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EDUCATION AND THE ARTS

A joint study of the Schools Commission and the Australia Council



NATIONAL REPORT



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**Canberra
December 1977**

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PREFACE

This study was commissioned by the Australia Council and the Schools Commission as a co-operative venture. Although there are currently more Australian books, more successful Australian films and more musical, theatrical and crafts enterprises than ever before, the Council believed the educational aspects of its activities might be in need of strengthening. Similarly, although resources for schools have never been greater, the Commission felt there might be special needs in relation to the arts. Both bodies approved the following Terms of Reference for the study:

- To study, in consultation with education authorities, the place of the arts within the education system.
- To investigate the opportunities for Australians and in particular young Australians to experience the arts, both as members of audiences and as participants; and to explore the possibilities of reducing the present disadvantages caused by distance, financial limitation or lack of stimulus.
- To investigate the opportunities for the individual talents of young people in Australia to be recognised and developed.
- To investigate the present provisions for professional training in the arts.
- To study the existing and possible roles of the media in informing and educating people in the arts.

In keeping with the importance the Commission and the Council attach to values such as community involvement, participation and devolution, the processes of the study were considered to be as important as the final Report. There are multiple perspectives on priorities and organisation among people working in education and the arts which can only be resolved through mutual understanding. The difficulties of bringing into effective communication people with these different perspectives – teachers, principals, administrators, professional artists, the media and communities – had to be accommodated. It seemed best to do this by convening an ‘extended study’ involving a wide range of people both in education and the arts throughout Australia.

Accordingly, as soon as the National Steering Committee was formed, it in turn convened a study group in each State. It asked each State group to seek views and submissions by every possible means, including newspaper advertisements. Subsequently, State groups enlarged the range of consultation by convening specialist sub-committees, commissioning surveys and initiating discussion with individuals, arts organisations and education authorities. The draft reports they prepared were exposed to further extensive

consultation and comment. The Steering Committee felt that the documents developed by each State should be published as a State Report to allow residents of each State access to a summary of arts education provisions in that State and because the Reports reflect concerns and emphases peculiar to that State.

The study therefore consists of nine separate documents. They are:

- National Report
- New South Wales Report
- Victorian Report
- Queensland Report
- South Australian Report
- Western Australian Report
- Tasmanian Report
- Northern Territory Report
- Australian Capital Territory Report

The National Report summarises concisely issues of national importance. It is complementary to State Reports and *must* be read in conjunction with them especially by those seeking illustrative statistical detail. Chapter 1 discusses the perspectives of the study. Chapters 2 and 3 analyse school and out-of-school issues respectively. Chapter 4 stresses the importance of community support. Chapter 5 relates to training and development and Chapter 6 to organisational and priorities questions. Brief supplementary notes on particular art forms prepared by people with appropriate expertise in each art form are included in the Appendix.

NATIONAL STEERING COMMITTEE

Dr Ken McKinnon, Chairman, Schools Commission and Deputy Chairman, Australia Council. **(Chairman)**

Ms Ros Bower, Acting Director, Community Arts, Australia Council.

Professor Alan Davies, Political Science Department, Melbourne University.

Ms Anne Godfrey-Smith, Member, Theatre Board, Australia Council, Australian Youth Performing Arts Association.

Ms Karin Lemercier, Chairman, South Australian Crafts Authority, Member, Crafts Board, Australia Council.

Dr Warren Lett, Reader in Education, La Trobe University.

Mr Jeffrey Shaw, Senior Lecturer (Art), Kelvin Grove College of Advanced Education.

Mr Bob Winder, Assistant Director-General, New South Wales Department of Education.

Mr Paul Milton, Inspector of Schools (Art), New South Wales Department of Education. **(Executive Officer)**

NATIONAL PERSPECTIVES

Introduction

1.1 In this study we have taken the arts to include a wide variety of forms of expression including the pictorial and plastic arts, music, drama, dance and film. While environmental arts such as architecture are not excluded the primary emphasis is on those forms which have been, or appear to be, suitable for inclusion in educational programs. These have been grouped for convenience of discussion in familiar categories – visual arts, crafts, music, drama, dance, film, television and radio, and creative writing. Art forms which have long had preference, to the extent that they are regarded by some as ‘the arts’ in education, should not be valued more highly than other forms. The relative neglect of dance and the twentieth century art forms of film and television, for example, suggests the need for special efforts to ensure their inclusion in arts education programs. Equally it is inappropriate to impose particular conventions. Rock, jazz and classical music are all valid and worthy of inclusion in music programs; ballet is but one of the many forms of dance worthy of support; weaving, glass-blowing and embroidery are as valid as pottery. Within every art form, however popular, valuable opportunities exist for the development of careful discrimination, and taste grows most securely on a broad base of comparison.

1.2 The variety of audiences likely to be interested in this Report posed problems of presentation. On the one hand there are those whose chief interest and responsibility relates to the organisation of arts in educational programs. On the other hand artists, performers and teachers are likely to be interested not only in general and organisational matters but also in those which are connected with their own art form. A further complication has been our desire to keep the Report as short and readable as possible. Our response to these problems has been to supplement the general Report with an Appendix containing brief notes on individual art forms; State Reports provide more extensive specialist detail and details of State matters. In this general Report we turn first to perspectives of the arts in education.

The Arts in Education

1.3 Language is the most commonly used and most versatile medium for structuring and communicating statements about our own experience, about the world and about the place of human beings within it. Through it we can make both general or specific and unique statements. The language and form of presentation of each varies from the precision of scientific statements to poetic statements which, of course, are equally disciplined.

1.4 There are means of communicating ordered statements about experience which use a language other than words and whose impact on people may be more direct and more deeply felt. It is the difference in the medium of communication rather than the nature of the response which distinguishes visual arts, crafts, music, drama, dance, film and television from other specialised language forms such as mathematics. All activities in which an appreciation of form is identifiable have much in common with the arts. Like them they require an application and devotion which increases as successive levels of excellence are defined.

1.5 For the small minority who become deeply involved in mathematics or verbally based studies the high level of understanding and performance developed is pleasurable and is normally utilised in the way in which they earn a living. We believe that visual arts, crafts, music, drama, dancing, film and television provide alternative means to enjoyment, to the development of discrimination and to reflection which are potentially accessible to a wider group of people than are the pleasures which the initiated gain from mathematically or verbally based formal studies. They have strong claims to be more seriously represented in school and in public provision made for people of all ages. They open up possibilities of life-long interest which are not necessarily related to a means of getting a living but which are truly recreative. Further they provide avenues of satisfaction through appreciation of the efforts of others as well as of active participation in production.

1.6 The arts are complementary to other educational experiences whether as means to other ends or as ends in themselves. Education through the arts has long been accorded a role in educational circles. Dramatisation, craft work in history and geography projects, singing and story-telling are commonly used in schools. Many teachers, however, can only use these tools at a relatively simple level so the possibilities for achievement of curriculum objectives through greater exploitation of the arts in education have not yet been widely realised.

1.7 Other useful statements on the value of the arts in education to which we subscribe, while accepting that other means may also contribute to the same ends, include the following:

- a) The arts structure the world in unique ways and draw extensively on symbolic language to make powerful statements about the meaning of most aspects of our being. They mirror and reflect society. They order ideas and feelings into communicable statements which, because they unite intellect and emotion, constitute a unique way of knowing.
- b) Conversely, the arts are a means of communication. They are invitations to shared experience among individuals and groups. They are accessible at many levels to people of different abilities and temperament. They transcend barriers of age and language and make possible understanding of and sympathy for different versions of reality.
- c) Imaginative projection into other times, places and circumstances assists in the development of understanding, knowledge and judgment. The capacity to detach oneself from immediate circumstances, to conjure up alternatives, to invent new solutions is both useful in practical ways and a satisfying human capacity in its own right.
- d) The arts provide an opportunity for self-expression in communities lacking other avenues. They have a creative function in personal development, the development of social awareness and the search for personal identity.

- e) The arts provide an important avenue of experience not dependent entirely on external reward or geared to materialistic values. The characteristics of each art form engage the practitioner in meticulous self-discipline where success and satisfaction are measured in terms of the individual's own goals.
- f) The arts are of importance in helping the individual achieve useful skills, self-respect and positive attitudes to the world when, as at present, jobs which have hitherto been the most important means of establishing self-esteem and identity are not available to a significant proportion of school-leavers.
- g) A range of economic activities in the community depend upon the services of people with artistic skills; the arts in education provide some prevocational preparation for such people.

1.8 Although we emphasise the value for individuals of arts experiences, individual artists are diverse in personality and motivation; they also vary as much as other people in altruism and social responsibility. The failure of some to show socially approved traits does not detract from the persuasive statements of the general social benefits to be gained from giving high priority to the arts. The national 'quality of life' relates in several respects to our collective aesthetic awareness including the planning of the environment, public and private architecture, the design of furniture and the packaging of goods. Since we learn directly and continuously from the environment around us it is important that every effort be made to ensure that both makers and users are aware and sensitive people. More concisely, the national quality of life depends on our 'world view' – the values assigned and the priorities chosen. Values fostered by the arts are essential if the nation is not to develop further towards a singularly ugly and disagreeable environment.

1.9 There are other senses in which the arts expand our 'world view'. They foster group identity, especially among ethnic groups. They also express and communicate common characteristics of those groups and thereby contribute to a sense of national identity. In an immigrant society they are a unifying force. Wherever they flourish the arts also challenge insular views, exploring and presenting the universal preoccupations and achievements of human beings.

Objectives of the National Program

1.10 The importance we attach to the arts in education has led us to define national objectives for arts education programs. We have tried to define these in ways which encompass the real variations in conditions and needs across Australia, which do not limit the flexibility of approach of particular education authorities, but which are precise enough to form the basis for specific action strategies. We believe the objectives should be *access, participation, confidence and commitment* and *excellence*.

1.11 **Access.** A primary goal of the whole arts education program is to ensure that *every young person has access to experiences in the arts*. We believe every young person should have opportunities for serious and connected experiences of the arts, both at school and out of school. Access implies the provision of teachers, artists, facilities and live performances in all but the most remote areas. Recordings are important educational tools but they cannot wholly substitute for the two-way interaction and adjustment of programs to learner needs which are made possible through live performers and teachers.

In remote areas there should be as many of these resources as possible and the problems of distance overcome by provision of recorded cassettes, tapes and other ways of bringing experiences to young people, or by bringing young people to the experiences available to others. Education authorities have a special responsibility to ensure access and to justify any particular limitations.

1.12 Participation. All young people should have opportunities for personal involvement in arts activities provided in ways which foster continuity and growth. We envisage active participation for everyone up to at least the end of the mid-secondary school years in experiences planned to cover a range of art forms. Unless all young people have these experiences they will not be able to discover their interests and talents, moreover, they will not even know what they are missing. Beyond mid-secondary we believe it appropriate that students have the freedom to choose whether to continue wide-ranging involvement or a concentration on the art form they find most rewarding. Such participation may be restricted to appreciation or critical awareness which is itself an act of creation on which the artist depends to complete the cycle of communication. Ideally it should include both the acquisition of skills and the ability to do self-initiated work in the arts. We see participation in one or other of these ways as possible for everyone.

