriculum materials in five countries/states to provide an indication of expectations for pupils' abilities in making/creating artworks.

The countries/states were: Australia - Queensland; Canada - Saskatchewan; England; USA - Kentucky and Wales.

By the end of the primary phase, children in these five countries/states are expected to understand concepts such as colour and texture, understand the nature of different materials/media, handle tools with some dexterity and show an increasing ability to express their ideas. In relation to the expression of ideas, some of the curriculum statements make it clear that this involves increasing sophistication in different parts of the process, including planning/research, execution, re-working and evaluation.

Canada - Saskatchewan have more specialised expectations which include the expectation that primary-age children should 'understand that "paths of movement" are created by hidden lines' and 'that pure colours have hue, while neutral colours do not.'

By the end of the lower secondary phase, pupils are expected to show a deeper understanding of the skills they had begun to develop in the primary phase. As well as being able to demonstrate greater confidence and accuracy in technique, pupils are required to show greater facility in researching, interpreting, problem-solving, making artworks, reviewing and modifying them. Skills of design are particularly important in Sweden where pupils should: 'Be able to choose material, colour and form, taking into account cost, environmental and functional aspects.'

#### **5.4.1 Relationship between expected skills and assessment**

We were interested to consider whether there is a relationship between the sub-skills mentioned in the programmes of study and the form of assessment used. We concluded that there was no clear relationship between the two. In singing, for example, the same sub-skills, such as those relating to expertise in expression, enunciation, dynamics and phrasing, are expected from all countries/states which have singing as a distinct strand in the music curriculum. The level of detail was similar in countries/states with grade-related assessment (eg Canada - Saskatchewan) as in countries/states with level-based assessment (eg USA - Massachusetts). One possible influence in expectations is the presence of some specialist music teachers at primary level in the USA.

#### **5.5 Resources for teachers of arts subjects**

All countries/states granted teachers a degree of flexibility in implementing the arts curriculum at school and classroom level, although there was a clear framework of expectations and a sequence of learning levels which must be preserved. All countries/states said they provide teachers with sample units of work although not all of these were made available to the NFER research team. In the examples we examined there was some noticeable variation in the level of detail given to teachers in different countries/states.

Primary teachers in Singapore, for example, are given broad themes such as ‘people and living things’ and ‘places and events’ as focal points for lessons. By contrast, in Australia - Queensland, comprehensive modules are offered in each arts subject at each level. Some sample lesson plans are also given. Typically, the Queensland modules present three different ways in which subject content can be considered:

- A sample *level overview* shows teachers a way of organising content for a specified level in a given time frame.
- A sample *semester overview* is also available to show how cumulative and sequential learning may be planned based upon the level overview.
- A sample *week-by-week overview* can be examined to see how cumulative and sequential learning may be planned across ten weeks or a school term.

The modules also provide information about how assessment information might be identified and gathered, including suggested assessment instruments and criteria.

In USA - Massachusetts, school districts, in devising their own schemes of work, can refer to themed ‘learning scenarios’ in the arts. These relate to a series of lessons which are cross-referenced to ‘standards’ (attainment targets) and assessment criteria.

The most comprehensive planning guidance was provided by USA - Kentucky which offered a ‘toolkit’ for each of the arts subjects containing multiple lesson plans spanning the whole compulsory phase. These are linked with samples of performances which may be heard or viewed online or via a CD-ROM.

The most comprehensive guidance on assessment was provided by the curriculum authority in Australia - Victoria which, in 2002–2003, conducted a professional development programme to support teachers in using annotated work samples. These are designed to help teachers in their assessment of pupils’ work against the standards of the arts curriculum. The samples show, for example, how pupils’ responses to music at different degrees of sophistication relate to the performance descriptions at different levels of the music curriculum.

The guidance materials are viewed as advisory and optional in all countries/states but one. In Canada – Saskatchewan progression through prescribed units of work is compulsory, although there are elements of flexibility for teachers in terms of the choice and sequence of activities.

