

# *Asia-Pacific Journal for Arts Education*

Co-editors:  
Dr. Bo Wah LEUNG  
Dr. Cheung On TAM  
The Hong Kong Institute of Education

<http://www.ied.edu.hk/cca/apjae/apjae.htm>

ISSN 1683-6995

---

Volume 10 Number 3

December 2012

## **Are The Arts Still As Elusive As The White Rabbit?**

*Oh my ears and whiskers, how late its getting*  
**Quote from the White Rabbit**

Robyn Gibson  
University of Sydney  
Australia  
[robyn.gibson@sydney.edu.au](mailto:robyn.gibson@sydney.edu.au)

### **Abstract**

More than twenty years ago, Robin McGoff drew comparisons between the elusive White Rabbit in Lewis Carroll's *Alice's adventures in wonderland* (1865) and the existence of time for the Arts in the primary curriculum. With the publication of the *Draft shape of the Australian curriculum: The arts* (ACARA 2010) which will guide the writing of the Australian National Curriculum and Ewing's recent monograph *The arts and Australian education: Realising potential* (ACER 2010) it seemed an opportune time to revisit McGoff's observations regarding the status of the Arts in the primary context. By exploring each of the art strands identified in the national arts education policy, *Statement of the arts for Australian Schools* (1994), we find that in Australia at least, the Arts are still marginalised and undervalued in many primary schools. The reasons are multi-layered but a lack of time, minimal resources, low levels of school support, limited pre-service training and a dearth of large-scale educational research to support claims of the academic and social outcomes of arts engagement have done little to raise the profile of the Arts in an already overcrowded curriculum. This article argues that creativity and imagination will be the key drivers of 21<sup>st</sup> century education and it is only by positioning the Arts at the centre of the curriculum that we can hope to equip young people to address the challenges of the future.

## Introduction

More than twenty years ago, Robin McGoff (1988) wrote *Time in the curriculum: The dilemma for arts education, K-6*. In this article, McGoff drew comparisons between the elusive White Rabbit in Lewis Carroll's *Alice's adventures in wonderland* (1865) and the existence of time for the Arts in the primary curriculum. With the 2010 release of Tim Burton's film *Alice in wonderland*, the publication of the *Draft shape of the Australian curriculum: The arts* (Australian Curriculum, Assessment and Reporting Authority, 2010) which will guide the writing of the Australian National Curriculum and Robyn Ewing's recent monograph *The arts and Australian education: Realising potential* (Australian Council for Educational Research, 2010) it seemed an opportune time to revisit McGoff's observations regarding the status of the Arts in the primary context. Have we, in fact emerged from 'the rabbit hole'?

## Background

The term 'the Arts' is ever-expanding and those disciplines that are taught in schools vary across the globe. We know however that the Arts have their distinctions and commonalities and each makes a distinct offering to a child's education. The Arts, wrote Maxine Green (1995) have the power to open our imagination towards the unimagined and the uncertain. Thus each artform provides different ways of knowing (Habermas,1972) and communicating. Yet according to Gibson and Ewing (2011) each involves some kind of play, design, experimentation, exploration, provocation, expression or representation, communication and the artistic or aesthetic shaping of the body or other media to bring together emotions as well as personal, sensory and intellectual experiences.

The Arts are inextricably linked to creativity and there is little doubt that emphasis in 21<sup>st</sup> century education is on the need to foster creativity, flexibility and imagination. In fact, creativity has become one of the most desperately sought-after qualities in our graduates.

There is national and international advocacy that creativity is a resource that *must* be nurtured in order to harvest the rewards of innovation (Florida, 2003). Key messages have emerged from more than a decade of international research:

- Creativity is the new key economic driver for international competitiveness;
- The required skill set for the new workforce includes creativity as a fundamental;
- The Arts are the curriculum area that has creativity as core; and
- The role of the Arts in education has been considered more tangential than central (Davis, 2008).