1.13 Confidence and commitment. The benefits for an individual of continued involvement in the arts are cumulative. Many do not participate because they fear they will be thought to be incompetent. Attainment of sufficient confidence to continue with participation in arts activities in and out of school is not easy in the face of adolescent insecurity and the unflattering criticisms of a 'knocker' society. Commitment and work are essential to enjoyment of the arts. A test of programs therefore is the extent to which young people develop and retain enthusiasm to continue participation and make practice of the arts part of their lives.

1.14 Excellence. Two aspects of the concept of excellence are of importance for arts education programs. The more important is that which encourages all to continue participating in the arts. We support approaches which encourage all to surpass their own previous best efforts and to extend the quality and range of their participation. We see it as one of the major attractions of the arts in education that they inherently beckon practitioners forwards, strengthening aspirations towards greater degrees of excellence. This view does not envisage participation only by shrinking numbers of a progressively more skilled few – everyone is capable of progressive development provided the programs are sustained and substantial.

1.15 Nevertheless, the concept of excellence implies a continuum in which a few surpass all others. The few constantly establish new levels, new reference points to form, content and technical accomplishments; they bring the stimuli of diversity, innovation and fresh vision to the arts in society; they set standards of effort as well as skill. Apart from the sharing of insights and sensibilities through performances or the art objects created, the positive qualities in the lives of the best artists – dedication, concentration, a balancing of discipline and spontaneity and above all unrelenting perseverance, provide models worthy of emulation.

Processes

1.16 Like all aspects of the curriculum, arts education programs can become 'soft options' if presented by incompetents or in ways which lack purpose. The fact that there are such unsatisfactory programs is a major reason for this study although it should not be accepted as a reason for undervaluing the educational value of arts experiences. Satisfactory programs depend on an adequate understanding of the purposes, possibilities and processes of the arts in education.

1.17 **Program planning.** Within the framework of the view we advance that arts education programs should be organised to provide serious and connected experiences, there is nevertheless a constant pull between the need to allow exploration and spontaneity through everyone 'doing their own thing' and the need at some point to teach skills. In respect of all programs whether for young children or adolescents who have left school, the core organisational problem for teachers is identification of the optimal points and manner of intervention. All programs should strive for fruitful interplay between spontaneity and discipline, expression of strong feeling and formal skill. There can be no simple prescription for identifying points of intervention, any more than there is for other subjects. The major requirement is sensitivity in relation to the ordering of experiences. The arts program should be a planned set of experiences with perceivable directions, seen by everyone, including students, to be progressive and positive. There is need to avoid the haphazard and the superficial and to push back boredom through progressive introduction of new objectives, new approaches, new experiences, new skills.

1.18 The same attributes which apply to the arts in the adult world apply to programs for young people, the experiences planned must at least be relevant to their lives. Such programs have a special opportunity to bring out the social functions of the arts. For example, when students make a film for community use or paint a mural on an ugly wall, the social function of the activity helps to make it meaningful and worthwhile for them. The need for the teaching of new skills arises in a natural way. Students learn to communicate through the arts by using local cultural contexts and a contemporary idiom. The teacher's problem is to create a program in which the connections between the local and contemporary and the universal themes of human existence are seen by students. We see a need for arts teachers as a group to work together to develop systematically the arts program within the school and in connection with the community.

1.19 The sharing of arts facilities and activities brings together people of different ages and interests, enlarging considerably the range of possibilities for students. There can be interaction between teachers and practitioners of the arts and between school and community activities in the arts. The horizons for the schools to be involved with the community and the community with schools in the arts should not be limited by present inhibitions and conventions. Sharing would do much to humanise the role of schools and, in the arts, to make possible purposeful and worthwhile programs.

1.20 An aspect of school-community interaction which is of particular importance at the time of transition from school to work is the need to ensure that educational programs in the arts develop knowledge of the avenues through which interests can be further developed and carried forward outside the school. Young people need more than

a directory of local community organisations and facilities and appropriate application forms. Good programs will ensure that young people have been introduced to the community resources and feel confident that they know how to use them.

1.21 Australian perspectives. Planning of programs in ways which reflect a distinctively Australian perspective is strongly supported. It is not necessary to do this in any chauvinistic way, nor in ways which enhance the growth of 'ockerism'. Young Australians should have the chance to appreciate the uniqueness of Australian perspectives as expressed in works of art and to value the best of Australian art on its own terms. They should have the opportunity to become familiar with the themes which have preoccupied Australians. This view does not imply that their experience should be limited to traditional Australian perspectives. We appreciate that as contact with our neighbours increases Australian perspectives are broadening, and that future development of the arts in Australia could well be along paths which lead to a synthesis of what is uniquely Australian, the best of the western tradition and elements of Asian and Pacific cultures.

ISSUES RELATED TO SCHOOLS

Present Position

2.1 This chapter, which discusses ways of enhancing the role of the arts in schools, draws heavily on but does not repeat statistical details contained in State Reports. It is, however, desirable to provide a general picture of school enrolments. Enrolments in Australian schools, as shown in Table 2.1, totalled 2,960,250 in 1976 continuing the pattern of recent years of increases of one to two per cent on the previous year. Government schools held approximately 80 per cent of the primary enrolment and 75 per cent of the secondary enrolment.

TABLE 2.1
ENROLMENTS IN GOVERNMENT AND NON-GOVERNMENT SCHOOLS, 1976

School level	Government schools	Non-government schools	Total
Primary	1,487,193	354,908	1,842,101
Secondary	848,238	269,911	1,118,149
Total all levels	2,335,431	624,819	2,960,250

Source: Australian Bureau of Statistics.

For the 550,000¹ three, four and five year old children not enrolled in schools in 1975 there were only an estimated 163,000² pre-school places.

2.2 Not all students remain at school to the end of the twelfth year. As students reach the statutory minimum leaving age (usually fifteen years) some leave to take up jobs or for vocational training. In 1976 only 47 per cent of boys and 46 per cent of girls aged fifteen years and over remained at school, indicating the importance of providing out-of-school educational opportunities in the arts for the estimated 466,000 aged sixteen to eighteen years who had already left.

2.3 The geography of Australia and the remoteness of many settlements pose special problems in the provision of services for those enrolled in schools. In 1976 over 2,000 of the total of 9,444 schools were one or two teacher schools in remote locations. There were also more than 15,000 students enrolled for correspondence education.

1. Number derived from *Estimated Age Distribution of the Population 1975* Reference No. 4.15, Canberra, ABS, 1975 and *Schools, 1975* Reference No. 13.5, Canberra, ABS, 1975.

2. *Social Security Quarterly*, Spring 1976, p. 13.

2.4 Curriculum guidelines for schools in all States indicate the desirability of including the arts in the educational programs of both primary and secondary schools. Realisation of the objectives of the guidelines is inhibited by inadequate facilities for the arts, by the lack in teaching services of sufficient competent teachers of the arts, by teacher turnover, by insufficient resources and by the attitudes of those who determine school programs. Pressures to devote effort and resources to the 'basic subjects' continue to relegate the arts to the margin of attention where they are seen as essentially leisure activities. Relatively few students can be considered to have adequate access to arts facilities, to competent teaching and to have adequate time to practise the arts.

Planning

2.5 The problems of organising adequate services for all children are formidable: primary teachers may be expected to teach all subjects; many teachers, both primary and secondary, have not had happy experiences in the arts during their own education; some principals have had little experience and have less confidence in the arts; few senior administrators have graduated through this avenue. Systematic planning of improvements and changes throughout education systems, with full recognition of the difficulties and uncertainties of effecting change, is essential.

2.6 Planning will need to be multi-faceted, necessitating establishment of new groupings of senior officials within education systems as *Arts Education Advisory Committees*. In regions there is need for *Regional Arts Education Councils*, bringing together broad representation of education and the arts. It would be preferable that arrangements include the possibility of turnover of membership to bring regular infusions of new ideas but the over-riding consideration is that the structures created have authority equivalent to those for other aspects of education. Planning for the short term at least should allow for the possibility of unconventional arrangements, such as children working outside schools with artists or artists giving tuition in schools. Current shortages of suitable teaching staff and the particular problems of some rural areas make such initiatives most important, especially if the goal of access is to be related to the present generation of young people. The other circumstances of schools already mentioned require ingenious planning to establish leadership and support arrangements, to place advisers to best advantage and to make best use of the limited pool of skilled people currently available in schools.

Curriculum Support

2.7 Within the planning framework, the approach to be taken to curriculum matters is of special note. A distinction needs to be made between the curriculum freedom, which allows the school community to make decisions about the curriculum experiences which the school can plan for children, and the imposition upon schools of responsibility to develop completely original and different curricula. Schools may operate admirably unique programs and yet need special curriculum assistance from departmental curriculum services specialists, professional organisations and commercial publishers. We do not suggest that the recently expanded curriculum autonomy of schools be limited. We believe, however, that the absence of curriculum assistance could limit severely the scope of what schools could provide for students. For example, within a region in-service arts education courses should be designed to encourage teachers to improvise and explore new

approaches in many different ways and lead on to the production eventually of some systematised curriculum materials; such an approach would foster the view that curriculum development is a complex continuous interactive process. Central curriculum materials preparation, particularly for under-represented areas of the arts might also be desirable; ethnic dance (not only in schools of high migrant density) or 'across the arts' programs, for example, need strong central support, especially in the early stages.

2.8 Ideally, every teacher would have available in the school, or in a resources centre within easy reach, multi-media material and detailed guides, together with specialist advice to enable a satisfactory program to be planned and implemented. This might only be possible if each State education system deliberately strengthens its curriculum services by grouping some specialists into a centre or centres (including regions) to produce the necessary material. The centres would ensure adequate back-up to leadership initiatives taken by Directors-General and their senior officers (and the equivalent in Catholic systems). There is also scope for national co-operation in curriculum materials preparation for the arts. The strengths already evident in particular States should be capitalised upon nationally, perhaps through the Curriculum Development Centre. CDC and State education departments might well collaborate in setting up several experimental arts curriculum teams to generate seminal ideas, projects and guides – and to ensure exchanges through kits, cassettes, films and/or artists and teachers. The associations of professional teachers such as the Australian Society for Education through the Arts (ASEA), the Australian Society for Music Education (ASME) and equivalent associations in other art forms have a special role in helping to develop support and direction for curriculum development and review. Unless some action is taken to ensure best use of limited resources, some years will elapse before there is adequate curriculum support nation-wide.

Arts Advisers

2.9 In the common circumstances of teachers with little confidence in their ability to provide worthwhile experiences for students, an equally common response has been the suggestion for the need for arts advisers, 'experts', who would be freed from attachment to particular schools and thus able to visit and provide help wherever necessary. In all States a limited number of arts advisory positions has been created in a restricted range of arts areas (essentially in traditionally established areas such as art and music). Teachers in these positions are variously attached to headquarters, curriculum branches, operational divisions or regional directorates and their designations ('adviser', 'consultant', or 'curriculum officer') are not a reliable guide to their duties. Some are concerned essentially with administration, others with curriculum development and support, and some directly advise in schools. Most have come to the position with specialist skills in one art form or even a particular specialisation within an art form. Few have had experiences in curriculum development in the way suggested in paragraph 2.7.