## 5.6 Reporting cycles

The survey produced some information on reports to parents. All countries/states expect teachers to provide reports on pupils' progress and attainment in the arts. The frequency of reporting ranges from annually (England, Wales, USA - Kentucky and Massachusetts) to termly (France). Schools in Germany and Switzerland - Zürich produce reports twice a year. In all countries/states, reports are based on one of the three forms of assessment described earlier: an autonomous judgement from the teacher in relation to the programme of study; a measurement against an expected standard for a given age group or grade; or the allocation of a more specific level, independent of age.

Australia - Queensland, in particular, stresses the importance of reporting learning outcomes. Teachers could report to parents on pupils' demonstrations of all or some of the learning outcomes *or* they could use the level statements to guide reporting on pupils' performance in different arts subjects. This flexibility takes into account the possibility that pupils could be demonstrating outcomes at different levels in different arts subjects.

## 6. Forthcoming changes and developments

The final question on the questionnaire asked whether countries/states had any plans to make significant changes or developments to the arts curriculum in the near future. Planned changes revolved around three main imperatives: improving teacher training; integrating ICT into the arts curriculum; and developing further cross-curricular links.

Fourteen of the 21 countries/states told us that they were planning to change their curriculum within the next five years. Six were contemplating whole curriculum changes. For example, in Sweden the law relating to school activities was being reformed, while in Germany the arts were no longer to be seen as an isolated topic but would be related to other fields of study. The remaining eight countries/states were planning to make specific changes to their arts curriculum.

Support and training for teachers in the arts was identified as a priority by four countries/states. The respondent from USA - Massachusetts described the positive implications of the 'No Child Left Behind' Act for the arts. This legislation allows federal funding to be used for the arts and stipulates that arts teachers need to be 'highly qualified'.

Canada - Saskatchewan is renewing its primary and lower secondary arts education curriculum to provide additional support for classroom teachers who do not have specialist training in the arts. This support will take the form of specific lesson and unit plans for each of the four strands at every grade. New assessment and evaluation materials are being developed to support teachers with implementation. Additional resources are being evaluated and related to specific lesson plans in the guides.

The same focus on the primary phase is found in the Republic of Ireland, where the development of the arts curriculum is focussed on identifying and developing support for best practice in assessment.

France has recently undertaken an audit to evaluate and analyse the teaching of the arts, from nursery to higher education. The recommendations of the audit report included:

- Making the teaching of the arts and the many cultural activities associated with it more visible and clearly identified as such.
- Readjusting, revising, updating and diversifying the contents of the curriculum, at all levels.
- Stimulating recruitment and improving the training (initial and in-service) of arts teachers (primary, secondary and post-16).
- Reinforcing and improving the support offered at local level for the teaching of the arts.
- Developing a new European cooperation in the field of the arts.

Curriculum support materials are under development in several countries/states. Canada - Alberta was collaborating with a number of other provinces to conduct research into the needs of francophone pupils who are not taught in the medium of French. One of the intended outcomes of the research is to provide arts materials for these pupils.

In Singapore, the syllabuses for art are being reviewed to move away from 'mere art making' to place greater emphasis on the processes and appreciation of art. Singapore is also aiming to increase the role of ICT in the arts 'so as to enable students to meet the needs of the future'.

In the Republic of Ireland, further development of the arts curriculum is focused on identifying and developing support for best practice for assessment in the primary school curriculum. England intends to explore progression in the arts in all its dimensions and how this could be assessed effectively. At the same time, Wales is undertaking a consultation on the Foundation Phase (children aged three to seven) in which creative and expressive skills (art, craft and design, creative movement and music) are to be incorporated into an area of learning called 'Creative Development'.

## 7. Conclusion

The evidence base in this survey was limited to 21 questionnaire replies and available online information. This has provided an interesting indication of the approaches to arts organisation, progression and assessment in the countries/states surveyed but the results from this survey should not be generalised to other countries. It is also important to point out that the documentation provided represents statements of intent, rather than a description of actual classroom practice.