### **The Arts in the Australian Context**

Over the last decade, curriculum documents and syllabi across the states of Australia have charted students' learning in the Arts (Alter, Hays and O'Hara, 2009). The Curriculum Corporation's national arts education policy, *Statement of the arts for Australian schools* (1994) supported a discipline-based approach to arts education which distinguished five strands of the Arts: dance, drama, media, music and visual arts. New South Wales is the only Australian state that does not include media as a separate strand or subject in the state's syllabi. That said, the position of the Arts nationwide is patchy – even in the two longest established artforms – Music and Visual Arts Education (O'Toole, 2010). More than a decade ago, a major Australian national government-funded investigation into the state of Creative Arts was conducted (Senate Committee, 1995). *The Arts education report* concluded that a large majority of Australian primary teachers had both diminished skill levels as well as personal values about the Arts (Alter et al, 2009). According to recent

national reviews such as the *National review of school music education* (Pascoe, Leong, MacCallum, Mackinlay, Marsh, Smith, Church & Winterton, 2005) and the *National review of visual education* (Davis 2008) there has continued to be a serious deficit in these areas with definitely arts-rich and arts-poor schools in Australia. “A very few students have lots of opportunities in many arts; more have some opportunities in one or two arts; many Australian children get few arts or none” (O’Toole, 2010, p. v).

In today’s overcrowded primary curriculum, “with its increasing emphasis on high stakes literacy and numeracy testing” (Ewing, 2010, p. 5), the introduction of the MySchool website (which provides information about each school’s academic results) and assessment regimes such as NaPLAN, are the Arts still the metaphorical White Rabbit? Constantly concerned with time or the lack thereof?

*I’m late/I’m late/For a very important date/  
No time to say Hello/  
Goodbye/I’m late, I’m late, I’m late*

Like Carroll’s anxious White Rabbit, we often catch fleeting glimpses of the Arts but rarely do we see them firmly embedded in the primary curriculum providing in-depth, authentic learning experiences to each and every student.

In 1988, McGoff argued that:

... in public school systems, art and music are the disciplines that are most often found in the curriculum; drama and dance are as elusive as the White Rabbit ... when they do exist that arts are integrated with social studies and language arts. They are a means of illustrating or enriching other curricular concepts that have no relationship to what should be taught in the arts. (p. 44)

In western educational systems worldwide, there appears to be a hierarchy of school subjects.

Speaking as the keynote at the *Backing our creativity symposium* in Melbourne in 2005, Ken

Robinson stated that:

There is a hierarchy of disciplines in education, especially in schools ... at the top of it are languages and mathematics. They’re taught to everybody all the time ... Science is

kind of a close second tier. Then the humanities, which are always spread out and start to drop off ... And at the bottom of every education system ... are the arts. Without exception (p. 8).

But he continued:

And in the arts there's another hierarchy ... Visual art and music, are generally taught more pervasively and thought to be more important than drama and dance. Dance is probably the bottom of the list in most systems ... There is not a school system on earth where dance is taught every day systematically on a compulsory basis to every child in the way that we require them to teach mathematics (p. 8)

Although all national policy statements on Australian education routinely emphasise the need to promote the creative abilities of young people, in actuality the main disciplines taught are often limited to visual arts and music. As an example, the New South Wales Education Act (1990) states that "courses of study in both art and music are to be included in the key learning area of the Creative and Practical Arts" (Section 8). With the introduction of the *Creative arts K-6 syllabus* in 2000, this requirement was broadened to include creative arts experiences in both drama and dance although these only became mandatory in 2005.

And while we might contend that visual arts and music are taught 'more pervasively' there is no evidence to suggest that either is grounded in quality teaching practices in all schools across all states and territories. Not surprisingly, the two national reviews referred to earlier in this article focused on visual arts education and music respectively.