2.10 The numbers of advisers at primary level in the arts and crafts area in the States range from two for the whole of South Australia to fifty-three (forty-two regional and eleven central) in Victoria. In music there are only nine (one per 2,400 teachers) in New South Wales, and fourteen (one per 590 teachers) in Queensland. The number of advisers in other arts forms is even less favourable. In New South Wales, the provision of all types

TABLE 2.2
NUMBERS OF TEACHERS ENGAGED IN ADVISORY WORK IN GOVERNMENT PRIMARY AND SECONDARY SCHOOLS, 1977^(a)

State or Territory	Art/Craft		Dance/Movement ^(b)		Drama		Film/Video		Music		Number of teachers employed 1976	
	Primary	Secondary	Primary	Secondary	Primary	Secondary	Primary	Secondary	Primary	Secondary	Primary	Secondary
New South Wales	8	5	7	2	2	2	—	—	9	9	21498	20370
Victoria	53	5	50	4.5	7	12	—	8	48	2.4	19626	19835
Queensland	15	6	11	3	—	1	3 ^(f)	3 ^(f)	14	1	10908	7264
South Australia	2	2	37 ^(c)	2	—	1	—	2	34	1	7280	6680
Western Australia	7	1	8	4	1	2	—	2	5	4	5673	4571
Tasmania ^(d)	6		4 ^(e)		6		—		2		2377	2033
Northern Territory ^(d)	2		2		1		—		3 ^(g)		1216	378
Australian Capital Territory ^(d)	1		—		—		—		1		1208	1201

(a) In full-time equivalents.

(b) Physical education consultants do the advisory work in the dance/movement area.

(c) Two physical education consultants are specialists in the dance area.

(d) In Tasmania, Northern Territory and Australian Capital Territory consultants work in both primary and secondary schools.

(e) Includes one specialist dance/movement adviser.

(f) The advisers are concerned essentially with advising teachers on film selection and the use, promotion and evaluation of ABC broadcasts/telecasts.

(g) Includes one aboriginal music and dance consultant.

Source: Data supplied by State and Territory education departments.

of arts advisers is a regional decision; in three regions covering 607 schools there are no art/craft advisers. In general, advisers are required to visit large numbers of schools (176 for one New South Wales adviser) and are faced with the difficult choice between perfunctory visits to all schools and then possibly only once per year, or restriction of their activities to more sustained assistance in fewer schools. Table 2.2 gives details of teachers reported by State education departments to be engaged in advisory work in primary and secondary schools. It was not possible to obtain accurate figures for non-government schools but the number is known to be very small.

2.11 For several reasons, provision of arts advisers is by no means a universal remedy for the problem of providing adequately skilled arts educators in schools:

- a) at present advisers usually have expertise only in one art form, arts teams would be necessary to service fully schools;
- b) the high cost of providing sufficient advisers in all art forms to enable adequate assistance for all schools is a strong deterrent to use of this avenue of assistance as a long term approach;
- c) the physical difficulties of servicing all schools, particularly rural schools, are considerable and very demanding on the individuals concerned;
- d) teachers have consistently reported that they are disenchanted with the advisers not chosen by themselves and not able or willing to work co-operatively with the teachers and students for reasonably extended periods;
- e) arts advisers, with expertise in particular art forms, may be seen to be involved in special pleading and thus not much help in convincing principals and others in school power structures when a major problem, unbalanced priorities, needs correction.

2.12 It is not realistic to be unreservedly enthusiastic about plans for improvement of arts education based on limitless increases in the numbers of present types of arts advisers. In the immediate future, careful placement of more advisers would make a positive impact, but only if they have additional preparation which makes them useful in areas of arts education additional to their own narrow specialisation, and only if they are able to become practical problem solvers actively helping with individual school problems. Advisers will need special training so as to provide the leadership which will encourage schools to develop better arts education programs. The geographical spread of schools, the time needed in a school to make an impact and work satisfaction needs of advisers are major considerations critical to this form of support for arts education programs.

2.13 In the longer run cost-benefit considerations are inescapable. Since a specialist adviser in every art form for every school would be prohibitively expensive, the planning of systems will necessarily lead to a balancing of considerations of expertise and availability of advisers. To ensure availability, especially in rural areas, systems may need to prepare advisers with broad multi-arts skills, that is, advisers with expertise in one or two areas and with some ability to give assistance in other areas. As teachers better trained in the arts become more freely available, further adjustments in planning the type and availability of advisers will be necessary. Their usefulness also depends on curriculum development (see 2.8) since new approaches, rather than preservation of the status quo, are required. It seems best to base planning on a multi-layer principle which envisages teachers and schools having at ready call assistance at a level of expertise higher than their

own. In primary schools, resource teachers (teachers with special training or expertise additional to general primary training and used both to advise other teachers and give special teaching assistance) within schools would provide a first level of advice; in secondary schools subject departments would provide a supportive structure. Advisers who work in schools for substantial periods and who have core multi-arts training would constitute a second level, while more specialised help would be available from resources centres for special problems and for the training of teachers.

Non-traditional Approaches

2.14 The use made by the South Australian, Queensland and Western Australian Education Departments of musicians and other skilled artists in the community to overcome shortages of teaching resources in the arts in schools has national possibilities. While it must be acknowledged that skilled people are not available in every community and nor are all artists useful as teachers, in many communities capable people are available. They can be used either by schools reaching out to them or by inviting them into schools as para-professionals. Short term and part-time employment of this type would fit in very well with their other activities as well as providing supplementary income. Arrangements of this kind are only possible if schools have the necessary cash resources to use part-time assistance as needed. School-based funding is therefore prerequisite but so also is continuing unequivocal support by administrators for the supplementation of teaching resources through para-professional part-time help. In the face of teacher organisations' sensitivity to the need for professional teacher training, special arrangements for the employment of professional artists may be necessary, at least in the short run. In the longer term, the closeness of the professional artist-teacher relationship (as discussed in paragraph 5.15) will need to be recognised and more permanent reciprocal recognition arranged.

2.15 A related possibility for overcoming insufficient teaching resources is extension of the school day (by starting earlier, finishing later, staggering hours or using community facilities) and regarding additional activities as an extension of the school curriculum rather than outside it. Insofar as these activities occur outside the core-time not formally regarded as the school day, there are likely to be fewer industrial issues to solve, although the organisational problems remain formidable. We recognise, for example, the problems which arise from rigid bus schedules, particularly for children who travel long distances in country areas. But we do not believe these problems are always insuperable, especially if *all* children are able to participate in some activity. Again, clear declarations of support from authorities will be necessary, including some subsidy for inescapable janitorial and other practical needs. A special virtue of extending activities in this way lies in the possibility of extending the age range of those participating; thus, learning becomes less bound by rigid conventions.

School Organisation

2.16 **Staff specialisation in primary education.** There is a trend towards specialisation in the teaching of the arts in primary schools. While there are some difficulties in compiling statistics of those who work exclusively in one school Table 2.3 gives the figures reported by State education departments as at May 1977.

TABLE 2.3
SPECIALIST ARTS TEACHERS IN AUSTRALIAN PRIMARY SCHOOLS, 1977^(a)

State or Territory	Teachers				
	Art/Craft	Dance/Movement ^(b)	Drama	Film/Video	Music
New South Wales	—	—	—	—	—
Victoria	706	337	5	—	98 ^(c)
Queensland	—	163	10	7	78/99 ^(d)
South Australia	50	12	4	(g)	80 ^(e)
Western Australia	32	32	—	—	32/30 ^(f)
Tasmania	—	—	—	—	93/13 ^(h)
Northern Territory	—	—	—	—	—
Australian Capital Territory	—	—	—	—	—

(a) In full-time equivalents.

(b) Physical education specialists.

(c) Specialist teachers in Victoria also have an advisory role.

(d) There are seventy-eight classroom music teachers and ninety-nine instrumental instructors.

(e) Instrumental music teachers.

(f) Thirty instrumental music teachers are shared with secondary schools.

(g) Nine teachers in 1976 and four in 1977 were granted twelve months scholarships to study film/video.

(h) Thirteen part-time instrumental music teachers.

Source: Data supplied by State and Territory education departments.

As responsibility for the school program now rests more directly with schools themselves (in most States) principals might be expected more and more to encourage talented teachers to specialise in the teaching of the arts. We do not believe that this natural trend should be resisted; indeed the best hope for improved teaching, in the short term, might come about in this way. On the other hand, there is a general consensus that young children need the sense of security enabled by a close relationship with one teacher and an integrated program. We believe therefore that it is desirable that wherever specialised teaching of the arts is undertaken in early childhood and primary education, the organisation be within the school rather than through visiting teachers, and that, in any case, there be careful integration of the whole educational program.

2.17 Staff integration in secondary schools. Nowhere is the low status of the arts in educational programs better demonstrated than in the organisation of secondary schools. Although there are some exceptions, most Australian secondary schools remain organised around a subject department pattern with subject masters/co-ordinators as the middle-level executive staff. Career and power structures are based on this organisational pattern, yet Table 2.4 shows that throughout Australia less than 25 per cent of schools have subject masters for any arts subject (other than English).

TABLE 2.4
NUMBERS OF SECONDARY TEACHERS IN PROMOTIONS POSITIONS
IN GOVERNMENT SCHOOLS, 1977

Subject and promotion position	N.S.W.	Vic.	Qld	S.A.	W.A.	Tas.	N.T.	A.C.T.
Art/Craft								
Subject masters	93	(b)	23	14	20	40	4	5
Deputy principals	2	18	2	3	—	3	—	—
Principals	2	8	—	2	—	—	—	—
Music								
Subject masters	49 ^(a)	(b)	—	6	7	12	—	2
Deputy principals	5	5	—	3 ^(c)	—	—	—	—
Principals	4	2	—	—	—	—	—	—
Drama								
Subject masters	—	4	—	1	—	1	—	—
Deputy principals	—	—	—	—	—	—	—	—
Principals	—	—	—	—	—	—	—	—
Total number secondary schools	417	865	124	147	121	77	5	20

(a) Includes two subject masters, thirty-nine special masters and eight mistresses in charge of girls.

(b) In Victoria the position of subject master/co-ordinator is not a permanent position but is a position carrying an allowance which is nominated and filled at school-level. It is therefore not possible to establish accurately how many arts teachers are in these positions.

(c) These are heads of special music centres, with deputy principal status.

Source: Data supplied by State and Territory education departments.

In comparison with others, teachers of the arts have markedly disadvantageous promotion prospects. Apart from the resulting scarcity of senior administrators who relate to the arts and see that they get a reasonable allocation of resources, there are other serious consequences. For example, inexperienced teachers rarely have access to expert subject masters, nor do they have the representation at the decision-making level which most other teachers gain through their subject masters. For a variety of reasons, which apply to other subjects as well as the arts, the subject department basis of organisation of secondary schools ought to be made more flexible. But it would be folly to ignore its importance in relegating arts education to a low status; while it persists, arrangements for strengthening the arts must relate to it.

2.18 Part of the problem derives from the appendage-like nature of arts subjects in the secondary school curriculum and part from the lack of common cause among arts teachers. The limited time available after allocating to other 'important' subjects forces teachers working in the arts to compete for time against each other. They remain as a miscellaneous group of teachers rather than a unified department able to put a collective case for time and resources. Integration of staffing across all arts forms within a strong department with concomitant establishment of major department status would not only enhance the career structures and the relative status of arts teachers but also lead to a stronger voice in resource allocation, time-tabling and similar matters.