Despite these caveats, the study has provided an opportunity to learn from other countries. There are striking similarities in the aims of the arts curriculum, and all countries viewed art and music as a fundamental part of the curriculum for all pupils. However there are differences in the organisation and assessment of arts curricula. There are also differences in the use of terms to refer to arts learning and the amount of detail contained in documentation. This would suggest a need for greater clarity of meaning to enable international debate.

There is considerable similarity in the disciplines which are included in the arts curriculum in the 21 countries/states surveyed. Music and visual art are studied as part of the compulsory curriculum in all responding countries. Dance and drama are studied in most of them. Literature is always studied as part of teaching about the home language.

Just over half of the countries/states included in the survey offer an integrated arts curriculum. The other countries/states teach the arts through separate subject disciplines.

Approximately half of the countries/states surveyed require pupils to study one or more arts disciplines until the age of 16. The remaining countries/states require pupils to study the arts until the age of 14 or present arts subjects as voluntary options for older secondary students.

Most countries have aims for the arts curriculum which are similar to those of *Arts alive!*. Several countries use the metaphor of a 'language' of the arts in which pupils need to develop vocabulary and expressiveness.

Almost all countries/states conceive of the arts as contributing to personal and social/cultural dimensions of pupils' development, as well as purely artistic ones. However, there is currently little evidence of assessment in relation to pupils' development in these dimensions *as outcomes of the arts*.

There is also an apparent difference in emphasis in relation to different approaches to curriculum organisation. In cases where art and music are organised as separate subjects, artistic aims tend to predominate in curriculum content. However, in cases where the arts are organised into a generic curriculum area, there is a tendency for the personal and social/cultural aims of

the arts to receive greater recognition, especially in the expectations for pupil progression. This may suggest a need for greater attention to be paid to identifying progress in the personal and cultural aspects of arts education in some cases.

From our survey, there is some evidence of a relationship between countries/states which teach separate arts disciplines and those which have a clear and unequivocal aim of using the arts to promote knowledge of national cultural heritage. On the other hand, the value of cultural diversity is emphasised particularly in those countries with an integrated arts curriculum where, in addition to the value of cultural heritage, diversity is often promoted explicitly.

The study revealed three main approaches to assessment in the arts. Just over half of the 21 countries/states recommend an approach whereby teachers use their professional judgment to assess pupils' progress in arts subjects. In other cases, pupils are assessed in relation to a standard expected of their age/grade. A minority of countries/states use a system of progressive 'levels' that are not strictly tied to age/grade expectations. England is somewhat unusual in providing a system of levels that is not related to age/grade or to curriculum content. It would be interesting to explore the issue of assessment in more detail, to consider the implications of different approaches for teaching and learning.

Finally, the study was able to identify three common imperatives in plans for future development of arts education: more training and support for teachers of the arts (especially at primary level); better integration of ICT into the arts curriculum; and the development of cross-curricular links.

## 8. References

O'DONNELL, S., ANDREWS, C., BROWN, R. and SARGENT, C. *INCA: The International Review of Curriculum and Assessment Frameworks Archive*. Qualifications and Curriculum Authority (QCA), London, 2004  
<http://www.inca.org.uk>

SHARP, C. and LE METAIS, J. *The Arts, Creativity and Cultural Education: an International Perspective*, QCA, London, 2000

## Appendix 1: The questionnaire



### Arts Curriculum Progression: An International Perspective

The **Qualifications and Curriculum Authority** (QCA) in England has commissioned the **National Foundation for Educational Research** (NFER) to conduct this survey to define the content, progression and assessment of the arts curriculum in the compulsory phase of education from an international perspective. QCA is currently reviewing what further development work needs to take place in this area, and the findings will be used to advise the Secretary of State for Education and Skills.

