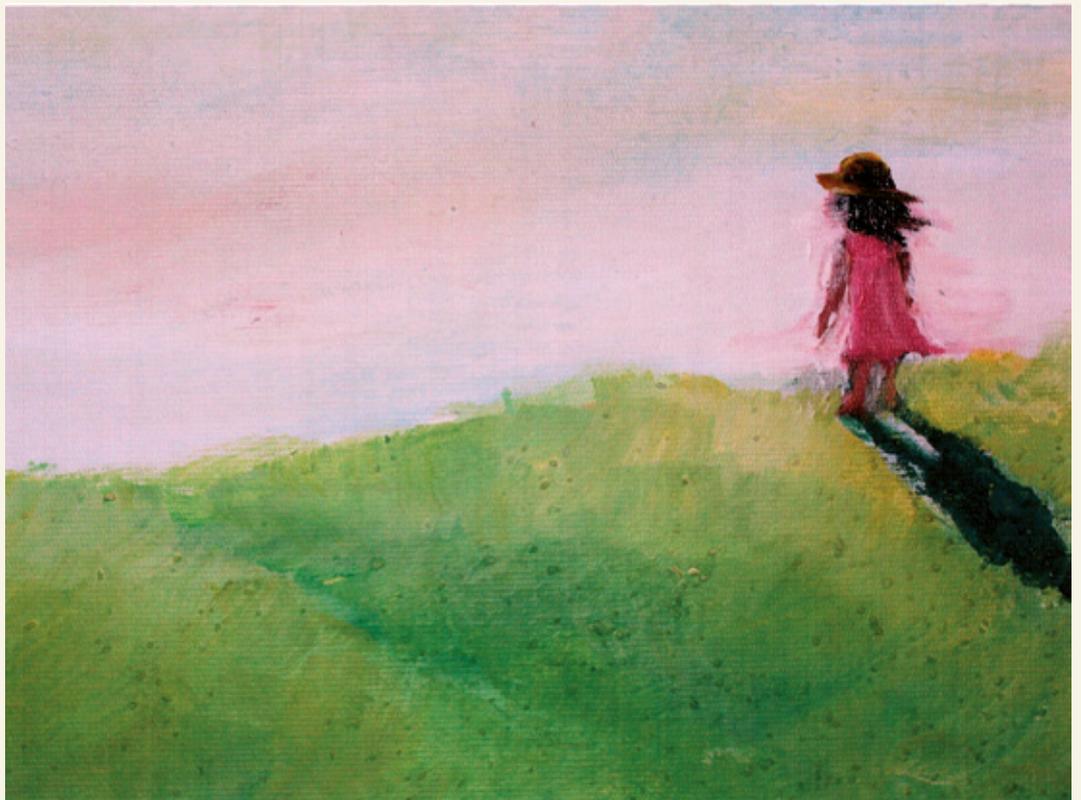


# Curriculum Framework for Schools of Music and Performing Arts

*DIVERSITY AND DEEPER UNDERSTANDING*



Live Lundh, Gjøvik kunst- og kulturskole



NORSK KULTURSKOLERÅD

THE NORWEGIAN COUNCIL FOR SCHOOLS OF  
MUSIC AND PERFORMING ARTS



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NORSK KULTURSKOLERÅD

# Preface

## Norwegian Schools of Music and Performing Arts – a unique type of school

Schools of Music and Performing Arts play an important role in the Norwegian educational system, and for local cultural life throughout the country. Since the first Schools of Music emerged in the 1960s, they have grown and developed extensively. Norway's Schools of Music and Performing Arts today offer 125 000 places for students.<sup>1</sup> Schools of Music and Performing Arts have been subject to several public statements and reports, bearing witness to substantial public interest and involvement.

Since 1997, Schools of Music and Performing Arts have been founded on the Education Act:

Section 13-6. Provision of courses in music and other cultural activities:

*'All municipalities, either alone or in collaboration with other municipalities, must provide courses in music and other cultural activities for children and young people, organised in association with the school system and local cultural life.'*

The Norwegian model for arts and cultural education has generated a great deal of interest beyond Norway's borders: in the European cooperation on Schools of Music and Performing Arts and among our Nordic neighbours.

The following statement from the Nordic Council's Committee for Knowledge and Culture in the Nordic Region (2009) is a clear example of such international interest:

*'The Committee would very much like to see the Arts and Cultural Education Scheme in Norway eventually spread to become a national priority throughout the Nordic Countries'*

## Challenges

The vision of the Norwegian Council for Schools of Music and Performing Arts is "Arts and cultural education for all". This is a key aspiration for further developing Schools of Music and Performing Arts. Schools of Music and Performing Arts should bear the mark of high-quality standards and abundant diversity, and attend to both broad general arts education for the many, and for highly specialised education targeted at developing student's talents.

The *Official Norwegian Report on Cultural Policy, 2014* points to the challenges that lie in solving the complex social responsibility of Schools of Music and Performing Arts. Schools of Music and Performing Arts must further develop the variety of courses offered, in order to improve the recruitment of children and youth with different ethnic and cultural backgrounds.

## The Curriculum Framework

Schools of Music and Performing Arts must offer a wide range of high-quality professional and pedagogical courses. Future Schools of Music and Performing Arts must offer greater flexibility in course organisation, as well as provide clearer descriptions of the aims, contents and working methods. The curriculum framework with specific curricula for the different art disciplines addresses these challenges.

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<sup>1</sup>The National Information System for Primary and Lower Secondary Education (GSI), October 2013

The curriculum framework classifies the various courses into three training programmes, highlighting activity, training and deeper understanding. The aim is to establish high-quality art courses within the Breadth programme, the Core programme and the Depth programme.

The curriculum framework “Diversity and Deeper Understanding” is founded on the The Norwegian Council for Schools of Music and Performing Arts’ central strategy (*Strategi 2020*) and on the Framework Plan of 2003 – ‘*On the way to diversity*’.

The plan is also based on the *National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training* (2006), the national culture promotion reforms of 2005 and 2009, the report *Schools of Music and Performing Arts - Guidelines for developing the schools as good local resource centres* (2010), the *Official Norwegian Report on Cultural Policy* (2014) and the White Paper (Meld. St. 20) *On the right path – Quality and diversity in public schools* (2012-2013).

The Board for the Norwegian Council for Schools of Music and Performing Arts appointed the curriculum framework committee following the resolution made at the National Meeting of the Norwegian Council for Schools of Music and Performing Arts in 2012.

The Committee was composed of:

Eirik Birkeland, Chairman

Morten Christiansen

Kristin Geiring

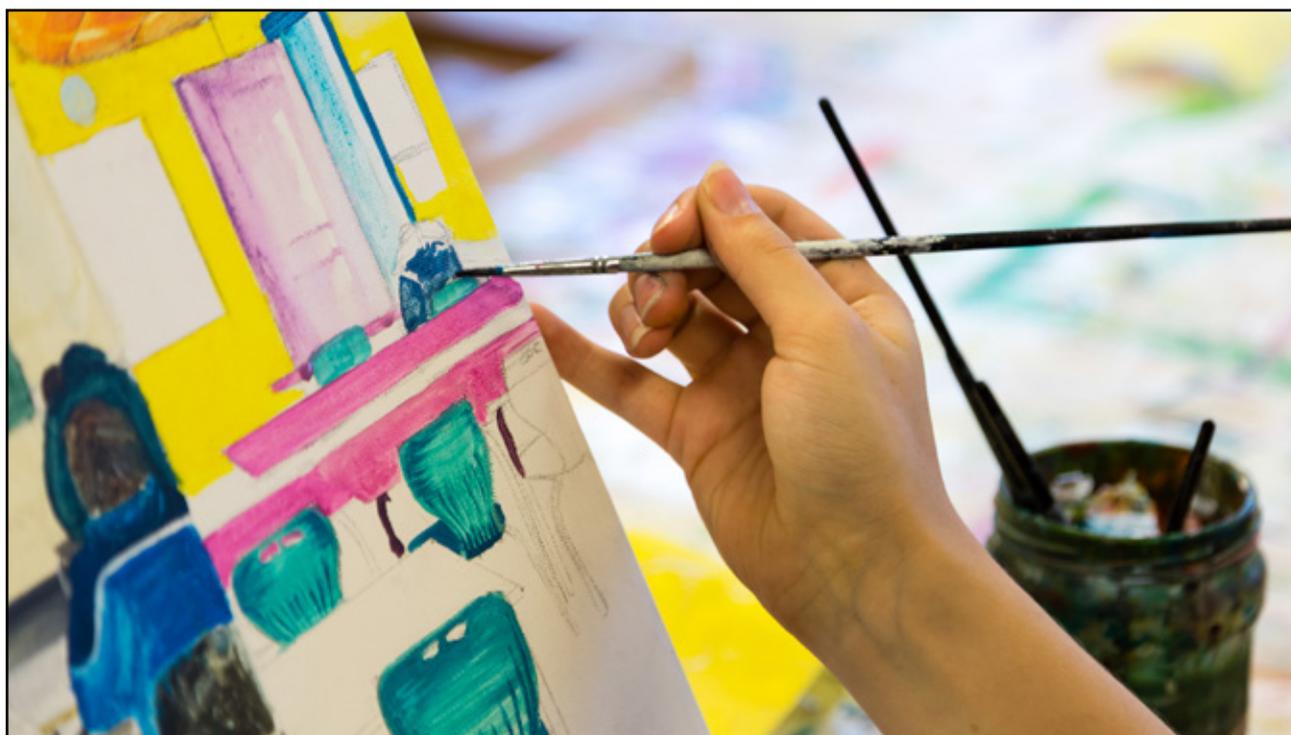
Eivind Nåvik

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# Table of Contents

<b>Chapter 1 – The social responsibility of schools of music and performing arts</b> .....	6
<b>1.1. The mission of Schools of Music and Performing Arts</b> .....	6
1.1.1. The Education Act .....	6
1.1.2. Norway's obligations according to UN Convention on the Rights of the Child and UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage .....	6
<b>1.2. The core values of Schools of Music and Performing Arts</b> .....	7
<b>1.3. The purpose of Schools of Music and Performing Arts</b> .....	7
<b>1.4. The aim of Schools of Music and Performing Arts</b> .....	8
<b>1.5. The role of Schools of Music and Performing Arts as local resource centres</b> .....	8
1.5.1. Schools of Music and Performing Arts and primary and secondary education .....	8
1.5.2. Schools of Music and Performing Arts and cultural .....	9
<b>1.6. The art disciplines of Schools of Music and Performing</b> .....	10
<b>1.7. Teaching structure</b> .....	11
<b>Chapter 2 – Principles and guidelines for Schools of Music and Performing Arts</b> .....	13
<b>2.1. The municipal responsibility as school owners</b> .....	13
<b>2.2. The responsibility of the school administrator</b> .....	14
<b>2.3. Cooperation on student learning</b> .....	14
2.3.1. Cooperation with parents/guardians .....	14
2.3.2. Cooperation toward a broader and more holistic education in arts and culture .....	15
2.3.3. Assessment for learning .....	15
<b>2.4. The role of the teacher and the profession</b> .....	16
<b>2.5. Qualifications for employment at Schools of Music and Performing Arts</b> .....	17
<b>2.6. Quality in Schools of Music and Performing Arts</b> .....	17
<b>2.7. Local development, curriculum development and research</b> .....	18
<b>Chapter 3 – Curriculum</b> .....	21
<b>3.1. Introduction to the Curriculum</b> .....	21
3.1.1. The training programmes at Schools of Music and Performing Arts .....	21
3.1.2. The teacher at Schools of Music and Performing Arts .....	24
3.1.3. Local development, curricula and research .....	26
3.1.4. The student in Schools of Music and Performing Arts .....	26
3.1.5. Knowledge in Schools of Music and Performing Arts .....	27
3.1.6. Assessment for learning .....	28
<b>3.2. Curriculum for Dance</b> .....	31
3.2.1. Dance in Schools of Music and Performing Arts .....	31
3.2.2. Overriding aims .....	33
3.2.3. The subject learning wheel .....	34
3.2.4. Learning goals .....	36
The Breadth programme .....	36
The Core programme .....	36
The Depth programme .....	37
3.2.5. Content .....	38
3.2.6. Work methods and organisation .....	40
3.2.7. Assessment for learning .....	42
3.2.8. Facilities and equipment .....	43

<b>3.3. Curriculum for Music</b> .....	45
3.3.1. Music in Schools of Music and Performing Arts .....	45
3.3.2. Overriding aims .....	47
3.3.3. The subject learning wheel .....	48
3.3.4. Learning goals and development stages .....	50
The Breadth programme .....	50
The Core programme .....	50
The Depth programme .....	54
3.3.5. Content .....	56
3.3.6. Work methods and organisation .....	58
3.3.7. Assessment for learning .....	61
3.3.8. Facilities and equipment .....	62
<b>3.4. Curriculum for Creative writing</b> .....	65
3.4.1. Creative writing in Schools of Music and Performing Arts .....	65
3.4.2. Overriding aims .....	66
3.4.3. The subject learning wheel .....	68
3.4.4. Learning goals and development stages .....	70
The Breadth programme .....	70
The Core programme .....	71
The Depth programme .....	73
3.4.5. Content .....	74
3.4.6. Methods and organisation .....	76
3.4.7. Assessment for learning .....	78
3.4.8. Facilities and equipment .....	79
<b>3.5. Curriculum for Theatre</b> .....	81
3.5.1. Theatre in Schools of Music and Performing Arts .....	81
3.5.2. Overriding aims .....	83
3.5.3. The subject learning wheel .....	84
3.5.4. Learning goals and development stages .....	86
The Breadth programme .....	86
The Core programme .....	86
The Depth programme .....	88
3.5.5. Content .....	89
3.5.6. Work methods and organisation .....	91
3.5.7. Assessment for learning .....	93
3.5.8. Facilities and equipment .....	94
<b>3.6. Curriculum for Visual Arts</b> .....	97
3.6.1. Visual Arts in Schools of Music and Performing Arts .....	97
3.6.2. Overriding aims .....	98
3.6.3. The subject learning wheel .....	100
3.6.4. Learning goals .....	102
The Breadth programme .....	102
The Core programme .....	103
The Depth programme .....	104
3.6.5. Content .....	105
3.6.6. Work methods and organisation .....	106
3.6.7. Assessment for learning .....	110
3.6.8. Facilities and equipment .....	111
<b>Reference list</b> .....	113
<b>Chapter 4 – Quality standards</b> .....	115
<b>Epilogue</b> .....	116



# Introduction

Schools of Music and Performing Arts accommodate a diverse array of arts and culture. The core task of the schools is developing artistic and cultural competence and expression, as well as fostering creativity, critical judgment, and general cultural and social skills. Such skills are fundamental for life mastery, personal growth and *Bildung*.<sup>2</sup>

The arts shape a person's identity and expand one's capacity for understanding the ways other people express themselves. Working with the arts develops the imagination and the senses. Being members of a cultural community, we develop our sense of security and understanding of what it means to be human; alone and in the company of others.

Schools of Music and Performing Arts should offer high-quality professional and pedagogical education, and represent an in-depth approach to the arts that spans wider than the arts education programmes in public primary and secondary schools. Education in music and performing arts provides individual adaptation, offers a long-term perspective on learning and can encourage life-long interests. For some students, training in music and performing arts provides a foundation for professional education in the arts.

Schools of Music and Performing Arts offer a broader 'artistic portfolio' (courses, lessons and instruction in arts) than primary and secondary schools, and are mainly aimed at children and young people from 0-19 years. The three programmes attend to learning, experiences, creation and communication on all levels through broad recruitment and a systematic teaching plan. The instruction must be relevant for students seeking to qualify for upper secondary and higher education in the arts. As local resource centres, Schools of Music and Performing Arts should also support and strengthen cultural competence and local cultural activities by committing to cooperation with the educational, culture and health sectors. Such collaboration is aimed at every member of the municipality.

The curriculum framework is an essential document for developing national standards and local curricula for Schools of Music and Performing Arts. Standards for systematically monitoring the schools' activities and ensuring quality should be established.

Chapter 1 describes the fundamental values of Schools of Music and Performing Arts, their role in the educational system and their role as local resource centres. Chapter 2 describes the scope of responsibility, principles and pedagogical guidelines. Chapter 3 describes the professional and pedagogical content of the distinctive art disciplines. Chapter 4 underlines the importance of ensuring quality in art education.

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<sup>2</sup>The Norwegian public discourse on culture and on general education is greatly influenced by German traditions, and frequently refers to the concept of *Bildung* which cannot easily be translated into English. *Bildung* literally means *creation, image or shape*, and refers to a process of self-cultivation where education and philosophy are linked in a manner that spurs a process of both personal and cultural maturation. This process is described as "a harmonisation of the individual's mind and heart and in a unification of selfhood and identity within the broader society" (<https://en.wikipedia.org/wiki/Bildung>). *Bildung*, in this sense, involves a harmonisation of mind, heart, selfhood and identity, which is achieved through personal transformation. For the sake of precision, the German term *Bildung* is used when other relevant terms fail to cover the concept.

# CHAPTER 1 – The Social Responsibility Of Schools Of Music And Performing Arts

## 1.1. The mission of Schools of Music and Performing Arts

### 1.1.1. The Education Act

The social mission of Schools of Music and Performing Arts is rooted in the Education Act, Section 13-6:

*'All municipalities, either alone or in collaboration with other municipalities, shall provide courses in music and other cultural activities for children and young people, organised in association with the school system and local cultural life.'* (1997)

Cooperation between Schools of Music and Performing Arts and the general school system fuses the social mission of Schools of Music and Performing Arts with the objective of primary and lower secondary schools:

*'The aim of education is to expand the individual's capacity to perceive and to participate, to experience, to empathize and to excel.'*<sup>3</sup>

### 1.1.2. Norway's obligations according to UN Convention on the Rights of the Child and UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage

The overall objective and aims of Schools of Music and Performing Arts may contribute to maintaining Norway's obligations to international conventions.

Norway ratified the United Nations Convention on the Rights of the Child on January 8<sup>th</sup> 1991, and the Convention including additional protocols was embedded in Norwegian law through section 2-4 of the International Human Rights Act. Children's rights to art and culture are described in Article 30 and 31 of the Convention on the Rights of the Child:

#### Article 30

In those States in which ethnic, religious or linguistic minorities or persons of indigenous origin exist, a child belonging to such a minority or who is indigenous must not be denied the right, in community with other members of his or her group, to enjoy his or her own culture, to profess and practise his or her own religion, or to use his or her own language.

#### Article 31

1. States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

2. States Parties must respect and promote the right of the child to participate fully in cultural and artistic life and must encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

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<sup>3</sup>Core Curriculum for primary, secondary and adult education in Norway, 2006, p. 5.

Norway agreed to The Convention for the Safeguarding of the Intangible Cultural Heritage on October 17<sup>th</sup>, 2003.

The intangible cultural heritage is manifested among other things through oral traditions and expressions, practices of performing arts, social practices, rituals and celebrations, knowledge of and skills related to nature and traditional handicrafts. Schools of Music and Performing Arts can offer valuable contributions in this field. Encountering one's cultural heritage enables the student to understand the historical and cultural context he or she lives in: Cultural heritage of the past, its products, traditions and mind-sets; cultural heritage of the present, through the student's references and creative expressions here and now; and cultural heritage as the future, where the student will make use of what he or she has learned in a world as yet unknown.

## 1.2. The core values of Schools of Music and Performing Arts

Schools of Music and Performing Arts are founded on a humanistic perspective on life, and on social values such as community, freedom of expression, human dignity and democracy. The Norwegian community accommodates a growing diversity of cultural expressions. By acknowledging and raising awareness of this diversity, Schools of Music and Performing Arts can contribute to maintaining and renewing our cultural heritage. In order to respect someone else's culture one needs to know one's own, and have a strong sense of identity. Cultural activities create arenas for belonging and for social community and may inspire participation in the community of disagreement; which is a precondition for a well-functioning democracy.

Expressive culture should form a natural basis for the activities of Schools of Music and Performing Arts (*the Official Norwegian Report on Cultural Policy, 2014*). Here, the term expressive culture is in its definition limited to artistic activities, arts education, public-place encounters in connection with arts education and protection and continuation of material and intangible cultural heritage.

The primary concern of Schools of Music and Performing Arts is maintaining and developing artistic and cultural competences. The basic premise is a holistic understanding of human existence and the idea that all humans have a sense of form and a need for expression that can be developed through education. Expressions of art and culture affect the basic conditions of our existence, such as joy, longing, dreams, melancholy or loneliness. Such expressions are fundamental for the process of learning, growing and forming us as human beings (*Bildung*<sup>4</sup>).

## 1.3. The purpose of Schools of Music and Performing Arts

Schools of Music and Performing Arts shall provide high-quality professional and pedagogical training to all children and youngsters who want to learn an art discipline. The purpose of such training is to learn, experience, create and communicate through cultural and artistic expressions. Schools of Music and Performing Arts are central in the educational pathway that qualifies students with particular interest and motivation for higher education in arts. The training must contribute to children and young people's self-development, growth and '*Bildung*<sup>5</sup>'; promote respect for other people's cultural identities; promote awareness of one's own identity, and foster critical reflection and general life skills.

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<sup>4,5</sup>See page 5

Schools of Music and Performing Arts shall also serve as local resource centres and cooperative partners for primary and lower secondary education as well as for local cultural life. On a regional level, inter-municipal collaboration can ensure increased diversity and high-quality teaching. On a national level, Schools of Music and Performing Arts are part of the nationwide cultural infrastructure accentuating art and culture as cornerstones of social development.

The Norwegian society accommodates different ethnic groups, representing a great variety of cultural expressions. Increasing geographical mobility and internationalisation makes for a society far more complex than before. Schools of Music and Performing Arts should reflect this diversity through a wide and varied educational offering in terms of teaching, communication and creative activities.

## **1.4. The aim of Schools of Music and Performing Arts**

**Schools of Music and Performing Arts shall:**

- Give every student the opportunity to develop knowledge and skills in the arts
- Give every student the opportunity to discover and communicate their own artistic and cultural expressions
- Strengthen the students' aesthetic, social and cultural competences
- Strengthen the students' capacity for critical reflection and independent choice
- Give opportunities for in-depth training, preparing them for upper secondary and higher education in arts and culture
- Contribute, in cooperation with the school system, to a comprehensive general education in arts and culture for children and young people
- Serve as local resource centres, supporting and strengthening cultural competence and development
- Cooperate with local cultural life in offering cultural and artistic support for teaching and communicating arts and culture to the entire local community

## **1.5. The role of Schools of Music and Performing Arts as local resource centres**

Schools of Music and Performing Arts must work together with local educational and cultural institutions, thus contributing to building cultural competence in the local community. A requirement for succeeding as a local resource centre is establishing collaborative commitments with kindergartens, primary and lower secondary schools, upper secondary schools, local cultural life and professional mediators in the field of arts and culture.

### **1.5.1. Schools of Music and Performing Arts and primary and secondary education**

The Core Curriculum (the general part of the national curriculum for primary, lower and upper secondary schools) calls attention to the possibilities that exposure to the arts may open up for us:

*'A confrontation with creative art can wrench us out of our habitual modes of thought, challenge our opinions, and provide experiences that spur us to re-examine prevailing conceptions and break with conventional wisdom and customary modes. (K06, p. 13)'*

Schools of Music and Performing Arts represent solid competence in arts and culture, and provide a supplement to compulsory education through close cooperation with the school system. *The Cultural Rucksack* (DKS) is a national programme for arts and culture for all students in primary and secondary schools. By attending concerts, performances, shows and exhibitions, Norwegian students have the chance to meet professional artists several times during a normal school year. Teachers at Schools of Music and Performing Arts can actively take part and perform in productions of the Cultural Rucksack.

Teachers and students of Schools of Music and Performing Arts may also initiate local Cultural Rucksack productions in cooperation with primary and secondary schools. In this way students in primary and secondary schools may have access to productions featuring national, regional and local performers. There are also national cultural programmes for pre-school children and for the elderly, following the Cultural Rucksack model. Teachers and students of Schools of Music and Performing Arts are natural contributors in disseminating art and culture to these audiences.