### **Looking for Visual Arts**

*The national review of education in visual arts, craft, design and visual communication* (NRVE) was commissioned by the Australian Government in 2005. The then Ministers of Education, Science and Training (DEST) and Communications, Information Technology and the Arts (DCITA) issued a joint media release at the time. Recognising the dominance of visual thinking and visual forms in contemporary society, the Ministers

advocated “the vital necessity for everyone in the community to have skills to read, interpret and produce ideas through visual mediums.”(n. p.) As arts educators, we have long recognised the intrinsic value of the cognitive, aesthetic and experiential skills inherent in visual arts practice. These skills are “no less important to the development of human beings and the achievement of human potential than the fundamentals of reading and writing and basic communication” (Coonan & Nelson, 2005).

There was however, an urgency implied in the review with the authors stating that “for too long the visual arts education area has suffered from neglect and uneven standards” (NRVE, Preface p. vi). Not surprisingly, the report found that:

- The Arts tend:
  - a) to be perceived as isolated from other curriculum areas and
  - b) to subsist at the bottom of the curriculum totem pole.
- The Arts curriculum in most Australian states and territories does not differentiate the visual arts from the performing arts.
- Where specifications are made regarding recommended curriculum timetabling for the Arts, it appears that, on average, primary students receive much less than 40 minutes of visual education per week.
- In some states, one-quarter or more of schools reported that visual education was not provided to all students in that school.
- Over 75% of primary schools reported that visual education is taught in a general purpose classroom.
- Classroom generalists play a significant role in visual education.

Furthermore the report suggested that the place and value of visual arts education in Australian primary schools needed reform because in many instances the generalist primary teacher was ill-equipped to teach the visual arts effectively. The *NRVE* report stated:

The Australian teachers charged with the responsibility of visual education and especially so at the primary level, exist between a rock and a hard place. The rock might be conceptualised as the small toehold they have on the content of their discipline and the hard place the general purpose classroom in which, with inadequate pedagogical preparation, little time, minimal resources, low levels of school support and esteem from their peers, they are expected to provide credible visual education, often contiguously with the other arts disciplines... The creation of an umbrella Arts KLA has had a number of unfortunate consequences, not the least in terms of the further minimisation of teacher preparation. (p. 188)

Clearly the provision for high quality visual arts education appears not to match the direction of education, economic and social policy. Such shortcomings aside, the *NRVE* review did find many examples of teachers in some Australian schools who were managing to develop and deliver promising visual arts education programs despite issues involving staffing, facilities, resources and time allocation.

### **The Sound of Music Education**

School music education in Australia has been described as being in “dire straits” (Pascoe et al, 2005). The 2005 *National review of school music education report* found that many Australian students do not receive effective music education. In fact, the survey showed that in approximately 900 Australian schools there is no music program (about 9-10% of schools). Moreover in *Beethoven or Britney? The great divide in music education*, Robert Walker (2009) highlights the alarming disparity between the number of private schools that offer a “complete musical education focusing on making music – performing, composing, improvising and conducting” (p. 3) and the vast majority of public schools that do not. Although as we will see, the same argument could be made across all the systems for art, drama and dance.

Essentially the *National review of school music education* made a case for the importance of music in all Australian schools. The Chair of the Steering Committee, Margaret Sears stated:

It [the Review] has shown the importance and significance of music in the education of all young Australians and therefore asserts its alienable place in all Australian schools.

Sadly ... while the submissions ... revealed some fine examples of school music programmes, they also reveal cycles of neglect and inequity which impacts to the detriment of too many young Australians ... The research has revealed patchiness in opportunities for participation in music, significant variability in the quality of teaching and teacher education, a need for much greater support for music teachers, and unintended detrimental impacts on music education arising from changes in the place of music within the overall curriculum. Overall, the quality and status of music in schools is patchy at best, and reform is demonstrably needed ...

Raising the quality and status of music education will have a positive impact on the breadth and depth of aesthetic, cognitive, social and experiential learning for all Australian students, and ultimately, for our society at large. (p. iii)

Furthermore the Review listed some unsettling critical findings:

- Many Australian students miss out on effective music education because of lack of equity of access; lack of provision; and the poor status of music in many schools.
- Music education in Australian schools is at a critical point where prompt action is needed to right the inequalities in school music.
- Music-specific professional learning is urgently required for generalist classroom teachers currently in schools.
- Hours for pre-service education in music have contracted radically in the last decade and do not adequately prepare generalist primary teachers for teaching music in schools. Urgent action is needed to address this problem (p. v-vi).