This questionnaire seeks your response to six main questions about the arts curriculum in your country/state. Firstly, we would like to know whether there is a defined curriculum for the arts, secondly what the aims of the curriculum are, thirdly how pupils progress within this curriculum, fourthly how this progression is assessed, fifthly how teachers are supported in their assessment, and finally, whether there are any plans to change the curriculum. For most questions we have provided a sample answer based on the curriculum in England. Please write your answer in the text boxes provided.

When you have completed the questionnaire please return it to Sharon O'Donnell ([s.odonnell@nfer.ac.uk](mailto:s.odonnell@nfer.ac.uk)), by **Monday 8 March 2004**. We are interested to obtain any supporting documentation, for example, frameworks, guidelines, support materials for teachers and examples of students' work. If possible, please attach any relevant documents when returning the questionnaire.

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#### Please enter your contact details:

Name:

Job title:

Country/state:

## Is there a defined curriculum for the arts?

*In England, there are three core subjects (English, mathematics and science) and nine foundation subjects which include art and design, physical education (PE), and music. Dance is incorporated in the PE curriculum, whilst drama, literature and media (e.g. film) are all part of the curriculum for English. The foundation subjects are compulsory for all pupils in primary education (aged 5-11 years) and during the first phase of secondary education (11-14 years). All pupils study the core subjects throughout their compulsory education.*

*A new category of entitlement curriculum areas will come into effect in September 2004 at key stage 4 (14-16 years). The arts will become one of the 'entitlement areas'. This means that there will be a statutory requirement for schools to provide access to a minimum of one course in the arts, giving pupils the opportunity to obtain an approved qualification.*

- Q1 Please indicate the subjects/disciplines included in your arts curriculum for primary and secondary age, and the area(s) of the curriculum in which they fall. Please also indicate if they are compulsory, optional or an entitlement.**

Primary (or equivalent)

Secondary (or equivalent)

## What are the main aims of the arts curriculum?

*In England, the following aims for the arts have been identified and are included in a new QCA website, Arts Alive! (<http://www.qca.org.uk/artsalive>):*

- *engaging with a variety of artforms*
- *developing artistic skills, knowledge and understanding*
- *increasing cultural understanding*
- *sharing arts experiences*
- *becoming discriminating arts consumers and contributors.*

**Q2** To what extent are these similar to, or different from, the aims for the arts curriculum in your country/state?

Please remember to attach any relevant documentation about the aims of the arts curriculum in your country/state, if possible

## How are pupils expected to progress within the arts?

*In England, progress is considered in relation to eight level descriptions of increasing difficulty, plus a description of exceptional performance above level 8. Each level description describes the type and range of performance that pupils working at that level should characteristically demonstrate.*

*The level descriptions provide the basis for making judgements about pupils' performance at the end of key stages 1, 2 and 3. The majority of pupils are expected to work at:*

- *levels 1-3 in key stage 1 and attain level 2 at the end of the key stage (age 7)*
- *levels 2-5 in key stage 2 and attain level 4 at the end of the key stage (age 11)*
- *levels 3-7 in key stage 3 and attain level 5/6 at the end of the key stage (age 14).*

*By indicating expectations at particular levels and by charting progression in the subject, the level descriptions can also inform planning, teaching and assessment.*

**Q3 In your country/state, are there particular expectations of pupils of different ages or stages? How is progression reflected within curriculum content?**



Please remember to attach any relevant documentation about progression in the arts curriculum in your country/state, if possible

## **Which approaches are used to monitor and assess progress and attainment in the arts?**

*In England, teachers continuously assess pupils at key stages 1-3 against the attainment targets, which set out the knowledge, skills and understanding that pupils of different abilities and maturities are expected to have by the end of each key stage. Reports on progress are given to parents in written form at least once a year. There is, however, no requirement to assess against the level descriptions for art and design, music and PE (which includes dance) until the end of key stage 3.*

*The core subjects, including English, are subject to formal, national assessment at ages 7, 11 and 14. National assessment comprises a combination of written examination and teacher assessment.*

*At the end of key stage 4 (age 16), which is the end of compulsory education, attainment in both the core and foundation subjects is usually assessed by means of external examinations and recorded in national performance tables.*