Cooperation between Schools of Music and Performing Arts and primary and lower secondary schools should take place on student level, teacher and administrative level. Examples of areas where cooperation may be beneficial include: Working together on major shows and productions that reflect cultural diversity; integrating of artistic and cultural perspectives in school subjects, equipment and facilities; developing teaching methods and learning environments; pedagogical guidance; or Schools of Music and Performing Arts as venues for shows, exhibitions and concerts.

The arts can be taught to individual students, and in smaller or larger groups. While primary and lower secondary education is organised by age and year, Schools of Music and Performing Arts to a greater degree mixes age groups. This facilitates networks between students from different environments, years and schools. Mixed-age groups can strengthen the learning environment of Schools of Music and Performing Arts. The role as local resource centres involves contact with the health sector, including child welfare, social services, migration and refugee services, school nurse and welfare services for the elderly.

Schools of Music and Performing Arts provide important preparation for the upper secondary school programme for music, dance and drama as well as general studies of arts, crafts and design in upper secondary school. Schools of Music and Performing Arts should aim at reinforcing the educational pathway from beginner to professional performing level, on a national and international scale.

### **1.5.2. Schools of Music and Performing Arts and cultural life**

Children, young people and adults come together on different local arenas for artistic and cultural activities. By participating in volunteer organisations, children and young people learn about democratic communities and how they work. By participating in local projects with professional artists, the students meet important role models who can be a major influence on their motivation and effort.

Local school bands, choirs, theatre groups, dance groups and other cultural organisations can find important support for ensuring the quality and continuity of their activities in Schools of Music and Performing Arts. Local arts and culture organisations are important collaboration partners for Schools of Music and Performing Arts, and there is a mutual dependency on both parts in recruiting new members to local cultural life.

The cooperation between Schools of Music and Performing Arts and local cultural life may include agreements for teachers in Schools of Music and Performing Arts to serve as conductors, accompanists, producers, instructors, directors and lighting and sound engineers. In this sense the mission of Schools of Music and Performing Arts is to support the local cultural activities by offering competence from high-qualified arts teachers. Investing in shared equipment and facilities is another example of such cooperation, where available resources are put to use in the best way possible.

Another important actor is the Norwegian Youth Festivals of Art (UKM), a national organisation that emphasises the cultural expression of young people through local culture festivals. The festivals are arenas for communication, learning and experience. Norwegian Youth Festivals of art also involve young people who are active in informal and non-institutionalised arenas of culture and art. Schools of Music and Performing Arts and UKM can cooperate in preparing and organising local festivals.

Schools of Music and Performing Arts can also be a suitable arena for cultural entrepreneurship through cooperation with local, regional and national partners. Being a local resource centre, Schools of Music and Performing Arts are involved in many aspects of artistic and cultural educational activities in the municipality. They therefore serve an important function in the foundation of local culture.

## **1.6. The art disciplines of Schools of Music and Performing Arts**

The art disciplines of Schools of Music and Performing Arts are primarily music, dance, theatre, visual arts and creative writing.

Instruction in other subjects that go hand-in-hand with expressive culture (chapter 1.2) may also be offered. Specific curricula for these five primary disciplines are described in chapter 3. The curricula attend to the aims of Schools of Music and Performing Arts on the terms of the specific art disciplines. Learning objectives, content, varied work methods; flexible organisation of courses and different forms of assessment must be incorporated into each curriculum. Instruction should be adapted to each individual student's interests and needs. The Schools of Music and Performing Arts shall also develop local curricula for their courses.

In order to offer attractive courses ensuring recruitment from a broad section of the population, Schools of Music and Performing Arts need to emphasise diversity of educational offerings. Local curricula should be developed for all disciplines and subject taught, based on the specific curricula outlined in the curriculum framework.

## 1.7. Teaching structure

The education offered by Schools of Music and Performing Arts is organised in three training programmes with different profiles and objectives: **The Breadth programme, the Core programme and the Depth programme**. The programmes shall ensure individually adapted instruction, and are classified according to classload and requirements for individual effort. The interplay between individual instruction and group instruction holds great professional and pedagogical potential, and should be further developed.

Every student must be given the opportunity to express himself or herself in front of an audience. Concerts, shows and exhibitions must be an integrated part of the training. Every student must receive feedback on their development and results through student-teacher conferences.

For students who wish to pursue higher education in the arts, Schools of Music and Performing Arts will provide a foundation for qualifying for upper secondary education in the programme for music, dance and drama and for study specialisation with art, craft and design. Students should also be qualified for national talent programmes at colleges and universities, such as Young Talents, Young Musicians and Talent Norway, as well as for higher education in the arts.

### **The Breadth programme**

The Breadth programme is an open admission programme. The courses aim at fostering creative skills, artistic and cultural competence and interpersonal skills as a basis for personal expression.

The Breadth programme includes courses that are particularly suited for group and ensemble instruction, for instance music groups, dance groups, theatre groups, visual arts groups, play-based rhythm beginner groups in music, classes for special needs students or groups combining different art disciplines. The programme includes introductory courses, beginner courses or more advanced courses.

Requirements for participation and student workload will be further specified in the description of the courses.

### **The Core programme**

The Core programme is an open admission programme for students who are motivated for taking on a more extensive workload and making systematic individual effort.

The programme aims at developing creative skills, artistic and craftsman skills, as well as interpersonal skills.

The programme includes beginner and more advanced levels.

The programme shall qualify for upper secondary education. The scope of the programme is long-term, and it focuses on progression and methodical training. Instruction should be adapted to each student's interests and needs. The teaching methods include individual instruction, group and ensemble instruction.

## **The Depth programme**

The Depth programme requires auditions and/or entrance tests.

The teaching content aims at developing creative skills, artistic and craftsmanship skills and competences, independence and interpersonal skills.

Teaching methods and instruction should be adapted to the individual student's interests and need, and include individual instruction, group and ensemble instruction.

The Depth programme targets students with particular interest and qualifications for specialisation in the art discipline. The scope and content must be considerably more extensive compared to the Core programme.

The Depth programme demands a high level of determination and individual effort on part of the student.

The programme qualifies the students for upper secondary and higher education in the arts. Courses in the Depth programme may be organised in cooperation with other regional or national art institutions.

Schools of Music and Performing Arts are free to choose which subjects and courses to teach, organise their courses, and develop local curricula based on the framework curriculum. The local curricula must cover the description of the three programmes in each of the art disciplines taught at the school.

To strengthen the quality and diversity of the courses offered, Schools of Music and Performing Arts are encouraged to participate in inter-municipal and regional collaboration; cooperation with local cultural life and art institutions, upper secondary schools and talent development programmes at college and university level.

The three training programmes are described in more detail in the introduction to the national curricula in chapter 3.

# **Chapter 2 – Principles and guidelines for Schools of Music and Performing Arts**

## **Introduction**

Section 13-6 of the Education Act instructs every municipality in Norway to provide an educational facility for music and performing arts, whether alone or in cooperation with other municipalities. The principle of equality in education is a primary objective of Norwegian cultural and educational policies. The national curriculum framework will contribute to ensuring common national standards for Schools of Music and Performing Arts.

## **2.1. The municipal responsibility as school owners**

KAs school owners, the local municipalities are responsible for ensuring that national guidelines and standards outlined in the curriculum framework are followed. Schools of Music and Performing Arts should be incorporated in the municipal planning documents, and be part of the strategic plans for education, culture and health.

The school owner is responsible for recruiting qualified teachers. This includes ensuring teachers at Schools of Music and Performing Arts the same privileges of further and continuing education and supplementary training as teachers in primary and secondary schools. The municipality may initiate collaboration with other municipalities or regions on further and continuing education. Schools of Music and Performing Arts should be encouraged to accept teacher students from higher education institutions for practical teacher training. School owners may also initiate research and development projects on the activities of Schools of Music and Performing Arts in cooperation with higher education institutions.

The municipalities are responsible for providing suitable facilities for the educational offerings of Schools of Music and Performing Arts. Additional teaching facilities in the municipality should be available, free of charge. School owners should enable scholarships and reduced tuition fees, ensuring equal opportunity for participation independent of income levels.

With reference to the Education Act, the County Governor may surrender Schools of Music and Performing Arts to inspections. In addition to examining the educational offerings in regard to which art disciplines are taught, inspections may include cooperation between the municipal School of Music and Performing Arts, primary and lower secondary schools and local cultural life.

The curriculum framework provides a national curriculum for the each of the primary art disciplines. Local curricula are to be developed for each art discipline taught at the local School of Music and Performing Arts. The local curricula must observe national standards, while making local adaptations with regard to aims, content, organisation and assessment. School owners are responsible for running Schools of Music and Performing Arts and providing systems for ensuring high quality teaching.

## **2.2. The responsibility of the school administrator**

The local School of Music and Performing Arts is responsible for systematic efforts in order to ensure quality.

School administrators must arrange for pedagogical development work in order to further develop the educational offering. Examples of such development efforts include different ways of organising the courses, using digital teaching tools, producing materials for teaching, as well as multicultural and interdisciplinary projects. Systematic teacher peer collaboration can contribute to developing the teachers' own practices and reflection skills.

Further documentation and empirical studies of the content, work methods and assessment for the art disciplines is needed in order to ensure a knowledge-based approach to development. Teachers and administrators should receive more extensive training in exploring and documenting their own work experience, preferably in cooperation with higher education institutions. The teachers at Schools of Music and Performing Arts should have opportunities to participate in regional, national and international networks of professionals and researchers.

## **2.3. Cooperation on student learning**

Schools of Music and Performing Arts have a particular responsibility for cooperating with primary and secondary schools, bands, choirs, local cultural clubs and teams, as well as volunteer and professional arts and culture organisations. In this way, students will have a much broader and more holistic arena for their artistic development, and can also be acknowledged for their skills and knowledge outside of the School of Music and Performing Arts. Engaging in a learning environment that encourages participation in the cultural community has a major impact on the students' motivation.

### **2.3.1. Cooperation with parents/guardians**

An important success factor is for parents and teachers to be committed and supportive, as well as having expectations for the learning outcomes for the student. On-going contact between Schools of Music and Performing Arts and parents/guardians regarding the students' development, well-being, attendance, classroom effort and home practice is critical for the students' development and progress.

Students and parents/guardians should be informed of the expectations for student effort in the various training programmes. They should also be familiar with local curricula for the relevant disciplines and what to expect from the training. Teachers' requirements and expectations for learning outcomes are of great importance for students' effort and motivation. Clear and specific goals for learning outcomes must be expressed, and teachers must discuss and communicate the criteria for good learning processes. Teachers and parents must work together to motivate students in actively developing their artistic expression outside of the context of organised training at Schools of Music and Performing Arts.

Students' personal, artistic and craftsmanship growth and mastery are the most important goals for arts education. Teachers at Schools of Music and Performing Arts must teach students to take responsibility for their own efforts and practice during and between lessons. Methods for integrating the students' own work and home practice into the classes should be made a priority.

Some Schools of Music and Performing Arts have long traditions for teaching children and parents together in the same class. Such approaches can encourage students' progress and facilitate continuous home practice and observation. Over the course of the school year, one or two student-teacher conferences should be organised in which the teacher and student/parents meet to discuss and evaluate the student's learning process and outcomes, well-being and effort.

Students' primary arenas for learning are classes and home practice/homework. However, learning also occurs in other contexts. Varied learning situations are important for the learning process. Students become particularly motivated when they interact with other, more advanced students. Students should be given the opportunity to wonder and experiment; to be junior researchers. They must be allowed to discover different forms of expression and put them to use.

Student participation and motivation go hand-in-hand. Through engaging in dialogue with students, the teacher allows them to participate in planning, developing self-assessment skills, and voicing their opinions about the learning environment, the training at the School of Music and Performing Arts and their own learning outcome. Students will then gain influence over their learning processes.

### **2.3.2. Cooperation toward a broader and more holistic education in arts and culture**

The National Curriculum for primary and lower secondary schools calls for collaboration with Schools of Music and Performing Arts in the field of music, arts and handicrafts education. In addition to cooperation on the content of the subjects, the teachers at Schools of Music and Performing Arts can be important resources for primary and lower secondary schools through joint projects. Teachers who work both at Schools of Music and Performing Arts and primary and secondary schools have specialised knowledge of the skills and competences of students at Schools of Music and Performing Arts. A broader education and training in arts and culture can address the needs of different student groups through systematic cooperation and use of resources.

Digital tools can be suitable for the students' work in the arts. Students are regularly exposed to media in their everyday lives, with many forms of communication and modes of expression working together in combination; such as images, sound, design and verbal communication. This can stimulate interdisciplinary artistic and cultural projects with juxtaposed forms of expressions. Learning through digital media is an ever-growing activity for children and young people, and should also be incorporated into the education at Schools of Music and Performing Arts.

### **2.3.3. Assessment for learning**

Assessment for learning involves guidance, feedback to students and student-teacher conferences with the purpose to create optimal conditions for the student's growth and development. The assessment efforts of teachers in all disciplines and programmes at Schools of Music and Performing Arts should be strengthened by systematic skills development.

Light must be shed on the interplay between artistic goals, criteria, motivation and instruction. The goal is to develop a solid and forward-looking assessment culture suitable for the distinctive character of Schools of Music and Performing Arts.

On an institutional level teaching methods and structure must continuously be assessed, as well as support functions that contribute to the students' progress.

## 2.4. The role of the teacher and the profession

*'Teachers determine by their manner whether students' interest is maintained, whether learners feel competent, and whether learners' enthusiasm abides.'* (Core curriculum, K06)

Teachers' contact with students and students' contact with artistic activities is at the core of Schools of Music and Performing Arts. Teachers must be aware of their many professional roles: Educationalists, performers, group leaders (small and big groups), organisers, project managers, coordinators, sources of inspiration, culture bearers, assessors and colleagues.

The school administration must provide arenas for sharing and critically evaluating professional competences. Teachers must be able to describe and validate their teaching praxis through a common terminology. In this way different forms of knowledge can be voiced to a greater degree, accentuating professionalism in the field of arts education. Professionalism is not least important when meeting and discussing with people and institutions outside of Schools of Music and Performing Arts.

Schools of Music and Performing Arts should emphasise and encourage various competences and skills for teachers, subjected to reflection and interpretation and used as a basis for discussions about the work environment and learning environment.

- Artistic competence
- Didactic competence
- Communication competence
- Reflective competence
- Interpersonal competence
- Leadership competence
- Lesson planning competence
- Assessment competence
- Work ethics competence

The quality of Schools of Music and Performing Arts is contingent on the working conditions of the teachers. Teachers should be allowed to continue to develop as performers in their respective art disciplines. As active performers, teachers serve as good examples for students. Training in local curriculum development, for teachers and administration, is a crucial factor for developing the profession. Such training will ease the implementation of the curriculum framework and its specific curricula.

## **2.5. Qualifications for employment at Schools of Music and Performing Arts**

1. Appointment to a teaching position normally requires:

Higher education in performing and/or creative arts, as specified for the teaching duties of the position. A minimum of three years of higher education in the arts. Practical pedagogical education/teacher training.

Alternatively:

Subject teacher training programme, with a minimum of 120 credits in the arts.

School owners may appoint applicants who do not meet these requirements, provided that equivalent non-formal qualifications are documented.

2. Appointments to administrative posts at Schools of Music and Performing Arts require the same professional qualifications as for teaching positions. School administrators should have at least three years of work experience from Schools of Music and Performing Arts and relevant management training and/or relevant managerial experience.

School owners may appoint applicants who do not meet these requirements, provided that equivalent non-formal qualifications are documented.

## **2.6. Quality in Schools of Music and Performing Arts**

Teaching quality should be discussed continuously at Schools of Music and Performing Arts. School owners are responsible for establishing systems for ensuring the quality of the school activities, and the school administration is responsible for systematically working on improving quality. Such quality efforts aim at contributing to the development of Schools of Music and Performing Arts in every target area of the curriculum framework. Important elements of the schools' quality work include:

Teaching and learning quality:

- Students' individual effort and activity
- The relationship between goals and implementation of the various programmes
- Teaching, learning processes and learning environment
- Teaching skills and cooperation between colleagues
- Pedagogical development

Quality of outside factors:

- Admission procedures
- Volume of teaching hours and organisation of teaching
- Equipment and facilities
- Use of resources

Quality of activities:

- Cooperation between home and school
- Competence building plans for teachers and administrators
- Cooperation between Schools of Music and Performing Arts, professional art institutions, colleges/universities and research institutions
- Level of activity, number of concerts/shows/exhibitions
- Quality assessment systems
- Long-term perspective in planning operations
- Working environment
- Administration
- Cooperation between Schools of Music and Performing Arts and external partners

Quality standards are discussed in chapter 4 of the curriculum framework.

## **2.7. Local development, curriculum development and research**

Schools of Music and Performing Arts constitute a relatively new professional field, and there is a need for research and development efforts in order to generate knowledge of this type of school. It is important that teachers are given support in developing their own praxis and building professional and pedagogical competence. It is equally crucial for the development of the field that teachers and administrators get the opportunity to pursue continuing and supplementary education and/or training in curriculum development. This is vital for the implementation of the new curriculum framework with its specific curricula for the art disciplines, as well as for the development of local curricula for the art disciplines of Schools of Music and Performing Arts in every municipality.

Institutions for higher education in the arts can cooperate with professionals in the field to initiate and implement research projects as well as pedagogical and artistic development projects focusing on for instance new work methods and ways to organise teaching, development of new teaching material, cooperation on creative and performance activities, interdisciplinary projects, local entrepreneurship and multimedia teaching methods.





# Chapter 3 – Curriculum

## 3.1. Introduction to the Curriculum

This chapter provides curricula for the five primary art disciplines: music, dance, theatre, visual arts and creative writing. The curricula share a common structure, as the art disciplines have a lot in common. However, teaching traditions differ between the disciplines, and this is attended to in the specific curricula.

Dance and visual arts cover many different techniques and genres. The curricula for these two disciplines, unlike music, creative writing and theatre, do not describe development stages. However, local curricula for dance and visual arts should specify development stages related to the techniques/genres taught at the local School of Music and Performing Arts.

### 3.1.1. The training programmes at Schools of Music and Performing Arts

#### The Breadth programme

Schools of Music and Performing Arts delivers competence to the local community, due to highly qualified teachers with wide-ranging professional skills in the arts. Actively promoting the mandate as local resource centres to politicians, organisations and the local community is important. (cf. 1.4 and 1.5).

The main intention of the Breadth programme is outward-reaching activities through broad cooperation. The Breadth programme should primarily be planned in cooperation with primary and lower secondary schools, after-school programmes, kindergartens and other agencies concerned with children and young people. Cooperation with migration and refugee services, physical and mental health groups, church, libraries, welfare services for the elderly, other cultural institutions, Norwegian Youth Festivals of Art (UKM), private organisations, school bands, festivals, local businesses, environmental agencies and others is also possible. The vision “Schools of Music and Performing Arts for all” is then given substance, and the *culture of expression* that Schools of Music and Performing Arts are based on can be applied on a greater scale.

The activities of the Breadth programme should emerge from an exchange between the specific competences of the teachers and the needs and potentials in the local community. The structure and duration of classes must be adapted to the school’s capacity and competences. Agreements and models for cooperation should be established. The aims of the programme include identity formation, local culture and history, cultural diversity, innovation, entrepreneurship and personal development.

Schools of Music and Performing Arts need to explore and establish new arenas where students meet an audience in order to reach a broader audience. This is a natural continuation of Schools of Music and Performing Arts as local resource centres.

The Breadth programme should be based on the following principles:

- Promoting quality of life, community, participation, *Bildung*<sup>6</sup> and sense of purpose through arts and culture
- Strengthening childhood environment and the sense of belonging for children and young people through arts and culture
- Accommodating inclusion and community, with an emphasis on diversity, openness and multidisciplinary cooperation
- Organising workshops, projects, themes and events in order to disseminate products and results to a greater audience
- Focusing on impression, expression and experiences in different constellations of time, space and participants
- Strengthening cultural entrepreneurship in the local community
- Using arts and culture in public spaces and in society at large

The Breadth programme may be project-based, offer multidisciplinary and/or time-limited courses, or be organised as continuous classes for groups and ensembles.

Schools of Music and Performing Arts may offer project-based and time-limited courses as part of a Breadth programme. Sustaining professional and pedagogical quality requires a decent group size. Such courses include:

- Multidisciplinary courses, where different art disciplines such as visual arts, creative writing, theatre, circus, crafts or others are combined. Multidisciplinary courses give students the chance to get acquainted with the different art disciplines before applying for the Core programme. Such courses serve as “door openers”, reflecting Schools of Music and Performing Arts’ wide-ranging competence, and may contribute to recruiting students to Schools of Music and Performing Arts and local culture life.
- Introduction courses in an arts discipline for students who wish to try different instruments, different dance styles etc.
- Specialised courses, for instance in local traditions related to cultural heritage.

Schools of Music and Performing Arts may also offer courses in artistic skills, arrange conferences, serve as an advisory body, arrange festivals etc. to serve the local community.

## **The Core programme**

The Core programme represents the main activity of Schools of Music and Performing Arts. The central profile of the Core programme is long-term training. The programme is suited for students who wish to dedicate themselves to the arts over time, and is based on progression, systematic training and development through different stages. The training will normally span over several years.

The Core programme should recruit to and prepare for the Depth programme. It should also prepare for upper secondary education in the arts. The training is structured in subsequent stages, which indicate the progression of each student.

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<sup>6</sup>See page 5

Norms of expectation: This term indicates a general description of the students' learning outcome in each of the stages. The description comes in form of learning goals in each of the five disciplines, where expectations for quality and progression are made clear. The learning goals apply across different genres or topics within the arts disciplines. Altogether, the learning goals, stages, contents and methods validate and emphasize the long-term training perspective. Progression depends on each student's individual aptitude, and therefore the development stages do not specify a time scheme.

Local curricula: Local curricula for each of the art discipline must be developed, in order to concretise more specific learning goals and describe the progression from beginner to advanced level for different visual arts, dance, creative writing forms, theatre forms and different instrument groups. The teachers will outline a learning progression where different components of the disciplines add on to one another; making clear how one class is the foundation for the next, how one term leads to the next etc.

The Core programme emphasises learning strategies, progression of required practice/home work and expectations for individual effort. The teacher should consider the overall learning situation of each student when planning the classes, both when teaching the subject material and when teaching the student how to appropriately acquire the subject material. Gaining knowledge of possible other leisure activities that the student participates in can offer important information.

The Core programme of Schools of Music and Performing Arts should take special responsibility for extraordinary disciplines that attend to particular instruments or local cultural traditions where recruitment is insufficient. The same applies for particular traditional cultural heritage.

Specialised courses relevant for advanced students in the Core programme and/or the Depth programme may be offered.

## **The Depth programme**

The Depth programme is for students with special aptitudes, qualifications and interests for the art discipline. Requirements for goal-oriented efforts are high. The Depth programme shall qualify for higher education in the arts.

The programme is based on the Core programme, with a substantial increase in classload and subject material. Expectations of progression are high. The teacher should be in close contact with the family, thus making the most of the family's involvement, building systems of support and connections around the student and assessing what will benefit his or her overall progress. It is especially important to encourage the student's awareness of his or her ambitions and choices for concerning career and life.

Students are admitted based on application and auditions/entrance tests. The teachers recommend students for application when the time is right. Admission is based on the qualifications of the student, regardless of age.

In order to maintain high-quality teaching and to access a broader body of competence, Schools of Music and Performing Arts are encouraged to cooperate when establishing Depth programmes (cf. 1.7). Such cooperation includes inter-municipal or regional cooperation between Schools of Music and Performing Arts, cooperation with local art and cultural life, organisations, upper secondary schools or higher education institutions. For visual arts one may apply for apprenticeships at a

professional artist's workshop/studio. The Depth programme may also provide Internet based instruction if necessary.

Schools of Music and Performing Arts should support, encourage and prepare advanced level students in the Core programme to potentially apply for the Depth programme.

All three programmes must offer high-quality training. Local guidelines for participation and attendance should be stated for each programme.

