

Arts are a way for us to make meaning of our deepest feelings and most significant thoughts. The most important aspects of civilisation and culture are preserved, not in standardised tests or on report cards but imaginative literature, art, drama, dance and music. And these are the ancient learning rhythms that draw contemporary children. The arts were and remain the most basic and essential forms of human communication. *The Arts as Meaning Makers – Integrating Literature and the Arts throughout the Curriculum* Cornett CE and Smithrim KL Toronto, Practice Hall, 2000

This is a position paper submitted by the education network of the Australian Major Performing Arts companies to the Australian Curriculum, Assessment and Reporting Authority (ACARA) during the shaping phase of the National Arts Curriculum. It followed a briefing to the network by Rob Randall and other ACARA representatives on the status of the Curriculum development. This paper represents the views of the Education Network of the MPA companies expressed to ACARA as part of the public and ongoing debate around the National Arts Curriculum. It does not represent the views of the Australia Council, nor any one of the individual companies, but is a collective document prepared for this purpose and distributed to ACARA.

The Major Performing Arts (MPA) companies are at the forefront of professional excellence in three of the proposed five curriculum areas – Dance, Drama and Music. Included with this umbrella statement are three separate documents outlining discrete responses pertinent to each of these areas.

We support the Government's commitment to the development of world class arts curriculum. The arts co-exist and are most productively treated as discrete areas in education.

The MPA Arts Education Network is united in the desire for sequential and developmental learning pathways for all Australian students. We believe that this curriculum should enhance and improve upon the existing practices in school arts education.

We believe that teachers should be empowered to deliver the Arts Curriculum through ongoing professional learning in the arts. The adequate training of pre-service teachers needs to be addressed to ensure effective delivery and implementation of a world class Arts Curriculum.

The education network of the Australian Major Performing Arts companies:

- completely endorse the move to five discrete subject areas in the National Arts Curriculum;
- stress that experiencing live arts performance is an essential component in arts learning and has a vital role in the education of all young people. Live performance is the core business of MPA companies, and as such they are in a unique position to partner with education providers in this context;
- support arts learning through on-line activity and resources , however this should be viewed as an adjunct to the role of providing quality live performance experiences for young people;
- can contribute significantly to classroom based arts learning, bringing a breadth of knowledge and expertise to the delivery of the National Curriculum;
- believe that effective pre- service and professional learning are essential to the success of the implementation of the Arts Curriculum.

Margie Moore

Arts Education Consultant , Major Performing Arts Education Network.

DANCE

The rationale: What is the unique and distinct contribution dance plays in the education of all young Australians?

Dance is acknowledged as being instrumental in developing young people's creative and artistic, personal and social skills. Moreover as a physical activity, dance may also impact positively on fitness, health and wellbeing. Quin, Redding & Frazer (2007) Dance Science Research Report, Hampshire Dance and Laban

Characteristics of Dance Education:

Without movement there is no dance, no music, no drawing, acting or singing. Dance learning engages people (regardless of age) in physical and expressive activities that highlight the value of movement as a means of increasing one's knowledge and appreciation of:

1. body awareness - understanding of anatomical knowledge about body parts and how the body works;
2. skill development - gross and fine motor skills to increase coordination efficiency;
3. spatial awareness - in relation to one's self and others in technical , expressive and social activities;
4. sensory expression - participation in kinetic sensory, imaginary and cooperative play or design;
5. artistic expression – engagement and response to themes, music and props;
6. observation – ability to listen, look, do and recall with kinetic and rhythmic interpretation and accuracy;
7. criticism – acquired language and specific terminology to explain and provide feedback of self and others;
8. mental health and fitness - awareness of body image, recognition of differences, benefit of non-competitive exercise benefits of physical, creative and social activity;
9. life-time learning – engagement from an early age has the potential to sustain the necessary motivation to continue in a physical expressive discipline.

