YEARS 11&12

PRELIMINARY ARTS

TEACHING & LEARNING SUPPLEMENT

INDEPENDENT SCHOOLS TASMANIA

TASMANIAN CATHOLIC education office

Tasmanian Government

Preliminary Arts
Teaching and Learning Supplement

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ADVICE TO TEACHERS

This document helps to describe the nature and sequence of teaching and learning necessary for learners to demonstrate achievement of course outcomes.

It suggests appropriate learning activities to enable learners to develop the knowledge and skills identified in the course outcome statements.

Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills, and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

COURSE SPECIFIC ADVICE

This Teaching and Learning Supplement for Preliminary Arts contains advice to assist teachers delivering the course and is modified as required. This Teaching and Learning Supplement supports teachers new to, or returning to, teaching the Preliminary Arts course. The Preliminary Arts Teaching and Learning Supplement is read in conjunction with the Preliminary Arts course document.

These guidelines are informed by the principles and practices of inclusive education.

The Arts are unique, expressive, creative and communicative forms that engage learners in critical and creative thinking and help them understand themselves and the world. In every society the Arts play a pivotal role socially, economically and culturally.

The Arts encourage the development of skills and the exploration of technologies, forms and processes through single and multimodal forms. They fuel the exploration of ideas that cross the gamut of human emotions and moods through holistic learning, using cognitive, emotional, sensory, aesthetic, kinaesthetic and physical fields.

The openness of arts instruction naturally allows the expressions or voices of multiple learners. Art provides opportunities to problem solve, to observe, and strengthen aesthetic awareness and critical thinking. Learning experiences should encourage students to learn both independently and from and with others.

Students should not only learn from immediate peers but also from family and community members and from people around the world.

Provision of high quality arts experiences and resources is encouraged. Learners are inspired and engaged to view rich, relevant, engaging performers and art works.

The structure of the Preliminary Arts Course means that the **delivery** of the course may be through combining art forms but **assessment** will need to be in a specific discipline. For example, if the course is a combined music and dance class, consideration needs to be given to ascertain if the learners are meeting the standards for Music or Dance.

Each discipline is based on the underlying artistic precepts of **making** and **responding.** Learners **make** art works to convey ideas, they **perform** or **present** art works to an audience and they **reflect** and **respond** to others' art works and their own.

Learners need to experience an art form for at least 50 hours to be able to effectively make and respond to art works, but if needed they can take 100 or 150 hours.

Preliminary Arts is available in five discrete art disciplines; Dance, Drama, Media Arts, Music and Visual Arts.

Dance

Dance is expressive movement with purpose and form. Through Dance, learners express, question and celebrate human experience, using the body as the instrument and movement as the medium for personal, social, emotional, spiritual and physical communication. Like all art forms, dance has the capacity to engage, inspire and enrich all learners, exciting the imagination and encouraging learners to reach their creative and expressive potential.

Dance enables learners to develop a movement vocabulary with which to explore and refine imaginative ways of moving both individually and collaboratively. They choreograph, perform and appreciate as they engage with dance practice and practitioners in their own and others' cultures and communities.

Learners use the elements of dance to explore choreography and performance and to practise choreographic, technical and expressive skills. Learners respond to their own and others' dances using movement and other forms of communication. Active participation as dancers, choreographers and audiences promotes wellbeing and social inclusion. Learning in and through Dance enhances students' knowledge and understanding of diverse cultures, times and locations and develops their personal, social and cultural identity.

Drama

Drama is the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges. Learners create meaning as drama makers, performers and audiences as they enjoy and analyse their own and others' stories and points of view. Like all art forms, drama has the capacity to engage, inspire and enrich all students, excite the imagination and encourage students to reach their creative and expressive potential.

Drama enables students to imagine and participate in exploration of their worlds, individually and collaboratively. Learners actively use body, gesture, movement, voice and language, taking on roles to explore and depict real and imagined worlds. They create, rehearse, perform and respond using the elements and conventions of drama and emerging and existing technologies available to them.