### 3.1.2. The teacher at Schools of Music and Performing Arts

Being a teacher at Schools of Music and Performing Arts requires high-level skills, knowledge and competence, composed of qualifications in the specific art discipline, didactic qualifications and interpersonal qualifications. The teacher must be able to fulfil his or her role as a performing and creative artist, educational mentor, knowledge provider, caretaker, cultural mediator, relationship-builder and colleague, all at the same time. Competence is made up of the teachers' skills, knowledge, reflective capability and personal qualities. (*White paper 11, on Teacher Education, p. 47*).

Some chosen teaching competences mentioned in chapter 2 are elaborated on below:

**Competence in the art discipline.** Teachers are important role models. They therefore need to practice their art discipline when meeting their students. The school administration should enable teachers to continue performing and practicing their art discipline.

The choice of teaching materials for the student is a central task when planning arts classes. The teacher may face dilemmas between his or her own preferences and expertise and the interests and wishes of the student. The teachers should continuously discuss such dilemmas, exploring the consequences of the choices of teaching materials. The student needs to work with materials that have depth and quality, are suited for technique training, performance and reflection. The teacher is responsible for opening doors to rooms that students may not yet be aware of, and at the same time building a bridge between the unknown and the students' existing horizon.

The teachers should get a chance to learn about the indigenous Sami culture (cf. 1.1.2.). Sami children and young people in relevant areas should be able to maintain and develop their culture within the community. Schools of Music and Performing Arts need to be aware of cultural diversity in the local community as a resource.

**Didactic competence.** The teacher in Schools of Music and Performing Arts is a reflective practitioner, in an on-going process of exploration and development in regard to his or her teaching. This applies to planning, teaching and evaluating classes. A professional mind-set is contingent on valuable contributions from the interchange between daily experiences of practice and professional and pedagogical perspectives. An accomplished teacher is concerned with his or her students' learning outcomes, defines goals and expectations of student effort, organises classes with clear progression and offers learning-supportive feedback.

As learning organisations, didactic development efforts among the teachers at Schools of Music and Performing Arts are required and should be part of the teachers' work plan. A culture of openness and sharing between colleagues fosters high-quality teaching, interdisciplinary cooperation, exploration of new forms of teaching and working together, and ensures continuity and unity of the activities of Schools of Music and Performing Arts.

**Relational competence.** The contact and interaction between students and teacher is the most basic premise for learning. A relationship based on trust depends on the teacher's ability to acknowledge each student and take his or her perspective, encouraging secure, happy, cooperative students and ensuring that the student will actively engage in his or her learning processes.

Taking part in a community of practitioners across age groups and generations is important, and can often be crucial in order to become an accomplished musician, dancer etc. The teacher is thus an important cultural worker who as far as possible should cooperate with cultural organisations in the community. Examples include school bands, traditional folk music groups, folk dance groups, theatre groups, junior orchestras, and local history organisations. This applies for all levels and programmes in Schools of Music and Performing Arts. Projects emphasising local history, craftsmanship, music and dance traditions may contribute to a sense of mastery, local identity and belonging.

**Professional ethical competence.** Students in Schools of Music and Performing Arts frequently expose themselves; reveal what they master and do not master, and openly express their emotions. Students are vulnerable. Teachers therefore have a particular professional ethical responsibility. They need to be aware of the asymmetrical relationship between student and teacher, to make sure that students feel safe in the context of training, and to ensure every student experiences of joy and progress. The teachers need to be value-aware and to consider how their values are manifested in behaviour and demeanour.

When the student is under age, the teachers also have an ethical responsibility toward the parents/guardians. Parents should be met with respect, and teachers must allow enough time to explain and validate their choices concerning the student's training.

Feeling valued, respected and acknowledged among colleagues and management is crucial in order to thrive and do one's best in the workplace. In practical terms this may imply discussions and reflection on demeanours, norms and traditions that exist in the workplace. This is everybody's responsibility. Professional ethics also applies in regard to the employer. As employees the teachers have a formal mandate, a curriculum, a job description and so forth. Observing these frames with a constructive attitude is an essential aspect of teacher professionalism.

Teachers are responsible for upholding their art disciplines. They should contribute to maintaining traditions, increasing for the status of the arts in society and maintaining professional quality. The arts depend on a solid core of professional artistic quality (Hanken, 2004).

Teachers and administration must develop moral compasses, as individuals and as a team. Doing so involves four interconnected challenges:

- 1) Learning to discover when there is an ethical challenge
  - 2) Developing a capacity for moral reflection; among other things being able to determine the consequences of possible choices.
  - 3) Developing a professional ethical motivation; being willing to take moral responsibility.
  - 4) Developing strength of character that makes you behave in accordance with your conviction.
- (T. Bergem).

The school administration is responsible for initiating and organising the professional ethical work.

### 3.1.3. Local development, curricula and research

The teachers must develop local curricula for the art disciplines, specifying progression and learning content. The local curricula are based on the national curricula in Chapter 3 of the curriculum framework. At the same time they must maintain the principle of adapting teaching. As far as possible, developing local curricula should be a joint responsibility among the teachers. Through discussions, teachers develop norms for good planning, teaching and assessment practices, resulting in joint standards. Developing common norms is a part of the effort to increase the quality of art education. In this way teachers at Schools of Music and Performing Arts in small and larger municipalities can take part in developing their profession and in discussing the requirements and expectations of their profession.

Knowledge-based and research-informed teaching methods need to be continuously strengthened in order to maintain professionalism as art teachers. Teachers with Master's degrees are assets to Schools of Music and Performing Arts. The administration is responsible for enabling further and continuing education for teachers. School administrators should communicate updated information on where teachers can find relevant research for their discipline, as well as encourage teachers to explore, publish papers and participate in professional conferences and research networks. Cooperation with the higher education sector should also be encouraged.

### 3.1.4. The student in Schools of Music and Performing Arts

**Life competences.** In these times, where young people easily slip into the role as passive consumers, arts education is central. Education in culture and arts emphasizes cognitive, emotional and motoric training, develops awareness and self-expression. Arts education may therefore contribute to the development of active and productive human beings. In Schools of Music and Performing Arts students will learn leadership and communication skills, as well as skills in problem solving and team work.

Cultural heritage is a basic factor in developing the students' life competences. Through gaining knowledge of the past, children and young people are geared for handling challenges in the present and the future. Cultural expressions are embedded in a historical context; they develop out of previous cultural expressions and have perspectives of both the past and the future. Knowing that which has been allows students to see themselves as links in a chain, expanding their horizons and contributing to identity formation. *Re-creating* and *creating* may contribute to the students' insight into human nature – insight of themselves and of others.

**Human experience.** Children and young people learn by interacting with competent teachers and fellow students. The potential for growth and development is inherent in every child. The role of the teacher is to facilitate development and to give students opportunities for *exploring* and *discovering* means of artistic expression, giving them opportunities to *master* these form of expression and make use of them. It further enables the students to apply these means in their own expressive and creative activities. *Human experience* must be the heart of and at the core of arts education. Through good dialogue with the students, teachers can guide them toward reasoning and reflecting on their own behaviour, experiences, expressions and perceptions of art, and also toward adjusting their own behaviour.

Sometimes students will leave Schools of Music and Performing Arts. Understanding the reasoning behind the decision is important; trying to understand the situation he or she is in as well as the goals and wishes of the student. There may also be other reasons that the student

is not in control of. Perhaps he or she needs to be guided into choosing a different art discipline. Good dialogue with parents/guardians is crucial. Close cooperation between Schools of Music and Performing Arts and school bands, orchestras or other organisations that the student is a member of should also be established. Together one can create a safety net in order to catch students who are about to give up.

**Buddy system.** The learning environment can be strengthened through well-organised buddy systems where older students have concrete tasks and are responsible for younger students. This provides positive development for both parts. The tasks for the buddy could be practising with the younger students, being responsible for student groups, arranging concerts/shows etc.

**Children and youth with special needs.** Schools of Music and Performing Arts should enrol and facilitate training for students with special needs. Such facilitation includes guidance in choosing the right program and discipline, and/or social and methodological accommodations. Specialised teachers, art or music therapists or other professionals with special training who cooperate with teachers at Schools of Music and Performing Arts in adapting the training may be required. For children suffering trauma, arts and performing arts have shown to be very helpful. Cooperation with primary and lower secondary schools, after-school programmes, school nurse services, child welfare services, migration and refugee services, hospitals, mental health care and social services can be established. Parents/guardians are also important cooperation partners. School owners and administrators have particular responsibility in this area.

**Cooperation with parents/guardians.** Cf. 2.3.1. Parents and other guardians are the most important cooperation partners for the teacher. One initiative to consider is inviting all parents/guardians to an information meeting at the start of the school year in order to present and discuss the importance of arts education, the curriculum, plans for the school year, project plans, models of organising the training and teaching plans. Parents need solid information on how they can best support their children at home.

### 3.1.5. Knowledge in Schools of Music and Performing Arts

**A wide range of languages.** Fine art, performing arts and culture represent a wide range of languages. These languages speak to us by evoking a multitude of thoughts, associations and ideas. When we play, sing, shape, write and dramatise, we communicate with one another by listening, imagining, reading and interpreting symbols. In arts education, knowledge is mainly expressed by what they students do. They learn by training skills, but also through theory and explanations, by experience and reflection.

Inner conceptions, beliefs and ideas are key to self-development, and the insights that are expressed are universal. Because expressions of art and culture are man-made and communicated between fellow human beings, they may carry substantial elements of insights into human nature. The arts touch upon basic conditions of human existence (cf. 1.2.), and therefore arts are fundamental in raising children and young people.

**The dimension of the body in the arts.** Arts training is related to the body: Bodywork, bodily awareness, embodied memory, rhythm, physical handling of instruments, employing the body's sensory apparatus. Exploring movement, gravity, balance and strength in the body is central. Our bodies and our awareness are closely related. *Knowing* in the arts implies that the knowledge already exists in the physical activity and the movements of the body. Awareness of how to move the body in a natural way that prevents overexertion must be given ample space in arts education.

**Artistic quality.** Schools of Music and Performing Arts must be anchored clearly in artistic goals. Artistic quality will have different definitions in the different art disciplines, e.g.: Quality of artistic performance, quality of communication, quality of lessons, quality of productions and quality of student efforts (cf. 2.6.).

Discussing conditions artistic quality is important for teachers and administrators. The teachers in Schools of Music and Performing Arts need to have high-level pedagogical skills as well as high-level artistic standards (cf. 2.5.) In addition, students should get the chance to cooperate with professional institutions of art and professional artists outside Schools of Music and Performing Arts. In such ways quality norms are acquired.

Training in culture and arts requires facilities and equipment. Having access to well-furnished classrooms and high-quality equipment, workshops, stages, instruments, tools and materials is a prerequisite for high-level performance. Requirements for facilities and equipment are described in the curricula for each art discipline.

**Good work routines.** An important task is aiding the students in establishing independent and suitable ways to practice or train at home. Planning skills are crucial: When? What? How? Establishing good work routines further involves skills in physical warm-up, mental warm-up, training technique, rehearsing, memorising, mapping out demanding challenges, assessing one's own progress and effort. Such skills are integrated in the learning goals in the curricula for each art discipline.

### 3.1.6. Assessment for learning

Every student needs concrete feedback that aids his or her personal and professional development. This is the purpose of assessment for learning. Good guidance during the learning process is one of the most crucial factors for successful learning (Hattie, 2014). Assessment can accommodate individual students or groups. It is important to offer information on the learning and development of the group and the individual student both to students and to parents/guardians. Parents/guardians should be encouraged to take part in student-teacher conferences in the Core programme and the Depth programme.

The students need to be trained in asking questions and reflecting – teaching and learning are complementary processes. Assessment, as an important part of the student's learning and development, should be subject to continuous discussion among teachers. A culture of thoughtful feedback based on the principles for assessment for learning should be established.

**Assessing** involves evaluating, classifying, deliberating, and deliberating the value or quality based on quality standards.

**Assessment as a didactic method.** The following questions are central: What? How? Why? Who? When? Where?

**Assessment as learning.** The students should receive training in assessing themselves (self-assessment) and in giving feedback to each other (student assessment).

**Summative assessment/assessment of learning.** This form of assessment is made when a period of training has come to an end. The teacher informs the students of the results or products of the training, or students and teachers summarize together. The assessment is based on pre-set, defined criteria and learning goals.

**Formative assessment/assessment for learning.** The students receive learning-supportive instruction and feedback during the processes. The instruction can be individual or on group level. The teacher explains, demonstrates, and adjusts. Assessment for learning can also be in the form of student-teacher conferences where dialogue and reflection are central elements, and where accountability and student participation are important aspects.

Different forms of assessment are further described in the curriculum for each art discipline.

**Assessment of teaching.** The purpose of this type of assessment is to discuss whether the School of Music and Performing Arts succeeds in meeting the objectives of the education. A stronger culture for assessment among teachers will contribute to continued development of the teaching profession. Assessment will reinforce the teacher's classes, contribute to professional development, and provide inspiration as well as initiate professional and didactical development. Schools of Music and Performing Arts should have routines for systematic peer guidance and support.

*'The future is not to be presumed, it is to be created...'* (Lennart Koskinen)





## 3.2. Curriculum for Dance

### 3.2.1. Dance in Schools of Music and Performing Arts

The dance discipline in Schools of Music and Performing Arts has its rise in dance as a cultural and artistic activity. Schools of Music and Performing Arts teach different dance forms that are often performed on a stage, whether the stage is in a concert hall, a school, at a train station, in the forest or captured on film.

Central dance forms in Schools of Music and Performing Arts are classical ballet, jazz dance, contemporary dance, traditional dance and urban dance styles. Important actions are *performing, communicating, creating, experiencing* and *reflecting*. The aim of Schools of Music and Performing Arts should be to offer training in a wide range of dance forms, and establish dance as a discipline in the Breadth programme, the Core programme and the Depth. Dance education needs a clear structure, progression and teaching profile. There should be options for those who only wish to dance once in a while as well as for those who want extensive training in dance.

The process is equally important as the result when working with dance in Schools of Music and Performing Arts. A culture of mastery should be encouraged, with clear goals and ambitions, an emphasis on participation and ownership, cooperation and making each other better. The dance discipline is an important arena for meeting others on a social arena, for close relationships and friendship. For some students the Depth programme may provide the foundation for professional education in dance.

Schools of Music and Performing Arts need to be oriented toward development, innovation and interaction in order to realise their potential as local resource centres, and dance should play an important role in this context. Dance in Schools of Music and Performing Arts can take part in interdisciplinary cooperation with primary and lower secondary schools, kindergartens, local cultural organisations, sports organisations, and with professional preventive mental and physical health environments.

#### **The importance of dance for mankind and society**

Dancing is part of our humanity. Dancing is natural to children as an intuitive form of expression, starting at birth. Encouraging the natural ability to express oneself through movement is vital. Experiencing, performing and creating dance may positively contribute to the students' physical, emotional, social and intellectual development.

Dance can foster creativity, expression and mastery, and contribute to a positive attitude towards your own body, to identity formation and *Bildung*<sup>7</sup>.

Furthermore, dance may contribute in creating cultural experiences and local social arenas, festivals and celebrations of local history, togetherness and cultural heritage. Dance can contribute to cultural awareness and increased quality of life in the local community, in line with the expanded role of Schools of Music and Performing Arts as local cultural resource centres.

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<sup>7</sup>See page 5

Simply put, dance is movement in time and space. Dance has a particular intrinsic value, and people have expressed themselves through dance through all times. Dance is shaped by culture and tied to person, place and function. It is an art form that seeks to understand, process and express reality. Dance serves functions as a ritual, at social gatherings, and as a part of upbringing and *Bildung*<sup>8</sup>.

### **Past, present and future – the field of dance is in movement**

Today's society represents great diversity when it comes to culture, ethnicity, bodies and traditions. As a cultural institution, Schools of Music and Performing Arts have a responsibility for facilitating dance training that reflects our dynamic and developing society, with room for everyone.

At the same time Schools of Music and Performing Arts need to attend to the history and traditions of dance. The field of dance is therefore in tension between past, present and future, between tradition and innovation. A contemporary dancer should be able to perform and communicate, but also co-create, innovate, reflect and be socially responsible.

The dancer is no longer only an object for the choreographer or the audience, rather an independent subject with freedom and responsibility for the dynamic community. This should be reflected at Schools of Music and Performing Arts.



<sup>8</sup>See page 5

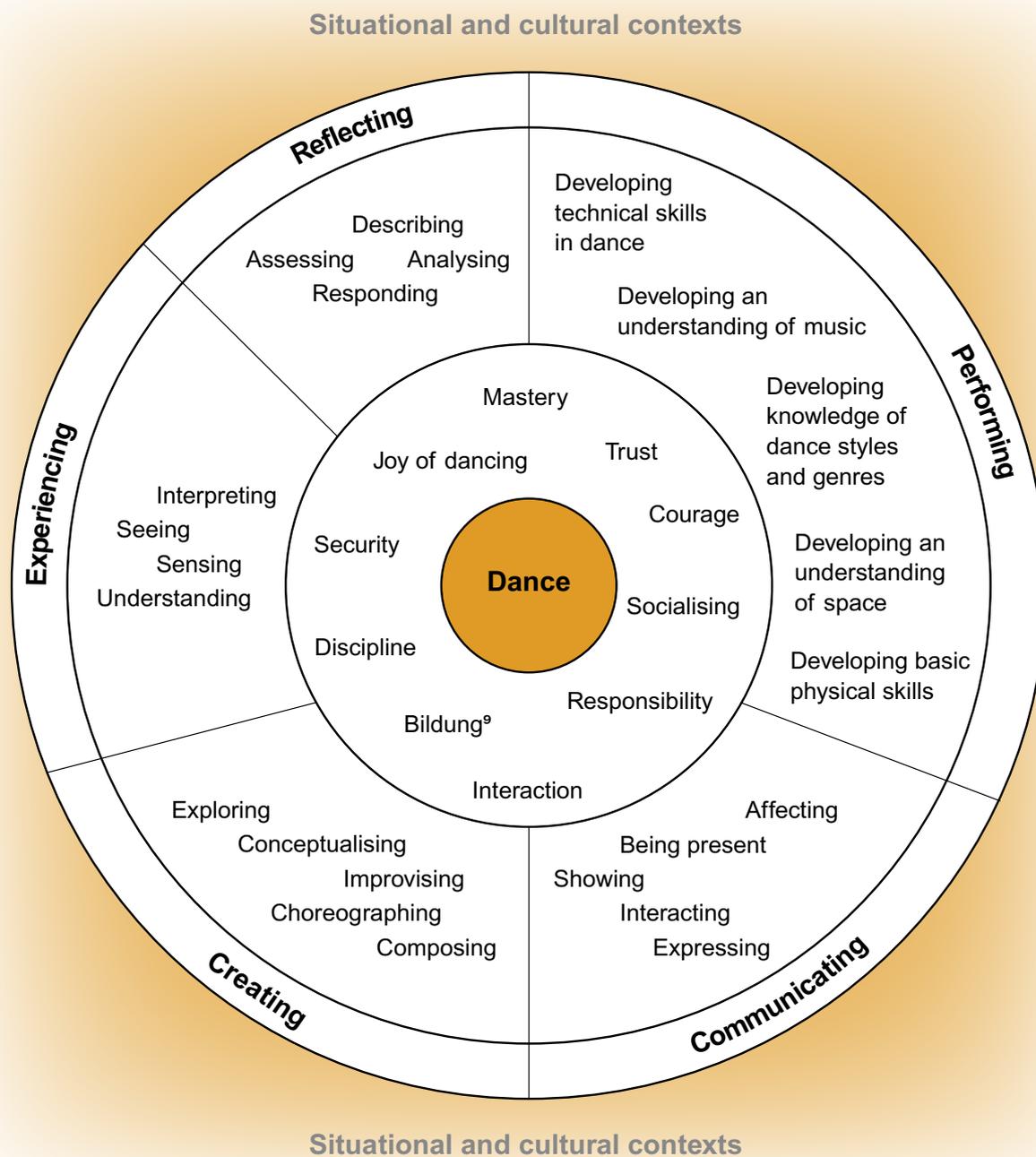
### 3.2.2 Overriding aims

Through working with dance the student should

- Master basic skills related to his or her body, level, genre and the distinctive character of the dance form
- Express him- or herself and communicate through dance
- Experience the joy of mastery, creating and performing, thus gaining trust in his or her capacities and expressive abilities
- Develop critical thinking, discipline and cooperative skills
- Gain opportunities for specialisation, preparing him or her for upper secondary and higher dance education
- Become a resource person, making contributions to a vibrant local cultural life



### 3.2.3. The subject learning wheel



*Inspiration to the subject learning wheel is taken from [skrivesenteret.no/ressurser/skrivehjulet](http://skrivesenteret.no/ressurser/skrivehjulet)*

<sup>9</sup>See page 5

## The subject learning wheel – dance as a form of expression

The subject learning wheel illustrates the many possibilities and potentials of dance as a form of expression.

The outer circle lists the five principal actions of the discipline: *performing, communicating, creating, experiencing and reflecting*.

The next circle describes a toolbox containing activities applied to make dance available to students.

By turning the outer circle, new combinations of actions and activities are created.

The third circle lists basic values that are developed through dance training, as well as being general educational aims.

The wheel must be understood in light of different contexts that affect dance training. Cultural and situational contexts are therefore placed outside the wheel.

The cultural contexts refer to what surrounds the actual situation. Different genres, codes, norms, traditions, performance practices, learning goals and cultural diversity all play a part.

The situational context is the actual here-and-now situation: The aptitude of the students, the relationships within the group, the audience. These factors are significant for the content and the activities. Different situational contexts will encourage different forms of communication and different dance styles.

The teacher needs to connect the training situation with relevant cultural aspects.

For instance, the process of rehearsing must be seen in light of the historical context of the dance style the group is rehearsing. Or when teaching groups with diverse cultural backgrounds, the cultural aspects that the young people bring with them should be drawn into the situational context.

The subject learning wheel may help us to see the many different aspects of dance training. It can be used as a tool for reflection among teachers, and for planning and assessing dance classes.

### 3.2.4 Learning goals

The three programmes with learning goals and expectations for the teacher are described below. The learning goals are general, independent of specific dance forms or styles. A local curriculum that concretises and implements the learning goals for each specific dance form must be developed, clearly stating the distinctive character of the dance styles, describing subsidiary goals and progression related to students' age and level. Depending on the size and organisation of the school and the contextual factors, such development efforts can be made either locally or in collaboration with other municipal Schools of Music and Performing Arts.

#### The Breadth programme

##### Expectations for the teacher

- Creates a learning environment characterised by well-being, security, cooperation and interaction
- Emphasises process and mastering
- Creates positive experiences of communicating through dance
- Stimulates creativity and *Bildung*<sup>10</sup> by giving the students opportunities to create and experience
- Is open to cooperation in broad networks

##### Learning goals:

###### The student

- Experiences the diversity and joy of dancing
- Cooperates and actively engages in a social community
- Explores and creates his or her own expression
- Performs simple dance expressions on relevant arenas
- Is part of a vibrant cultural life in the local community and contributes to building a common local identity and joy of life

#### The Core programme

The programme is suited for students who wish to take dance classes on a regular basis, accommodating different needs and different degrees of motivation and ambition. Classes may be general, open and wide-ranging, or more specialised – catering for students who are motivated to develop their performing and creative talents through long-term, systematic training.

We recommend offering a diverse selection of dance styles in the Core programme, organised by age and level. Depending on the size of the school, the competences of the teachers and the number of dance students, flexible schedules and group compositions accommodating different aptitudes, motivation and level of ambition should be considered.

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<sup>10</sup>See page 5

### Expectations for the teacher

- Facilitates systematic training for developing basic dance skills
- Facilitates progression and continuity on beginner, intermediate, experienced and advanced levels
- Challenges the students' personal expression and communication
- Facilitates creative learning processes where students are active participants from idea to product
- Emphasises interaction and community
- Encourages inner motivation, involvement and discipline
- Emphasises self-assessment and reflection, actively uses formative assessment

### Learning goals

#### The student

- Demonstrates knowledge of and masters specific skills related to his or her body, level and the distinctive character of the dance style
- Demonstrates knowledge of and performs dance expressions associated to dynamics, music, space and arenas, alone and in groups
- Demonstrates knowledge of basic choreographical principles and has participated in creative processes from idea to product
- Demonstrates knowledge of the diversity of dance and its role in society, participates in conversations about dance
- Reflects on his or her own learning and development
- Demonstrates respect for the norms and values of dance culture, is prepared, positive and motivated in dance classes and demonstrates a positive attitude toward rehearsing and practicing

### **The Depth programme**

The training is based on the Core programme, but should be considerably strengthened with regard to content and classload, assessment and guidance.