Features of a high quality dance education program: To ensure that a student's learning about one's self, others and varied contexts is maximised, a comprehensive dance education curriculum would promote that the design and delivery:

1. is based on an understanding of developmental stages to include recognition of physical, intellectual, emotional and social characteristics of particular age groups;
2. recognizes individual student physical and motivational differences;
3. includes engagement of physical and observational activities on a regular basis;

4. has a balance of technical (mind/body knowledge) and expressive (invent, design) activities;
5. highlights multi-sensory learning to expand a child's repertoire of bodily (anatomical/kinesthetic), visual (observation/spatial), auditory (listening/rhythmic), cutaneous (touch/sensation);
6. includes kinetic activities that promote individual and co-operative decision-making;
7. incorporates a balance between imitation (copy) and inventive (design) dance participation;
8. develops a vocabulary that allows participants to plan, design and critique dance-making or performance;
9. provides examples of cultural dance and the relationship of dance to a range of communities;
10. has appeal to male and female participants;
11. provides opportunity for observation of live theatre dance performances;
12. promotes inquiry through research projects;

Dance across the Curriculum

MPA suggestions to ACARA for linking to the General Capabilities in dance:

Howard Gardner's multiple intelligence framework provides impetus from which a dance/movement curriculum can be designed to guarantee that a range of skills are taught/acquired for kinetic and expression skill development and further application to cross discipline learning. (Gardner, Howard *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic, 1983)

Literacy: Dance has an anatomical, spatial and expressive vocabulary that enables children to identify, recall, invent and critique dance movement activities.

Numeracy: Repetition and recall of movement actions (positions) and sequences (phrases) increases a child's capacity to amalgamate mind/body co-ordination with accuracy and scope for varied application.

Information and communication technologies (ICT): Inquiry into dance has the potential to support and increase a student's knowledge about different dance genre, dance cultures and genre and its status as a universal art form. Dance is currently enjoying increased representation as info-entertainment by way of film and television programs.

Thinking Skills: Dance promotes memory recall in imagery, amalgamation and invention exercises. The co-ordination required for technical and expressive body/mind engagement encourages students to think, respond, recall and expand their physical and artistic capacities.

Creativity: Exploration and imaginative play needs to be central to dance learning regardless of a student's age. Trial and error has the capacity to be challenging, fun and creative. A curriculum that emphasizes the importance of participants as the 'inventors of their own dance' assists in directing the learner to be inquisitive, independent and confident doers and thinkers.

Intercultural understanding: Dance is central to world culture. Australia has a wealth of Indigenous and multi-cultural dance references and performance groups that highlight the significance of dance as a means of telling history and demonstrating practices of various contemporary living.

Ethical behavior: Recognition of commonalities and differences in people and cultural dance practice provides young people with a platform from which to observe, learn and respect others.

Teamwork, self-management and social competence: Dance learning entails individual, pair, small group exercises which promotes co-operative consultation, planning and demonstration /performance. Dance composition provides opportunities for self and co-operative input.

Items for consideration: That a dance curriculum will:

1. provide a description of dance learning that encompasses knowledge of everyday movement and its relationship to dance doing and making. Demystify the 'adult' or 'commercial' definition of dance;
2. highlight the knowledge generalist teachers have of developmental stages (intellectual, physical and social) and teaching strategies and the relationship to dance teaching;
3. identify inquiry examples that provide teachers with ideas of how to get started, and how to include children in the decision-making process of dance learning;
4. distinguish between a formal dance class (special space, clothes and music) and a classroom activity that contributes to experience in and knowledge of dance e.g. a warm-up at the beginning of the day, short intervals of isolated movement for relaxation between academic subjects, awareness of spatial organisation and usage in the classroom;
5. include objectives that require students to investigate, talk and demonstrate dance related topics;
6. identify existing resources suitable for a generalist teacher to modify for classroom application;
7. avoid duplication of aspects of dance training that may be inhibiting factors for adolescent students (specific body type);
8. provide older students with tasks that highlight the versatility of engagement in the dance profession i.e. performance, teaching, administration, stage management.