Such findings do not support earlier claims that music is a pervasive presence in Australian primary schools. Like the other Arts, with a lack of time, resources, minimal pre-service and in-service teacher education, music confidence (sometimes referred to as “the red feeling; a deeply rooted view held by large numbers of people including teachers that being able to do or teach music requires special gifts that are only attainable by, or given to, a chosen few” (Hennessy, 2000, p. 183) music is often unheard in the primary classroom.

### **To Do or Not To Do Drama**

For many years, drama has been acknowledged as an important medium for learning (Baldwin and Fleming, 2003; Ewing and Simons, 2004; Miller and Saxon, 2004) particularly in the areas of English, language and literacy. However many Australian primary teachers do not use drama for any substantive activity within their classrooms. Some of this may be attributed to the manner in which drama has been marginalised in contemporary syllabus documents and the reduction of drama learning in pre-service education courses. A few teachers while acknowledging that drama is important, feel constrained by an overcrowded curriculum which leaves little space for creative pursuits.

According to one primary teacher in a New South Wales government school:

I am the first to admit that Creative Arts, in particular drama, was the first to go from my teaching and learning program if I was running out of time to complete other activities that needed to be done ... I was usually so vocal about my desire to focus on the 'academic' subjects in our curriculum. Probably, more truthfully, I had no skills in teaching drama and hadn't had the most promising experiences when studying drama at university ie I am a tree sprouting from a seed. (Gibson, 2012a, p. 12)

And while there is no national review to date, drama appears sporadically and often superficially in many primary classrooms across Australia. There is evidence however that this situation is changing. *The School Drama Program*, an initiative between the Sydney Theatre Company and the University of Sydney places professional actors alongside classroom teachers for up to seven weeks of a school term. The program is based on a co-mentoring relationship between an educator and an actor working towards student academic achievement in this instance, English and literacy outcomes. It also seeks to develop primary teachers' professional knowledge of and expertise in the use of process drama. The actors model the use of drama strategies with quality literary texts in order to address a specific literacy or English outcomes that has been identified by the class teacher. Now entering its

fourth year of operation, the program has grown from 11 teachers to 35 in 2011 and there is clear evidence that it is benefiting both students and teachers. For example, as one teacher from the 2011 program concluded:

... I feel that my maturity as an implementer of drama has really improved. I now clearly understand that drama is not just about acting and playing games but about accessing characters' feelings and emotions through exploration ... I now view drama as an irreplaceable part of not only my literacy teaching but as my whole curriculum approach to teaching. (Gibson, 2012a, p. 36)

### **Moving with Dance**

If we return to Ken Robinson's comments about dance, we hear what we already know.

Why isn't dance as important in schools as mathematics, because it should be ... We all have bodies ... what happens in education is we progressively educate people from the knees upwards and in due course we concentrate on their head. Don't we and slightly to one side? (p. 8)

In support of such claims, David McAlister Director of the Australian Ballet has commented that, in his view dance is one of the least understood of the Arts disciplines and consequently it is perhaps the most neglected in primary schools. This seems an ironic situation since movement is very much part of a child's life the moment they are conceived. Whether it is lack of time, space or teacher confidence, creative dance is definitely one area of the Arts that remains overlooked or perhaps hidden within the folk dancing component of the Physical Education curriculum.

Although research into the impact of dance on learning across the curriculum is limited according to Messer (2001):

Creative expression, in whatever form it takes, is a dance. This dance between conscious and unconscious, creator and critic, left and right brain results in something original and often surprising. This is not theory. It's a process I have observed in my own practice of writing and art ... [It is a ] dance between innovation and logic – flowing, exuberant, expressive, joyful. (Messer, 2001, p. 1-2)

Unlike visual arts and music which have long traditions in the primary curriculum, dance is now making a case for the artform to be resourced as a subject area in its own right. *Ausdance*, a group of Australian dance professionals advocates a united voice for arts education (not just dance or visual arts, etc). With the Arts as part of the new Australian Curriculum, *Ausdance* wants dance to have equal status in the learning environment with other artforms from early childhood through to the final years of schooling (*Ausdance*, 2011).