2.19 Curriculum integration in secondary schools. Logically, establishment of subject department status must raise the question of some curriculum integration. This is a topic about which there is divided opinion. Many drama teachers, musicians and visual arts teachers claim that they have nothing in common with each other or with other arts teachers. Others are equally passionate about the need to break open subject syllabuses, pointing out, for example, that the typical video production customarily involves creative writing, music and acting as well as unique 'television' skills. The latter group believes that the narrowness of approach of many conventionally trained arts teachers prevents them from helping young people to gain the confidence to explore multi-arts approaches and to find joy and satisfaction in the arts. The logic of this latter view would lead to school organisation of arts subjects into a unified whole under a title like 'expressive arts' or 'creative arts'. This could happen in States which support school-based decision-making but the prerequisite for success of such an approach, as it is for traditional approaches, is adequate curriculum development support. An integrated approach as outlined, adopted as the only provision, would not necessarily be helpful for students who want to concentrate on one or more arts fields at upper secondary levels. For either individual subject teaching or integrated curricula the important pre-conditions for success are strong official curriculum support and, under present circumstances, complementary support by public examinations boards.

2.20 Time allocation. No matter how the teaching is organised, little can be done if inadequate time is allocated to the arts. In primary schools the average time devoted to specific teaching of the arts across Australia is two to three hours per week. In secondary schools art/craft and music are typically compulsory subjects for the first two years and either not taken or are voluntary options in the remaining years. In early secondary years the most common time allocations are from three to six periods of forty minutes, that is, between 8 and 15 per cent of teaching time. Experiences in other areas – drama and dance – are so infrequent and sporadic that it is not possible to give estimates. Figures can only be given in a general way since increased curriculum autonomy means that individual schools often depart from official curriculum guidelines. It is significant, however, that there is no official expectation that there will be greater time allocations. Moreover, since this time is often fragmented into individual lesson periods, the whole *raison d'être* of the arts is put under great strain. Any significant experience which involves painting, making a craft object, playing music, writing a story, or shooting a picture, has its own time imperatives which may conflict with the forty minute period convention of secondary schools.

2.21 As a general guide, we believe a minimum of 20 per cent of school time should be devoted to the arts in primary schools and the first two years of secondary school. This goal does not necessarily imply a set number of periods each day or week. There is a strong case for schools to be more flexible in the organisation of the educational program. Since the criterion is the significance of the experience, periods of concentrated attention on the arts may be a good way of achieving the objectives. In the senior secondary years we would wish to see an equivalent time allocation but put most stress on the need to devote sufficient time to achieve commitment and proficiency in an art form. Ideally, school organisation would be flexible enough to allow students to pursue combinations of interests such as arts-sciences.

2.22 Examinations. In secondary schools examinations, conducted by statutory boards representative of tertiary bodies, as well as schools, determine the pattern and time allocation of study schedules. Few who really care for the arts would believe that present examination techniques are appropriate ways of assessing whether the objectives of the curriculum have been met. Many of the more important objectives, and particularly those we have advanced in Chapter 1, are incompatible with competitive grading and certainly incompatible with present techniques of assessment. On the other hand, it is essential that we acknowledge the reality of matriculation requirements in each State. Typically, only art and music are given examination status — dance, drama, crafts and film or television cannot be pursued at matriculation level. Students wishing to go on to post-secondary study must choose other subjects. While there is parity for arts subjects in some States, arts subjects are often excluded from the list of acceptable subjects for entry to particular courses. As a result, many students with interests in the arts opt for other 'safer' study combinations so as to maximise their chances of acceptance by institutions. We believe efforts should be made to ensure acceptance of more arts areas for matriculation and tertiary course prerequisites.

2.23 Where arts subjects are presented for public examination, more attention is now being given to arts experiences rather than capacity to write essays about the arts or to summarise art history. In New South Wales, for example, Higher School Certificate students can now present a major art project undertaken during the year and have it evaluated for a considerable portion of the total marks. We hope that these approaches will be more widely adopted. Of course, some important objectives of arts education programs, such as commitment and confidence, cannot be evaluated by either examinations or projects. The importance of these objectives is such that ways of evaluating progress towards them should be found. It should, however, be borne in mind that lack of progress equally could be a reflection of the program or of the student.

Organising for Special Groups

2.24 A sub-set of the general problems of providing services for all children is the problem of provisions for special groups, including talented children, ethnic groups, the handicapped and isolated children.

2.25 Provisions for the talented. There are a number of caveats in any discussion of provisions for the talented. Many object to the term 'talented' on the grounds that there are problems of assessment, that children identified as talented are often those who are lucky enough to have had access to experiences denied to the majority, that any provisions will automatically give greater preference to city children, that social categorisation in this way contributes to destructive divisions within society and that such provisions lead to a substantial risk that they will be a substitute for adequate provisions in all schools. Many also object to segregation of particular students classified as talented on the grounds that all students have some unique talents and that the segregation elsewhere of a particular group of students prevents a school from being an educative force for community life simply by being typical of the community. For example, the presence of such students is usually vital to such activities as school orchestras, choirs, dramatic productions and film-making. They contribute to the corporate life of the school and the school offers them a chance for recognition and growth not necessarily possible if they are segregated in selective schools.

2.26 Nevertheless, equality of opportunity envisages all students having the opportunity to develop their talents and interests as fully as possible. There are two kinds of students disadvantaged in present circumstances of inadequate arts resources in many schools – those with burning ambition to excel in a particular arts field and those with extraordinary gifts not explicable simply by reference to prior opportunities or training. We believe there are such children and that they are often born into families not especially concerned or able to help them develop their talents. Our view of equality of opportunity is that they have a right to the assistance they need. Many do not have access to such opportunities at the present time.

2.27 Special efforts are being made in some States. Some Western Australian high schools in the metropolitan area (two each in music, dance and arts) have been provided with resources allowing them to offer special programs in those art forms. In addition to students enrolling for the normal courses offered by the schools, talented children enrol from both the metropolitan areas and from country areas (with the help of scholarships). South Australia is taking the same approach for music at Marryatville, Woodville and Brighton High Schools; Tasmania provides scholarships to matriculation colleges; the Conservatorium in New South Wales has a special high school which caters for musically talented children; in Victoria some secondary schools specialise in music and a secondary school attached to the Victorian College of the Arts will open in 1978.

2.28 The suggestion of the Schools Commission in its May 1975 Report that there be Special Interest Centres catering for those with special interests in artistic and other areas (that is, areas including but not limited to the arts) was intended to avoid the potential hazards of selectivity involved in the present approaches. Special Interest Centres were intended to be supplementary to normal school programs and open to all with high and sustained interest. It was suggested that they be established by consortia of schools in locations central to those schools, where they would provide opportunities unrelated to normal school settings and across age groups. This approach would be a useful alternative to present approaches. Another approach with positive possibilities would entail peripatetic resource teachers coming into individual schools and, in conjunction with a greater degree of self-planning by students, providing special assistance to those seeking it.

2.29 We believe it is vitally important that talented children have adequate opportunities – both for their own sake and for the enrichment of the life of the nation. We therefore urge special efforts to meet their needs. We believe it is possible to develop appropriate provisions without segregation of some students into schools which cater only for the talented and without social elitism. Although the Western Australian and South Australian developments appear to be worthwhile responses to the problem, we stress that the concern in all States ought to be the development of organisational arrangements which meet the special teaching needs of talented students while allowing them to lead otherwise normal lives. At present opportunities for talented people are far from sufficient.

2.30 **Ethnic provisions.** The Anglo-Saxon character of Australian schools until recently has done little to acknowledge that there are large numbers of migrant children enrolled in those schools. As a result of large concentrations of migrants in particular

residential areas, some schools have a high proportion of enrolments of those whose mother-tongue is not English, including, in Queensland, Northern Territory and Western Australia, significant numbers of Aborigines. Yet, most teachers are Australian born, of Anglo-Saxon orientation, with little understanding and appreciation of the arts of the countries from which the migrants come. Among Australians there is a widely shared 'high' cultural heritage in the drama and music drawn from Europe, but middle-class teachers rarely have knowledge of ethnic music and dance, popular theatre or Aboriginal culture. Problems of providing relevant arts experiences in ethnic areas reduce to questions of teachers and opportunities; part-time teachers from ethnic communities are essential. Opportunities for ethnic arts are being promoted by the communities themselves in out-of-school hours, for example, the Greek Saturday Schools, the Caruana Greek Dancers, the ten day Italian festival in South Australia, Polish dance groups in Perth, Adelaide, Melbourne and Sydney, the ethnic festival at the Marrickville Community Centre, Aboriginal dancers on Mornington Island and Aboriginal centres in the Northern Territory and northern Queensland. But these are at present only for limited periods and are only accessible to a proportion of the population at additional cost. Many need help with musical instruments and costumes. The 'respectability' of ethnic culture must be confirmed through inclusion of ethnic arts in the overall school program, backed up by appropriate teaching materials and competent teachers.

2.31 Provisions for the handicapped. Several submissions remarked upon the scarcity of trained teachers of the arts in special education and on the special needs of this area. They also commented upon the therapeutic value of the arts for handicapped children, not only those with social and emotional difficulties, but the physically and mentally handicapped as well. We were not able to gather authoritative evidence about arts provisions for the handicapped, although we do know that there are occupational therapists in some special institutions. Further study is necessary, particularly in relation to the training needed by teachers to be of most assistance to children with particular difficulties. We see no reason why handicapped children should have any less right to arts opportunities than any other children. Their special needs should form part of the planning of all education authorities.

2.32 Provisions for the isolated. Equality of opportunity often seems a myth to those who live in isolated areas. It may also seem an unattainable goal to authorities faced with the enormous problems of making provision for isolated children within the resources available. While adequate provision is certainly a matter of sufficient resources, equally important is ingenuity in organisation. The problems of securing well-trained teachers for isolated schools are similar to general problems of teacher provision discussed earlier. In addition, high teacher turnover in country areas is a major factor preventing the development of effective programs. Since it is rarely possible for country high schools to group together to share facilities and services, more than basic facilities will be needed in each school. Relatively greater costs are inescapable if there are to be reasonable opportunities for all: there will be need, for example, to transport children to and from other centres; to pay the high costs of bringing in films, musicians, or theatrical companies; or the costs of providing high quality video recorders; and schemes of servicing schools with regular supplies of suitable material recorded on cassettes; there is need for special curriculum development efforts to produce recorded material for isolated areas. These costs ought to be part of the accepted costs of operating schools in isolated areas.

2.33 Through existing State resources and through funds made available through the Schools Commission programs in recent years, video recorders are commonplace as far afield as Windorah (far western Queensland); these programs have enabled Western Australia to develop the visual and audio materials available to country matriculation students; other States have improved correspondence and Schools of the Air services to isolated children. The Disadvantaged Country Areas Program should further stimulate imaginative planning of services for rural students. What is now needed is ingenuity in developing the necessary services and extension of these by traditional and novel means to all areas.