Helen Cameron
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DRAMA

The rationale: What is the unique and distinct contribution drama plays in the education of all young Australians?

Arts experiences enhance all phases of learning Barr et al., 2007

Storytelling is a key communicative device used across cultures, age groups and languages and consequently it is an effective learning tool, Hatherly, 2006

As the representatives for the area of Drama from the Major Performing Arts (MPA) companies of Australia, we believe that drama should be taught as a subject within an arts-enriched National Curriculum. By working with the MPA theatre companies, schools will be able to promote equity and excellence through the arts. As required in the Melbourne Declaration (December 2008) arts-enabled education will ensure all young Australians become:

- successful learners;
- confident and creative individuals;
- active and informed citizens.

We would like to suggest that as a minimum, the following points be considered when writing the shaping document for the National Arts Curriculum:

1. access to drama as a subject from K-12 with an elective full subject load in Years 9-12;
2. access to live performance, at least once per year, from K-12.

The MPA group of theatre companies can provide access for students and teachers to our diversity of quality productions. These address all learning areas, all levels of learning (K-12) and all styles of production: Multi-media theatrical, Australian, Indigenous, Asian and World Theatre: thus addressing the three perspectives key in the new Australian Curriculum: Indigenous, Asian, ITC.

Drama benefits students in social and academic areas. Research shows that drama in education:

- improves self-confidence, motivation, self-esteem and self-directed learning (Burton, Horowitz, & Abeles, 2002);
- enhances social behaviour and interaction (Maples, 2007);
- increases academic skills in literacy and numeracy (Mages, 2006); and
- improves cognitive skills (Mages, 2006).

What are the features of a high quality drama education for all young Australians?

The drama curriculum should incorporate learning to:

- engage regularly in drama activities;
- develop a base of skills and theatrical knowledge acquired through experience and presented in a sequential manner, appropriate to the level of a child's development;
- develop an understanding of the elements that constitute drama such as theatrical conventions and techniques, theatrical styles and periods of theatre history which have developed those styles to enable the diversity of drama available to audiences and practitioners today; of the place of movements, voice, mask, costume, set and lighting.;
- learning how to interpret a script using the conventions of theatre which describe the rhythm, style and structure of a piece;

- develop a vocabulary which allows them to speak about and describe theatre and drama;
- use their skills in drama literacy to communicate their own dramatic compositions and ideas;
- apply these skills in literacy to a variety of drama activities in the classroom and beyond;
- develop an appreciation of the complexities and skills and beauty of theatre as their engagement with the subject grows;
- incorporate the study of classic works and works by Australian, Indigenous Australian and other Asian and international contemporary playwrights.

Issues for Shape paper writers to consider

- Drama is a unique art-form which is best taught in a continuous sequence according to the developmental stage of the student and every young person in Australia should receive this opportunity in the compulsory years of schooling.
- It is a unique and desirable example of progressive learner-focused education to create individual arts subject areas within the Arts Curriculum. Each of the five areas of the arts has its own unique language which needs to be adhered to, enabling us to more effectively support teachers in achieving the desired learning outcomes for students whilst provide real access to the world of professional theatre.
- The National Curriculum must be written to acknowledge that most teachers in early childhood and primary education settings will be generalists, even though the ideal is to have the subjects taught by specialists in the field. Ideally teachers will enter the field with a basic knowledge of theatre and drama language. Inclusion of commonly understood terminology that does not require specialist knowledge and non-threatening drama or theatrical expectations in the primary years is important, as is appropriate pre service and professional learning training.