Students learn to think, move, speak and act with confidence. In making and staging drama they learn how to be focused, innovative and resourceful, and collaborate and take on responsibilities for drama presentations. Through role and dramatic action students explore, imagine and take risks to communicate ideas, experiences and stories.

Learners develop a sense of inquiry and empathy by exploring the diversity of drama in the contemporary world and in other times, traditions, places and cultures.

Media Arts

The Media Arts curriculum encompasses the fields of media, art and design. In Media Arts, learners create visual representations that communicate, challenge and express their own and others' ideas, as both artist and audience. They develop their perceptual and conceptual understandings, critical reasoning and practical skills through exploring the world through the media arts. Students learn about the role of the artist and designer, their contribution to society, and the significance of the creative industries. Media Arts has the capacity to engage, inspire and enrich the lives of students, encouraging them to develop their creative and intellectual potential.

In Media Arts learners make and respond using Media Arts knowledge, understanding and skills to represent meaning associated with personal and global views, and intrinsic and extrinsic worlds. Media Arts engages learners in discovery, experimentation and problem-solving, and the development of perception about visual images, sound and text. Learners utilise techniques, technologies, practices and processes with

images, sound and text and become increasingly confident and proficient in achieving their personal visual aesthetic, and appreciating and valuing that of others.

Media Arts supports learners to view the world through various lenses and contexts. They recognise the significance of Media Arts histories, theories and practices, exploring and responding to artists, craftspeople and designers and their artworks. They apply Media Arts knowledge in order to make critical judgments about their own importance as artists and audiences. Learning in the Media Arts helps students to develop understandings of their own and other cultures, and their responsibilities as global citizens.

Music

Music is uniquely an aural art form. The essential nature of music is abstract. Music encompasses existing sounds that are selected and shaped; new sounds created by composers and performers, and the placement of sounds in time and space. Composers, performers and listeners perceive and define these sounds as music.

Music exists distinctively in every culture and is a basic expression of human experience. Learners' active participation in music fosters understanding of other times, places, cultures and contexts. Through continuous and sequential music learning, students listen to, compose and perform with increasing depth and complexity. Through performing, composing and listening with intent to music, learners have access to knowledge, skills and understanding, which can be gained in no other way. Learning in Music is aurally based and can be understood without any recourse to notation. Learning to read and write music in traditional and graphic forms enables students to access a wide range of music as independent learners.

Music has the capacity to engage, inspire and enrich all learners, exciting the imagination and encouraging learners to reach their creative and expressive potential. Skills and techniques developed through participation in music allow learners to manipulate, express and share sound as listeners, composers and performers. Music learning has a significant impact on the cognitive, affective, motor, social and personal competencies of students.

Music learning combines listening, performing and composing activities. These activities, developed sequentially, enhance students' capacity to perceive and understand music. As learners progress in their study of Music, they learn to value and appreciate the power of music to transform the heart, soul, mind and spirit of the individual. In this way students develop an aesthetic appreciation and enjoyment of music.

Visual Arts

Visual Arts includes the fields of art, craft and design. Learners create visual art works that communicate, challenge and express their own and others' ideas. They develop perceptual and conceptual understanding, critical reasoning and practical skills through exploring and expanding their understanding of their world, and other worlds. They learn about the role of the artist, craftsperson and designer and their contribution to society, and the significance of the creative industries, including the roles of critics, curators and commentators. Students learn about the relationships between the viewer and artworks and how artworks can be displayed to enhance meaning for the viewer.

Through Visual Arts, students make and respond using visual arts knowledge, understanding and skills to express meanings associated with personal views, intrinsic and extrinsic worlds. Visual Arts engages learners in a journey of discovery, experimentation and problem-solving relevant to visual perception and visual language, utilising visual techniques, technologies, practices and processes. Learning in the Visual Arts leads students to become increasingly confident and proficient in achieving their personal visual aesthetic, appreciating and valuing that of others.