Facilities and Materials

2.34 **Facilities.** Frequent mention has been made in submissions of the inadequacies of facilities. Arts facilities do not exist in large numbers of schools. They have often been planned as the last extension but emergencies have led to the funds for their construction being directed elsewhere. Where there are arts facilities there are often deficiencies in their design; facilities for some or all of music, drama, dance or film may be absent.

2.35 New schools being built usually include provisions for the arts, although not always for the full range of art forms. Schools at Minto in New South Wales and Angle Vale in South Australia have been planned (and are being constructed) on an integrated basis envisaging use of arts facilities by the whole community; matriculation-level colleges in Tasmania have enviable arts resources. These are rather special examples which should not be confused with the regular new high school 'package' in most States.

2.36 We endorse views put to us that there should be review of desirable design features for arts facilities in both primary and secondary schools. We appreciate the reasons why the Schools Commission favours allocation of building funds to authorities in ways which enable them to plan the development of schools on an integrated rational basis. We also appreciate that an approach which envisages provision of a standard arts facility for every school regardless of other priorities would not be helpful. Nevertheless, the Schools Commission should undertake two tasks parallel to the activities it has undertaken for primary libraries. It should provide a service in relation to the design and standards of arts facilities, including particularly dance, drama and film and television. It should review existing standards and publish revised guidelines together with advice on the planning of such facilities. Second, it should provide funds within the general capital program for the establishment of a few pilot arts facilities, both primary and secondary in each State. Pilot arts facilities would not only give reality to the standards guidelines but also allow testing and improvement of design and curriculum concepts, particularly those relating to integration of arts teaching.

2.37 The related problem which needs to be tackled on a short term basis pending provision of facilities at appropriate standards is the lack of, or inadequacy of, facilities in existing schools. Suitable, undisturbed, uncluttered space is a rarity in many existing schools. There is need for an imaginative program concentrating on ways to extend or convert space to arts education use in established schools at relatively little cost. State systems willing to provide grants to schools for this type of conversion or upgrading would do much to encourage schools trying to provide improved arts education programs.

2.38 Art in educational facilities. A further desirable development would be the re-adoption or adoption in Australia of the practice, common in countries like France, Canada and USA, of allowing up to one per cent of the cost of new buildings to be spent on paintings, sculpture and other art objects. At least one State had a similar practice early in this century but we could not find evidence of such a policy in any State or Territory at the present time. We believe it would be an additional way in which the environment for learning and for appreciation of the arts could be enhanced.

2.39 Facilities for private tuition. Private teachers who provide individual tuition in dance (usually ballet) and music (usually piano and violin) are readily accessible in middle-class city areas and frequently in country areas. Private tuition of this kind is less readily available to socio-economically disadvantaged groups, both because of the cost of lessons and the difficulty of getting to and from the private teachers. Some parents are also deterred by the possibility that the investment may be wasted as interests expressed by children are often for a limited period. There seems to be no reason why schools should not try to equalise opportunities further by welcoming the use of school premises by private teachers and provide music and instruments for students as well as corners where they could be used or stored. This would be particularly appropriate where there are no opportunities at present. The cost of lessons could be borne by individuals if they are able to afford such teaching, or, in socio-economically disadvantaged areas, by school funds provided by education authorities. School designs could take into account the likelihood of a need for private tuition at certain schools and provide for needed facilities.

2.40 Materials. In several areas practice of the arts consumes a great deal of expendable material, making the cost of such programs a burden to parents. There has not been as much increase in supplies of arts materials as in some other types of school equipment. While there are very few schools without audio-visual equipment and similar hardware used by teachers, many still find it necessary to charge students for arts materials used. Moreover, due to imposition of sales tax which classifies arts materials as luxury items, the cost is higher than necessary. Education authorities should increase the finance available for the purchase of art supplies. It would also be of great benefit if federal authorities were to abolish sales tax on such materials.

Recommendations

2.41 Planning. It is recommended that:
in each education authority there be an *Arts Education Advisory Committee* and *Regional Arts Education Councils* linking the various divisions and sections of education departments and State arts agencies with special responsibility for the development and monitoring of plans for arts education.

2.42 Curriculum support. It is recommended that:
a) education authorities give high priority to the development of appropriate curriculum materials and support through the creation or enlargement of arts education curriculum development centres;
b) particular efforts be made to produce appropriate curricula for presently under-represented fields, such as dance, film and television and ethnic arts.

- 2.43 **Arts advisers.** It is recommended that:
- a) education authorities make increases in the numbers of arts advisory personnel with appropriate preparation to enable more schools to have arts expertise available;
 - b) medium term and long-range planning of education systems be based on ensuring the availability of arts expertise to and within schools; planning should involve review of the selection, training, placement, career structure, and roles of arts advisers.
- 2.44 **Non-traditional approaches.** It is recommended that:
- a) education systems, teacher organisations and parent bodies collaborate in devising ways of overcoming regulatory impediments to use of outside facilities and the bringing into schools of artists as instructors;
 - b) education authorities ensure availability of sufficient resources in schools to enable schools to organise programs involving artists in schools.
- 2.45 **School organisation.** It is recommended that:
- a) education authorities take steps to ensure career opportunities for arts teachers in secondary schools;
 - b) in primary schools and junior secondary schools 20 per cent of teaching time over the school year be devoted to the arts and at senior secondary level there be sufficient time allocated to allow achievement of proficiency and commitment within an art form;
 - c) the range of arts forms afforded equivalence in assessments for matriculation be increased;
 - d) a wide range of objectives including confidence and commitment be taken into account in assessing the success of students in arts education programs.
- 2.46 **Organising for special groups.** It is recommended that:
- a) without diminishing the impetus towards adequate facilities in the arts for all students, provision should be made in all education systems for talented students, particularly those with high and sustained interest in an art form;
 - b) migrant and multi-cultural education committees established in recent years in every State review the provisions for the teaching of migrant culture in schools and make recommendations to education authorities for extension and improvement of these provisions;
 - c) there be further study of arts education provisions for handicapped students;
 - d) arts education provisions for country and isolated children be increased, using the full resources of technology, to ensure an adequate program for every child.
- 2.47 **Facilities and materials.** It is recommended that:
- a) the Schools Commission provide guidance on design and standards to schools and education authorities in respect to arts facilities with special attention to the needs of music, drama, dance, and film and television;
 - b) the Schools Commission provide funds within the general capital program to allow for erection in all States of some pilot arts facilities which reflect desirable design features;
 - c) State education departments give special attention to the problem of modifying existing schools to provide adequate space for arts education;

- d) education authorities ensure a better allocation of resources to expendable arts materials;
- e) one per cent of the total cost of new educational facilities be allowed for the purchase of paintings, sculptures and other arts objects;
- f) space be incorporated in schools and made available to private arts teachers at reasonable rates, especially in those areas where private tuition will not be readily available without such assistance.

OUT-OF-SCHOOL AND POST-SCHOOL

Limited Opportunities

3.1 With the notable exception of television and radio, experiences young people have of the arts outside formal school programs continue to be incidental, spasmodic and occasional. Those relatively few fortunate people who do have continuing exposure in ways which make the arts a significant part of their lives contrast markedly with the very large majority who are not 'hooked into' the arts, either because of lack of opportunities in their community, or because they are unaware of opportunities available. Although several departments, including the Departments of Education, and Technical and Further Education, State arts agencies and the Australia Council each have some responsibility for fostering out-of-school activities associated with the arts, no governmental authority has complete responsibility for ensuring that everyone has the opportunity for continuing involvement. There is a need for State governments to strengthen co-ordination arrangements.

Television and Radio

3.2 All but a few Australians have access to television which monopolises the out-of-school hours of children to such an extent that by the time students leave school at age sixteen years, they will have spent more time in front of the television set than in the classroom¹. The programs watched include adult programs as well as those produced especially for children. Those concerned about programming quality, the values portrayed in programs and the prevalence of screen violence have special cause for concern about the effects of such programming on the extraordinarily large numbers of young people who watch programs intended only for adults. The Edgar study² further demonstrates the effects of television on particular groups of children. The Enquiry begun by the Senate Standing Committee on Education and the Arts on 'the importance of television on the development and learning behaviour of children' will also be relevant in formulating measures to channel the impact of television in ways which are beneficial for youth.

3.3 Until recently the Australian Broadcasting Control Board was responsible for standards for children's television programs and required television stations to allocate a proportion of their time for this purpose. However, very few programs are directed to the young child. The Australian Broadcasting Control Board's 28th Annual Report shows that children's programs account for 7 per cent of total transmission³. The time allocated

1. K. Tindall, D. Reid and N. Goodwin, *Television: 20th Century Cyclops*, Sydney Teachers College Audio-Visual Research Centre, 1977.

2. Patricia Edgar, *Children and Screen Violence*, Brisbane, Queensland University Press, 1977.

3. Australian Broadcasting Control Board, *28th Annual Report, 1975-76*, Canberra, AGPS, 1976.

to kindergarten material in fact declined from 328 hours in 1970/71 to 137 hours in 1975. Content, production and acting make little attempt to introduce the child's real environment; the background to kindergarten programs is typically brightly coloured, over hygienic and unreal. Programs are rarely designed to activate children or point the way to new interests either at home or in the outside world. Moreover, action packed 'G' class movies and situation comedy series claim the attention of children for at least as many hours as their 'own' programs. The main adverse effect of this latter type of television on young children is probably the desensitizing effect of continuous noise and movement, encouraging passive reception of images while alien values and attitudes are encouraged. Similarly, commercial radio packages and promotes performers and performances in ways which put a premium on familiarity and repetitiveness. Little encouragement is given to exploration and appreciation outside the narrow range of material broadcast. As the music broadcast is almost universally imported, that interaction between musicians and appreciative audiences which fosters growth and development of the musicians is not encouraged. Attempts to improve the quality of programs through such means as regulation or incentives (see 3.9 and 3.10) are urgently needed.

The Australian Broadcasting Commission

3.4 The ABC is a major public media resource operating 144 television stations and 109 radio stations including a Radio Australia service to overseas countries. There is hardly any area of Australia not reached by at least one of its services. Apart from broadcasting services, it produces nearly 60 per cent of its own programs; it finances and manages six State symphony orchestras which employ 412 musicians; and it is the largest concert entrepreneur in the southern hemisphere. At 30 June 1976 it employed 6,820 people within a budget for 1975/76 of \$140.6m¹. Because of the size and ramifications of its operations, it is impossible to do justice to the ABC in this Report. It is quite apparent that the ABC plays a major role in all aspects of the life of the nation. Consequently, matters which related to our own study could not easily be kept separate from questions relating to the general operations of the Commission. Yet, points of concern did arise. As we were unable to study all of these in sufficient detail we concluded that we should limit comments in succeeding paragraphs and in paragraphs 4.4 to 4.6 to points which we believe suggest the necessity for an additional study (either by the Commission itself or some other authority) of the role of the Commission in providing for youth needs in the arts and education.

3.5 The Commission has both an Education and a Youth Department. Neither seems to be able to command a full measure of talent and resources, nor have an assured role within the organisation. The effect of uneasiness of place and role within the Commission are more evident than is desirable. Virtually no mention of arts education programs on the ABC was reported by State study groups. In view of the large number of programs broadcast, the favourable statistics on the number of schools taking the programs, and the regular program consultation the Commission has with Directors-General of Education, we found the lack of impact surprising. It would not be appropriate to draw a conclusion on this data but it would be appropriate for the ABC to reassess the impact of its programs.