MPA suggestions to ACARA for linking to the General Capabilities in drama:

- 1. Literacy:** In drama, students learn to read, write, listen, speak accurately, flexibly and critically, and to view and create increasingly complex dramatic works as their experience of drama develops.
- 2. Numeracy:** In drama, students learn to identify proportion, size, duration, standard units of physical measurement for spatial awareness. Numeric tools such as graphs, charts and surveys are used to structure concepts into real drama productions.
- 3. Information and communication technologies (ICT):** Students can use technology to expand, record, manipulate and demonstrate their understanding and skills in drama.
- 4. Thinking skills:** Thinking skills are critical to developing understanding in drama, engaging right- and left-brain thinking with problem solving skills and the synthesis of a considerable amount of data. Students are encouraged to be critical thinkers, take responsibility for their own learning and reflect upon their learning processes.
- 5. Creativity:** Creativity is an essential component of all drama education. An integrated learning curriculum in drama enables students to experience, then demonstrate their understanding by presenting interpretations of establish scripts and then applying their learning in the creation of their own dramatic works. This will foster the development of creativity and empower children to move beyond the established and expected form to exploring and creating the new and interesting.

The curriculum needs to encourage a variety of stimulating drama experiences, both inside and outside the classroom, drawing upon professional experience of drama practitioners and professional theatre organizations and facilities.

6. Intercultural understanding: Intercultural understanding can be enhanced if students are exposed to other views of the world through examining the drama, theatre and film of other cultures. Intercultural performance enables diverse responses from different audiences (Zarrilli, 1992). Stories work to convey identity, socially acceptable behaviours and rules within culture. Exploring drama conventions, styles and productions through the ages, from the earliest forms of the Greeks through the Medieval and Reformation and other key periods through to the popular contemporary theatre forms such as verbatim and docudrama, are excellent ways of achieving this. The order of introducing drama in K-6 would not require adhering to chronological developments in drama, but rather linking conventions or styles of drama across curricula activities through thematic units. For example, exploring masks in Greek, Kabuki/Noh and Commedia del'Arte theatre forms and linking to the various uses of masks in social and scientific situations today. Secondary students may benefit from a chronological approach enabling ease of transfer across schools and states.

Theatre Companies, through the art form, theatre, tell Australian and World theatre stories. Through our education and performance programs, we reach thousands of school students each year; our unique storytelling style enables them to extend their learning outside the confines of their classroom.

7. Ethical behaviour: Drama is a unique and safe platform for the exploration of Ethics. As stated by Hatherly (2006) '*storytelling is a key communicative device across cultures*' addressed through plot, character, language, dialogue and through the processes of performing and creating as a member of a drama group or a theatrical cast and crew. Stories work to convey identity, socially acceptable behaviours and rules within culture. Drama has been used with adolescent refugees. There is documented evidence of Shakespeare being used in interactive Drama programs with Indigenous groups in Canada (Nolan, 2007) and Alaska (Burgess, 2007; Nolan, 2007) and in bilingual contexts with students in the Marshall Islands, (Garrod, 2005), South Africa (Brockbank, 1987) and in Slavic communities (Bryner, 1941).

8. Teamwork, 9. Self-management and 10. Social competence: All of these are explicit in all drama making activities. There are many opportunities for students to work collaboratively in performance and creation tasks, as the creating of drama is a co-operative skill requiring doers and listeners. Students manage personal learning as they learn and develop skills with increasing autonomy.

11. Resourcing: A content and experience rich drama curriculum requires the input of expertise from practitioners at a level beyond that which the average classroom teacher is equipped to deliver. Therefore we recommend that the curriculum clearly state the need for inclusion of additional enrichment activities. Students and teachers are provided with course-linked resources that ensure their excursion to the theatre is at all times relevant to the work their teachers are doing with them in the classroom and of the highest importance to their chances of success in their exams.

Arts education and arts industry:

The MPA companies have a unique supportive role to play in the development and implementation of a National Arts Curriculum. Collectively, we work with Departments of Education, principals, teachers and school students in all education sectors across regional and metropolitan Australia. This has given both breadth and depth to our understanding of issues facing drama education in schools, placing us in a unique position to help find solutions and support the implementation of a national Arts Curriculum.

Why are we involved in drama education?