Visual Arts supports learners to view the world through various lenses and contexts. They recognise the significance of visual arts histories, theories and practices, exploring and responding to artists, craftspeople

and designers and their artworks. They apply visual arts knowledge in order to make critical judgments about their own work and that of others. Learning in the Visual Arts helps students to develop understanding of world cultures and their responsibilities as global citizens.

SEQUENCE OF CONTENT

The delivery of arts based courses follow a cyclic artistic process.

To begin, there is an introduction of a stimulus and a skill or technique for the learners to acquire, within parameters and a given framework. The learners respond to the stimulus, using and refining the skill or technique, to create or make an artwork. The stimulus should convey an idea in a strong and clear way and elicit a response in the learner.

There is a sharing or showing of the learner's work-in-progress and the learner further refines or polishes their artwork incorporating feedback and their own reflective observations.

The teacher might show an artwork that is an iconic representation of the skill or technique. There may be a discussion on the ideas and concepts conveyed in the viewed artworks. There may be discussions or exchanges about the role of art in society or the role art plays for the learner in their own life. There may be discussions, exchanges or reflective responses about the history of art, the different styles of art, the way it looks different in different cultures and societies.

The learner incorporates their new understandings in the development of their own work. The learner may articulate or communicate what their own artwork is trying to convey and the ideas addressed in the work.

The learner may make connections between their own work and the artists they have viewed. They may make stylistic choices that respond to viewed artworks in the making of their own work as well as creating new and original ideas.

The learner performs or presents their artwork to an audience and then a range of audiences. They reflect and respond to their own work and they listen and respond to the responses of their audience. The learner reflects on their own development as an artist and their acquisition of skills.

The teacher may then introduce another stimulus and another skill that builds on their emerging understandings and the cycle of artistic process repeats.

TEACHING AND LEARNING

Stage 1

EXAMPLES OF LEARNING ACTIVITIES

With co-active assistance, learners:

- In Dance, move in response to stimuli, for example sounds of nature or animals, and use different levels including low, middle and high.

- In Dance, move around the room or move a body part to different music, responding to the dynamics or beats of the music.

- In Drama, listen to a short narrative (based on a story told in class, a favourite film or a favourite text). Learners respond with sound scapes or tableaux to various points in the story.

- In Drama, lie on the floor, relax, and concentrate on their breathing. Learners focus on their muscles and go through a muscle relaxation and focus exercise.

- In Media Arts, experience and respond to media, for example short animations and indicate their preferences

- In Media Arts, experience various media technologies and indicate their preferences.

- In Music, use different parts of the body to explore rhythm and sound or use or move an instrument in reaction to silence or the beats or dynamics of different pieces of orchestral music.

- In Music, experience a range of musical genres and indicate preferences.

- In Visual Arts, respond and attend to art images and objects.

- In Visual Arts, feel different textures and types of materials and indicate their preferences.

Stage 2

EXAMPLES OF LEARNING ACTIVITIES

With co-active assistance, learners:

- In Dance, follow the teacher's directions to move different body parts using adverbs such as "quickly" and "slowly".

- In Dance, experience a range of genres on film and indicate preferences.

- In Drama, imitate the teacher to express and dramatise different feelings and mirror each other's faces in pairs as they face each other slowly moving from one expression to another.

- In Drama, discuss what a happy, sad or angry face looks like and how body language communicates how someone is feeling.

- In Media Arts, explore media tools within their environment for example a digital camera and indicate preferences of images shown in the view finder.

- In Media arts, experience a short film with the sound on mute and as a class provide the sound track.

- In Music, participate in music-making activities and create a variety of sounds and unstructured rhythms using musical instruments, voice, hands and feet.

- In Music, experience music from around the world and in different cultural contexts and indicate preferences.
- In Visual Arts, use material such as paper, cardboard, cloth and other natural materials and explore notions of line and shape.
- In Visual Arts, experience an online exhibition environment for example the Tate Gallery of London.