1. Australian Broadcasting Commission, *44th Annual Report 1975-76*, Sydney, Australian Broadcasting Commission, 1976.

3.6 The Commission says that the Youth Department is an important aspect of its total services yet youth programs are apparently among the first to be affected by budget restrictions. Significantly, programs which most appeal to youth often originate from the other programming departments in the Commission. Existing programs illustrate the situation. *Countdown*, a pop show, has survived but *Target*, a live show for teenagers, apparently failed to compete with cartoons, situation comedies and thrillers of commercial stations. The *Young People* program on radio, designed to involve young people in writing and performing, has been progressively cut back.

3.7 The conjunction within the ABC of the production function and the broadcasting function has obscured the need for distinguishing more clearly possibilities in the two areas, notwithstanding current copyright and other legislation which restrict the ability of producers of educational material to exploit multi-media approaches, particularly recorded material. There is a persuasive case for distinguishing within the ABC, or hiving off altogether, an autonomous *National Educational Production Centre* to produce educational material in all media. Some material would be produced for broadcasting, other material would simply be distributed as tele-recordings, films, audio-tapes, kits and printed material of high quality for use in schools and youth centres, especially in isolated areas. Material not necessarily suitable for broadcasting could be produced for specialised educational use and for minority tastes. Ready availability of such material would help introduce young people to a wider range of arts interests.

3.8 The case for an arts education production centre in Australia is strong. It is not so clear that an organisation completely separate from the ABC would be the most suitable solution. Already complex copyright problems might become even more difficult to handle. Similarly, the resources of the whole of the ABC might be essential for effective production electronically of high quality drama, opera and dance, especially as theatre performance simply filmed and reproduced is not credible because the techniques and approach needed to reach the corners of large theatres conflict with the intimacy of electronic media. Other factors will also have to be taken into consideration in deciding whether a *National Educational Production Centre* should remain part of the ABC. We believe it would be profitable to include these matters in the wider study of educational broadcasting mentioned earlier.

Regulation

3.9 Despite the potential for damage through bad programming, little has been done by governments in Australia to encourage good television and radio programs. The devices available to governments include regulation and incentives. In its Report on a recent public inquiry into the concept of self-regulation for Australian broadcasters¹, the Australian Broadcasting Tribunal recommends improvement in television and radio programming for children through 'a system of participatory self-regulation' which recognises self-regulation by broadcasters as a worthwhile goal but indicates a need for some specific requirements and regulations. The Tribunal's recommendations for a special 'C' classification for children's television programs, for a 'C' classification period between 4 and 5 p.m. on week days and for a mandatory thirty minutes per week day of

1. Australian Broadcasting Tribunal, *Self-regulation for broadcasters*, Canberra, AGPS, 1977.

programs designed for pre-school children could help to improve the appropriateness of television programming for children. In the longer term, the Tribunal's recommendation that broadcasters undertake commitments concerning quality, budgets, qualifications of personnel, on-air presentation and research should help to develop higher standards in this area. The Tribunal found with respect to commercial radio broadcasting that there are 'no worthwhile children's programs' in the capital cities and challenged broadcasters 'to correct a situation which at present leaves them with little cause for pride'.

Incentives

3.10 Guidelines and regulations for broadcasters could be complemented by incentives offered by governmental authorities, including subsidies for script writing, pilot series, special projects, longer rehearsals or other production costs to raise standards of providing programs. There could also be incentives to ensure that a growing number of programs related to other than competitive and consumer oriented values. Incentives in tandem with regulation seem essential if program standards are to improve. It would be appropriate for State governments, in particular, to take up this challenge. The creation of a Broadcasting Information Office, as recommended by the Australian Broadcasting Tribunal¹, could provide an indirect incentive through its research and information services to improvement of standards.

Community Resources

3.11 For the practice and enjoyment of the arts throughout the community, arts resources personnel, community arts centres and neighbourhood arts workshops are very important.

3.12 **Community arts resources personnel.** To provide opportunities for all Australians to become familiar with the arts we need to draw on people with skills to impart, at all levels, without concern for credentials, sex or age. Community arts resources personnel have already been successfully introduced to a number of municipalities on a joint-funding basis with local government councils, for example, Blacktown in New South Wales, Portland in Victoria, Stirling in Western Australia and Norwood in South Australia. The value of such appointments in generating and strengthening local arts interests has been recognised. They act as 'catalytic' agents in the community, helping people become aware of their own needs and the means by which these might be realised. Present appointments are, however, threatened by restricted government funds and there is a need for co-operation between State arts agencies, education systems and municipalities to ensure that longer term funding can be underwritten and that *Community Arts Officers*, whether placed at regional or local levels, are placed within the permanent structures and can operate in a way which most effectively utilises the total resources of an area.

3.13 **Community facilities.** Many submissions referred to the importance of cultural facilities such as libraries, galleries, theatres, halls and museums in establishing

1. Australian Broadcasting Tribunal, *Self-regulation for broadcasters*, Chapter 5.

and sustaining arts activities outside schools for young people. Drawing on recent reports¹ for libraries and museums, we discovered that there was far from adequate provision of such facilities. For example, in South Australia², in spite of governmental interest in the arts, 40 per cent of the population has no public library within its own local government area. On the other hand, there were few reports of communities (other than the Northern Territory) completely lacking in facilities. As it is too optimistic to plan in terms of new purpose-built facilities for the arts for every community lacking suitable facilities, it is necessary to consider ways of making best use of whatever facilities are available. This entails rethinking the basis of services in a broader way and greater co-ordination of planning. The presence of under-utilised school facilities in every community where there are young people needs to be taken into account in this planning. Universal access would be feasible in the foreseeable future and at reasonable cost if there could be energetic co-ordination and planning across the whole spectrum of community agencies and facilities, including schools.

3.14 Schools. New arts facilities for schools should be planned and sited to meet the needs of the community as well as the school. Expensive plant could be used more intensively and the total cost, although higher than for facilities used only by schools, will be considerably less than for separate school and municipal facilities. Where facilities for the performing arts are included in the complex, the lighting and stage equipment can then be at a level not otherwise possible. Some organisational problems would persist, however, for community use of school facilities entails quite important storage, janitorial and cleaning requirements; principals, senior staff and even the school cleaner must be genuinely co-operative if community use of the school is to be a reality.

3.15 Halls and theatres for performing arts. Apart from the relatively rare opportunities offered when a new school is built, the opportunities for young people to be involved in the performing arts in the majority of communities will be restricted to existing facilities – often ill-lit, unsuitable halls or spaces lacking suitable equipment. Conversion by the provision of suitable lighting, stage facilities and other equipment would often be possible at relatively moderate cost. ‘Found’ space in old factories and warehouses may be just as useful as elaborate new facilities if reasonably equipped, for such spaces do confer the advantages of lack of mystification or awe in their use. The *Why Not Theatre* in an old Carlton warehouse and the *Youth Centre* in a converted picture theatre at Casino are examples of successful use of found space. Local government councils could well take a lead in encouraging developments in their own communities. State Departments of Youth, Sport and Recreation could assist by surveying available resources, providing design hints and advice and by providing seed grants to encourage extension of facilities.

3.16 Workshops for the visual arts and crafts. Young people seeking to become involved with the visual arts or crafts seldom have the finance to hire special areas for

1. Australia. Committee of Inquiry into Public Libraries, *Public Libraries in Australia*, Canberra, AGPS, 1976 and

Australia. Committee of Inquiry on Museums and National Collections, *Museums in Australia 1975*, Canberra, AGPS, 1975.

2. South Australian State Report, *Education and the Arts*.

their own use, and, in any case, may for some time remain at the exploratory stage without knowing whether their interest will be permanent. They have need of facilities and the loan or hire of equipment for those facilities so as to give them an opportunity to find and develop arts interests. The lack of instructors is another facet of difficulties. Efforts to bring professional artists and craftsmen into association with young people could be made. For example, it might become an assumed obligation of many artists and craftsmen receiving grants from the Australia Council that they encourage association with themselves of young people in their community. Alternatively, local government authorities, schools and even private individuals could offer use of appropriate facilities to professional artists and craftsmen in return for the use of part of the facilities by young people. Possibilities in the relationships would vary from simply concurrent usage through friendly interest to teaching and assistance. Again, such development would require imaginative action at local levels by councils and schools, and the initiative and support of government agencies in setting up some pilot arrangements.

3.17 Libraries as resources centres. Just as school libraries are gradually changing and titles such as 'resources centre' or 'media resources centre' are becoming more common, planning should encompass expansion and transformation of present library services into multi-media resources centres. As a first step in this direction, collaboration between education authorities and local government could ensure that new libraries serve both schools and communities. Examples of pilot developments are Boronia High and Templestowe Technical College in Victoria. Collaboration in this way would bring within reasonable total costs the possibility of providing services to every community.

3.18 The most important need is for expansion of the role of libraries in two ways. First, the current moves to expand holdings of non-book materials – records, audio and video cassettes, films, prints and other types of electronic and printed material – should be accelerated dramatically. Just as there are now libraries which provide access to a range of toys, libraries could have musical scores and instruments, plays and theatrical gear. They could seek to preserve and make available Australian theatre material such as programs, photographs and specimens of costumes for particular shows. They could keep copies of Australian films and television shows that would be of interest to students a generation from now. Second, libraries could become more than repositories or exchange centres, they could become activity centres. The State Library of South Australia is moving in this direction and similar expansion of services is occurring at Burnie in Tasmania. The video-access centres financed experimentally by the Australia Council might become part of libraries. Alternatively, film-making and editing equipment might be based there. Scarce and expensive arts resources could then be used more cheaply and experimentally.

3.19 Local resources centres would have to be supplemented at State level or even the national level. For example, it might only be possible to have an adequate range of good children's films in a state-wide collection. The principal ingredients of planning, however, must be the need for universal access and participation.

Galleries and Museums

3.20 Galleries. In every State there are art galleries in the capitals to which schools take students for art history appreciation and for contemporary exhibitions. The Modern Masters exhibition in 1976 and the Chinese Archaeological exhibition in 1977 have also brought access of international exhibitions. Education departments second teachers to the State galleries to conduct the educational programs for the galleries. Regional galleries have also expanded in recent years with the assistance of State governments and the Australia Council. Art galleries at Sale and Benalla in Victoria have areas where arts and crafts activities can take place. Developments of this type are worthy of support.

3.21 Museums. In Australia, museums have concentrated on a relatively narrow range of interests, particularly natural history. There is at least one museum in every State situated in the State capital but there are few regional museums and insufficient opportunities for young people to use museums as learning resources centres. The Museums Inquiry estimated that less than 50 per cent of 14 year olds in Australia had gained any educational stimulus from museums. Some museums, notably the Australian Museum, attempt to reach outer suburbs and country areas with travelling exhibitions and displays. All State departments have seconded teachers (some paid by education departments, some by museums) to conduct educational programs and to organise school visits. For example, there are seven education officers at the National Museum of Victoria and six at the Australian Museum. But the total of these resources does not allow the provision of significant learning experiences in museums for all children.