### Expectations for the teacher

- Facilitates and supervises learning and development on high-quality professional and artistic level
- Adapts the education to each student's needs
- Facilitates artistic processes and development of artistic awareness
- Facilitates extended show and performance experiences on different arenas
- Encourages independence, discipline and structure
- Offers continuous feedback and assessment
- Enables the advanced student to become a role model for other dance students

### Learning goals

#### The student

- Integrates specific skills and applies them in dance
- Demonstrates insight into his or her technical dance skills and artistic development, and performs dance with personal expression and presence in small and larger scales productions
- Demonstrates knowledge of artistic processes, choreographic principles and artistic effects, explores and develops his or her own compositions and choreographies
- Demonstrates knowledge of dance as an artistic, social, historical and cultural expression
- Demonstrates knowledge of theories of training and nutrition, plans and structures his or her own daily training
- Actively participates in reflection, response and assessment

### 3.2.5. Content

The content answers the “what” question of dance training: learning materials, different dance styles, genres and forms of expression. Different dance forms have distinctive characters, techniques and aesthetics.

The principal dance forms in Schools of Music and Performing Arts are:

- Classical ballet
- Jazz dance
- Contemporary dance
- Traditional dance
- Urban dance styles

Schools of Music and Performing Arts may also offer complementing and relevant dance forms. These may be integrated in the dance forms listed above, or offered as separate classes.

Examples are: Toddler’s dance classes, play-oriented dance classes, creative dance, musicals, step, strength and stretching, circus, mixed dance or acrobatics. The School of Music and Performing Arts must make the most of competences available in the local community.

The outer circle of the subject learning wheel

The outer circle’s actions *performing*, *communicating*, *creating*, *experiencing* and *reflecting* offer central content and perspectives to all dance forms, and give ideas and guidelines for facilitating dance training.

#### **Performing**

Performing dance is basic for all classes, and a substantial amount of time should be devoted to this. The body is the instrument of dance, and students express themselves through their bodies. The student must learn to automate and integrate dance techniques, be present in the moment and enter into a dance expression with his or her whole being.

Performing is initially about showing and executing simple movements and principles of movement with your own body. Emphasis must be put on developing the physical potential of the body, thereby encouraging freedom and security in scenic performance.

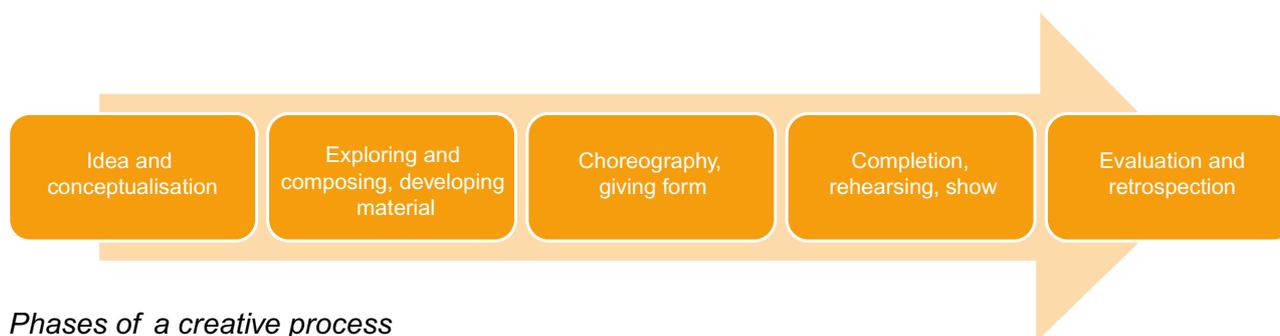
#### **Communicating**

As an art form, dance is all about expressing yourself through your body. In order to accomplish this, the student must be exposed to combinations of different styles and furthermore aim at expressing him- or herself and affecting others on a deeper level. Through small-scale performances for each other or big shows on stage, students gain varied experiences of performing, of repertoire and of expressions that reflect the scope and diversity of dance.

## Creating

Creating is an essential part of dance training. The student should participate in artistic processes starting from idea, gaining experience of the different phases of creative processes (see the model below).

Starting with an idea and conceptualisation it, via exploring and developing movement material through improvisation and composition. Next comes the phase of choreography and design where dramaturgy, costumes and scenic elements come together to shape a whole; then the completion phase with rehearsing and refining; and at last the show itself and the following evaluation.



*Phases of a creative process*

## Perceiving

Dance students need opportunities to experience dance as a form of expression that can affect people. This involves learning 'about' dance.

The ability to place dance in a historic, cultural, social and aesthetic perspective concerns the *Bildung*<sup>11</sup> aspect of the art discipline. The teacher may explain and give examples using text, pictures and/or film, or students may attend professional shows or meet guest teachers through workshops.

The teacher is responsible for expanding the students' perspective on dance as a cultural and artistic expression, and for fostering an extended interest in dance other than the students' own practice. Perceiving dance must be connected with the next dimension of the art discipline: Reflecting.

## Reflecting

We learn through connecting theory with practice, through reflecting on meaning and on our own actions, and through connecting new experiences, perceptions and knowledge with existing experiences, perceptions and knowledge. Reflection must be a tool for learning, integrating reflection with the performing and creative aspects of dance is crucial. The student should take ownership of his or her learning processes through reflection, critical thinking, verbalising and through seeing dance in light of its societal context. Reflecting also refers to describing, interpreting and evaluating expressions of dance.

Conversations about dance will contribute to the students' professional development.

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<sup>11</sup>See page 5

### 3.2.6. Work methods and organisation

#### Work methods

Work methods answer the “*how*” question of dance: which methods and learning activities to apply. In general several work methods are used in dance training:

- Teacher-led instruction
- Production and performance processes
- Supervision and assessment
- Student participation and independent work
- Cooperation
- Exploratory and creative processes
- Project work and interdisciplinary methods

Variation is crucial for learning. Teachers are required to master a wide range of methods and ways of working in order to facilitate learning in different contexts, with different students and student groups. Key concepts are otherwise described in the second circle of the subject learning wheel, containing a toolbox for facilitating students’ learning and development.

Students are required to practice on their own between classes. Projects, workshops, weekend classes and summer courses can be supplements to dance training.

#### Organisation

Dance classes in the Core programme and the Depth programme are usually organised as weekly classes that span a semester or school year, organised in set groups of students with one teacher. Small-scale or larger scale shows where students can demonstrate the results of their learning processes are an integral part of the training. Assessment classes and open classes can also be organised.

Weekly classes should be taught in groups organised by age and/or level. The length of the class depends on the distinctive character of the dance style, the number of students, their age and level of proficiency.

Group size should reflect the students’ aptitude, their age, and the distinctive character of the dance form as well as the size of the classroom.

Schools of Music and Performing Arts When with many dance students and sizable groups must allocate sufficient resources to administration of the dance department. Resources will be needed for schedule planning, admission, attending to individual students, development efforts, information, vision and strategies, planning and production of shows and performances.

Teaching a physical discipline and managing big groups is demanding, and the teacher is required to develop materials, exercises and choreography. The high workload should be reflected in the work plan for dance teachers, and contracts regarding teaching hours should observe recommendations from relevant unions and local agreements.

## Cooperation with other actors

The discipline of dance should be tied together with the other art disciplines in Schools of Music and Performing Arts. Close cooperation between disciplines will foster the students' sense of belonging to Schools of Music and Performing Arts, and the learning processes will be relevant for a wide range of applications.

External cooperation partners include The Cultural Rucksack, the school system, local cultural life, local sport associations, as well as Services for physical and mental health. The dance discipline in Schools of Music and Performing Arts is a natural actor in UKM (Norwegian Youth Festivals of Art).

Schools of Music and Performing Arts must focus on development and interacting with others in order to realise their potential as a local resource centres. Dance plays an important part in this context.



### 3.2.7. Assessment for learning

Assessment is crucial for learning. Every student needs to feel acknowledged and to receive concrete feedback that supports his or her progression and development. The purpose of assessment for learning is to be individually adapted and to support each student's personal and professional development. Assessment happens informally in class through dialogue between teacher and students on a weekly basis. In dance, assessment can be individual or on group level. Assessment for learning is important, but also resource demanding, and this should be considered when resources are distributed. It is important to develop good routines for formal assessment, informing both students and parents/guardians of learning outcomes and development of the group and the individual.

Students' abilities to learn are enhanced when they:

- Understand what they are going to learn and what is expected of them
- Receive feedback that inform them of the quality of their work or performance
- Receive guidance on how to improve
- Are involved in their own learning processes by for instance assessing their own work and development  
(*udir.no, 2014*)

Dance training should integrate the following forms of assessment. The local School of Music and Performing Arts decides how and to which extent this is done:

**Learning goals** are important criteria for assessing the development of a student. The student needs to understand what he or she is going to learn and what is expected of him or her. When the student reaches a certain age, learning goals can form a natural basis for his or her awareness of learning processes. This may involve setting partial goals for him- or herself.

**Learning-supportive feedback.** The teacher gives specific feedback with precise and constructive advice during the learning processes. Such formative assessment is the core of the teacher's guidance.

**Discussions regarding quality.** The teacher discusses elements of quality with the students, increasing their awareness of how quality can be achieved.

**Self-assessment.** The student develops a capacity for assessing the quality of his or her work, deliberating efforts and development. A good learning process involves knowing what you master, as well as being aware of your challenges.

**Peer assessment.** The students give each other concrete feedback. The teacher facilitates reflective conversation, and offers guidelines for student responses.

**Group assessment.** The teacher facilitates group assessment, encouraging a good and inclusive learning environment.

**Logbooks.** Keeping a log can be a good tool for increasing students' awareness of their own learning and development.

**Student-teacher conferences.** Student-teacher conferences accommodating the student's age and level has a natural place in the Core programme and the Depth programme. Students, teachers and sometimes also parents/guardians meet to discuss for example: development, challenges, work effort, results, well-being and ambitions.

## 3.2.8 Facilities and equipment

### Facilities

The classrooms and the stage/arenas for performance must be suited to the needs and distinctive character of dance. This involves:

- Classrooms of adequate size, ceiling height, light conditions and ventilation, as well as access a break room and wardrobes with showers.
- The floor is the dancer and teacher's work surface. It should be suited to the movements of dance in order to prevent strains and injuries. The surface should be even, covered with dance mats or hardwood floors.
- Wall-mounted bars or portable free-standing bars, depending on which dance styles are represented.
- Storerooms for costumes, props and training equipment.
- Separate wardrobes for teachers, as well as access to an office/workroom.

### Arenas for performance

Arenas for performing dance are very important. Every student, regardless of level and age, should perform dance for an audience at least once a year. Suitable arenas include small-scale productions at the school, or large scale shows in culture halls, theatres, community centres or sports arenas.

Dance productions on a larger scale require careful planning, well-organised production plans with clearly defined responsibilities, as well as an overview of costumes, sequence of choreographies, back stage areas, lighting and sound.

Having the opportunity to perform dance on a stage is a crucial part of the students' training and artistic development. Staff resources and resources for choreography and production (facilities, lighting, sound, costumes, scenography, publicity) need to reflect this.

### Equipment

Relevant equipment must be provided for the education. This involves:

- Music equipment that is readily available and suited to the size of the room, ensuring good sound quality
- Necessary training equipment such as exercise mats, rubber bands, stability balls, exercise pillows, muscle and skeleton illustration charts and canes, depending on the distinctive character and requirements of different dance styles.
- First aid kits equipped for the needs of dance education.
- Available computers with software for editing sound, pictures and film.
- A library with books, pictures and film (physical and/or digital) relevant for dance.



## **3.3. Curriculum for Music**

### **3.3.1 Music in Schools of Music and Performing Arts**

Learning to sing or play an instrument, ensemble activities and concerts are fundamental for music education in Schools of Music and Performing Arts. Focusing on long-term sensory-motor, technical and expressive training in a wide range of musical genres is

The discipline of music has solid methodical traditions for teaching strings, brass, woodwinds, keyboards and voice, stringed instruments, folk music and rock instruments, and music teachers are highly qualified professionals. Music classes in Schools of Music and Performing Arts constitute a vital undercurrent for higher education in music, for local and regional music life and for professional music-making.

Training in music should enable every student to reach his or her potential as far as altogether possible. Students with particular aptitudes, who might opt for higher-level music education, should be accommodated and supported.

The learning perspective in music education asserts every child's inherent potential for singing and playing; therefore training in music is talent development from day one. Important actions are: *Performing, communicating, listening, reflecting and creating.*

One intention of music education is to encourage students to become active contributors and participants in their own learning processes.

Overall, the Breadth programme, the Core programme and the Depth programme will introduce students to aspects of music ranging from basic and comprehensive to highly specialised training.

#### **Music education and local cultural life**

When it comes to students' development, mastery, motivation and needs, teachers in Schools of Music and Performing Arts have a mutual interest in cooperating with local school bands, orchestras, folk music groups and choirs. Schools of Music and Performing Arts deliver highly qualified teachers, while the ensembles deliver crucial ensemble and leadership experiences. Students should perceive music education as a comprehensive training arena where instrumental instruction, rehearsing, ensemble activities and performing – independent of age groups – constitutes a totality. Therefore, close cooperation between Schools of Music and Performing Arts and organised music ensembles in the local environment should be established. Good models for interaction and mutual initiatives for competence development enable such cooperation.

#### **Music today and in the future**

Music students are tomorrow's musicians, music teachers, composers and audiences. Music education provides favourable conditions for such activities by equipping students with knowledge, skills and experiences that they can take delight in throughout their lives.

Music-making has intrinsic artistic value, but is also a source of mastery, self-expression, cognizance, wonder, discovery and interaction.

Children and youngsters grow up in an increasingly globalised society. Music education in Schools of Music and Performing Arts must contribute to developing skills that prepare them for this: becoming value-aware and responsible human beings, and developing personal expression and empathy. Music ensembles become arenas for practicing and achieving such potentials. Students learn to cope with attention on the individual, pressure resulting from high expectations, and demands for “staging oneself” in a modern world. In ensembles, solo playing and teamwork is united, equal musicians listen to each other with reciprocity, and the results depend on every musician.

Today, our understanding of culture and society is influenced by impressions from all over the world. Expressions, content and ways of communicating music are characterised by a massive diversity of musical genres, ethnicities and traditions. This allows for new understanding of how music plays a role as cultural meeting points and artistic expressions. Music is a field of tension between the past, the present and the future. It should reflect the dynamic diversity of society, as well as attending to history and traditions.

A modern understanding of music-making suggests a combination of music teachers who represent both a classical, interpretative music tradition and an oral, ear-based tradition; teachers who share, exchange and make the most of both traditions. Where qualified teachers are available, music classes for instruments with insufficient recruitment should be offered. A solid undercurrent is important for the entire chain of music education.

When children and young people get to take part in multicultural expressions, or bring their instrument to multidisciplinary combinations of music, visual expressions, texts and expressions of movement, cultural understanding and freedom of speech can be strengthened.

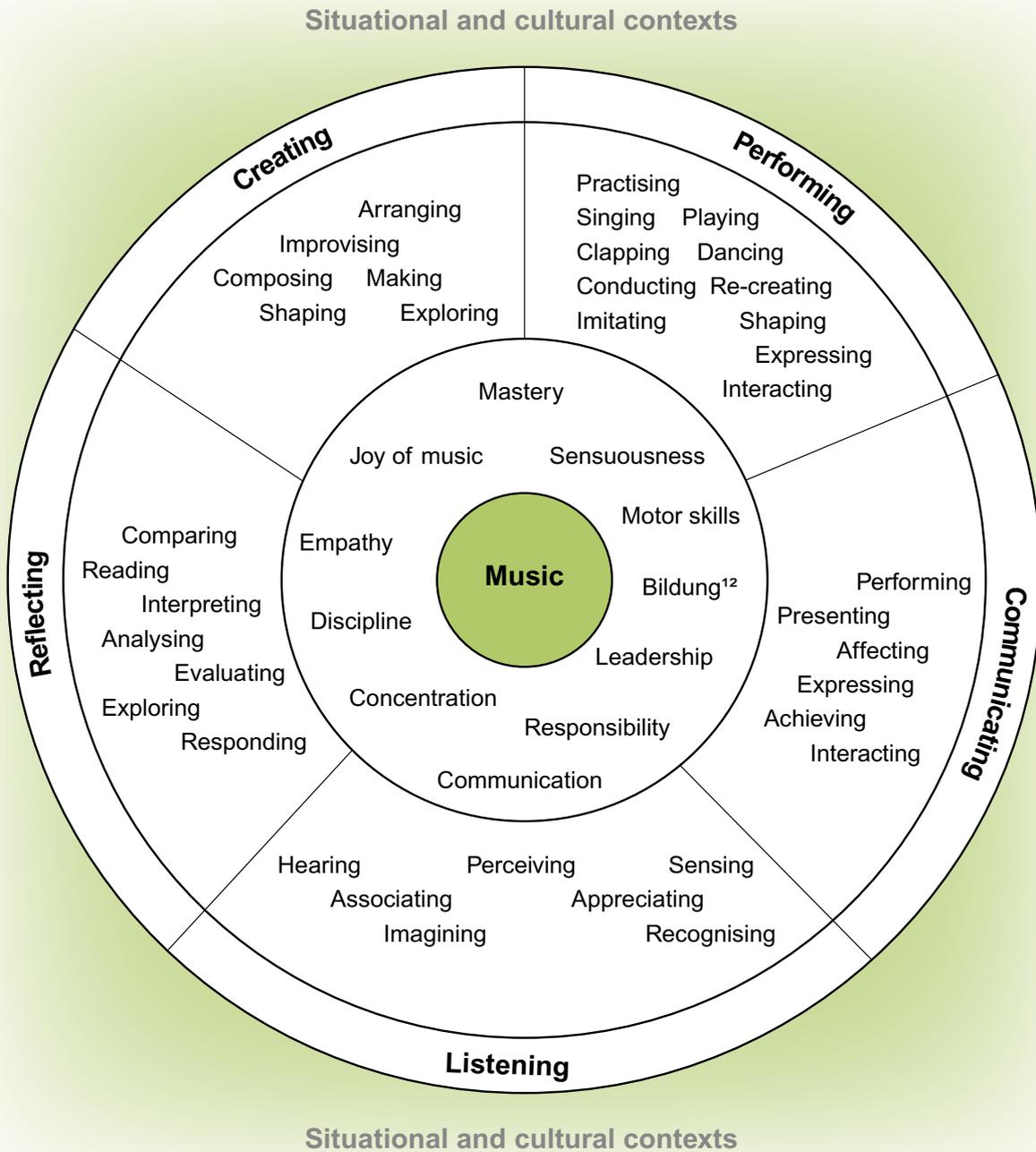
### 3.3.2. Overriding aims

Through working with music the student should:

- Attain skills on his or her instrument, on all levels, and dependent of ambitions
- Experience joy of mastery and positive self-development
- Become independent music-makers whose love for music is life-long
- Become active listeners with a close relationship to music
- Develop skills in interacting and cooperating with others
- Gain opportunities for specialisation, preparing him or her for upper secondary and higher music education
- Become resource persons, making contributions to a vibrant local cultural



### 3.3.3. The subject learning wheel



*Inspiration to the subject learning wheel is taken from [skrivesenteret.no/ressurser/skrivehjulet](http://skrivesenteret.no/ressurser/skrivehjulet)*

<sup>12</sup>See page 5

## The subject learning wheel – music as a form of expression

The subject learning wheel illustrates the many possibilities and potentials of music as a form of expression.

The outer circle lists the five principal actions of the discipline: *performing, communicating, creating, experiencing* and *reflecting*.

The next circle offers a toolbox containing activities used to make music available to students.

By turning the outer circle, new and less obvious combinations of actions and activities are created. The third circle lists basic values that are developed through music education, as well as being general educational aims.

The wheel must be understood in light of different contexts that affect music education. Cultural and situational contexts are therefore placed outside the wheel.

The cultural contexts refer to what surrounds the actual situation. Different genres, codes, norms, traditions, performance practices, learning goals and cultural diversity all play a part.

The situational context is the actual here-and-now situation: The aptitude of the students, the relationships within the group, the audience. These factors are significant for the content and the activities. Different situational contexts will encourage different forms of communication and different musical choices.

The teacher needs to connect the training situation with relevant cultural aspects.

For instance, the process of rehearsing must be seen in light of the historical context of the music one is rehearsing. Or when teaching groups with diverse cultural backgrounds, the cultural aspects that the young people bring with them should be drawn into the situational context.

The subject learning wheel may help us to see the many different aspects of music education. It can be used as a tool for reflection among teachers, and for planning and assessing music lessons.

### 3.3.4. Learning goals and development stages

The three programmes with learning goals, key competences and expectations for the teachers are described below.

#### The Breadth programme

##### Expectations for the teacher

- Creates a learning environment characterised by interaction, experiences and activities
- Emphasises process and mastery
- Facilitates learning of basic skills and basic elements
- Trains attention and presence
- Is open to cooperation in broad networks

##### Learning goals

###### The student

- Masters basic music-making skills
- Is an active participant in ensembles and social community
- Learns through playing, exploring, experimenting and reflecting
- Is familiar with basic musical terms and concepts
- Has experience with performing music on a relevant arena
- Takes part in a vibrant cultural life in the local community, and contributes to creating a sense of common local identity and joy of living

#### The Core programme

Music education in the Core programme contributes to developing craftsmanship skills and artistic quality, independence and ensemble skills. Instruction is adapted to each student, either in individual lessons or in groups or in ensembles of different types and sizes. Where qualified teachers are available, music classes for instruments with insufficient recruitment should be offered, for instance church organ and certain folk music and orchestra instruments. A solid undercurrent is important for the entire chain of music education.

**Four stages.** Learning music follows a certain progression, divided into four stages.

- Stage 1: Beginner level
- Stage 2: Intermediate level
- Stage 3: Experienced level
- Stage 4: Advanced level

A single student can be on different levels when it comes to music appreciation, technique, music reading or ear training. The aptitude of the individual student will determine progression and choice of learning content. Hence there is no clear time frame for each stage, but a guideline for progression suggests between one and four years per stage.

A local curriculum that concretises and implements the learning goals for each specific instrument family must be developed, clearly stating the distinctive character of the musical genre, describing subsidiary goals and progression related to students' age and level.

The teacher must be familiar with the total life situation of the student. Knowledge of any ensemble activities outside of Schools of Music and Performing Arts may have consequences for planning lessons, and for the emphasised placed on different musical topics for different students. Such information will provide insight into the total workload for the student, and enables coordination of leisure activities.

## **Key competences**

Music training in the Core programme revolves around five key competences: *practising*, *performing*, *listening*, *reading*, and *creating*. These represent a long-term perspective on learning and are the crucial for successful music-making, regardless of the student's level. The five competences are interconnected.

### **Practising**

Rehearsing music involves being one's own instructor. The student must be able to plan and implement his or her music practice, to listen critically and give him- or herself constructive feedback. The goal is to perform and express music full-heartedly. A substantial amount of time needs to be allocated to practising.

### **Performing**

Music-making involves being able to express oneself and affect other people on a deeper level. Communication, concentration, presentation, coping with stress, recording and concert production are central elements. This applies both for solo recitals and concerts with bands, ensembles, school bands, orchestras, choirs, professional musicians and cooperative projects with students from other art disciplines.

### **Listening**

Listening involves hearing, analysing, interacting, imitating and improvising with voice or instruments as well as through dance and movement. It also involves the ability to transcribe music, listen critically to one's own playing and appreciating music.

### **Reading**

Reading music involves perceiving, interpreting and understanding basic musical elements such as signs, motifs, themes and musical form on the basis of musical notation, and then re-creating them. Through recognising and applying the musical elements, the student gains insight into how structures influence musical expression. The teachers need discuss how the balance between music reading skills versus other oral, ear-based music traditions is maintained. Sight-reading skills should be encouraged.