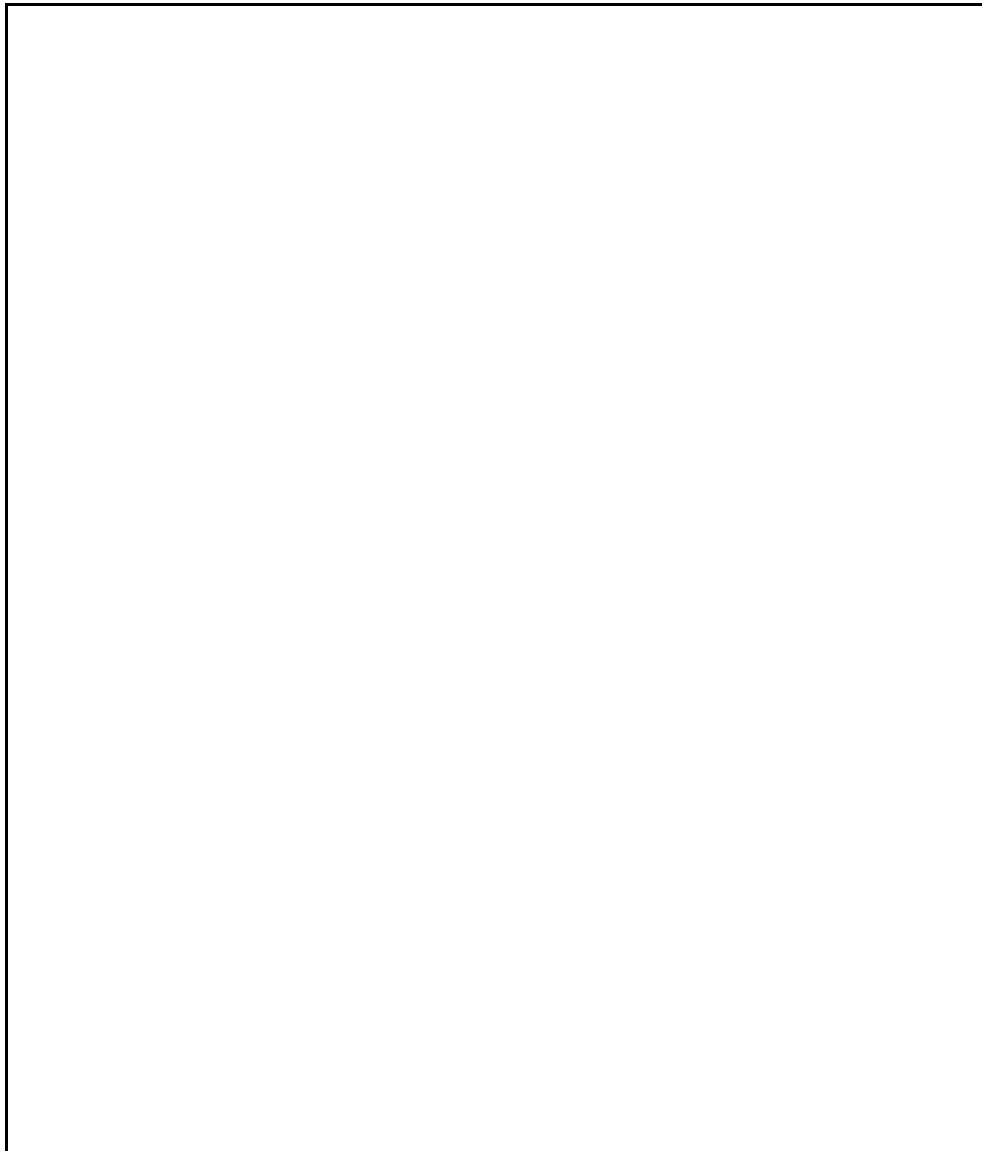
**Q4 In your country/state, how is progression monitored and assessed? At what age and stage are pupils monitored and assessed, who is responsible, and how is the outcome recorded?**