3.22 In any case, the learning experiences possible in museums depend a great deal on the breadth of interests and vision of museum directors and their Boards of Trustees. The image of museums as places where stuffed animals and prehistoric tools are kept is not consistent with exciting ideas developed in some other countries. In Mexico the museum has been developed into a major national educational institution to which children are brought from all over the country. In the United States of America, in Boston, there are science and technology museums and museums of exploration where young people can stretch their senses by experiences of sound, light, colour and texture, and where they can manipulate the environment in new and satisfying ways. Australia has a long way to go in this respect although the Fremantle Maritime Museum is seeking to develop in the same way. State museums are hampered from full scale development in these directions by their own vision of their purpose, by lack of finance and, to some extent, by being outside the education system. But they do have enough resources to make a substantial beginning. If so, it would be well worth increasing the resources available to them to encourage a more extensive transformation – as much as 25 per cent additional resources over four years. They could provide vivid and intense learning experiences for students through participation and exploration which are well beyond the reach of even the most ambitious individual school. They could, in short, become major learning resources centres in the arts. They ought vigorously to move in these directions.

Transition from School

3.23 The transition from arts activities at schools to those in the general community is a daunting experience for young people at a time when there are other job-finding and family pressures. If the objective of continuing commitment and confidence is to be

realised, there is need for assistance even when schools have sought to provide students with knowledge of the resources in the community by giving them experience of those resources. A *community liaison teacher* could have the responsibility of ensuring introductions for former students seeking membership in adult societies and associations. Those societies and associations should, for their part, have a *school liaison person* with specific responsibility to be involved with the students and to encourage them to join adult groups. There should be regular meetings to ensure liaison and a smooth transition for young people from the organised school situation to adult clubs and organisations.

3.24 Little will be achieved, however, if efforts are not made by community groups to organise ways which encourage young people and contribute to the strength of the group. Dramatic societies, for example, should have at least some plays which do not require skills beyond those of the novice and with a preponderance of parts for young people. Youth theatre which relates to the immediate circumstances of young people and to contemporary problems could be encouraged. But the presence of a gap between the generations in interests must be recognised. Although young people are usually ready to take part in music theatre, they are for the most part not interested in the 'well-made' three-act play, traditionally the form chosen by little theatres; they prefer a more eclectic and episodic form, to which film and television have accustomed them.

3.25 Young people not interested in continuing active participation as performers or producers of original art work could nevertheless become interested in theatre or musical performances and become regular subscribers. Although many theatres already have special concessions (for example, *Melbourne Theatre Company* family concessions) and there is usually a performance in the theatre each year of a play set for final year students, we are not convinced that enough is being done by theatre companies to build up youth interest. Nor is there evidence that the theatre companies in each State have combined to plan and implement sustained effort to broaden their appeal to young people. While some have 'youth' officers who produce the plays taken to schools, only the *Adelaide Festival Centre*, so far as we could ascertain, has a specialist in building youth interest in the regular offerings of the theatre.

Organisation of Performing Arts Services to Schools

3.26 One link between schools and the performing arts which has been strengthened a great deal in the last few years has been touring to schools. In the theatre there are subsidiary companies of the State theatre companies and specially formed companies, the Theatre-in-Education (TIE) teams. The latter teams frequently employ teachers turned actors; they often present material relevant to curriculum objectives and involving preparatory and follow-up work to the actual performances. Some interesting material relevant to contemporary problems is emerging, for example, the Tasmanian TIE team (*I'll Be In On That*), the Children's Activities Time Society (CATS) team (*Rock N'Roll Business*), the Melbourne Theatre Company team (MTC) (*Blind Choice*), the Drama Operations Group (*The Best Years of Your Life*), the Queensland Theatre Company team (QTC) (*Tuff*) and the Free Wheels team (*Sugar N'Snails*). But more effort needs to be put into the development of adequate scripts for school work.

3.27 There are also a number of puppeteers and puppet groups touring schools or else giving performances for schools — chiefly primary schools. There are some interesting individuals and groups like Richard Bradshaw's shadow puppets, the *Tasmanian Puppet Theatre*, and *Little Patch Theatre* of Adelaide.

3.28 In the area of music, primary and secondary schools are toured by ensembles like the *Bennelong Players* of Sydney and the *New England Ensemble* of Armidale. Music ensembles from the Music Branch, South Australian Education Department tour schools in Adelaide and give concerts. Folk Singers like Alex Hood tour schools with a repertoire of songs. Two Sydney based groups specialising in jazz and contemporary music, the *Ray Price Quintet* and *Don Burrow's Group* tour widely in Australia. State opera companies send a small team to primary schools with special short operas written for children, for example, the *New Opera Company* and the *Victorian Opera Company* (the *Professor Cobalt* opera series).

3.29 In the dance area, the State ballet companies of Western Australia, Queensland and Tasmania, and groups specialising in ethnic dance such as *Dance Concert* and *Dos Marravillas* in New South Wales and *Kolobok Dance Company* of Victoria, tour schools. The ballet companies present programs for children in a theatre venue but send a small team to demonstrate steps and short pieces in the schools. The ethnic groups' programs are better suited for school tours since these dances are not designed for a theatrical setting and only require space for a performance.

TABLE 3.1
ADULT AND SCHOOL CHILDREN ATTENDANCE AT ARTS
COUNCIL TOURING PRESENTATIONS, 1975

State or Territory	Population	Attendance			
		Adult	School children	Total	Percentage of population
New South Wales	4,789,600	61,067	402,293	463,360	9.7
Victoria	3,667,700	22,208	87,918	110,126	3.0
Queensland	2,037,032	57,241	318,054	375,295	18.4
South Australia	1,244,645	41,757	111,717	153,474	12.3
Western Australia	1,144,406	3,153	11,903	15,056	1.3
Tasmania	402,844	22,000	100,000	122,000 ^(a)	30.3
Northern Territory	97,090	23,135	47,252	70,387 ^(b)	72.5
Total	13,383,317	230,561	1,079,137	1,309,698 ^(c)	9.8

(a) Estimate.

(b) Includes free concerts given after Darwin cyclone.

(c) Excludes Australian Capital Territory attendances because this Division does not tour attractions.

Source: Australia Council.

3.30 **Arts council activities.** In each State and Territory there is an arts council comprising representatives of local community branches and devoted to the promotion and furthering of the arts, particularly in country areas. There are over 260 branches throughout Australia, although the total membership is only about 12,500. State divisions, with the assistance of subsidies from the Australia Council and State government arts agencies, have been acting as entrepreneurs for performing arts activities, touring visual arts exhibitions and as organisers of workshops and summer schools. Table 3.1, which lists attendances at arts council touring presentations in 1975, indicates that councils play an important role in organising school tours. School attendances in New South Wales, Victoria, South Australia and Queensland, in aggregate, increased from 787,244 in 1973 to 1,005,431 in 1974 but then dropped to 919,982 in 1975. Comparable data is not available for the other States.

3.31 The Divisions apparently try to tour a mix of attractions to branches and schools each year. Family and light entertainment shows, such as the *Trinidad Cavaliers Steel Band*, *Mulga Bill's Bicycle Band*, *Tschaika Cossacks* and *Godspell* tend to draw the biggest adult audiences.

3.32 As might be expected, the efficiency of arts councils varies considerably from State to State. It is apparent that, if they were to be entrusted with the additional responsibility for school touring, most would either need considerable reorganisation and strengthening or the commitment would necessarily be at the expense of performances and exhibitions mounted for the community at large. An increased role for arts councils in school touring would not necessarily be welcomed by schools or performers in all States.

Problems

3.33 Despite the growing number of companies (there are nearly forty school touring companies usually of between three and five players in New South Wales), there are still many problems associated with the organisation of performing arts for schools. They may be summarised as:

- a) not enough companies to ensure coverage of all schools;
- b) problems of providing suitable material for schools;
- c) adequate preparation and follow-up is difficult to organise;
- d) precariousness of financing, despite the low remuneration accepted by most actors;
- e) organisation of touring arrangements for effective liaison with schools;
- f) payment by students.

3.34 Until there are more companies, the coverage will continue to be incomplete. Many of the companies confine themselves to the metropolitan areas and yet there are still many schools which do not have access to their services. Nor do all companies produce work which is useful for schools, both because there are bound to be some companies which are more enthusiastic than competent at this stage of development of touring companies and Theatre-in-Education, and also because there is a shortage of people who can write suitable material.

3.35 The organisation and financing of TIE companies is precarious because grants are made on a year-to-year basis by the Australia Council, because innovations grants from the Schools Commission are for a limited period and non-renewable, and also because there is no organisation responsible for economical scheduling and touring arrangements. The general thrust of educational organisation towards school-based decision-making implies that more and more resources will be in the hands of schools who will make the decision whether to use the services of a company. If schools are to be in the position to make decisions there is need for good publicity and promotion material and for tour arrangements which put least strain on the already complicated organisation of schools. Companies providing services need good managers/liaison officers who can relate the offerings of the company to the educational offerings of the schools and who can prevent the loss of confidence which arises from poor scheduling of visits.

3.36 Appropriate arrangements for exchanges of general information and liaison between companies and schools can best be made through regional organisations. Apart from the conferences, meetings and seminars which will ensure there is no lack of basic information, there will be a continuing need for participatory planning to ensure, on the one hand, that TIE companies develop programs which are suitable for schools, and, on the other, that schools integrate the work of companies into the general school programs by suitable preparatory and follow-up work.

3.37 Since most schools are not at present in command of sufficient finance to pay adequately for the services of visiting companies there is an urgent need for basic support for them. In the long run, we hope that school-based funding will develop to the point where schools will decide which companies relate best to youth needs and hence determine which will continue. In the meantime, the Boards of the Australia Council, State arts agencies and education systems need to develop this category of grants. We suggest that the Council provide support on a basis such as a dollar for every dollar provided by State arts agencies of education departments, on conditions mutually agreed upon. Support would be based on the services the companies provide for youth. The relevant Board of the Australia Council would develop arrangements for consultants to review and report on each company's work at regular intervals. As TIE developments are still at an early stage, companies accepted for funding should have a reasonable period, say three years, of guaranteed grants before coming up for major reassessment. From the outset, however, grants should be based on the concept of schools contributing at least a percentage of the costs. Initially, the percentage will need to be low but the proportion to be undertaken by schools should be increased as funds available at the disposal of schools are increased.

Other Out-of-school Opportunities for Students and School-leavers

3.38 **Camps.** A technique for using scarce professional services advantageously and for securing sufficient concentrated time for significant arts experiences is the arts 'camp'. Professional instructors and young people, whether school-leavers or those still in school, are gathered in an appropriate location (for example, National Fitness Camp) for intensive experience over a few days or even weeks. Junior music school camps pioneered this trend. In all States, there are now outdoor facilities which could be used to offer such intensive arts experience. Through this means, the services of expert professional artists

(and teachers) who have other occupations for most of the year can be secured. It is also a way of bringing together those who for various reasons, including isolation, do not otherwise have access to expert instructors. It is an avenue of acquiring greater time for the arts which can be further exploited without vastly increased resources for the arts. It is particularly important as a short term avenue of overcoming a number of difficulties mentioned elsewhere in this Report.