Collectively, we see a future for Australia in a world shaped by creativity and imagination. When attending live theatre, students are exposed to 'real world' scenarios that better equip them for life beyond school.

No longer is drama in high school simply about 'putting on plays'. Students are now budgeting, marketing and lighting their own work. Students that shine in the technical side now have the opportunity to excel at this subject which was once performance based. Drama is now recognised as an examinable subject for university entrance examinations.

Exposing students to high quality theatre through drama in the curriculum nurtures the actors, stage managers, designers, technicians, arts management and arts marketers for the future theatre industry. An early and continued experience in school is most likely to inspire that students go on to study the craft of creating theatre.

What can we offer?

Through a range of productions, interactive activities and workshops, pre and post show forums, and other interactions (live and on-line), the MPA theatre companies provide students with connection and access to the creative processes of this country's finest artists, often in an environment of direct contact with opportunities for question and answer. Experiencing a large scale professional show whilst at school age provides inspiration to the next generation of artists as best practise and standards of creative excellence are modelled.

Our programs aim to:

- develop students' understanding of drama and theatre;
- provide a live teaching resource that can enhance the drama curriculum in schools;
- motivate and involve students in live theatre-making;
- provide students with the opportunity to observe professional theatrical productions;
- present a diverse range of theatrical styles and their contexts that link across the curriculum;
- develop and maintain a strong school audience for live theatre performance;
- provide high quality teacher PD and teaching resources.

We as the drama representatives for the MPA Group, wish to support the implementation of the National Arts Curriculum in Australia in the form of advice, should it be needed, at the shaping and writing stages and beyond. It is important to the progression and continuance of the craft of making theatre that our suggested strategies for links to live performance and continued study of drama through K-12 be taken into account when writing the National Arts Curriculum. We, as the industry professionals, will continue to provide quality workshops, resources and productions, with clear links to the curriculum, for students to engage within the classroom and at our world class venues.

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Alena Tompkins
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Naomi Edwards
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Sydney Theatre Company

Fiona James
Education Program Manager
the Malthouse Theatre

Damien Cassidy, Regional Coordinator
The Queensland Theatre Company

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MUSIC

The rationale: What is the unique and distinct contribution music plays in the education of all young Australians?

Introduction

Music has always been a powerful form of human communication in societies worldwide. It is part of a person's humanising process. Music has to be heard to be comprehended and requires the highest forms of listening, concentration and thinking. It is capable of evoking, suggesting and implying limitless emotional reactions in children's minds and imaginations.

Children engaged in a seriously planned and well-taught curriculum of music have advantages in all other fields of study within the school curriculum; language, reading, writing, number, sciences and the like. There is a wealth of statistical information proving this. To deny a child a thorough music education is to deny the child access to the highest levels of any learning. Children with a music background listen better, concentrate longer, think more clearly, work happily in abstraction, are less distracted in class and tend to be high achievers in all fields of study. The study of musical instruments leading to performances in ensembles, orchestras and the like provides children with unique musical and social experiences. Here, as with choral singing, children are brought to the highest levels of group participation requiring intense commitment, highly developed skills in co-ordination and a highly evolved sense of musicality and expressiveness.

Richard Gill 2010

What are the features of a high quality music education for all young Australians?

The music curriculum should incorporate learning to:

1. engage regularly in music activities;
2. develop a base of skills and musical knowledge acquired through experience and presented in a sequential manner, appropriate to the level of a child's development;
3. develop an understanding of the elements that constitute music such as pitch, rhythm, structure, instruments and how sounds are made and manipulated, dynamics and articulation, and musical texture and learning how to identify these and discuss and manipulate them;
4. Interpret musical symbols which describe the rhythm, pitch and structure of a piece;
5. develop a vocabulary which allows them to speak about and describe music;
6. use their skills in music literacy to communicate their own musical compositions and ideas;
7. apply these skills in literacy to a variety of musical activities in the classroom and beyond;
8. develop an appreciation of the complexities and skills and beauty of music as their engagement with the subject grows;
9. we believe that music should be taught as a subject within an arts-enriched National Curriculum;
10. incorporate the study of works by Australian composers.