### **Creating**

Creating music involves a span from intuitive improvisation via composing and song writing, to communicating musical ideas in ensemble with others. It also involves skills in sound design, music technology and concert production. Mastering different forms of notation and learning how to preserve the one's music is also central.

## **Stage 1: Beginner level**

### Expectations for the teacher

- Focuses on music experience and interaction in ensembles
- Makes the student familiar with the instrument and the possibilities of the instrument
- Strengthens the student's attention and observation skills
- Lays the foundation for optimal instrument technique
- Allows adequate space for spontaneous expressions
- Cooperates closely with parents/guardians

### Learning goals

#### The student

- Imitates, plays/sings melodies and rhythm patterns by ear
- Listens to and assesses his or her own music-making
- Tunes the instrument and practices pitch placement
- Is able to find the beat in music
- Reads music by singing melodies by note names, steps or sol-fa, and conducts beat patterns
- Reads music by comparing and identifying similarities in the score
- Sight-reads simple scores
- Composes by finishing an existing melody
- Composes, conducts and notates melodies
- Improvises on the basis of sounds, stories, moods, keywords
- Gathers information from the score when rehearsing music: title, composer, tempo, time, key, dynamic symbols and musical expressions
- Is able to give an account of characteristics of good posture and basic instrument technique
- Practises on a regular basis and cooperates with teacher and parents/guardians in establishing good practice routines
- Performs music in different forums

## **Phase 2: Intermediate level**

### Expectations for the teacher

- Focuses on positive energy and the joy of music
- Facilitates varied ensemble experiences
- Supports development of basic instrument technique
- Focuses on body awareness
- Connects ear training and theory with music-making
- Leaves central space for students' compositions and improvisations
- Strengthens music reading skills on the basis of elementary music theory, relevant background knowledge and history
- Introduces the student to different musical genres and encourages open-mindedness

### Learning goals

#### The student

- Imitates musical forms and expressions
- Improvises on the basis on different scales and chord progressions
- Actively listens to his or her own playing, and to peer students in ensembles
- Uses triads, scales and intervals as tools when reading music
- Sight-reads simple pieces
- Reads, interprets and applies music theory and relevant background history when rehearsing music

- Composes melodies for his or her instrument
- Composes music by using basic music technology
- Improvises on the basis of chord progressions
- Demonstrates basic instrument technique
- Practices his or her instrument varied and solution-oriented, with perseverance
- Performs concerts on different arenas
- Puts together a concert program in collaboration with the teacher and peer students

### **Phase 3: Experienced level**

#### Expectations for the teacher

- Puts musical communication and expression at the centre of lessons
- Further develops instrument technique
- Focuses on body awareness
- Connects ear training and theory with performing
- Allows space for creative processes such as improvising, composing and arranging
- Facilitates participation in ensembles and concert productions
- Facilitates experiences of art that challenge the students, and introduces repertoire that demonstrates diversity and opportunities

#### Learning goals

##### The student

- Memorises and plays complex musical sequences
- Assesses his or her own music-making
- Improvises on the basis of different techniques and traditions of improvisation
- Listens to and reflects on various types of music
- Reads graphic notation and other forms of notation
- Reads body language and movements
- Records music and makes music videos
- Further develops existing musical material and composes, alone or in collaboration with others
- Plans concerts productions together with the teacher
- Demonstrates functional instrument or voice technique
- Understands basic anatomy and applies knowledge of tension and repetitive strain that may result in injuries
- Records his or her music-making as a method of practice
- Plans practice session, together with the teacher
- Performs and interprets an extensive repertoire, based on an understanding of genres and styles
- Cooperates with others in productions integrating different art disciplines
- Performs concerts with the wish to communicate and express him- or herself

## **Phase 4: Advanced level**

### Expectations for the teacher

- Emphasises high-level instrument technique and understanding
- Facilitates participation in arenas for artistic cooperation across instrument types and disciplines
- Prepares the student for auditions and entrance tests
- Encourages students' self-leadership, establishing good work and practice routines

### Learning goals

#### The student

- Imitates and transposes melodies using methods for ear-based analysis and mnemonic pegs
- Performs ear-based analysis of the form and content of different pieces of music
- Rehearses and performs music with integrity
- Is able to analyse and describe music using relevant terms
- Reads and applies a wide range of information from a score
- Improvises in different styles
- Adapts arrangements, composes and arranges music for relevant ensembles
- Prepares long-term practice plans, and continuously works on optimising practice methods
- Instructs and rehearses with small ensembles
- Performs solo recitals
- Is in charge of planning, performing and presenting concerts

## **The Depth programme**

The education is based on stages of the Core programme, but should be considerably strengthened with regard to content and classload, assessment and guidance.

### Expectations for the teacher

- Facilitates high-level artistic development and instrument technique
- Encourages independence, discipline and structure
- Acknowledges the student's potential, offers inspiration and new impulses
- Encourages the student's artistic awareness
- Supports the personal development of the students into coherent whole beings
- Facilitates extensive ensemble and concert experiences
- Assesses processes and products together with the student
- Emphasises good and healthy bodily physiology
- Stresses the importance of close cooperation between the student, parents/guardians, the School of Music and Performing Arts and the teacher

### Learning goals

#### The student

- Demonstrates high-level instrument technique
- Is able to rehearse and perform music with integrity and self-expression
- Masters a wide and varied repertoire on his or her instrument
- Has a well developed musical ear
- Connects theoretical knowledge with music-making
- Applies appropriate musical terminology
- Has extensive concert experience

- Has extensive experience in ensemble work and concert productions
- Masters relevant principles of composing
- Applies different techniques for warm-up, relaxation and concentration
- Has established solid strategies for practising and rehearsing, and reflects on his or her development on the instrument
- Is a good role model for other students
- Is prepared for entrance tests and higher-level music education

## Frames

The Depth programme in music has a planned course of progression based on artistic and pedagogical considerations

In addition to extended instrument or voice lessons, the Depth programme should offer substantial ensemble experiences, theory and ear training and obligatory preparation for and participation in concerts. Time and resources must be allocated to accompaniment, sound checks, publicity and information.



### 3.3.5. Content

The content answers the “*what*” question of music education: learning materials, topics and repertoire.

The content of music education includes different components: instrumental/vocal training, ensembles, listening, ear training, composing, music theory, music history, practicing and body work, knowledge of the instrument and as concerts. The content components should as far as possible be integrated.

Instrumental/vocal instruction is the groundwork, and should be offered for instruments where qualified teachers with high-level competence as musicians are available. *Music-making* is fundamental in music education, and ample time for making music should be allocated. It is vital for students to have opportunities to perceive music as a form of expression that affects others on a profound level.

#### Key competences – topics

These must be read in connection with learning goals and development stages.

##### Practising

- Body awareness, body position and basic training
- Technique
- Methods of rehearsing
- Mental training
- Strategies for practising
- Self-leadership
- Ensembles and group leadership

##### Performing

- Communication
- Performance mastery
- Concert production
- Choice of repertoire
- Recordings and music videos
- Cooperation and ensemble playing

##### Hearing

- Associative and reflective listening
- Ear-based analysis
- Imitation and transcription
- Playing by ear
- Improvising
- Transposing
- Ensemble playing
- Pitch placement and tuning the instrument

### Reading

- Notation and music reading: Melodic, harmonic, rhythmic
- Absolute and relative methods of reading
- Rehearsal techniques
- Analysis
- Music history
- Music theory
- Musical style and genre familiarity
- Knowledge of repertoire

### Creating

- Improvising
- Composing
- Arranging
- Giving shape to

**Ensemble playing** is important at every level and stage of instrument/voice training.

Big ensembles, joining students from all three programmes as well as students from other art disciplines together, provide access to important social experiences, shared music experience, good relationships and contributions to the integration minority students.

**Performing at concerts** is central for any musical activity, and opportunities to perform should therefore be given already in year one of music education.

**History and cultural heritage** in the local community should be a source for projects and multimodal productions/time travels where students from music, creative writing, dance, theatre and visual arts create and perform together.

**Specialised courses** can be supplements for students in the Core or Depth programme. Examples are composer's workshops, classes in lighting and sound, specialisation in music listening skills, theory classes, songwriting, folk music or folk dance courses.

The ability to view music in light of historical, cultural, social and aesthetic perspectives is part of the formative aspects of music education. Students must be encouraged to reflect, think critically, ask questions, verbalise and recognise the importance of music for human beings.

**Choosing learning materials** is a central didactic task in instrument/voice training. In general one should choose material that:

- Encourages the student's emotional involvement
- Has artistic qualities
- Improves instrument technique
- Has clear structure/progression, appropriate for the development stages
- Develops awareness of timbre, key, form, harmony, melody and rhythm
- Is suitable for ensemble playing

### 3.3.6. Work methods and organisation

#### Work methods

Work methods answer the “*how*” question of music: which methods and learning activities to apply.

The teacher is expected to master a wide range of methods for practice, technique, rhythm, timbre, expression, ear training, the relationship between totality and parts, improvisation, musical understanding and memorising. The teachers will benefit from developing methods for connecting theory with music-making.

The same goes for singing, movement, playing by ear, improvising and the use of supporting instruments that may help the student when rehearsing relevant repertoire. Variation is key to learning. Attention must be paid to the student’s practice routines, suggesting good methods and directions. Schools of Music and Performing Arts should put this topic on the agenda for exploration and development work in the music section.

**The student’s workbook.** The student plans home practice, reflects on processes and results, does listening assignments, answers theory assignments, prepares questions, pastes relevant material, collects repertoire. The workbook provides documentation of the student’s efforts and development, and may be used for assessment.

In general, the following methods are applied in music education:

- Teacher instruction
- Imitation
- Student participation and independent effort
- Ensemble playing, on every stage of development
- Exploratory and experimental methods
- Play-based methods
- Methods for creative work and active listening
- Master classes
- Concert preparation
- Student cooperation
- Project work
- Utilising digital tools

The teachers should continuously discuss and deliberate the relevance of different methods for different students/student groups.

The following factors will together provide a broad supply of learning activities:

- The subject learning wheel. Central keywords are listed in the second circle
- The five key competences: *Rehearsing, performing, hearing, reading, creating*
- Different models for organising the education

Methodological traditions. Instrument/vocal training is founded on different methodological traditions: The tradition of music reading and interpretation of scores, mostly used in classical European music tradition; and the oral, ear-based and imitative tradition mostly used in folk music, jazz, pop and rock. Work methods in music training should make the most of both traditions.

## Organisation

**Flexible schedules.** Schools of Music and Performing Arts and teachers should explore different models for organising music education, attending to the individual student's learning and motivation. It is vital to allow the student enough time to practice his or her instrument in different learning situations. *Variation* and *flexibility* are central keywords.

School bands, orchestras and choirs are training arenas with rich traditions relevant for a large number of students in Schools of Music and Performing Arts. Such cultural communities are significant for student motivation, and Schools of Music and Performing Arts are responsible for ensuring an experience of unity and coherence for the students by facilitating cooperation between teachers, instructors and conductors. Repertoire, annual cycles, concerts, competitions, conventions and end-of-term ceremonies should be coordinated as far as possible.

Varied and versatile working conditions for teachers are facilitated by flexible and innovative organisation and schedules. However, this requires willingness and flexibility from teachers, colleagues, parents/guardians and school administration when planning the school year and schedules. The teacher will need support from the administration in planning a school year that alters between different forms of organisation and teaching methods.

**Group instruction.** Weekly classes are organised in small groups, depending on age, level and content. Group instruction allows ample time for combining methods of instrument technique training, ensemble playing, theory, student assignments and rhythm training. This model is particularly well suited for stage 1 and 2.

**Classroom instruction.** Some topics can be taught by classroom instruction. Suitable topics include music theory, instrument knowledge and basic care and maintenance of instruments, practice techniques, warm-up exercises, performance preparation and single instrument ensembles (flute ensembles, piano ensembles etc.).

**Individual instruction.** Individual instruction is the traditional form of learning to play an instrument, and follows a specific pattern of guidance. This model is relevant from stage 2 and should become more dominant as the student progresses. In stage 4 and in the Depth programme, individual instruction is the main model.

**Extended individual instruction.** The student arrives 30 minutes prior to their lesson, is allocated a room and handed an assignment to complete. The student then presents the assignment to the teacher and receives feedback. This model extends the duration of the lesson.

**Student participation.** Depending on their age, maturity and level, students can be given responsibility for teaching peer students in short sections of the session. The teacher is then free to offer individual instruction to single students.

**Ensemble playing.** Schools of Music and Performing Arts organise rock bands and music ensembles with up to about ten students, or marching bands, school orchestras, big bands or choirs with even more students. Ensembles are very important on every level and for every instrument.

**Project work.** Students participate in planning and performing concerts, recordings, shows, films and such together with teachers and others. Students gain insight into the different phases of projects and the efforts required for a successful result.

**Collaborative teaching.** Two or more teachers can collaborate on instructing a group of students on an annual basis or in periods. The teachers' competences will complement each other, and this model supports and reinforces the work environment and learning environment.

**Workshops.** Workshops for students on relevant topics can be organised. Examples include workshops on Sami music, rhythm workshops, workshops with visiting composers etc.

**Master classes.** All of the students watch and listen as the teacher instructs one student at a time. The students in the audience may offer questions or comments. A safe, positive and supportive learning environment paves the way for master classes at all levels of music education.

**Overlapping lessons.** The student arrives early and attends the last part of the prior lesson, or stays behind and attends the first part of the next lesson.

Relevant content of overlapping classes include warm-up, presenting new repertoire to younger students or sight-reading for the older ones, and chamber music. The older students learn to take responsibility for the younger ones; they become role models and "teachers". Making music with older students inspires the younger ones. Overlapping lessons can be organised for periods of the school year or as a permanent arrangement.

**Cooperation with other actors.** The discipline of music should be tied together with the other art disciplines in Schools of Music and Performing Arts. Close cooperation between disciplines will foster the students' sense of belonging to Schools of Music and Performing Arts, and the learning processes will be relevant for a wide range of applications.

External cooperation partners include The Cultural Rucksack, the school system, local music organisations, professional music institutions, multicultural communities, physical and mental health services and research networks if possible. The music discipline in Schools of Music and Performing Arts is a natural actor in UKM (Norwegian Youth Festivals of Art).

### 3.3.7. Assessment for learning

Assessment is crucial for learning. Every student needs to feel acknowledged and to receive concrete feedback that supports his or her progression and development.

Students' abilities to learn are enhanced when they:

- Understand what they are going to learn and what is expected of them
- Receive feedback that inform them of the quality of their work or performance
- Receive guidance on how to improve
- Are involved in their own learning processes by for instance assessing their own work and development

(www.udir.no, 2014)

Music education should integrate the following forms of assessment. The local School of Music and Performing Arts decides how and to which extent this is done:

**Learning goals** are important criteria for assessing the development of a student. The student needs to understand what he or she is going to learn and what is expected of him or her.

**Learning-supportive feedback.** Formative assessment is at the core of the teacher's guidance. Assessing processes involves giving concrete advice on what the student needs to keep working on.

**Discussions regarding quality.** The teacher discusses elements of quality with the students, increasing their awareness on how quality can be achieved.

**Peer assessment.** The students give each other concrete feedback, developing skills in active listening and verbalising. The teacher facilitates reflective conversations, and offers guidelines for student responses.

**Group assessment.** The teacher facilitates group assessment, encouraging a safe and inclusive learning environment.

**Student-teacher conferences.** Student-teacher conferences accommodating the student's age and level have a natural place in the Core and the Depth programme. Students, teachers and sometimes also parents/guardians meet to discuss for example: development, practice routines, challenges, work effort, results, well-being and ambitions.

**Milestone validation.** This form of assessment is effective for some students. Milestones represent a "station" on the learning path, where reaching a learning goal is celebrated. This is a joyful event. For the teachers, milestone validation may offer a common platform for assessment for different instrument families, and serve as a starting point for reflection on learning goals.

**Self-assessment.** Self-assessment should be encouraged from day one. The student should develop the capacity for assessing the quality of his or her music-making, deliberating his or her efforts and development. A good learning process involves knowing what you master, as well as being aware of your challenges. Checklists, practice diaries and logs are tools for increasing students' awareness of their own learning and development.

### 3.3.8. Facilities and equipment

Classrooms must be furnished and equipped for the needs and distinctive character of music as discipline of sound over time. If music lessons for practical reasons are taught at the facilities of primary and lower secondary schools, the classrooms must be fitted for this purpose. Information screens, bulletin boards for concerts and a list of teachers should be displayed. Access to school amphitheatres, concert halls, stages and different performance arenas ensure a vibrant learning environment.

#### Concert arenas

Arenas for performing music are very important for the students' learning and artistic development. Every student, regardless of level and age, should perform music for an audience multiple times a year. Possible arenas include classrooms at Schools of Music and Performing Arts, concert halls with a stage or an amphitheatre, public spaces, culture centres, community centres or suitable outdoor arenas. Considerations for acoustics and impact on students' hearing must be made.

Big-scale productions and shows require staff resources for accompaniment, rigging, scheduling, lighting and sound, transport of instruments, sound checks, recording, documentation, publicity and information.



## Rooms and equipment

In order to reach the learning goals of the three programmes, the following guidelines are recommended:

- Small, medium and large classrooms/ensemble rooms with sufficient ventilation and high ceilings. Students should have access to practice-rooms.
- Acoustics accommodating needs of the different instruments. Classrooms for bands and loud music must have adequate sound absorption; classrooms for silent music must have adequate reverberation time and volume.<sup>13</sup>
- Ensemble rooms should be equipped appropriately for different music genres.
- A piano for accompaniment should be available in every classroom, as well as adjustable chairs accommodating students of different heights.
- Music playback equipment with good sound quality should be readily available.
- Access to computers and software, wireless networks and printers.
- Suitable storage for instrument and other equipment.
- Teachers must have access to songbooks, music books, scores and other teaching material.

Cooperation with school bands, orchestras and other ensembles on co-use of classrooms, arenas for performance and storage rooms as well as equipment is useful. Municipal culture centres may also offer suitable facilities for co-use, performance and quality efforts.

Every teacher should have access an office/workroom at Schools of Music and Performing Arts, as well as practice-rooms. Access to a break room where teachers can meet supports the sense of belonging to a dynamic working environment.



<sup>13</sup>Useful Norwegian websites offering standards for music facilities: [www.standard.no](http://www.standard.no) and [www.musikklokaler.no](http://www.musikklokaler.no). The Norwegian Standard NS8178 specifies recommended dimensions and reverberation times for various genres of music and size of ensembles.



## **3.4. Curriculum for Creative writing**

### **3.4.1. Creative writing in Schools of Music and Performing Arts**

The Breadth programme, the Core programme and the Depth programme will together provide experiences with a wide-ranging art discipline reflecting writing as a form of artistic expression, communication, self-expression and skill.

Creative writing provides training for those who wish to explore a personal expression where words/text is the driving force. Students will develop joy of literary form, story telling and communication through using concepts and texts in different contexts on analogue and digital platforms. Through creative writing the students need to read in order to write better, and write in order to read better.

A rich vocabulary and a taste for the diversity of language is vital in order to express oneself through words- sometimes clearly and precisely, at other times artfully and ambiguously, or humorously. Imagination and wonderment should be encouraged.

Children and youngsters are embedded in contemporary culture, and grow up in an increasingly globalised society. Creative writing in Schools of Music and Performing Arts must contribute to developing skills that prepare them for these challenges by fostering value-awareness, the ability to take a stand and be constructive. Through creative writing students learn to cope with attention on the individual, pressure resulting from high expectations, and demands for “staging oneself” in a modern world.

#### **Creative writing and learning**

Young people have a strong need for expression, and are often interested in existential issues such as sense of belonging, loneliness, friendship, security, trust, justice, life choices, dreams and the future of our planet. Writing is on way of expressing oneself.

Creative writing must be connected with the topics that they students are concerned with, providing content for the writing process. By connecting your writing and reading with your experiences, learning processes are reinforced, and your connection with the outside world, fellow human beings and nature is also strengthened. Writing processes can build bridges between different cultures. Students must experience a rich written and oral repertoire of small and big, short and long stories.

Young people have their own distinctive language, but they speak and write differently in different life phases. Conveying a message through writing involves constructing a sense of self as a subject, developing personal expression and identity.

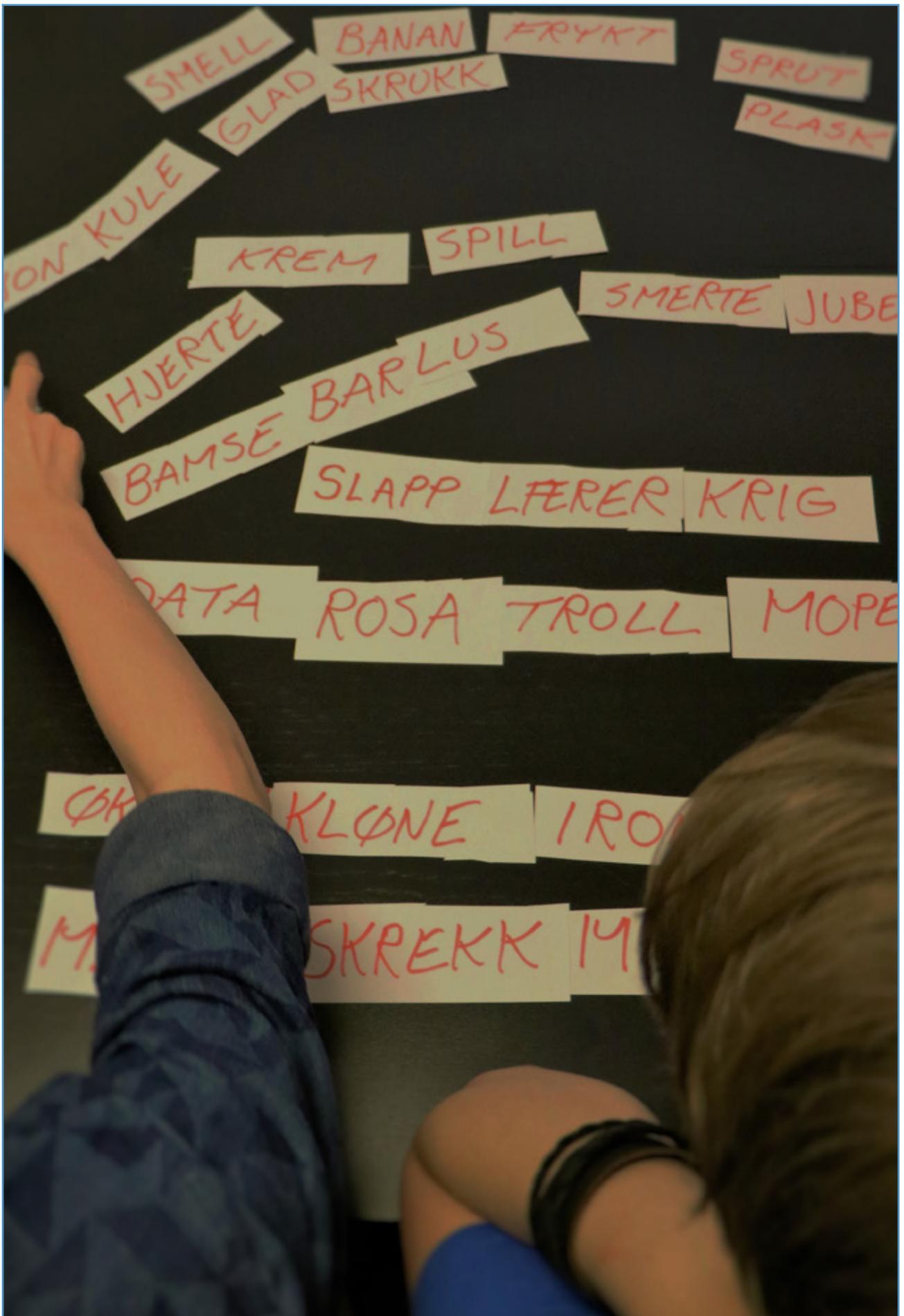
Through all times words and text have been closely related to other creative expressions such as theatre, music and visual arts, making the words, thus making words more far-reaching. Creative writing training should therefore be tied together with other art disciplines in Schools of Music and Performing Arts. Written and oral interactions and participation in situations where students talk, discuss, listen, give feedback and explore assignments together facilitate the development of creative writing skills. The aim is to encourage the student’s joy of writing and reading.