Stage 3

EXAMPLES OF LEARNING ACTIVITIES

With co-active assistance, learners:

- In Dance, imitate a simple movement pattern and explore the notions of symmetrical and asymmetrical shapes and formations.
- In Dance, experience a dance performance and respond by either drawing a picture of writing a short reflection or creating a movement sequence.
- In Drama, communicate feelings through a basic role-play based on the idea of status and explore notions of power by playing improvisational games based on roles, for example master and servant.
- In Drama, experience a play and improvise scenes in response.
- In Media Arts, use media tools during sessions, for example a newspaper, camera, Photoshop, Garage Band
- In Media Arts, share their favourite film or television show and create a media work in response.
- In Music, experience a djembe to touch and hold. Learners experience recordings of different rhythms; woodpecker drumming, ocean waves, bird flapping, stream flowing, horses galloping, and end on a recording of a heartbeat. Learners find the middle of the djembe and make the bass note. Learners establish an even rhythm with the bass note and then introduce the higher note on the side of the djembe. Learners play with different rhythms.
- In Music, experience a concert and create a musical response.
- In Visual Arts, create characters on paper and then recreate those characters using plasticine. Learners reflect on the difference between flat two-dimensional drawings and three-dimensional plasticine sculptures.
- In Visual Arts, experience an exhibition and find a favourite artwork and create an artwork in response.

Stage 4

EXAMPLES OF LEARNING ACTIVITIES

With co-active assistance, learners:

- In Dance, use a piece of chalk and move to an open area where they can draw with chalk on the ground. Learners draw a square around them and move in and around their square as music plays. Learners improvise movement that responds to the square. The class divides and the learners observe each other. The exercise repeats with different shapes, the learners use several shapes in their improvisation and discuss notions around the elements of space and shape.
- In Dance, experience examples of Slam Poetry and use as a stimulus for a dance piece.
- In Drama, explore the use of mime and participate in clowning exercises.

- In Drama, use gesture, sound and expression to communicate a character's feelings. Learners co-construct a drama based on a simplified Greek legend. Add costumes, masks music and makeup to define characters for a performance.

- In Media Arts, create stop motion videos based on plasticine characters. Create small dioramas for the plasticine characters. Learners choose music for a soundtrack.

- In Media Arts, co-construct as a class a black and white silent film based on the early films from the 1920's.

- In Music, listen to piece of music with strong dynamics, for example, a cinematic soundtrack like Star Wars. Ask learners to hold up appropriate dynamics card as they hear the different dynamics.

- In Music, create an original piece of music or sound scape.

- In Visual Arts, identify their favourite artist and create an artwork in response.

- In Visual Arts, represent their feelings through different colours. Learners think about the different seasons of the year and how the colours of the season make them feel. A large canvas divides into quadrants and a small group represents their season with appropriate colours using daubs of paint. A representative of each group explains their choices to an audience.

SUPPORTING STUDENT RESPONSES AND ELABORATIONS

Knowing your students – Key messages

Learning is a social collaborative undertaking that happens in a classroom community.

Developing positive and respectful relationships forms the basis for building strong classroom communities. An integral part of building those relationships lies in getting to know the backgrounds, talents, needs and aspirations of your students.

This can include an undertaking to:

- Find out their strengths, what they are passionate about and their goals.

- Know about their cultural and language background.

- Know about social disadvantage or trauma that may be part of their background.

- Understand their needs; including medical, personal, physical, communication, sensory and learning needs.

- Create opportunities for students to get to know one another and appreciate the diverse qualities they bring to the classroom.

- Model and teach about wellbeing, mutual support and respectful interactions.

- Find out where students are up to in their learning with respect to the curriculum.

Getting to know students with disability

Sometimes getting to know students with disability or complex health needs may seem a little daunting; however, getting to know the student as an individual, as well as their health and care needs, is key to personalising their learning programs. Start with the student and seek information from them in terms of their aspirations, support needs and details on what has worked well for them in the past. If the student is unable to convey this information, then the student's family are a key point of contact.