Issues for Shape paper writers to consider

- Music is a unique art-form which is best taught in a continuous sequence according to the developmental stage of the student and every young person in Australia should receive this opportunity in the compulsory years of schooling.

- We are delighted that decision has been made to create individual arts subject areas, which we will assume will be identified by their names such as Music, Visual Arts etc. We believe that each subject area in the arts has its own unique language - composition is used in music and has a specific meaning as distinct from choreographing or making. It is our belief that the creation of a national music syllabus as outlined in the National Review into School Music Education (NRSME) would allow us to more effectively support teachers in achieving the desired learning outcomes for students.
- The National Curriculum must be written to acknowledge that most teachers in early childhood and primary education settings will be generalists, even though the ideal is to have the subjects taught by specialists in the field.
- Teachers, particularly in primary schools, need to enter the profession with a basic knowledge of musical language and musical skills. Inclusion of commonly understood terminology that does not require specialist knowledge and non-threatening musical expectations in the primary years is important, as is appropriate pre service and professional learning training.

MPA suggestions to ACARA for linking to the General Capabilities in music:

1. Literacy: In Music, students learn to read, write, listen, speak accurately, flexibly and critically, and to view and create increasingly complex musical works as their experience of music develops.

2. Numeracy: In music, students learn to identify patterns, metre, proportion, size, duration, standard units of measure, group rhythms and beats. Graphs, charts and surveys are used to understand musical concepts such as structure, texture, pitch and instrumentation.

3. Information and communication technologies (ICT): Students can use technology to record, manipulate and demonstrate their musical understanding and skills.

4. Thinking skills: Thinking skills are critical to developing understanding in music, as many musical tasks engage both sides of the brain and require considerable problem solving skills and the synthesis of a considerable amount of data. Students are encouraged to be critical thinkers, take responsibility for their own learning and reflect upon their learning processes.

5. Creativity : Creativity is an essential component of all music education. An integrated music learning curriculum where students experience then demonstrate their understanding by copying and then applying their learning in the creation of their own musical works will foster the development of creativity and empower children to move beyond the mundane to the interesting. The curriculum needs to encourage a variety of stimulating musical experiences – both inside and outside the classroom, drawing upon professional experience of music educators and music makers.

6. Intercultural understanding: Intercultural understanding can be enhanced if students are exposed to other views of the world through examining the music of other cultures. Studying and experiencing music from a variety of musical cultures and genres, from folk material, through to popular styles, musical fusions and the art music of various countries is an excellent way of achieving this.

7. Ethical behaviour: Ethics in music can be addressed through lyrics in songs and through the processes of performing and creating as a member of a musical group.

8. Teamwork, 9. Self-management and 10. Social competence: All of these are explicit in all music making activities. There are many opportunities for students to work collaboratively in performance and composition tasks, as the creating of music via performance is a co-operative skill requiring doers and listeners. Students manage personal learning as they learn and develop skills with increasing autonomy.

11. Resourcing: A content and experience rich music curriculum requires the input of expertise from practitioners at a level beyond that which the average classroom teacher is equipped to deliver. Therefore we recommend that the curriculum clearly state the need for inclusion of additional enrichment activities being made available to students, such as attending concerts and performances, inviting practitioners into the classroom to work with students and participate in on-line real time workshop activities, as a means of promoting equity across the subject area.

Arts education and arts industry

The major performing arts companies have a unique supportive role to play in the development and implementation of a National Arts Curriculum. Collectively, we work with Departments of Education, principals, teachers and school students in all education sectors across regional and metropolitan Australia. This has given both breadth and depth to our understanding of issues facing music education in schools, placing us in a unique position to help find solutions and support the implementation of a National Arts Curriculum.

Why are we involved in music education?