### 3.4.2. Overriding aims

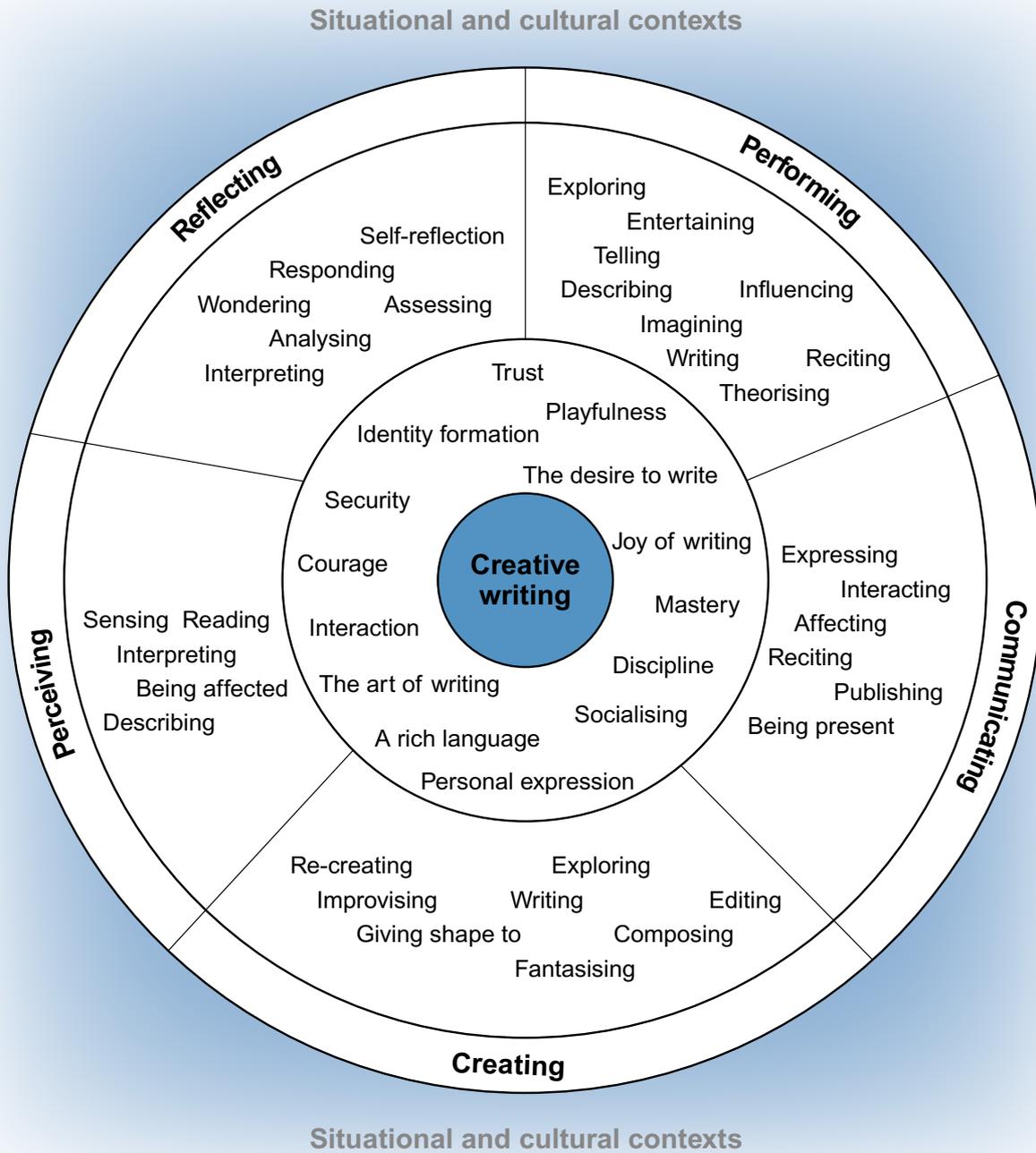
Through working with creative writing the student should

- Develop joy of writing and reading through play-based and methodical instruction
- Develop the ability for independent and personal expression, and a strong sense of form
- Develop writing skills
- Gain experience in expressing their emotions, opinions and experiences
- Develop interaction skills
- Gain confidence in their abilities
- Gain opportunities for specialisation, preparing him or her for upper secondary and higher education
- Become resource persons, making contributions to a vibrant local cultural life





### 3.4.3. The subject learning wheel



*Inspiration to the subject learning wheel is taken from [skrivesenteret.no/ressurser/skrivehjulet](http://skrivesenteret.no/ressurser/skrivehjulet)*

## **The subject learning wheel– creative writing as a form of expression**

The subject learning wheel illustrates the many possibilities and potentials of writing as a form of expression.

The outer circle lists the five principal actions of the discipline: *performing, communicating, creating, experiencing* and *reflecting*.

The next circle describes a toolbox containing activities used to make creative writing available to students.

The third circle lists basic values that are developed through creative writing, as well as being general educational aims.

The wheel must be understood in light of different contexts that affect creative writing. Cultural and situational contexts are therefore placed outside the wheel.

The cultural contexts refer to what surrounds the actual situation. Different genres, codes, norms, traditions, practices of performance, learning goals and cultural diversity all play a part.

The situational context is the actual here-and-now situation: The aptitude of the students, the relationships within the group, the audience. These factors are significant for the content and the activities.

Different situational contexts will encourage different forms of communication, and the student's interpretation of a text will vary depending on his or her cultural background. The teacher needs to connect the learning situation with relevant cultural aspects.

The subject learning wheel may help us to see the many different aspects of the creative writing process. It can be used as a tool for reflection among teachers, and for planning and assessing creative writing classes.

### 3.4.4. Learning goals and development stages

The three programmes with learning goals, key competences and expectations for the teachers are described below. The learning goals are general, independent of specific writing genres. A local curriculum that concretises and implements the learning goals, describes subsidiary goals and progression related to students' age and level must be developed. Depending on the size and organisation of the school and the contextual factors, such development efforts can either be made locally or in collaboration with other municipal Schools of Music and Performing Arts.

#### The Breadth programme

The potential for cooperation between Schools of Music and Performing Arts and primary and lower secondary schools in the field of creative writing is obvious. Such cooperation may be manifested in courses for pupils who have a particular interest in self-expression through creative writing, or for children who need extended training in creative arts as part of the general language education in primary and lower secondary school.

Creative writing can also be taught as specialised courses in specific genres, or writing projects in cooperation with mental health services, migrant and refugee services, libraries, the Cultural Rucksack, after-school programmes, kindergartens and non-native speakers.

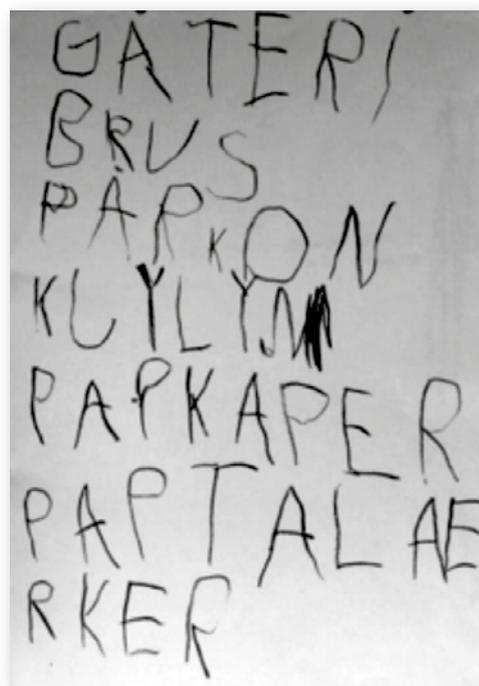
#### Expectations for the teacher

- Establishes a learning environment characterised by interaction, experience, creativity and activity
- Emphasises process and mastery
- Trains attention, observation and presence
- Encourages the desire to read and write
- Allows space for students' reflection on their own writing
- Supports the student towards presenting and reciting his or her texts
- Is open to cooperation in broad networks

#### Learning goals

##### The student

- Masters basic creative writing skills
- Has acquired knowledge of basic writing forms
- Is familiar with different platforms for writing and reading
- Has experience in communicating his or her texts to a smaller audience



## The Core programme

The Core programme is suited for students who wish to make long-term efforts in creative writing and who are motivated for a greater workload. Creative writing training should contribute to developing the student's creative abilities, reflection, craftsmanship skills, independence and interactive skills.

In the Core programme accentuates long-term perspectives on writing skills, sense of form and different areas of application for texts. The students should develop a motivation for written expressions. A local curriculum for creative writing, based on the learning goals of the national curriculum, must be developed.

The Core programme specifies learning goals for three development stages. Students who have received the same amount of instruction have not necessarily reached the same level of maturity in regard to reading and expressive skills. Hence there is no clear time frame for the three stages.

### Stage 1

#### Expectations for the teacher

- Facilitates a good working community and a good social environment
- Facilitates playful approaches to writing and creative initiatives
- Strengthens the student's attention skills and powers of observation through reading/listening
- Encourages imagination and wonderment
- Arranges for publishing and presenting student texts on different arenas
- Initiates multidisciplinary and interdisciplinary cooperation

#### Learning goals

##### The student

- Demonstrates basic writing skills
- Has worked with different elements in texts
- Has strengthened his or her imagination and wonderment
- Has experience with free writing
- Has experience with copying as a method
- Is able to share experiences and discuss his or her texts
- Has presented his or her texts in a safe environment
- Has worked with literary form and developing a text
- Has experience with perceiving messages, literary devices and techniques of different texts
- Can play around with different terms and concepts
- Is familiar with different applications for textual expressions
- Has developed good work methods

## Stage 2

### Expectations for the teacher

- Encourages personal expression and development
- Emphasises positive experiences and the joy of creation
- Encourages students' attention skills and powers of observation through reading and listening
- Arranges for publishing students' texts, lays the groundwork for reading rooms and presentations
- Introduces students to digital platforms
- Cooperates with teachers in other art disciplines at Schools of Music and Performing Arts

### Learning goals

#### The student

- Demonstrates increased writing skills
- Is familiar with literary techniques, devices and writing processes
- Is able to use his or her writing as a basis of reflection
- Experiments with linguistic devices, sounds and rhythm
- Is familiar with and uses different literary expressions and genres, also in longer texts
- Is able to write for different areas of application
- Has read his or her own texts to others – communicative training
- Is able to discuss his or her own texts, as well as peer students' texts
- Has extended experience in perceiving messages, literary devices and techniques of different texts
- Masters digital platforms

## Stage 3

### Expectations for the teacher

- Familiarises the students with a wide range of applications for textual expression
- Emphasises the importance presenting/performing one's own texts on different arenas
- Facilitates reflective conversation and developing introspection and self-awareness
- Assesses products and processes together with the students
- Is a professional role-model, cultural mediator and source of inspiration

### Learning goals

#### The student

- Demonstrates advanced-level writing skills
- Has strengthened his or her imagination and curiosity
- Has experience in writing longer texts in genres of his or her own choice
- Is experienced in constructing a text; with set-up, development and ending
- Has developed an awareness of choice of words, nuances and variation in texts
- Is familiar with a wide range of applications for written expressions
- Is able to discuss texts, literary idioms and styles
- Is able to discuss texts with peers, offering positive and reasoned feedback
- Has experience in interpreting texts, literary idioms and styles
- Explores different forms of text layout, traditional and digital
- Shows increased awareness of his or her own writing and working processes
- Is familiar with the creative writing process from idea to published text
- Has participated in reciting his or her texts together with other students, in or outside of Schools of Music and Performing Arts

## The Depth programme

The programme is based on the stages of the Core programme, but should be significantly strengthened with regard to content and classload, assessment and guidance.

The Depth programme aims at developing artful penmanship. The teacher guides the student in making independent choices concerning genres, literary forms and expression. The students should to a great degree work individually. Students should however also share experiences, discuss and offer feedback on texts as well as cooperate on projects for performing and disseminating their texts.

Students are challenged to work on comprehensive texts, all the way through completion and dissemination. The main content of in-depth training in creative writing is specialisation in expressions of the students' choice. Developing awareness of literary form and content and finding a personal expression are important aims for the Depth programme.

### Expectations for the teacher

- Facilitates high-level writing skills and artistic development
- Encourages independence, discipline and structure
- Acknowledges potential, inspires and provides impetus
- Encourages the student's artistic awareness
- Supports the personal development of the students into coherent whole beings
- Promotes the student's awareness of his or her ambitions
- Assesses products and processes together with the student
- Stresses the importance of close cooperation between the student, parents/guardians, the School of Music and Performing Arts and the teacher

### Learning goals

#### The student

- Demonstrates high-level writing skills
- Writes comprehensive texts in literary genres and forms of his or her own choice
- Has acquired awareness of literary genres and familiarity with literary devices, techniques and forms within different genres of writing and reading
- Has finished an in-depth study project with high degree of student participation in every phase of the project
- Has insight into contemporary literature relevant for his or her in-depth study project
- Is well-informed of literature on writing and reading
- Demonstrates solid understanding of theories and concepts
- Has extensive experience with performing his or her own texts
- Is experienced in reflecting on his or her own writing as well as the writing of others
- Is able to discuss evaluation criteria for good texts
- Keeps his or her texts as documentation of development, and keeps a log for reflection and communication
- Masters tools for text layout, editing and multimodality
- Has published texts in different media/channels
- Has actively participated in reciting his or her own texts together with others at and outside of the School of Music and Performing Arts

### 3.4.5. Content

The content answers the “*what*” question of creative writing training: learning materials, reading materials, topics and genres.

An important starting point for writing is the students’ background and experiences. Basic writing skills are best trained through play-based assignments. Narrative texts must be given predominance in the discipline of creative writing: texts from other countries, portrayals of people and nature, myths and legends, poetry, short stories, song lyrics, texts that portray everyday life, home and the news – anything that may catch the student’s attention and inspire specialisation.

Discussions and conversations are crucial in order to tie the student’s texts together with other texts.

A big part of the writing training can be organised in creative writing workshops. The workshops may have the following content components:

#### **Poetry**

Poetic texts such as:

- Poems
- Haiku
- Rhymes
- Nonsense verses
- Riddles
- Prose poetry
- Song lyrics

The students are introduced to literary devices such as animation, alliteration, contrasts, repetition, spacing and basic metrics.

#### **Prose**

- Basic dramaturgy
- Prose texts such as:
  - Stories
  - Folk tales
  - Short prose
  - Novels<sup>14</sup>
  - Internal monologue
  - Scenes in stories
  - Dialogue

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<sup>14</sup>Writing texts that may be included in a novel, learning different ways of planning a story

**Drama**

- Play scripts
- Film scripts
- Radio plays

**Persuasive texts**

- Blogs or newspaper articles
- Book reviews
- Articles
- Tweets
- Speeches

**Informal essays/lectures****Text, music and pictures**

- Cartoon texts
- Captions
- Music lyrics

**Digital texts**

- Text editing
- Blogs
- Vlogs
- Podcasts
- Social media

### 3.4.6. Methods and organisation

#### Work methods

Work methods answer the “*how*” question of creative writing; which methods and learning activities to apply.

Work methods and teaching methods must accommodate the learning goals and the student’s level of development. In early stages, teachers must encourage linguistic activities through playful approaches and a sense of humour. Creative and playful initiatives are favourable, as well as writing short texts. Through free and associative writing students develop confidence in themselves as writers, in groups with peers.

In later stages, students have more developed abilities for concentration and are more knowledge-oriented. They need different challenges, for instance experimenting with genres, trying different media, writing groups, staging productions and assessing each other’s work. Student participation should be emphasised.

Reading is a central work method in creative writing. Students read different text for different purposes. Access to a selection of children’s and young adult literature that they can identify with, poetry, fiction and nonfictional prose – anything that may inspire the joy of reading and satisfy the urge for excitement and that may provide ideas for their own writing – is important.

Across the programmes and stages, the students should take part in exploratory and meaning-seeking conversations and give feedback to peer students – also during the writing process.

Basic work forms are:

- Individual reading and writing, and co-writing with members of the writing groups
- Reading and listening
- Writing teamed with music and pictures
- Sharing texts
- Log keeping
- Feedback
- Reciting/publishing texts
- Project work
- Recording oneself reciting texts
- Interdisciplinary work in and outside of Schools of Music and Performing Arts
- Visiting libraries and other relevant cultural arenas

Work methods should inspire the joy of writing and expression, and must be adapted to the different programmes. Work methods include developing handwriting as well as typing on keyboards.

Literary devices such as dramaturgy should be emphasised. Drama activities and awareness of body language and speech can be applied when presenting and reciting your own texts.

New technology generates new forms of communication. Such communication forms include multimodality where writing, speech, pictures, video and music are integrated, and represent a future-oriented perspective on creative writing.

Texts can be presented as recitation, in anthologies, in local newspapers, or displayed at local exhibitions.

Classes and workshops can be arranged at the local School of Music and Performing Arts or in cooperation with other schools in the region. Classes can be interdisciplinary, session-based and/or time limited.

## **Organisation**

Group sizes may vary depending on which stage the students are at. The norm for creative writing groups in Schools of Music and Performing Arts is between 5 and 12 students. 90 minutes is the minimum requirement for a creative writing session.

Writing is time-consuming, and students must be allowed longer sessions for writing if needed.

First and foremost, creative writing should be tied together with the other art disciplines in Schools of Music and Performing Arts. Close cooperation between disciplines will foster the students' sense of belonging to Schools of Music and Performing Arts, and the learning processes will be relevant for a wide range of applications

Close cooperation with public libraries, the Cultural Rucksack and primary and lower secondary schools is recommended, as well as with writer's associations, literary centres and Houses of Literature.

Schools of Music and Performing Arts are natural actors in local literature festivals, UKM (Norwegian Youth Festivals of Art) and writing contests for children and youngsters.



### 3.4.7. Assessment for learning

Assessment is crucial for learning. Every student needs to feel acknowledged and to receive concrete feedback that supports his or her progression and development. The purpose of assessment for learning is to be individually adapted and to support each student's personal and professional development

Assessment happens informally in class through dialogue between teacher and students on a weekly basis. In creative writing, assessment is mostly on individual basis, but group assessment is also possible. It is important to develop good routines for formal assessment, informing both students and parents/guardians of the processes of the group, learning outcomes and development of the group and the individual.

Students' abilities to learn are enhanced when they:

- Understand what they are going to learn and what is expected of them
- Receive feedback that inform them of the quality of the work or the performance
- Receive guidance on how to improve
- Are involved in their own learning processes by for instance assessing their own work and development

(www.udir.no, 2014)

The following forms of assessment should be emphasised:

- **The stages and learning goals**, as natural starting points when assessing the processes and products of creative writing.
- **Feedback**, encouraging personal expression as well as experimental and exploratory attitudes to texts.
- **Formative assessment**, with precise and constructive feedback and feed-forward to students.
- **Summative assessment**, offering feedback on finished texts, recitals and student projects.
- **Response groups**, where students give each other feedback on texts. The teacher facilitates reflective conversation and offers guidelines for such feedback.
- **On-going discussions** on what constitutes quality in writing texts, as well as awareness of the criteria for assessment.
- **Group assessment**, encouraging a good and including learning environment. The teacher facilitates reflective conversation and offers guidelines.
- **Log keeping**, as a tool for increasing the student's awareness of his or her own learning and development.
- **Student-teacher conferences**, accommodating age and level between student, teacher and parents/guardians are natural in the Core and Depth programmes. Information is exchanged, and topics such as development, progress, challenges, effort, results, well-being and ambitions are discussed.

### **3.4.8. Facilities and equipment**

Classrooms for creative writing should be big enough for the group, and be located in a quiet part of school so that students can concentrate without interruption from sounds. This is very important, as writing requires focused attention and concentration over time.

The students need an arena for reciting their texts at Schools of Music and Performing Arts, outside of the classroom. Amphitheatres or stages where other art disciplines perform should be available for reciting texts. Other local arenas for should also be considered.

Every student should have a workbook for hand-written texts as well as access to a computer.

Students should have access to technology that makes it easy to find and use texts, websites, blogs, pictures and videos from the Internet. Software for writing must be available. At least one printer must be within easy access.

Music equipment should be available if needed. A tablet should be available for each student.

A projector should be available for the teacher, facilitating presentation of texts and assignments.

The teacher should have an office/workroom. Access to a break room where teachers can meet supports the sense of belonging to a dynamic working environment.



## 3.5. Curriculum for Theatre

### 3.5.1. Theatre in Schools of Music and Performing Arts

Theatre in Schools of Music and Performing Arts involves processes of drama-based pedagogy, building and developing characters and situations, as well as theatre productions. By working with and expressing themselves through drama and theatre, the students will develop performing, expressing, creating, perceiving and reflecting skills.

Children and youngsters are embedded in contemporary culture, and grow up in an increasingly globalised society. Theatre in Schools of Music and Performing Arts must contribute to developing skills that prepare them for these challenges by fostering value-awareness, the ability to take a stand and be constructive.

The theatre stage is a great arena for young people to express themselves. Theatre is a collective art form, where students learn to cope with attention on the individual, pressure resulting from high expectations and role models. Interaction is the foundation for all theatre-making processes.

Acting also involves self-construction, identity formation and developing personal expression as an actor through bringing a character, a situation, or a story to life. Students are encouraged to take a stand on ethical issues and develop critical reflection. The community of theatre develops and enriches impression, expression and understanding.

For the student, theatre can play a part in self-construction processes and *Bildung*<sup>15</sup>. Through theatre training, students become active and involved participants in the classes and productions.

The Breadth programme, the Core programme and the Depth programme will together allow students to experience ever new aspects of theatre. Such aspects include drama pedagogy methods, genre knowledge, directing, text analysis, scenography and technical devices.



<sup>15</sup>See page 5

## **Theatre and learning**

Play-based approaches are important learning methods in theatre. The teacher and children play around with time, space, characters and objects. Playing involves interacting and understanding through body expressions, the voice, the senses, emotions and imagination. Playing is “make-believe” that you are someone else, in a different place, at a different time, in a different context. The art of acting is based on the same exploration and expression of the senses as when child play games.

## **Theatre as performing art**

Theatre in Schools of Music and Performing Arts is anchored on theatre as performing art. The art form has a rich history, serving as a mirror; commentating on and criticising power, living conditions, government, nature, religion and cultures through different eras in time. People have, through countless combinations of body expression, voice, movement, space and text, transformed general life conditions into symbolic expressions on stage.

The actual stage where students perform can be at the School of Music and Performing Arts, in primary and lower secondary schools, kindergartens, culture centres, and museums or in care homes for the elderly. Local open-air theatres, beaches or shopping centres may also serve the function of stage. Through theatre humans create entertainment, enlightenment and social criticism. Our current understanding of culture and society is affected by impressions from a globalised world. Expressions and communication forms are characterized by great diversity. This paves the way for a new way of understanding theatre as a cultural meeting place and as an art form.

Schools of Music and Performing Arts need professional theatre teachers who cooperate on future-oriented development of theatre for children and young people.