### **The Current Status of the Arts**

Perhaps this is a somewhat pessimistic view of the state of the Arts in Australian primary schools? In many ways, the situation is ironic since the Arts do matter to Australians. The Australia Council for the Arts' commissioned research, *Australians and the arts* (Constantoura, 2001) reported that people across the country wanted stronger and better education in the Arts. In fact, 85% of people agreed that "the Arts should be an important part of the education of every Australian child" and 86% said they would feel more positive about the Arts if there were "better education and opportunities for children in the Arts" (Constantoura, 2001, p. 11).

Many arts educators believe that the Arts should move from the fringes to be placed at the centre of the curriculum. There is little doubt that in Australia, at least, the Arts are still marginalised and undervalued. The desire "to promote the value of the arts as a lifelong learning choice for every Australian" (Australia Council for the Arts, 2002, p. 131) becomes little more than rhetoric. There is an obvious gap between espoused policy in arts education and existing provisions within classrooms (Bamford, 2006). See Table 1 for "Guidelines for Proportion of Time Attributed to each Key Learning Area (KLA) K-6" from the NSW Board of Studies (2007).

#### **Table 1. Summary of hours allocated to KLAs in NSW**

<b>KLA</b>	<b>Total teaching time</b>
English	25 – 35%
Mathematics	20%
Science & Technology	Between 6 to 10%
Personal Development, Health & Physical Education	Between 6 to 10%
Human Society & Its Environment	Between 6 to 10%
Creative & Practical Arts	Between 6 to 10%
Additional activities	Up to 20%

The NSW Board of Studies (2007) acknowledges that “teachers have flexibility to use these guidelines in accordance with the policies of their school system or authority” but in an increasingly overcrowded curriculum it is unlikely that teachers will deviate from the 6 – 10% recommended for the Creative Arts. And since the Creative Arts in NSW encompasses four distinct art strands: dance, drama, music and the visual arts, adhering to these recommendations would mean that primary students could expect to spend as little as 20-35 minutes per artform in a typical teaching week.

In response to ‘How much time should be allocated to the Arts?’ the Queensland Studies Authority (2005) is the only Australian state that gives indicative time allocations “based on an estimate of the minimum time needed to provide learners with opportunities to demonstrate the core learning outcomes.” (see Table 2) Such marginalisation of the Arts cannot be conducive to the establishment and delivery of quality arts education programs in Australian schools.

**Table 2. Summary of hours allocated to the Arts KLA in Queensland**

<b>School years</b>	<b>Hours</b>
1 – 3	300 hours across 3 years
4 – 7	400 hours across 4 years

In reference to the other states, Victoria, Tasmania and Western Australia do not mandate time allocations for individual teaching areas while South Australia provides indicative hours for literacy, numeracy and science.

For too long, the Arts have existed in silos with very little dialogue between the disciplines (Anderson and Gibson, 2004). The imminent introduction of the Arts National Curriculum will see five artforms – dance, drama, music, visual arts and media arts. There will be increasing pressure for schools to include the study of media arts into their curricula and to enable students to use ICT as part of their creative process. A nominal school week is already 25 hours. The recommendation is a minimum of 2 hours per week in the Arts. The Australian Curriculum, Assessment and Reporting Authority's (ACARA) *Curriculum design paper* (2012) has further proposed indicative times for the Arts from Foundation to Year 6. See Table 3 for “Indicative Times for F-6 Australian curriculum.”