Note too that information such as existing Individual Education Plans, professional reports and anecdotal summaries may be stored in the Student Support System, providing a good outline of strengths, interests and needs. Check with the support staff in your school to help develop an up-to-date and complete picture of the student that can readily inform their teaching and learning programs.

Keep in mind that students with disability are heterogeneous, and expressions of any disability are likely to be different in any two students. Some students will not have an identified name for their disability other than 'global' or 'developmental' delay. Some students will have multiple disabilities.

What are the best sources of information?

If the student is not able to convey their needs, strengths and interests, the student's family will have a wealth of knowledge about their child and the disability. They can often direct you to good sources of information. Some schools use parents and their contacts to inform staff, and in some situations the student body about the disability.

Pre-assessment

As well as knowing who their students are as learners, it is important that teachers know where they are up to in their learning. This allows learning experiences to be planned so that they are challenging, without being so difficult that students feel overwhelmed.

Pre-assessment is formative assessment done with students before any teaching occurs. It is used to inform planning and to differentiate according to students' current level of understanding.

Thus, pre-assessment strategies and techniques allow teachers to gain insight into the background knowledge and skills that students already have relating to a topic before they teach it.

Carefully designed pre-assessment can ascertain students' current level of achievement and identify any gaps in essential knowledge or misunderstanding that they might hold.

This information is used by the teacher to inform decisions about:

- where to begin the teaching and learning
- who needs revision and how much
- who needs scaffolding or teaching for missing essential skills
- the pace of learning
- who has already achieved significant aspects of the topic and requires extension/enrichment
- how groupings of students might be formed for the topic.

The first step in planning for learning is to have an understanding of the curriculum scope and sequence for the learning area and the expected learning outcomes.

Identifying goals for learning

To support students to achieve greater learning independence, we need to communicate to them:

- what they are going to learn - learning intentions
- why they should learn it in the first place - reasons for learning
- how they will recognise when they have succeeded - success criteria

Pre-assessment techniques

There is an enormous range of both formal and informal pre-assessment techniques and tools available for teachers to use. The pre-assessment technique or tool a teacher selects will vary depending on:

- the nature of the content to be taught
- whether they need individual, small group or whole group information
- the time available and relative efficiency of different techniques.

Making adjustments to teaching

Using the information collected from pre-assessment tasks will include looking for common, powerful differences in student responses with respect to their current knowledge and skills, interests or preferred way of learning.

This information can be used as the basis for flexible groupings of students and to inform the design of the tasks that different groups engage with.

Formative assessment

When designing a program of work it is important that teachers find out what students already know, understand and can do, as well as uncovering any misconceptions they have developed. This will involve using the formative assessment strategies and tools.

Knowing your students: questions for reflection

- What information can I source from the student data that informs my understanding of my students; e.g. existing learning plans, curriculum assessment reports, attendance data, specialist reports, communication with parents and wellbeing data?

- What are some creative ways I can use existing school processes to know my students better?

- How can I make time and create opportunities to get to know my students?

- Which specialists may have relevant background information about my students?

- In what ways can I communicate positively and effectively with each student's family?

- What are my students' current interests and how can I tap into them?

- What are the priority individual's and group's needs?

- What are the dominant attitudes and dispositions that significantly impact on each student's engagement or attention? How might these be improved?

- In what activities do the students achieve success?

- What information can we gather from listening to student questions and watching their actions in class?

DIFFERENTIATION STRATEGIES FOR PERSONALISING LEARNING

Overview

Differentiated classroom learning recognises that some students require significant personalisation of their learning programs to be fully engaged and challenged.

Some students will require adjustments that extend and enrich their learning. Some will require considerable support and others may require targeted support or systematic teaching to overcome barriers such as learning English as an Additional Language or Dialect (EAL/D) to enable their engagement, learning and achievement.

Adjustments include any measure or action to promote access, engagement and optimise student learning outcomes. Adjustments and/or extensions vary according to the needs of the students. They may be minor or significant. In some instances, such as students with disability, they may be designed and developed as part of a collaborative planning meeting.