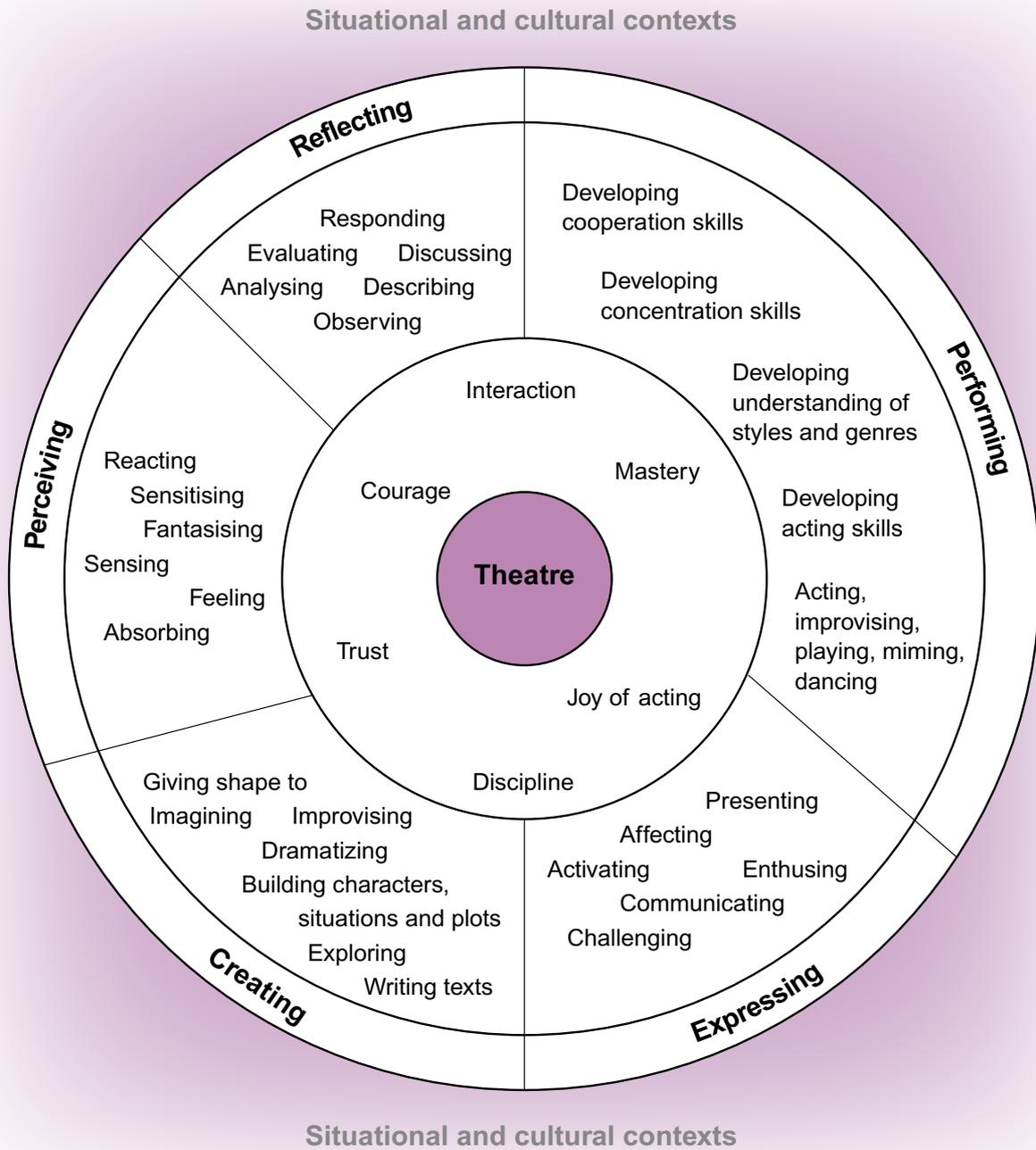
### 3.5.2. Overriding aims

Through working with theatre the student will:

- Develop his or her expressive abilities, sense of form and acting skills
- Be able to use theatre as a form of communication
- Experience joy of mastery and positive self-development
- Develop powers of critical thinking, empathy and team work
- Develop abilities to explore the past, present and future
- Gain opportunities for specialisation, preparing him or her for higher education in theatre
- Become persons of resource, making contributions to a vibrant local cultural life



### 3.5.3. The subject learning wheel



*Inspiration to the subject learning wheel is taken from [skrivesenteret.no/ressurser/skrivehjulet](http://skrivesenteret.no/ressurser/skrivehjulet)*

## The subject learning wheel – theatre as a form of expression

The subject learning wheel illustrates the many possibilities and potentials of theatre as a form of expression.

The outer circle lists the five principle actions of the discipline: *performing, expressing, creating, perceiving* and *reflecting*.

The next circle describes a toolbox containing activities used to make theatre available to the students.

By turning the outer circle, new and less obvious combinations of actions and activities are made.

The third circle lists values that are developed through theatre training, as well as being conditions for theatre-making.

The wheel of theatre must be understood in light of different contexts that affect theatre training. Cultural and situational contexts are therefore placed outside the wheel.

The cultural contexts refer to what surrounds the actual situation. Different genres, codes, norms, traditions, practices of performance, learning goals and cultural diversity all play a part.

The situational context is the actual here-and-now situation: Student aptitudes, relationships within the group, the audience. These factors are significant for the content and the learning activities, and will prompt different scenic expressions.

The teacher must connect the class situation with relevant cultural aspects. For instance: when rehearsing a play, the historical context in which the play was written must be considered. When the class accommodates a multicultural group of students, the cultural aspects that the young people bring with them should be incorporated into the situational context.

The subject learning wheel helps us to see the many different aspects of theatre as a form of expression. It can be used as a tool for reflection among teachers, and for planning and assessing theatre classes.

### 3.5.4. Learning goals and development stages

The three programmes with learning goals, key competences and expectations for the teachers are described below. A local curriculum specifying and implementing the learning goals for different theatre genres, as well as describing subsidiary goals and progression related to students' age and level must be developed. Depending on the size and organisation of the school and the contextual factors, such development efforts can either be made locally or in collaboration with other municipal Schools of Music and Performing Arts.

#### The Breadth Programme

##### Expectations for the teacher

- Facilitates a learning environment characterised by well-being, safety and interaction
- Emphasises basic skills
- Emphasises process and mastery
- Encourages the student's concentration, senses and imagination
- Facilitates positive performance experiences
- Is open to cooperation in broad network

##### Learning goals

###### The student

- Is able to interact with others in play-based drama exercises and improvisation
- Cooperates and participates actively in the social community
- Is able to present small-scale, simple roles and situations on a relevant arena
- Has participated in simple performances in a relevant arena
- Takes part in a vibrant cultural life in the local community, and contributes to creating a sense of common local identity and joy of living

#### The Core programme

The Core programme constitutes the principal part of theatre training in Schools of Music and Performing Arts. The actions *performing, communicating, creating, perceiving* and *reflecting* are accentuated. Craftsmanship, artistic development cooperation skills are central.

The Core programme and the Depth programme may include specialised courses in for example revues, costumes and masks, scenography, lighting and sound.

The Core programme specifies learning goals for three development stages.

#### Stage 1

##### Expectations for the teacher

- Emphasises the interplay between rehearsing, creating, communicating and reflecting
- Facilitates a learning environment characterised by well-being, safety, cooperation and interaction
- Emphasises process and mastery
- Facilitates positive performance experiences
- Focuses on developing the ensemble with a sense of community
- Arranges for theatre shows on different arenas

### Learning goals

#### The student

- Demonstrates basic skills in acting, with body and voice
- Is able to use body and voice as tools for expressing a range of phenomena
- Is able to act by working with simple, improvised progressions
- Is able to act by working with simple texts
- Is familiar with a few warm-up exercises and games
- Has developed his or her powers of attention and observation, imagination and fantasy
- Is familiar with movement qualities (fast/slow, big/small, dense/widespread, little or much muscle resistance)
- Is familiar with basic principles for interaction (accepting and listening)
- Has played drama-based games and gained experience of the group as a creative ensemble
- Has performed simple drama expressions on a relevant arena
- Is able to give and receive feedback
- Is familiar with key concepts in drama and performance

## **Stage 2**

### Expectations for the teacher

- Emphasises acting techniques and improvisation methods
- Establishes a learning environment characterised by mastery and positive self-development
- Strengthens relationships and ensemble identity

### Learning goals

#### The student

- Has developed his or her skills in acting with body and voice
- Is able to improvise roles, situations, plots and atmospheres based on texts/stories, artefacts, pictures, themes, music/sound, locations, inner experiences
- Masters the different phases of theatre work: warm-up, concentration, technique, and round-off with presentation and assessment
- Has developed his or her powers of attention and observation in interaction with others
- Practices basic principles for collaboration and interaction in theatre work
- Has shared his or her experiences with peer students, giving and receiving constructive feedback
- Demonstrates discipline and good rehearsal culture
- Is able to communicate roles and scenic situations in small and big productions
- Has participated in larger-scale productions from idea/conceptualisation through completion and evaluation
- Has watched theatre productions together with peer students and is able to discuss these
- Understands key concepts of practical theatre work and production

## **Stage 3**

### Expectations for the teacher

- Allows the students to encounter a broad and comprehensive repertoire of genres, theatre forms and acting styles
- Facilitates student participation in working with productions
- Emphasises cooperation and community
- Emphasises student self-assessment and reflection, actively using formative assessment

### Learning goals

#### The student

- Demonstrates advanced-level theatre specific skills and understanding
- Is experienced in different genres, theatre forms and acting styles
- Has watched theatre productions together with peer students
- Masters terms and concepts in order to analyse, interpret and discuss theatre
- Demonstrates relevant theoretical knowledge
- Is familiar with the role of theatre in society
- Has cooperated with others in theatre production; including costumes, masks, scenography, music, lighting and sound
- Is able to give and receive constructive and reasoned critique
- Demonstrates sound strategies for self-management and preparation
- Has participated in arenas for artistic cooperation where several of the art disciplines of Schools of Music and Performing Arts are integrated

### **The Depth programme**

The programme is based on the stages of the Core programme, but should be significantly strengthened with regard to content and classload, assessment and guidance. Specialisation in acting techniques is emphasised. Staging a big theatre production, with particular attention to the cooperation within the ensemble, is a central part of the Depth programme.

### Expectations for the teacher

- Facilitates and supervises learning and development on a high artistic level, for the individual student and the ensemble
- Promotes students' awareness of their ambitions
- Emphasises the interplay between students, the group, the material and the teacher/director
- Encourages independence and discipline
- Uses different forms of assessment

### Learning goals

#### The student

- Demonstrates high-level artistic skills with personal expression
- Is able to create roles, situations and atmospheres through text-based and physical acting techniques
- Expresses him- or herself through voice and body with emotional sensitivity and integrity
- Has experience with character work and character development
- Has specialised in a specific genre/acting style/form
- Has awareness of the function of space, text and music/sound in developing scenic expressions
- Applies relevant theatrical terminology
- Is familiar with theatre as an artistic, social, historical and cultural form of expression
- Demonstrates independence and insight into his or her own artistic development
- Has contributed to a collaborative production involving many elements
- Actively takes part in discussions, feedback and assessment of processes and products
- Has performed theatre in different formats and on different stages
- Is a role model for his or her peer students
- Is prepared for auditions and professional theatre education

### 3.5.5. Content

The content answers the “*what*” question of theatre training: the different traditions of theatre, scenic genres and expressions such as performance, improvisation, theatre sport, storytelling, classical plays, mime, revue, musical, cabaret. The content may also refer to components such as costumes, make-up, props, masks, scenography and lighting/music.

The contents of theatre training should be tied to themes that young people are engaged in. Students can explore their own experiences, thereby generating new knowledge and strengthening their affiliation with the surrounding world. Relevant content can also be found in current news, from the classics of theatre or from different texts.

Students should encounter a wide range of genres, theatre forms and creative theatre work. Communicating theatre is a goal of, but also the central content in all programmes. This includes experiencing the phases and progression of the rehearsal process, developing courage in scenic communication, feeling the joy of acting and the ability to affect others. It also includes adapting the content, form and format to the audience and the arena.

**Improvisation** is a content element, and at the same time a basic work method in theatre. Different applications of improvisation can be the main topic for a short period of time, or a central work method in theatre production.

The students make theatre through improvisation based on

- Texts/text based methods. Volume, language and themes accommodate the students’ age and level.
- Body/physical methods. Adapted teaching, individually and group based.
- Themes/documents/materials. Group processes and project-based theatre.

**Play-based drama exercises and games.** Drama exercises and games that develop students’ concentration, imagination and attention to the senses, the body, the room and the group are important parts elements in theatre training. Play-based drama is based on either roles/situations or different types of materials that offer impulses, such as artefacts, costumes, music and pictures. The students improvise with body and voice in a playful manner.

**Acting techniques** are central. Students should rehearse a wide range of roles, situations and plots. Voice expression, voice production, vocal warm-up and articulation are other central topics. Style and genre familiarity are essential factors for performing different types of theatre and traditions.

Mime as a form of expression demonstrates the importance of body language in communication. Improvisation and text analysis supports the performance of roles, situations and plots. Through movement and the use of stage elements, the importance of space is emphasized. These are important content elements related to performance.

**Theatre production.** Costumes, masks, props and make-up are vital components in theatre production. Supplementary courses may be offered in the Core and Depth programmes. Advanced students should be given considerable responsibility for costumes, masks, props and make-up.

**Content elements.** Music, singing and dancing are central in revues, cabarets and musicals. Stagecraft disciplines such as lighting, sound and stagecraft provide the frames for the roles and actions, and create atmosphere.

**Local history and cultural heritage** should be a source for projects and multimodal productions/ time travel where students from theatre, music, creative writing, dance and visual arts produce and perform together.

The ability to see theatre as a performing art form in a historical, cultural, social and political perspective promotes the educational *Bildung*<sup>16</sup> aspects. Students must be encouraged to reflect and think critically, to ask questions and verbalise, and to realise the importance of theatre for mankind.



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<sup>16</sup>See page 5

### 3.5.6. Work methods and organisation

#### Work methods

Work methods answer the “*how*” question of theatre training; which methods and learning activities to apply.

The actions *performing, communicating, creating, perceiving* and *reflecting* are central independent of educational programmes or development stages, and offer guidance and ideas.

There are two main forms of theatre training:

- 1) Weekly classes with emphasis on practical and methodical training in work methods and forms of expressions. Establishing positive group dynamics where the individual student and the group as a whole contribute to a constructive learning environment is vital.
- 2) Theatre production, where the student gains experience in being part of a creative, productive and communicative community.

The teacher supports the students through guidance and instruction. When staging a production, the teacher undertakes the role of director.

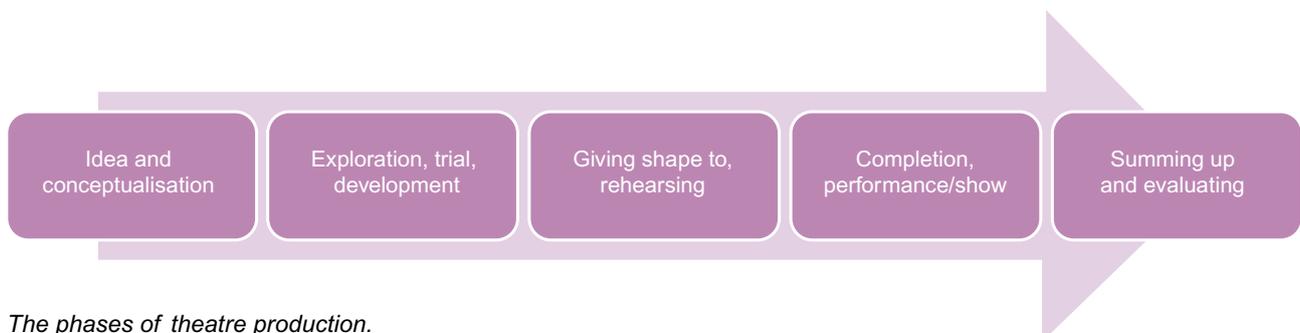
Student participation should be an aim, where students develop the content given specific frames. The performance genre is particularly suitable for student participation. Advanced students should be co-responsible, together with the teacher, and given increased responsibility for practical tasks.

The work methods depend on genres, forms and models of storytelling.

A weekly class session should have a fixed structure, for instance warm-up – concentration – technique – presentation – round-off – assessment.

#### Theatre production

A theatre production can be organised in phases, illustrated by the following model:



*The phases of theatre production.*

The model applies for traditional text- and director-led theatre.

Theatre production in Schools of Music and Performing Arts comes in different formats. Duration, number of actors and artistic and technical functions should accommodate the age of the students, the facilities and the teacher competence.

### **Internal and external cooperation**

Theatre should be tied together with the other art disciplines in Schools of Music and Performing Arts, for instance creative writing, circus, dance, visual arts or music. Close cooperation between disciplines will foster the students' sense of belonging to Schools of Music and Performing Arts, and the learning processes will be relevant for a wide range of applications.

Cooperation with the Cultural Rucksack and primary and lower secondary schools is also recommended, for instance media programmes in upper secondary schools, vocational schools of design and hairdressing, local theatre groups and physical and mental health services. The discipline of theatre in Schools of Music and Performing Arts is a natural actor in in UKM (Norwegian Youth Festivals of Art).

### **Organisation**

Theatre training is organised in groups of different sizes. The number of students in a group depends on the content of training, and on age, maturity level, experience and social relationships among the students.

**Following the stages** of the Core programme and the Depth programme can serve as a natural principle for organisation.

**Groups based on age** may work well: 6-7 years, 8-9 years, 10-12 years, 13-15 and/or students in upper secondary school.

**Groups divided by theatre forms** can be considered for schools with a large number of students (play-based drama, theatre, musical, revue, impro theatre etc.).

**Classload.** Classes should be weekly, in groups based on age and/or level. The duration of the classes depends on the students' age, the number of students in the group and their level.

A dual teacher system is recommended. The training is based on artistic and pedagogical considerations.

Smaller groups, allowing individual instruction and assessment, are required in the Depth programme.

Flexible schedules accommodating weekly classes as well as production periods are required. The workload is often intensified nearing the end of a production period. Early and accurate information to parents/guardians regarding schedules is vital. Enough time and resources must be allocated to preparation, sound checks, dress rehearsals and publicity and information work.

The theatre teacher needs sufficient time for the tasks at hand, and for ensuring high-quality theatre training. Production periods are particularly time demanding. Resources for administration and management must be allocated.

### 3.5.7. Assessment for learning

Assessment is crucial for learning. Every student needs to feel acknowledged and to receive concrete feedback that supports his or her progression and development. The purpose of assessment for learning is to be individually adapted and to support each student's personal and professional development. Assessment happens informally in class through dialogue between teacher and students on a weekly basis. In theatre, assessment can be on individual or group based. Assessment for learning is important, but at the same time requires resources. This should be considered when resources are allocated. It is important to develop good routines for formal assessment, informing both students and parents/guardians of the processes of the group, learning outcomes and development of the group and the individual.

Goals and criteria must be clearly stated. They can be formulated in cooperation with the students.

Students' abilities to learn are enhanced when they:

- Understand what they are going to learn and what is expected of them
- Receive feedback that inform them of the quality of the work or the performance
- Receive guidance on how to improve
- Are involved in their own learning processes by for instance assessing their own work and development

(www.udir.no, 2014)

Formative assessment, with precise feedback during the learning processes, is vital for good learning. The most important form of assessment is therefore the classroom dialogue concerning the students' efforts. Students should be active participants in assessing their own work. Theatre training should integrate the following aspects of assessment. The School of Music and Performing Arts decides how and to which extent:

**Learning goals**, as natural starting points for assessing processes and products and as criteria for assessment. The students receive specific and constructive feedback and advice.

**Response groups**. Students observe each other and offer feedback. The teacher facilitates reflective conversations and offers guidelines. Assessment must encourage a good and inclusive learning environment.

**Discussions about quality**. Discussing quality criteria with the students, and on-going awareness on how to achieve quality.

**Self-assessment**. The student should assess his or her own work from day one. The teacher aids the student in developing a capacity for assessing the quality of his or her work, deliberating efforts and development. A good learning process involves knowing what one masters and awareness of ones challenges.

**Log keeping**. Keeping a log can raise the student's awareness of his or her learning and development.

**Student-teacher conferences**. Student-teacher conferences accommodating the student's age and level has a natural place in the Core programme and the Depth programme. Students, teachers and sometimes also parents/guardians meet to discuss for example: development, challenges, work effort, results, well-being and ambitions.

### **3.5.8. Facilities and equipment**

#### **Facilities**

The classroom should be spacious and flexible - rooms of 40-50 square metres enable productions. The room should be soundproofed. Blackout solutions for windows should be available.

The surface of the floor should be well suited for physical work, for instance dance mats or a suitable hardwood floor. Floors and ceilings should be matte and black (black box), alternatively white. Chairs and tables should be available.

Storage for costumes, stage elements, lighting equipment and props is required, with easy access from the classroom. Theatre students also need make-up rooms, wardrobes and break rooms.

#### **Arenas for performing**

Performing theatre is a crucial part of the students' learning and development, and important for motivation. Every student, regardless of age or level, should perform theatre for an audience several times a year. Arenas include the classrooms at Schools of Music and Performing Arts, halls with a stage or amphitheatre, public spaces, culture centres, community centres or suitable outdoor stages.

Larger productions require staff resources for rigging, scheduling, lighting and sound, side scenes and scenography, documentation and publicity and information.

#### **Equipment**

Devices such as lighting design, sound effects/music, scenography, costumes, props, make-up and animation are central elements for theatre production and will add to the professional quality. In joint use facilities, such equipment should be earmarked for the theatre section.

Costumes and stage elements can be borrowed from other Schools of Music and Performing Arts, or from local theatre institutions and groups. Joint use of costumes and stage elements may also be facilitated.

A costume chest, props and simple scenography elements such as boxes, partition walls etc. are required for. If there are no lighting systems in the classroom, simple stage lights on racks can be helpful.

A camera and projector are great tools both for classes and productions. Music equipment should be available. Computers with appropriate software and relevant literature should also be available.

Teachers at Schools of Music and Performing Arts should have an office/workroom. Access to a break room where teachers can meet supports the sense of belonging to a dynamic working environment





## 3.6. Curriculum for Visual Arts

### 3.6.1. Visual Arts in Schools of Music and Performing Arts

The discipline of visual arts in Schools of Music and Performing Arts is a wide-ranging field, covering many different expressions and specialisations.

A student's artistic capabilities are developed when he or she gets in contact with artistic devices such as materials, tools, and techniques, and receives inspiring instruction. The imagination and creative flow is encouraged. Combined with a keen eye and exploratory hands, these factors contribute in shaping the student's identity.

Training in and experiences with visual arts must confront children and young people with emotional and analytical challenges. The development of technique and use of materials will then make sense and add purpose, providing students with tools to create and shape the content of the work at hand. Their personal artistic styles will reflect nuances, attitudes and objections. Through visual expressions they can conceive what is unconceivable, see what is unseen and say what is unsaid.

Thus, the teacher may support learning processes as well as the foster connection to the surrounding world, fellow human beings and nature.

Being exposed to contemporary art as well as art of earlier times will, through individual processes and group processes, enable the student to acquire aesthetic experiences. Experience and wonderment in reflective conversations develops perspectives and cultural understanding.

#### **The visual human being**

Every person has a basic innate capacity and desire for visual expression. Reality poses few limits to children's imagination and fantasy. Maintaining and developing this inherent joy of creating is an important aim.

Visual arts belong to the cultural community at large, while also representing an individual and personal expression for the human condition.

Through artefacts, patterns and choice of materials we can read how cultures have developed. The world's cultural heritage, bearing witness of the worldwide dynamics between creating and re-creating, illustrates this.

Through sharing and collaborating, visual arts students are in touch with the general educational aspects of *Bildung*<sup>17</sup>. Aiming to create, embrace and include, the way is paved for freedom of speech.

The Breadth programme, Core programme and Depth programme will together allow the students to experience a wide-ranging and specialising art discipline, reflecting artistic expression, cultural heritage, self-expression and craftsmanship/skills.