**Table 3. Indicative Times for F-6 Australian Curriculum**

<b>Learning Area</b>	<b>Subject</b>	<b>Year F</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>
English		27%	27%	27%	22%	22%	20%	20%
Mathematics		18%	18%	18%	18%	18%	16%	16%
Science		4%	4%	4%	7%	7%	7%	7%
Humanities and Social Sciences	History	2%	2%	2%	4%	4%	4%	4%
	Geography	2%	2%	2%	4%	4%	4%	4%
	Economics and Business						2%	2%
	Civics and Citizenship				2%	2%	2%	2%
The Arts		4%	4%	4%	5%	5%	5%	5%
Health and Physical Education		8%	8%	8%	8%	8%	8%	8%
Languages		equivalent to 5% per year						
Technologies	Design and Technologies	2%	2%	2%	4%	4%	6%	6%
	Digital Technologies	2%	2%	2%	4%	4%	6%	6%
Percentage of Total Time Allocated		72%	72%	72%	79%	79%	79%	79%
Percentage of Total Time Unallocated		28%	28%	28%	21%	21%	21%	21%

John O’Toole (2010), chief writer of the *Draft shape of the Australian curriculum: The arts* report has already stated that “Only the Fool’s School would try to organise the Arts for 20 minutes per week.”(n. p.)

## Recommendations

We must look at different ways of teaching the Arts to our primary students. While we acknowledge that the Arts are disciplines in their own right, they all share creative practice as fundamental. Creativity, imagination and play are central. The Arts are connected and establishing these connections may be a fruitful way forward. By placing the Arts at the centre of the primary curriculum rather than being programmed later in the day or at the end of the school week or as extra-curricular activities before or after school. No longer the privilege of more advantaged students whose parents can afford art, dance classes, music instruction and visits to the theatre after school or during the holidays.

As McGoff suggested those twenty years ago, we must become advocates for the Arts not just for 'our Art.' We can do this on a small scale in our own classrooms and we can expose both students and their parents to pivotal place of the Arts in the primary curriculum by imbedding the Arts into all aspects of learning. But this is not enough, we must turn our attention to pre-service education and the continued reduction of in-depth programs in the Arts in our universities and colleges. A recent newspaper report titled 'Arts suffer after uni caps axed' (*Sun-Herald*) revealed that "the Creative Arts have fallen out of favour under [the government's] decision to axe the cap on university student places" (Schubert, 2012, p. 3). And although Creative Arts subjects are compulsory in all teacher training courses in Australia, the number of hours devoted to each discipline has steadily diminished over time. As an example, a decade ago, students enrolled in the Bachelor of Education (Primary) program at the University of Sydney enrolled in mandatory, stand-alone subjects in music, drama and visual arts. Current students now enrol in a semester long Creative Arts unit in Year 1 and Year 3 of their four-year program.

Professional learning in the Arts needs to occur not just with generalist classroom teachers but with principals and other educational leaders. We must continue to source

potential partnerships with external agencies and organizations such as museums, galleries and libraries across Australia who could provide professional learning opportunities.

The recent surge in interest in the United States and the United Kingdom in exploring the links between education and the Arts demonstrates that innovative research in this area is desperately required in the Australian context. The *2004 Australia Council for Educational Research* (ACER) report into school-based arts educational programs in Australian schools indicated that this is an opportune time to engage in significant, longitudinal research that will supply hard-edged evidence on the impact of arts education programs on student outcomes, both academic and social. One such project is a large-scale Australian Research Council (ARC) funded study that brings together researchers from the University of Sydney with Australia's largest arts agency, the Australia Council for the Arts in order to examine the role of in-school and out-of-school participation in arts education on students' academic motivation, engagement and achievement. Utilising both quantitative and innovative qualitative methodologies, over 1,200 Year 5 and 6 primary and secondary students are currently involved in the project which hopes to provide hard-edged evidence of the value of the Arts in the lives of young people. (Martin, Anderson, Gibson & Sudmalis 2009).

“As educators, we are preparing students for life in a rapidly changing world” (Gibson, 2012b, p. 1). They will need to be creative in order to adapt to several careers in a lifetime, to be innovative and imaginative, to see connections and to solve increasingly and as yet unknown problems. Clearly, engagement in the Arts provides opportunities to develop these crucial skills at an early age.