Adjustments can be made to:

- **content** (what is to be taught)
- **process** (how learning will occur)
- **product** (evidence of student learning).

Content differentiation – Key messages

Content can be differentiated through:

- Making adjustments to the content described in course documents.
- Choosing learning resources and stimulus materials that meet a student's preferred mode of learning and stage of development.
- Using technology to locate and provide content at a range of levels and in modes that engage and support learning.

Process differentiation – Key messages

"Note that differentiation relates more to addressing students' different phases of learning from novice to capable to proficient rather than merely providing different activities to different (groups of students)." (Hattie 2009)

TEACHING STRATEGIES

Teachers who differentiate select the most appropriate strategy for a task to facilitate each student's engagement and learning. This might happen when planning a lesson, or even in response to a student's needs during a lesson.

Differentiated teaching is often referred to as 'responsive' teaching, reflecting the way in which a teacher moves from using one mode to another as required.

TASK DESIGN

Teachers also design authentic and relevant tasks for students so they can actively engage with the concepts, information and skills identified in the curriculum.

Tasks that have a number of entry points and directions lend themselves well to differentiation.

Tasks can be differentiated by pre-planning prompts, questions and supports that will enable and support learning for those students experiencing difficulty, and that increase the degree of challenge and complexity for those students who need extension.

Effective process differentiation strategies for all students include:

PEOPLE

- Developing solid partnerships that support the student.
- Taking account of and valuing learner differences.
- Drawing on prior learning and extending background knowledge. For some students it may be important to supply them with background knowledge they are missing.
- Varying learning activities to promote and support different learning styles and preferences.
- Building opportunities for students to work in teams, sharing roles and building on from their individual strengths.
- Having fun with learning.

SCAFFOLDS

- Developing language and new vocabulary.
- Supporting learning with the provision of scaffolds.
- Clearly displaying learning intentions and key concepts/skills.
- Removing unnecessary distractions.
- Providing organisational support.
- Allowing time for students to process information and ask questions.
- Providing opportunities to practise the new skill or knowledge.
- Incorporating student interests and allowing them choice in some aspects of the learning or assessment.

ENVIRONMENTAL SUPPORTS

- Including visual cues in the environment and teaching all students to use these.
- Providing clear routines for smooth transitions and structured and predictable learning experiences.
- Explicitly teaching positive behaviours and encouraging students to apply the skills they learn.
- Providing multisensory inputs, actions and expressions.
- Providing models of problem solving, verbalise the thought processes and support with guided practice.
- Using concrete models and examples of what success looks like.
- Using human resources effectively at the planning and delivery stages - thinking about peers, teacher assistants, specialist staff, and other classroom teachers.
- Engaging technology to improve access to information, processing information and demonstrations of student understandings and skills.

- Encouraging students to plan, monitor and evaluate their own learning by checking and testing for understanding.

- Giving feedback that is timely, specific, clear and related to the learning intentions (What worked? What's needed? What next?).

- Allowing students opportunities to put the feedback into action.

- Providing opportunities to celebrate student success, and share work and learning.

Principles and strategies of task design

Designing group tasks ensures that every student can access and learn from a rich and varied curriculum and has to think about and apply essential ideas and skills. Some tasks may need to accommodate opportunities for some students to work on their personal goals as described in their Personalised Learning Plans.

There are some general principles and strategies that can be applied to task design that include:

- Know where students are up to in their learning.

- Prerequisite knowledge and skills.

- What they understand and misunderstand.

- The degree they have mastered or surpassed expectations.

- Which teaching strategies work well for them?

- Whether they can connect key ideas to their lives and experiences.

- Identify appropriate expectations (KUD) informed by the course content and assessment criteria

- Plan to stretch students who are most advanced and scaffold the task for students requiring additional support to work with the key ideas and skills as identified learning goals (tiered task design).

- Address diverse levels of thinking and abilities through the use of tasks that have more than one right answer or way to solve a problem.

- Draw on a variety of media - ensure that written content is accessible to everyone.