Collectively, we see a future for Australia in a world shaped by creativity and imagination, in which music plays an essential inspirational role. We are committed to life-long engagement with music through concerts and education, for people of all cultures, including Australia's Indigenous peoples.

What can we offer?

The programs presented by us are diverse and wide-reaching, designed to meet the ever-changing needs of schools. These programs support schools to deliver innovative, high quality music education for students throughout their school life. Through live performances, interactive concerts, professional learning courses for teachers, resource books, recordings, interactive websites, workshops and residencies, we place the needs of students and teachers at their core, and motivate and engage them in music making. Our programs are built on the premise that children receive the best music education from a dynamic partnership between professional musicians, classroom teachers and students built on mutual respect. Our programs are presented by professional musicians trained and supported by the Arts organisation for which they work.

Our programs aim to:

- develop students' understanding of music through the concepts of: pitch/melody; meter/beat/rhythm; harmony; texture; structure/form; tone colour/timbre; dynamics;
- provide a live teaching resource that can enhance the music curriculum in schools;
- motivate and involve students in live music-making;
- provide students with the opportunity to observe professional musicians actively involved in music making;
- present a diverse range of musical styles and their contexts that link across the curriculum;
- develop and maintain a strong school audience for live music.

The MPA organisations recognise that the crowded curriculum is a reality, particularly in primary schools, and wishes to work with education professionals from all the art-forms to find a solution which ensures all young people across Australia receive an appropriate arts education. It is important that the curriculum writers include either suggested strategies for, or links to extension work, that will expand children through a study of music in this and other areas of learning. Yes prescribed content can be written for core activities – but a curriculum offering “world class” education to all Australian students must inspire and extend beyond the basic minimum and schools need some direction in this area.

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Australian Chamber Orchestra	Vicki Stanley, Education Manager Sarah Conolan, Education Assistant
Australian Brandenburg Orchestra	James Beck, Artistic Manager Bridget O'Brien, Deputy General Manager
Bell Shakespeare	Linda Lorenza, Head of Education
Company B Belvoir	Jane May, Education Manager Cathy Hunt, Education Coordinator
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Opera Australia	Frances Gordon, Education & Government Relations Jennifer Kerr, Manager Oz Opera
Sydney Dance	Matt White, Marketing Director
Sydney Symphony Orchestra	Bernie Heard, Artist Development Manager Kim Waldock, Education Manager
Sydney Theatre Company	Naomi Edwards, Acting Education Manager Helen Hristofski, Education Manager
VICTORIA	
Australian Ballet	Helen Cameron, Education Consultant
Circus Oz	Annie Stephens, Community & Corporate Programs Co ordinator Fiona Poletti; Tara Sanders
Malthouse Theatre	Fiona James, Education Program Manager
Melbourne Symphony Orchestra	Katherine Kerezsi, Manager, Education and Community Outreach
Melbourne Theatre Company	Suzie Thomas, Education Manager
Orchestra Victoria	Cressida Griffith, Education Manager
QUEENSLAND	
Opera Queensland	Mark Taylor, Education Liaison Officer
Queensland Symphony Orchestra	Samantha Cockerill, Education Liaison Officer Mike Tyler, at Department of Education and Training
Queensland Theatre Company	Katie Stewart, Education Liaison Officer Damien Cassidy, Regional Coordinator
Queensland Ballet	Anna Jones, Special Projects
SOUTH AUSTRALIA	
Adelaide Symphony Orchestra	Tammy Hall, Education & Development Coordinator
State Opera of South Australia	Richard Chew, Designated delegate
State SA Theatre Company	Robyn Brookes, Education Manager
TASMANIA	
Tasmanian Symphony Orchestra	Kate Gray, Education & Training Coordinator
WESTERN AUSTRALIA	
Black Swan	Alena Tompkins, Education Manager
West Australian Ballet	Jennifer Loth, Education Officer
West Australian Opera	Luke Pownall, Education Coordinator
West Australian Symphony Orchestra	Brendon Pearn, Education Coordinator