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<sup>17</sup>See page 5

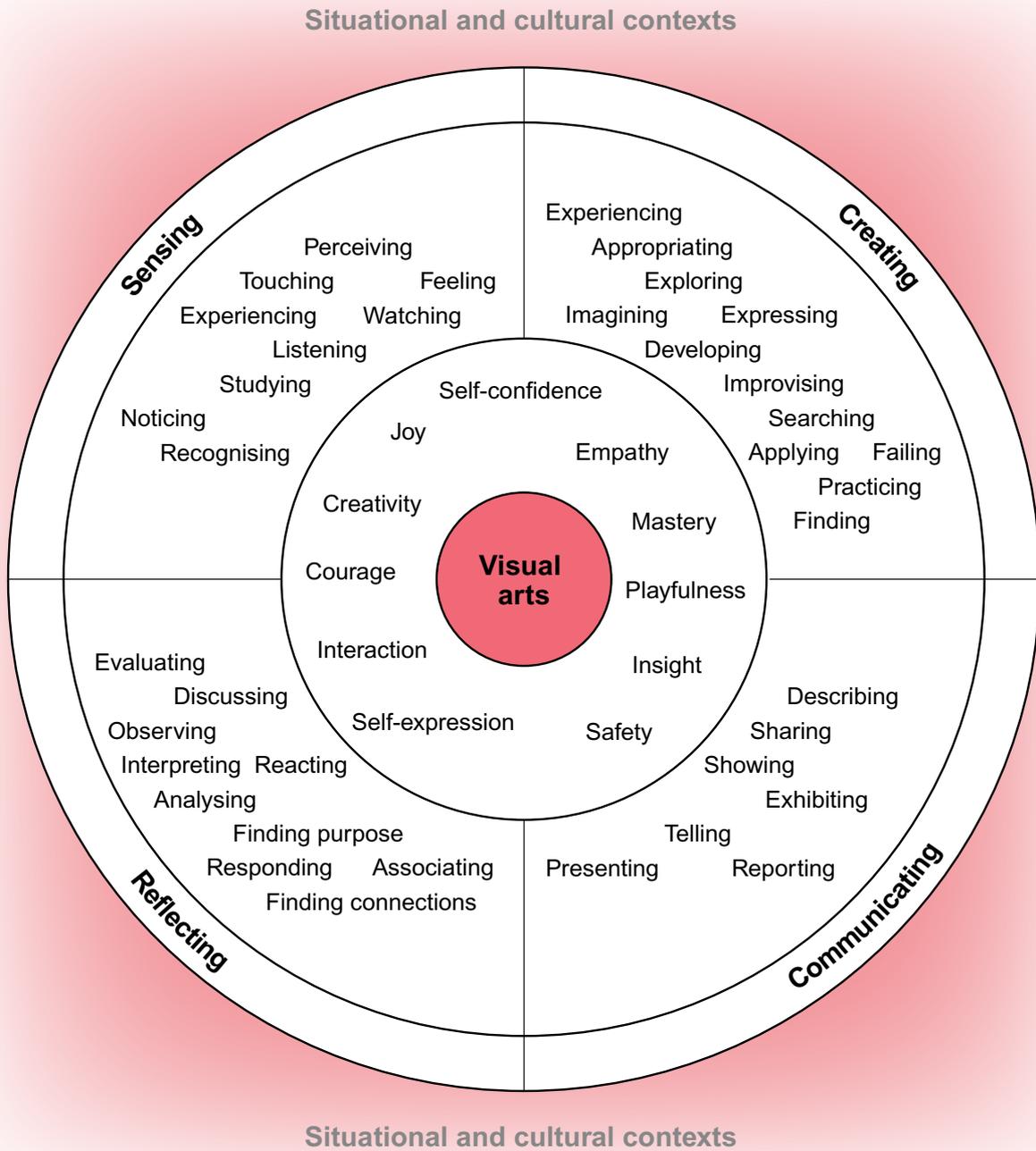
### **3.6.2. Overriding aims**

Through visual art education the student will:

- Develop his or her expressive capacity, sense of form and artistic skills
- Develop his or her inherent joy of creating and mastery
- Expand his or her horizons and understanding of culture through exploring the past, present and future
- Develop skills of communication, analysis and reflection in learning work community
- Gain opportunities for specialisation, preparing him or her for higher education in visual arts
- Become a resource, making contributions to a vibrant local community



### 3.6.3. The subject learning wheel



*Inspiration to the subject learning wheel is taken from [skrivesenteret.no/ressurser/skrivehjulet](http://skrivesenteret.no/ressurser/skrivehjulet)*

## **The subject learning wheel – visual arts as forms of expression**

The subject learning wheel illustrates the many possibilities and potentials of visual arts as forms of expression. The outer circle lists four principal actions of the art discipline: *Creating, communicating, reflecting* and *sensing*.

The next circle describes a toolbox containing activities used in order to make visual arts available to the students. The activities are mutually interwoven. By turning the outer circle, new and less obvious combinations of actions and activities are found.

The third circle lists basic values that are developed through visual arts training, as well as being general educational aims.

The wheel must be understood in light of the different contexts that affect visual arts training. Cultural and situational contexts are therefore placed outside the actual wheel.

The cultural contexts refer to what surrounds the actual situation. Genres, codes, norms, traditions, practices of communication, learning goals and cultural diversity all play a part.

Situational contexts speak to the specific hear-and-now situation. Student aptitudes, relationships within the group, arenas for displaying must be considered. Different situational contexts will spur different forms of communication and different choices of content.

The teacher needs to connect the classroom situation with relevant cultural aspects. For example, a specific form of visual art must naturally be seen in connection with relevant historical and societal factors. When classes accommodate a multicultural group of students, the culture that the young people bring into the situation must be incorporated.

The subject learning wheel can help us to see the many different aspects of visual arts training. It can be used as a tool for reflection among teachers, and for planning and assessing classes.

### 3.6.4. Learning goals

The three programmes with learning goals, key competences and expectations for the teachers are described below. The learning goals are general, independent of the specific art forms and techniques. A local curriculum that specifies and implements the learning goals for each separate visual arts form, describing subsidiary goals and progression related to students' age and level must be developed. Depending on the size and organisation of the school and the contextual factors, such development efforts can either be made locally or in collaboration with other municipal Schools of Music and Performing Arts.

#### **The Breadth programme**

##### Expectations for the teacher

- Establishes a learning environment characterised by interaction, experiences and creativity
- Emphasises process and mastery
- Gives space for students' reflections on their own work
- Facilitates artistic activities, is a cultural mediator and source of inspiration
- Leads the students toward presentations and showings
- Trains attention, observation and presence
- Is open to cooperation in broad networks

##### Learning goals

###### The student

- Demonstrates basic material knowledge and masters chosen techniques
- Experiences the joy of creating and progression
- Learns through play-based activities, exploring, experimenting and reflecting
- Develops curiosity and an attentive eye
- Participates in creative processes together with peer students
- Contributes his or her work on relevant arenas for showing
- Takes part in a vibrant local community and contributes to establishing a sense of joint local identity and joy of life

## The Core programme

The Core programme constitutes the principal part of visual arts training in Schools of Music and Performing Arts. The actions *creating*, *communicating*, *reflecting* and *perceiving* are accentuated. Craftsmanship skills and artistic quality, creativity, independence and critical thinking will be developed.

Classes can be in group based or an individual. Different goals, schedules and group configurations accommodating the need for generalised or specialised education can formed, depending on the size of the school and the number of visual arts students.

### Expectations for the teacher

- Facilitates artistic progression and continuity
- Encourages students' personal expression and communication
- Teaches the students to observe and process visual impressions
- Encourages experience and joy of creating
- Facilitates reflective conversations and increased self-insight
- Assesses process and products together with the students
- Arranges for exhibiting and presenting student works on different arenas
- Is a professional role model, work leader, cultural mediator and source of inspiration
- Facilitates a positive working community and establishes a good social environment

### Learning goals

#### The student

- Masters specific basic skills in different techniques, forms, materials and expressions
- Is familiar with a wide range of materials
- Participates in creative processes from idea to product
- Has the ability to be critical, thorough and patient
- Has acquired conceptual and analytic tools necessary in order to analyse, interpret and discuss visual expressions
- Reflects on his or her own learning, intentions and development
- Shares experiences and thoughts with his or her peer students
- Prepares for class as agreed
- Has visited art exhibitions, and is able to discuss these
- Is familiar with art history and local history
- Has participated in interdisciplinary cooperation, integrating several of the art disciplines of Schools of Music and Performing Arts

## The Depth programme

The main content is specialisation in art forms and techniques of the student's choice. Developing a conscious approach to form and content/ form and function and cultivating personal expression are central aims for the Depth programme.

**Frames.** The Depth programme is organised as individual or group instruction. The classload depends on the students' needs for instruction and guidance, and on their goals. If applying for higher education in visual arts is a goal, the School of Music and Performing Arts must accommodate the training to the requirements for student admission. If individual artistic progress is the goal, the students may meet for a joint introduction and information, and then continue to work individually.

A mentoring programme and entrepreneurship may be part of the Depth programme. Presentations, showings and exhibitions in cooperation with local actors should be encouraged, for instance at local culture festivals.

### Expectations for the teacher

- Facilitates and supervises high-level artistic learning and development
- Adapts the education to the aptitudes of the individual student
- Facilitates specialisation in specific art forms and techniques
- Acknowledges potential, inspires and gives impetus
- Encourages the students' artistic awareness
- Promotes the student's awareness of his or her ambitions
- Assesses processes and products together with the student
- Emphasises close cooperation between the student, the parents/guardians, the School of Music and Performing Arts and the teacher
- Facilitates extensive participation in exhibitions, showings and presentations
- Serves as professional chaperon, conversation partner, mentor and role model

### Learning goals

The student

- Creates art on a high level
- Learns through playful approaches, experimentation and reflection
- Cultivates personal expression and works independently
- Has well-developed practical and theoretical skills that may qualify for higher education
- Masters a solid professional terminology
- Actively participates in reflecting on processes and products
- Uses models, artworks and oeuvres as inspiration
- Is aware of visual arts as a historical and cultural expression

### 3.6.5. Content

The content answers the “*what*” question of education: learning materials, topics and genres related to the specific forms and techniques of visual art. Visual arts cover a wide range of different topics, fields and specialised art forms that can constitute separate unities, overlap or represent common general themes. The content of the visual arts training is found in any sector of this broad field, and can be organised in different ways.

Groups of content components, with suggestions for practical use, include:

- **Line and surface:** drawing, etching, embroidery
- **Colour and texture:** painting, photography, video, glazing, lighting
- **Composition, structure and tactility:** collage, linocut, weaving, textile, felting
- **Time and space:** performance, site-specific art, sound art
- **Seeing/perceiving:** croquis, perspective, pictorial space, still life
- **Three-dimensional form:** modelling, casting, building
- **Form and function:** design/re-design, making articles for daily use, public art-work, scenography, architecture, digital art
- **Abstraction and simplification:** sculpture, animation, cartoons
- **Finding purpose and connections:** observing, analysing, associating
- **Techniques/tools/materials:** developing and practicing manual dexterity, colour mixing, editing video, paper-work, mosaic, wood, glass, metal

Other topics of visual arts central for the creative/performing activity include:

- Theory of colour and shape
- Theory of composition
- Material knowledge
- Knowledge of tools
- Art history
- Ecology and sustainability of materials
- Art in public space
- Using and integrating technology

In local communities with relevant competence in arts and crafts or with relevant museums, handicraft organisations, craftsmen or professional artists, students should learn traditional crafts, including the traditional Sami handicrafts. Schools of Music and Performing Arts can organise multidisciplinary projects where such traditions are maintained and developed. Local traditions encourage a sense of local identity and serve as motivation for students.

### 3.6.6. Work methods and organisation

#### Work methods

Methods answer the *how* question of visual arts training; which methods and learning activities to apply. In general, work methods in visual arts should be as versatile and playful as the field itself – but discipline and goal-orientation must also be cultivated.

Teacher-led instruction, guidance, independent work, peer cooperation and project work are methods applied in exploratory and creative learning activities.

Students are expected to work on assignments between classes in the Core and the Depth programme. Projects, workshops, weekend courses and summer courses can be supplementary activities.

The teacher is expected to master a wide range of methods and activities in order to facilitate learning for different students and student groups. Variation is key to learning.

In Schools of Music and Performing Arts where there is only one visual arts teacher, the administration should arrange for regular contact between visual arts teachers in neighbouring Schools of Music and Performing Arts. Teachers can find motivation and support in such networks.

The actions *creating, communicating, reflecting* and *sensing* from the subject learning wheel are essential across all topics, and they offer ideas and provisions for visual arts training.

#### Creating

Human beings are creative by nature. Creating is the most basic competence for the student to acquire, and ample time should be set aside for creative activities. Creative processes may be sparked by impressions, thoughts and ideas, continue with specific suggestions and sketches, then trial and exploration follows, resulting in individual or collective expressions. Through these processes the student will gain experience with many forms of expressions and techniques, and learn to use appropriate tools, instruments and equipment.

The students should set their own goals for the work, resulting in increased motivation.

*Teaching by modelling* is an appropriate method, which involves close supervision. *Copying* an artwork is a well-known technique for training practical skills and powers of observation. *Interpreting* or *appropriating* works of art, giving them new form and/or content, involves re-creative and innovative processes. *Re-design* refers to filling “worthless” material such as plastic packaging, discarded clothes, jumble sale items and instruments with new meaning. Students add new aesthetic expressions or new functions.

#### Communicating

Arranging art exhibitions is both a goal and a method in visual arts. Through small and larger exhibitions the teacher arranges for displaying various student works that demonstrate the diversity of visual arts. Students can be responsible for rigging, invitations, advertisement and sales and marketing, gaining insight into the entire process.

The students' works of art should be complemented by presentations where they talk about the group and their own works.

Communicating also involves sharing knowledge through reports or descriptions. The students gain familiarity with techniques for visual/auditory presentations and digital tools.

## **Reflecting**

The learning situation encourages a process in which students' individual interpretations, wonderment, associations and intentions concerning their own artistic expressions and those of their peer students' play a crucial part. The students learn to verbalise through discussions. These processes combined with analysis and interpretation of professional pieces of art, will enable the students to develop a capacity for understanding messages, meaning, perspectives and symbolism.

The ability to discern quality is crucial for the students' artistic development. Assessment of processes and products, as well as giving and receiving feedback should be a continuous process. Insight of the importance of visual arts for the mankind and society at large is also an aim.

## **Sensing**

*Tactile experiences.* Relating what you see to your hand, being able to touch and feel surfaces, temperature, size and texture are examples of tactile experiences.

*Bodily experiences and perception.* Presence in a given space provides experiences of distance, aspect ratios, closeness and materiality. Listening to music during processes in visual arts can be relevant.

*Cultivating your personal expression.* Awareness of what you wish to express and in which form, contributes to mastery and a sense of flow.

*Self-awareness.* The student develops awareness of his or her own feelings and reactions, gives and receives constructive criticism. This involves learning, offering resistance, and overcoming adversity in materials, techniques, ideas and implementation.

## **Examples of relevant work methods:**

### **Technique/studio work:**

- Identifying and sharing techniques
- Animation, video
- Graphic art
- Drawing, painting
- Photography, video, digital media
- Ceramics
- Site-specific art
- Traditional and local handicrafts
- Exhibiting, mounting

### **Facing the visual world**

- Creating alternative adverts/commercial videos, working with symbols and signs, image analysis

### **Facing the virtual world – new technology**

- Implementing new technology, awareness of and creative application of visual communication in virtual reality

### **Project work**

- Interdisciplinary/multidisciplinary
- Art in nature
- Animation movies
- Street art

### **Production**

- Exhibitions
- Multidisciplinary productions
- Performance – happenings
- Scenography, lighting and sound design

### **Meeting professional art**

- Awareness of visual arts, interpreting, developing artistic concepts and vocabulary
- Visiting exhibitions
- Visiting professional art studios/workshops

### **Assessing own processes**

- Keeping logs and analysis

### **Analysis**

- Image analysis
- Art history
- Artefacts (function – form)
- The location (landscapes, nature, surroundings)

### **Organisation**

Group size and number of teachers per group depends on the age and level of the students, the type of activity and on challenges concerning equipment/materials. Recommended norms for Schools of Music and Performing Arts are:

- The Breadth programme: Groups with up to seven or eight students, with permanent workstations for students.
- The Core programme: Groups up to twelve students. Dual teacher systems are good options for the Breadth and the Core programme.
- The Depth programme: A combination of individual instruction and master classes is suitable. Master classes can be organised in cooperation between neighbouring municipalities.

## **Time**

With respect to continuity, weekly classes are recommended. A class session should last for a minimum of 90 minutes to 2 hours. Longer sessions are appropriate for time-consuming techniques. The distinctive character of the specific art form must guide the decisions regarding time.

Intensive weekend courses can be very well suited for some art forms/techniques, while time limited courses over a few weeks may be the best choice for others. The local Schools of Music and Performing Arts are responsible for making such considerations.

## **Groups/level**

All-year-round classes with permanent workstations can be organised in age-specific groups. 5- and 6-years-old children have different needs than 9- and 10-years-olds. Age-specific groups enable the teacher to adapt instruction, and to plan long-term progression for the students.

It can sometimes be appropriate to organise groups based on the students' level of proficiency or on specific topics. For instance, an introductory course in animation may result in a mixed-age animation class in the Core programme.

Mixed-age groups may be typical in small Schools of Music and Performing Arts, and the benefits of mixed-age groups should be taken advantage of. The younger students are inspired by the older ones, and the older students benefit from instructing the younger. Some classes, for instance croquis, can accommodate different ages, including adults.

## **Cooperation with other art disciplines/actors**

Visual arts education should be tied together with the other art disciplines at Schools of Music and Performing Arts. Close cooperation between disciplines will foster the students' sense of belonging to Schools of Music and Performing Arts, and the learning processes will be relevant for a wide range of applications. Collaboration with creative writing students on the topic of graffiti, with theatre students on scenography or with music students on animation projects are examples of good interdisciplinary projects.

Visual arts are displayed through exhibitions in public space: in town halls, hospitals, at conferences, in libraries, churches, at festivals and educational institutions. Visual arts should be on display in social arenas, acknowledging the students and encouraging further effort and development. Visual art students at Schools of Music and Performing Arts are natural actors in UKM (Norwegian Youth Festivals of Art).

Initiating research projects on visual arts in Schools of Music and Performing Arts in cooperation with research environments would be innovative and fruitful.

### 3.6.7. Assessment for learning

Assessment is crucial for learning. The purpose of assessment is to support the student's personal and artistic growth. The students should be assessed on the basis of their artistic maturity. In visual arts, the process is just as important as the result. Being willing and able to explore and to immerse oneself are important factors, as well as being open to new knowledge.

The students' abilities to learn are enhanced when they:

- Understand what they are going to learn and what is expected of them
- Receive feedback that inform them of the quality of the work or the performance
- Receive guidance on how to improve
- Are involved in their own learning processes by for instance assessing their own work and development

*(udir.no, 2014)*

Visual arts students are assessed on basis of their artistic expression and ability to communicate their ideas through different techniques. Students should be able to reflect on and navigate between different choices and understand the outcome of the choices they make. Personal choice and standpoints must display in their artistic expression. Individuality and authenticity are quality criteria.

The following forms of assessment should be integrated in visual arts training. The local School of Music and Performing Arts decides how and to which extent this is done:

**Learning goals** are natural starting points and serve as assessment criteria.

**Learning-supportive feedback**, offering specific and constructive feedback and advice to students during the learning processes. Such formative assessment is the core of the teacher's supervision.

**Discussions about quality.** Discussing quality criteria and raising awareness of criteria for assessment.

**Peer assessment**, where students give each other feedback. The teacher facilitates reflective conversations and offers guidelines for student response.

**Process and product assessment**, individual or group based.

**Student-teacher conferences.** Student-teacher conferences accommodating the student's age and level has a natural place in the Core programme and the Depth programme. Students, teachers and sometimes also parents/guardians meet to discuss for example: development, challenges, work effort, results, well-being and ambitions.

**Self-assessment** should be practiced from day one. The student develops a capacity for assessing the quality of his or her own work, evaluating his or her own efforts and development. A good learning process involves knowing what one masters and awareness of ones challenges.

**Log keeping** is a tool for increased awareness of one's own artistic expressions, work and development.

### **3.6.8. Facilities and equipment**

#### **Classrooms and workshops**

Visual arts require designated classrooms. Creative processes in visual arts require time, and it should be easy for students and teachers to pick up work from last week's session.

Visual arts should be displayed. There should be information screens and showrooms, contributing to a vibrant and inspiring work environment characterized by the aesthetics of visual arts. Sometimes visual arts classes at Schools of Music and Performing Arts are taught in classrooms at local primary or lower secondary school. Such classrooms must be furnished according to the distinctive character and equipment needs of the arts discipline.

The requirements for facilities, equipment and materials apply for all three programmes. Suitable rooms include classrooms/studios at Schools of Music and Performing Arts, or arts and crafts classrooms at local primary and lower secondary schools.

#### **Arenas for exhibiting art**

Access to arenas for exhibiting visual arts is crucial. Every student, regardless of age or level, should display his or her work for an audience at least once during a school year.

Suitable showrooms should be found at Schools of Music and Performing Arts, in public spaces, libraries, at conferences, in office or industrial buildings, health centres and sometimes in certain outdoors landscapes. Facilities located in connection with other art disciplines enable cooperation.

#### **Workrooms/library**

Every teacher should have access to an office/workroom. Access to a library is important, and a break room where teachers meet supports the sense of belonging to a dynamic working environment.

#### **Equipment and materials**

The artistic results depend on high-quality materials, equipment and tools. This applies to all three programmes.

Buying materials and equipment is a professional task and crucial for planning visual arts training. Choosing and buying materials and equipment relies on the competence of the teachers, and long-term planning is necessary.

The following norms for rooms and equipment are guidelines for implementing the learning goals of the three programmes:

- Rooms with high ceilings, good ventilation, ample light and a sink.
- If classes are taught at local primary or lower secondary schools, the arts and crafts rooms should be preferred. Teachers and students at Schools of Music and Performing Arts need separate storage for materials and works-in-progress.
- Drying and storage options for student works.
- Suitable storerooms for materials, adjacent to the classroom.
- A basic selection of equipment: a potter's oven, printing press, carpenter's bench etc. should be available if the art activities require such equipment.
- Tablets, computers and software should be easily available, as well as wireless networks and printers.
- Sizable worktables and adjustable chairs, accommodating students of different heights.
- Lockable cabinets.

The selection of equipment must accommodate the art forms taught at the local Schools of Music and Performing Arts.



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## Chapter 4 – Quality standards

Quality efforts in Schools of Music and Performing Arts aim at developing and improving the schools in every target area presented in the curriculum framework. Continuous and systematic self-assessment and reflection on teaching practices are prerequisites for ensuring and developing quality.

Using suitable tools can facilitate a systematic approach to such quality efforts. Analytic tools and process support tools can contribute to developing the capacity of schools, by applying information that contributes to insight and involvement among the teachers.

“**PULS**” is a research and evidence based tool originally developed for primary and lower secondary schools and kindergartens. The Norwegian Council for Schools of Music and Performing Arts has, in collaboration with Conexus, developed “PULS for Schools of Music and Performing Arts”. This tool generates reports that may serve as the basis for quality and status reports to the school owner. [www.conexus.no/puls](http://www.conexus.no/puls)

**KS** (*The Norwegian Association of Local and Regional Authorities*) has developed quality tools for local municipalities. These tools can serve as information bases for “PULS” or supply the local Schools of Music and Performing Arts with information that forms the basis for making their own systems for ensuring quality.

**The Norwegian Directorate for Education and Training** has informative websites, providing a knowledge base for school owners and school administration. [www.udir.no](http://www.udir.no)

**The Norwegian Council for Schools of Music and Performing Arts** has developed guidance material related to quality and development efforts, published on the Council’s website: [www.kulturskoleradet.no](http://www.kulturskoleradet.no)

Schools of Music and Performing Arts are statutory, and the local authorities should therefore provide a system for ensuring quality. Schools of Music and Performing Arts should likewise be included in the annual status report for schools, according to the Education Act Section 13-11.

## Epilogue

The Norwegian Council for Schools of Music and Performing Arts has compiled a new curriculum framework for Schools of Music and Performing Arts: “Diversity and Deeper Understanding”, on commission from its members: the Norwegian municipalities. This document provides an innovative and qualitative boost for Schools of Music and Performing Arts in Norway.

The Norwegian Council for Schools of Music and Performing Arts is a special interest and development organisation for Norwegian municipalities, and offers support for Schools of Music and Performing Arts and their school owners through an extensive guidance programme. The curriculum framework accentuates the special character and status of Norway’s Schools of Music and Performing Arts, while establishing common national mind-sets and norms that will contribute to a quality boost for Schools of Music and Performing Arts.

The curriculum framework is a “*Knowledge Promotion Reform*”<sup>18</sup> for Schools of Music and Performing Arts!



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<sup>18</sup>The Knowledge Promotion Reform was introduced in all Norwegian primary and secondary schools in 2006. The overall goal of the school reform was to increase the level of knowledge and the basic skills among all pupils.

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