Please remember to attach any relevant documentation about monitoring and assessing progress and attainment in the arts curriculum in your country/state, if possible

**What support is provided to help teachers assess pupils' progression and attainment in the arts?**

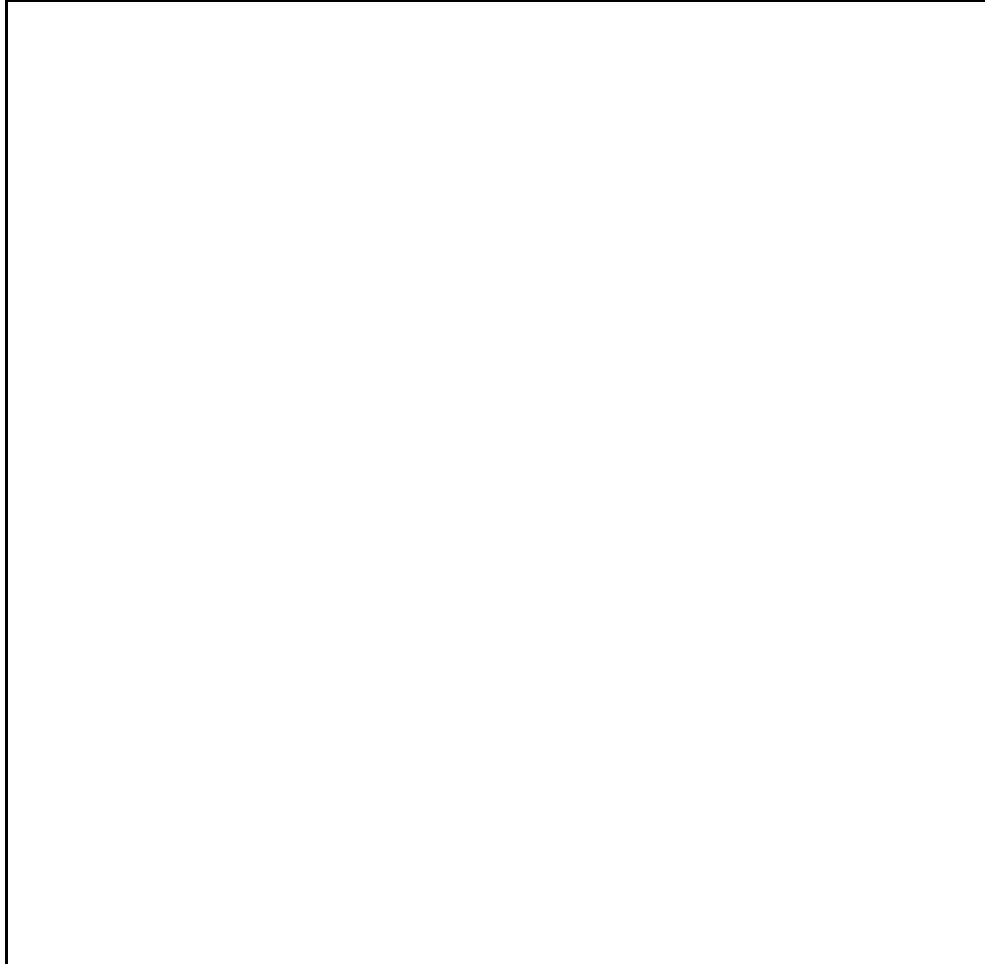
*In England, exemplification materials which support assessment in the arts are available on QCA's National Curriculum in Action website ([www.ncaction.org.uk](http://www.ncaction.org.uk)).*

**Q5 In your country/state, what support is provided to help teachers assess pupils' progression and attainment? Who provides it?**



**Are there any plans to make significant changes/developments to the arts curriculum in the near future?**

**Q6** Please tell us of any significant changes that are likely to affect the arts curriculum in you country/state in the near future.