### **Conclusion**

In 2007, the respective federal and state minister for Education and the Arts agreed on the following priority:

All children and young people should have a high quality arts education in every phase of learning. (MCEETYA & CMC, 2007, p. 5)

However from the preceding discussion, it seems that much resourcing and prioritising of the Arts is needed to make this a reality (Ewing 2010). More than a decade ago, Ken Robinson argued that education did not just need a change, it needed a revolution. Now more than ever before is time to become subtle revolutionaries for the Arts in education and as Reimer (1996) directs: “Begin modestly by teaching with art, then about art and finally through the art” (p. 6).

## References

- Alter, F., Hays, T. & O’Hara, R. (2009). Creative arts teaching and practice: Critical reflections of primary school teachers in Australia. *International Journal of Education and the Arts*, 10 (9), 1 – 21.
- Anderson, M. & Gibson, R. (2004). Connecting the silos: Developing arts rich education. *Change: Transformations in Education*, 7 (2), 1-11.
- Ausdance. (2011). *Delivering dance in the Australian curriculum*. Retrieved March 23, 2012 from <http://ausdance.org.au/projects/details/delivering-dance-in-the-australian-curriculum>
- Australia Council for the Arts. (2002). *Support for the arts handbook*. Strawberry Hills, NSW: Australia Council for the Arts.
- Australian Council for Educational Research. (ACER). (2004). *Evaluation of school-based arts education programmes in Australian schools*. Canberra: Australian Council for Educational Research.
- Australian Curriculum, Assessment and Reporting Authority. (ACARA). (2010). *Draft shape of the Australian curriculum: The arts*. Sydney: ACARA.
- Australian Curriculum, Assessment and Reporting Authority. (ACARA). (2012). *Curriculum design paper (Version 3)*. Sydney: ACARA.
- Baldwin, P. & Fleming, K. (2003). *Teaching literacy through drama: Creative approaches*. London: Routledge Falmer.

- Bamford, A. (2006). *The WOW factor: Global research compendium on the impact of arts in education*. New York: Waxmann Munster.
- Burton, T. (2010). *Alice in wonderland*. Walt Disney Pictures.
- Carroll, L. (1865). *Alice's adventures in wonderland*. United Kingdom: Macmillan.
- Coonan, H. & Nelson, B. (2004). *The arts – helping students to embrace learning* [Media release]. Retrieved March 27, 2012, from <http://www.dest.gov.au/Ministers/Media/Nelson/2004/08/n857120804.asp>
- Costantoura, P. (2000). *Australians and the arts*. Sydney: Australian Council for the Arts and Saatchi & Saatchi.
- Curriculum Corporation. (1994). *Statement on the arts for Australian schools*. Carlton, Victoria: Curriculum Corporation.
- Davis, D. (2008). *First we see: The national review of visual education*. Canberra: Department of Education, Employment and Workplace Relations.
- .Education Act 1990. Retrieved 30 March, 2012, from [www.austlii.edu.au/au/legis/nsw/consol\\_act/ea1990104/](http://www.austlii.edu.au/au/legis/nsw/consol_act/ea1990104/)
- Ewing, R. (2010). *The arts and Australian education: Realising potential*. Camberwell, Victoria: Australian Council for Educational Research (ACER).
- Ewing, R. & Simons, J. (2004). *Beyond the script. Take two*. Sydney: Primary English Teaching Association.
- Florida, R. (2003). *The rise of the creative class*. North Melbourne: Pluto Press.
- Gibson, R. (2011). *Evaluation of school drama program 2010*. Unpublished report. University of Sydney.
- Gibson, R. (2012a). *Evaluation of school drama program 2011*. Unpublished report. University of Sydney.
- Gibson, R. (2012b). Valuing creativity in our teaching and learning. *Focus on University Teaching and Learning*, Vol. 20 (1), 1-2.
- Gibson, R. & Ewing, R. (2011). *Transforming the curriculum through the arts*. Melbourne: Palgrave Macmillan.
- Green, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco: Jossey-Bass.
- Habermas, J. (1972). *Knowledge and human interests*. (J. Shapiro, trans.) London: Heinemann.