Product differentiation – Key messages

A key principle of differentiation is that it removes barriers and limitations to learning.

This must also apply when it comes to enabling students to demonstrate what they really know, understand and can do, through the products they create.

A lack of skill with a tool or genre, such as a hand written essay, can mask the true level of understanding a student has developed.

For formative assessment purposes, alternatives may need to be considered to gain accurate insight into their learning progress.

Tasks that are differentiated to take account of each student's needs, strengths and interests may result in a range of different artefacts being produced.

When designing tasks and their associated products teachers can consider:

- A common learning task may be differentiated just in the products created through the learning.

- A student's level of skill with tools used to communicate their learning needs to be taken into account.

- Technology tools can be powerful enablers for differentiating the products that result from learning tasks.
- Providing choice and flexibility in the tool used to create products of learning allows students a voice in their learning.

The learning environment can also contribute to differentiation in significant ways.

Adjustments may be made to one of these aspects of learning, or to any combination that makes sense in the context.

Not every aspect of every lesson will be differentiated. Ideally it is targeted to have the most significant impact on a student's learning.

A teacher's skill in differentiating develops with:

- Experience in applying a broad repertoire of teaching strategies in flexible ways.
- Access to a range of resources for learning.
- Capacity to manage a classroom with diverse learning activities happening simultaneously.

Assistive Technologies - An Explanation

WHAT IS MAINSTREAM TECHNOLOGY?

Mainstream technology is described as products used widely in the mainstream such as laptops running Windows or Mac operating systems, iPads and Smart phones.

WHAT IS EDUCATIONAL TECHNOLOGY?

Educational technology aims to support the attainment of student learning goals. Technology tools can be powerful enablers for students in terms of processing information and showing their understanding or skill. Some examples of educational technology include: Interactive White Boards, **digital storytelling**, **mind mapping** and web based learning programs.

WHAT IS ASSISTIVE TECHNOLOGY?

Assistive technology is a term that covers a range of technology aimed at helping students with disability participate, communicate and achieve in teaching and learning programs. Despite the word 'technology' not all assistive technology is high tech. Assistive technology ranges from simple adaptive tools, such as calculators and pencil grips, to high tech tools like speech to text software.

Assistive technology is adapted to suit the needs of the student and includes tools such as:

- e-books with audio files that can read text or put text from a computer screen into speech
- Timers - help students develop a sense of time for tasks and prepare for activity to activity transitions
- Seat cushions to help with sensory processing and attention issues
- Calculators
- Writing supports such as a pencil grip or a computer for typing
- Graphic organisers to help students plan their writing or capture and sort the main ideas from a reading or information presentation.

High Assistive Technologies include:

Language Acquisition through Motor Planning (LAMP) device, and switch- activated toys

The starting point for planning assistive technology supports for students is a conversation with the Physical Impairment Coordinator in your Learning Services.

Complete an ICT Information Technology Assessment Profile

Once you have had a conversation with the Physical Impairment Coordinator in your Learning Services you may need to apply for technology supports.

The SETT Framework is another tool used to identify the most effective assistive technology decisions. This framework takes you through several steps that help clarify the student's strengths and needs, the environment/s, tasks required for active participation and the system of tools needed.

Teaching Strategies

- Getting to know your students

- Integrate to differentiate

- Evidence based teaching strategies:

  » Clear lesson goals
  » Show and tell
  » Questioning to check for understanding
  » Summarise new learning in a graphic way
  » Practise
  » Feedback
  » Be flexible about how long it takes to learn
  » Collaborate
  » Strategies not just content
  » Nurture metacognition

- Explicit teaching is an instructional strategy used by teachers to meet the needs of their students and engage them in unambiguous, clearly articulated teaching. Teachers plan for explicit teaching to make clear connections to curriculum content through a concise focus on the gradual and progressive steps that lead to a student's development and independent application of knowledge, understanding and skills of the course content.