Thank you very much for completing this questionnaire. Please return to Sharon O'Donnell ([s.odonnell@nfer.ac.uk](mailto:s.odonnell@nfer.ac.uk)) by **Monday 8 March 2004**. Please remember to attach any relevant documentation, if possible, or tell us of any useful websites.

## Appendix 2: Curriculum resources available online

### International

The International Review of Curriculum and Assessment Frameworks

Archive:

<http://www.inca.org.uk>

A list of resources for arts education in different countries is given below. These were supplied by respondents to the survey.

### Education Network Australia (EdNA online)

Information about the Curriculum and Standards Framework:

<http://www.vcaa.vic.edu.au/prep10/csf/index.html>

### Australia - Victoria

An overview of the arts curriculum area:

<http://csf.vcaa.vic.edu.au/ar/koar-h.htm>

Annotated work samples:

<http://www.vcaa.vic.edu.au/prep10/profdev/worksamples/awspd.html#arts>

### Australia - Queensland

An overview of the arts curriculum for Queensland Studies Authority:

[http://www.qsa.qld.edu.au/yrs1\\_10/kla/arts/](http://www.qsa.qld.edu.au/yrs1_10/kla/arts/)

Support materials for teachers:

[http://www.qsa.qld.edu.au/yrs1\\_10/kla/arts/sourcebook\\_modules.html](http://www.qsa.qld.edu.au/yrs1_10/kla/arts/sourcebook_modules.html)

### Canada - Alberta

The arts curriculum:

<http://www.learning.gov.ab.ca>

### Canada - Ontario

Arts curriculum for grades 1-8 (ages 6–14):

[www.edu.gov.on.ca/eng/document/curricul/arts/arts.html](http://www.edu.gov.on.ca/eng/document/curricul/arts/arts.html)

Arts curriculum for grades 9–10 (ages 14–16):

[www.edu.gov.on.ca/eng/document/curricul/curric0910.html](http://www.edu.gov.on.ca/eng/document/curricul/curric0910.html)

Arts curriculum for grades 11–12 (ages 16–18):

[www.edu.gov.on.ca/eng/document/curricul/secondary/grade1112/arts/arts.htm](http://www.edu.gov.on.ca/eng/document/curricul/secondary/grade1112/arts/arts.htm)

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**Canada - Saskatchewan**

Saskatchewan Learning is the curriculum development agency and provides all of the curriculum materials online:

<http://www.sasked.gov.sk.ca/docs/artsed/artsmain.html>

**England**

Qualifications and Curriculum Authority

Resources and case studies

<http://www.qca.org.uk/artsalive/>

**Germany**

The primary arts curriculum for Bremen:

<http://www.schule.bremen.de/curricula/LPsPrimar/AesthetikP.pdf>

**The Netherlands**

An English version of attainment targets primary education:

[www.minocw.nl/english/education/doc/Kerndoelen\\_basisonderwijs\\_Engels.doc](http://www.minocw.nl/english/education/doc/Kerndoelen_basisonderwijs_Engels.doc)

Attainment targets basic secondary education:

[www.minocw.nl/english/education/pdf/kerndoelenVO\\_engels.pdf](http://www.minocw.nl/english/education/pdf/kerndoelenVO_engels.pdf)

**The Republic of Ireland**

Primary Curriculum Support programme:

<http://www.curaclam.net/>

**Singapore**

The syllabuses for all subjects:

[www1.moe.edu.sg/syllabuses](http://www1.moe.edu.sg/syllabuses)

**Sweden**

An English version of the compulsory curriculum:

[www.skolverket.se//pdf/english/compsyll.pdf](http://www.skolverket.se//pdf/english/compsyll.pdf)

**USA - Kentucky**

The full program of studies for the arts:

<http://www.education.ky.gov/KDE/Instructional+Resources/Curriculum+Documents+and+Resources/Program+of+Studies/default.htm>

Resources for arts teachers:

<http://www.ket.org/artstoolkit>

**USA - Massachusetts**

The framework for the arts curriculum:

<http://www.doe.mass.edu/frameworks>