- Hennessy, S. (2000). Overcoming the red feeling: The development of confidence to teach music in primary school amongst student teachers. *British Journal of Music Education*, 17 (2), 183-196.
- Martin, A., Anderson, M., Gibson, R. & Sudmalis, D. (2009). *The role of arts education in academic motivation, engagement and achievement*. Australian Research Council (ARC) Linkage Project.
- McGoff, R. (1988). Time in the curriculum: The dilemma for arts education, K-6. *Design for Arts in Education*, 90 (2), 44-46.
- Messer, M. (2001). *Pencil dancing*. Cincinnati, Ohio: Walking Stick Press.
- Miller, C. & Saxton, J. (2004). *Into the story: Language in action through drama*. Portsmouth, NH: Heinemann.
- Ministerial Council for Education, Early Childhood Development and Youth Affairs (MCEETYA) and Cultural Ministers Council (CMC). (2007). *National education and the arts statement*. Carlton, Victoria: MCEETYA and CMC.
- New South Wales Board of Studies. (2007). Guidelines for proportion of time allocated to each KLA K-6. In *NSW Primary Curriculum Foundation Statements*. Retrieved March 18, 2012, from [http://k6.boardofstudies.nsw.edu.au/foundation\\_statements/#time-guidelines](http://k6.boardofstudies.nsw.edu.au/foundation_statements/#time-guidelines)
- New South Wales Board of Studies. (2000). *Creative arts K – 6 syllabus*. Sydney: Author.
- O’Toole, J. (2010). Forward in Ewing, R. *The arts and Australian education: Realising potential*. Camberwell, Victoria: Australian Council for Educational Research, (iii-vi).
- New South Wales Board of Studies.. (2010). *Partners in arts in the Australian curriculum*. Presentation at University of Sydney, 8 July.
- Pascoe, R., Leong, S., MacCallum, J., Mackinlay, E., Marsh, K., Smith, B., Church, T. & Winterton, A. (2005). *National review of school music education*. Canberra: Australian Government Department of Education, Science and Training.
- Queensland Studies Authority. (2005). How much time should be allocated to the arts? In *Timetabling and implementation considerations in the design*. Retrieved 28 March, 2012, from <http://www.qsa.qld.edu.au/yrs1to10/kla/arts/faqs.html/#timetabling>
- Reimer, J. (1996). *Beyond enrichment*. New York: American Council for the Arts.
- Robinson, K. (2005). Keynote address at *Backing Our Creativity Symposium*, Melbourne, 12-14 September.
- Schubert, M. (2012). Arts suffer after uni caps axed. *Sun-Herald*, April 8, p. 3.

Senate Environment, Recreation, Communications and the Arts Reference Committee (1995). Arts education. Retrieved March 19, 2012, from [http://www.aph.gov.au/Committees/Senate\\_Committees?url/arts/report/a01](http://www.aph.gov.au/Committees/Senate_Committees?url/arts/report/a01)

Walker, R. (2009). *Beethoven or Britney? The great divide in music education*. Strawberry Hills, NSW: Currency House.

### **About the Author**

**Robyn Gibson** is a Senior Lecturer in Visual and Creative Arts Education in the pre-service teacher education programs in the Faculty of Education and Social Work at the University of Sydney. Until recently, she was the Associate Dean of Undergraduate and Preservice Programs within the Faculty. Robyn is passionate about the central and critical role the Arts can and should play in life-long learning. She is the co-author of *Transforming the curriculum through the arts* (2011). Robyn is currently engaged as the evaluator of *School Drama* – an initiative between the University of Sydney and the Sydney Theatre Company that places professional actors alongside primary teachers in order to improve students' literacy outcomes. Robyn's recent research has focused on the role of arts education on primary and secondary students' engagement, motivation and academic achievement. She is an advocate of the imperative of creativity within the curriculum and her other research interests relate to the use of creative learning, teaching and assessment in tertiary contexts.