- Information on explicit teaching is found at https://www.teachingacenglish.edu.au/explicit-teaching/overview/explict-overview.html

- Differentiating teaching and learning requires knowledge of each student's background and experiences, interests, readiness and learning needs. Teachers use this knowledge to plan and implement curriculum, teaching strategies, learning experiences and assessments that provide multiple pathways for learning for every student. This ensures all students have equitable access to curriculum and are able to demonstrate success.

- Knowing your students is the key to differentiating teaching and learning – what they know and can do, what they need to learn next and how best to teach them and monitor their progress. Information on differentiation is found at https://www.teachingacenglish.edu.au/differentiation/overview/differentiation.html and through the Good Teaching Resources: Differentiated Classroom Practice Learning for All.

RESOURCES

Inclusive education for students with disability

A review of the best evidence in relation to theory and practice by ARACY (Australian Research Alliance for Children and Youth)

Inclusive_education_for_students_with_disability_-_A_review_of_the_best_evidence_in_relation_to_theory_and_practice.pdf

Association for Children with a Disability

Resources to support planning, assessment and adjustments to the curriculum
https://www.acd.org.au/resources-support-planning-assessment-adjustments-curriculum/

Information about arts and disability in Australia National Arts and Disability Strategy

https://www.arts.gov.au/sites/g/files/net1761/f/research_overview_executive_summary_-_easy_english.pdf

NSW Integrated Arts Scope and Sequence

Dance Scope and Sequence NSW.pdf

ABLES (VIC) Scope and Sequence

http://victoriancurriculum.vcaa.vic.edu.au/static/docs/VC%20Towards%20Foundation%20Levels%20A-D%20guidelines%202017.pdf

Towards level 1 of VELS (Victorian ABLES)

https://www.education.vic.gov.au/Documents/school/teachers/teachingresources/diversity/tl1vels.pdf

Victorian ABLES (Introductory Video)

https://www.education.vic.gov.au/school/teachers/learningneeds/Pages/ables.aspx

WA ABLES Arts Curriculum Scope and Sequence (PDF)

https://canvas.education.tas.gov.au/courses/47576/files/1066660/download?wrap=1

WA ABLES Guiding Principles for Student Diversity

https://k10outline.scsa.wa.edu.au/home/principles/guiding-principles/student-diversity/ablewa

Making Art Accessible fro Students with Physical, Visual, and Speech Disabilities Through Assistive Technology

http://web.utk.edu/~mbc/TAAT_2013.pdf

NSW Creative Arts Syllabus K-6 Dance

https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/creative-arts-es1-3/programming/dance

NSW Creative Arts Syllabus K-6 Drama

https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/creative-arts-es1-3/programming/drama-programming

NSW Creative Arts Syllabus K-6 Music

https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/creative-arts-es1-3/programming/music

NSW Creative Arts Syllabus K-6 Visual Arts

https://education.nsw.gov.au/teaching-and-learning/curriculum/key-learning-areas/creative-arts/creative-arts-es1-3/programming/visual-arts

Recommended books

Strategy Instruction for Students with Learning Disabilities, Second Edition (ebook)
by Torri Ortiz Lienemann, Jesse L. Hageman and Robert Reid. ISBN: 9781462512218 Released 2013

Teaching Language, Arts, Math, and Science to Students with Significant Cognitive Disabilities
Edited by Diane M. Browder and Fred Spooner. Published by fishpond.com.au, 2006

Websites

All URLs (website addresses) cited were accessed and checked for accuracy and appropriateness of content on 6/12/2018 however, due to the transient nature of material placed on the web, their continuing accuracy cannot be guaranteed.

Arts Access Australia (peak body for arts and disability) - https://artsaccessaustralia.org/

Drama Australia - https://dramaaustralia.org.au/

The Australian Teachers of Media (ATOM) - http://atomvic.org/

Australian Film, Television and Radio School - https://medialab.aftrs.edu.au/resources/screenwriting/

Opera Australia - https://opera.org.au/

Art Education Australia - https://www.arteducation.org.au/

Ausdance - https://ausdance.org.au/