3.39 Technical and further education courses. Technical and further education institutions reflect increased interest in the arts. Offerings have increased and enrolments in courses have grown. Table 3.2 shows the actual enrolments for 1974 to 1976 (more than 95 per cent of TAFE enrolments are in part-time courses). While it is possible that the increase is partly due to the abolition of fees it is certainly also due to increased interest in leisure and arts activities. Currently there are limitations on enrolments and course offerings because of limited finance for expansion and because preference has had to be given to those seeking job skills. We support increases in arts offerings in TAFE institutions.

TABLE 3.2
TAFE ENROLMENTS IN ARTS COURSES, AUSTRALIA, 1974 TO 1976^(a)

Field of study	1974 ^(b)		1975		1976	
	Enrolment	Percentage of total enrolment	Enrolment	Percentage of total enrolment	Enrolment	Percentage of total enrolment
Art and design	49,736	8.1	58,515	8.7	73,556	9.7
Music	3,528	0.6	4,083	0.6	5,835	0.8

(a) Actual enrolments, not full-time equivalents. Excludes small number of part-time drama students.

(b) Includes estimate for Northern Territory.

Source: TAFE Council: Tertiary Education Commission.

Tertiary Education Opportunities

3.40 Those students who go on to tertiary education should have access to adequate facilities and services. Fortunately, in most institutions there are already reasonably adequate facilities and the deficiencies in other institutions are being progressively made up. The most obvious deficiency is the shortage of creative artists working and/or living within institutions and hence encouraging the commitment of students to the arts. This fact may be a direct reflection of what amounts to hostility in some institutions to activities which are not within a narrow, scholarly tradition. This trend needs vigorously to be counteracted.

3.41 With the notable exception of the Australian National University, few tertiary institutions have been able to plan for the employment of artists on a regular basis. The artist-in-residence scheme piloted by the Australia Council is an encouraging way of bringing creative artists into tertiary institutions for at least a short period. But staff with proven creative and performance ability should be as acceptable as those with academic

degrees for regular appointment. Such appointments would assist in achieving a balance in which creative activities would be as valued as the more traditional historical studies and critical analysis.

Recommendations

- 3.42 **Television and radio.** It is recommended that:
- a) the Commonwealth Government through the Australian Broadcasting Tribunal establish regulations designed to establish higher quality programs for youth;
 - b) incentives be provided by the Australia Council and State arts agencies to encourage higher quality scripts and programs for youth;
 - c) the ABC study educational broadcasting and program production needs and in particular the ways in which the Commission could establish a *National Educational Resources Centre* for the dissemination of recorded and other material for the arts.
- 3.43 **Community resources.** It is recommended that:
- a) the Australia Council, State arts agencies, local government and education systems support the appointment of *Community Arts Officers*, chosen for their personal skills, to communities seeking greater involvement in the arts;
 - b) new school arts complexes be planned and organised to allow use by the community;
 - c) local government councils and appropriate State government departments jointly plan conversion and upgrading of existing community facilities for the arts for youth as well as facilities which artists and craftsmen can use in conjunction with access by young people;
 - d) current library services become the basis for community resources centres and that plans be developed to expand and widen such services to provide opportunities in the arts.
- 3.44 **Galleries and museums.** It is recommended that:
- a) the role of museums and galleries be expanded in new ways including participatory activities and that they have a special role in providing resources for educational experiences in the arts through central and regional institutions;
 - b) each State government increase its museum resources by 25 per cent within four years to finance this enlarged role.
- 3.45 **Transition from school.** It is recommended that:
- a) schools appoint community liaison officers to facilitate the transition of students to post-school arts organisations and societies;
 - b) organisations and companies associated with the performing arts in each State co-operate to develop a sustained program, including appointment of special staff, to attract young people to become members, participants or audiences for the performing arts.
- 3.46 **Organisation of performing arts services for schools.** It is recommended that:
- a) the Australia Council, State arts agencies and education departments provide grants to writers and composers to produce material with and for Theatre-in-Education, music in education and dance in education teams;

b) the Australia Council (that is, the Boards), State arts agencies and education departments provide continuing support for Theatre-in-Education teams on agreed conditions on a co-operative basis such as a dollar for dollar subsidy, subject to professional evaluation of the companies regularly (approximately three year intervals).

3.47 Out-of-school opportunities for students and school-leavers. It is recommended that:

education authorities increase the support for concentrated arts experiences through camps and residential training.

3.48 Tertiary education opportunities. It is recommended that:

tertiary institutions provide adequate facilities and staff for creative and performing arts activities within a curriculum framework which values those activities as highly as historical studies and critical analysis.

COMMUNITY SUPPORT

4.1 Many desirable initiatives discussed in earlier chapters can only occur if there is a sufficiently high level of community support. If the climate within the community is unfavourable there is little pressure for the provision of adequate arts resources for youth. More importantly, in a poor climate individuals who participate may be subject to disapproving innuendo and comment. At present support is not at a level high enough to make participation in the arts normal for most people. The recent (May 1977) Myer Foundation publication *Building Private Sector Support for the Arts* contains many helpful suggestions for ways in which individuals, organisations and companies can support the arts. We commend those ideas; general community support will certainly increase if they are implemented. It is important, however, particularly for educational purposes, that such supportive action be part of a broad strategy, part of deliberate leadership to create a climate where participation in the arts is not simply tolerated but is an accepted norm of the life of the community. We believe the problem of building community support to be so vital to the effectiveness of arts education programs that we have underlined in the paragraphs which follow the need for exploration of many avenues. Creation of a positive climate, organisational leadership and effective communication cannot be left to chance.

Climate

4.2 **Political support.** Strong sympathetic and enlightened leadership in the political sphere in recent years has been a significant factor in the increased interest in the arts. Similarly, in those States where Premiers have shown interest and support through the creation of State arts organisations, subsidies for theatres, establishment of film commissions and personal allocation of time for the arts, a more favourable attitude to the arts in the community has been established. It is not always clear whether politicians are simply responding to a surge of interest within the community or are, in fact, generating the momentum. Whatever the impetus, there is no better way of demonstrating the importance of the arts than that political leaders should demonstrate this in their own lives and political actions.

4.3 **The media.** Almost all Australian newspapers now devote considerable space to the arts, particularly film and television, and the performing arts. Some newspapers, notably *The Australian*, *The Age* and *The Sydney Morning Herald*, have a substantial number of permanent art critics reporting on activities in the arts. The increase in space allocations has been particularly noticeable in the last three years. Yet little space is devoted in capital city newspapers to other than a limited range of activities. Virtually no space is devoted to ethnic and local activities or to ways of encouraging more people to be involved with the arts. Commercial television and radio have not yet felt ready to

move outside traditional programming to arts type programs, presumably because they feel it is not commercially viable but very likely also because of the difficulty of departing from settled habits and the lack of a 'push' (for example, through persuasion and grants for pilot projects) from a body like the Australia Council. Where it suits their perceived interest they can and do take strong stands and leadership positions. In relation to the arts they should take a fresh look at their current approach: they could and should adopt more deliberate leadership roles.

4.4 Role of the Australian Broadcasting Commission. The ABC's capacity to take a leadership role in encouraging young people to participate in the arts is limited by the nature of its current audiences. For the last several years there has been an increasing tendency for its audiences to be found among an educated minority of middle-aged or older people. This politically potent minority resists any move towards broader programming. Moreover, ABC Commissioners are preponderantly from the same group as are most people who participate in the Commission's extensive advisory committee structure. It is not surprising that a 'play it safe' attitude to programming prevails, for broadening moves are not likely to find ready support in the power structure.

4.5 The risks of controversy and opposition must be accepted if the Commission is to fulfil its charter and make contact with a broader audience, especially as contact is prerequisite to any other initiatives to increase interest and develop taste. Controversy could be minimised by programming arrangements. The jarring effect of programs aimed at vastly different audiences being in adjoining time slots could be lessened by grouping programs for particular audiences at special times on particular days. Those for other than traditional audiences could be presented at widely advertised times. However strong opposition from commercial media interests, the ABC has a responsibility to broaden its appeal in this way.

4.6 There would of course be little point altering the programming if audiences were merely provided with programs similar to those available through other stations and if there was no reflection in the programs of the opportunities afforded the ABC by the absence of commercial financial pressures. The ABC can, for example, mount programs too risky for other media. It can experiment with ways of reaching and whetting the appetites of more people in the community, particularly young people. Programs might relate directly to young people engaged in arts activities. Programs might be designed to capitalise on initial interest, strengthening and extending that interest. In short, the ABC should respond to the challenge to give leadership through finding ways of programming which are stimulating and developmental whilst at the same time of interest to a broad audience. No easy task, but one worthy of such a large and experienced public organisation.

4.7 Trade unions and employers. There is little evidence that the availability of arts resources for employees is regarded as important by employers. Similarly, with few exceptions, trade unions do not seek provision of arts opportunities as part of industrial bargaining, although the Victorian Trades Hall Council, the South Australian Trades Hall Council and several unions now have committees which consider ways of developing and supporting arts activities for members. Pilot activities, including factory gate theatre

companies, community arts festivals, hobby art groups and similar outlets, show that there is great interest among groups of workers even where employers are disinterested or unco-operative. The Community Arts Program of the Australia Council is of great importance in fostering experimental developments which will lead, hopefully, to increased interest by employers and trade unions in establishing permanent opportunities and, incidentally, of demonstrating the 'respectability' of factory workers being involved in the arts. Initiatives so far have demonstrated both the feasibility of wide involvement and the hunger for relevant arts experiences.

4.8 Performing arts, museums and galleries. Performing arts companies, museums and galleries need actively to seek wider clientele, to build financial support from new sources and to build audiences. Here and there, there are important examples of companies moving to newer suburbs to seek new audiences (for example, *Q Theatre* in the western suburbs of Sydney), of companies being formed to serve particular areas (for example, the *Riverina Trucking Company* at Wagga) or of initiatives to build up wider involvement (for example, *Australian Performing Group*). They face many problems; small companies and organisations always seem to be struggling for survival. They find it difficult to widen the base of their support without organising and financial help. The Australia Council and State arts organisations may need to provide help which will encourage those organisations willing to seek new ways of tapping support from other than those who previously have been supporters.

Organisational Leadership

4.9 Australia Council. The Australia Council endeavours to foster support for the arts in a number of ways: the Board for each art form is expected to work towards greater general support; there is a Community Arts Program which provides grants for a number of community arts organisers, for art in public places activities and for extension of interest in the arts as well as grants for general community and amateur bodies; there is an Arts Information Program intended to disseminate information about the arts. State arts organisations, entrepreneurial organisations and other forms of stimulating and co-ordinating machinery have been encouraged. Once the need for such bodies has been identified by the Council, they have been given organising assistance and subsidies towards their annual operating costs. The Council has undoubtedly provided important national leadership in building community support for the arts.

4.10 Despite the success of these efforts, the commitment needs to be increased and the organisational base strengthened. There are opportunities for the Boards to be more influential in increasing community understanding of activity and needs in their art form; there is scope for a firmer and clearer commitment to Community Arts (the current organisational framework is a mystery to many who need Council assistance). There is need for strengthening and transforming the Arts Information Program into a more wide-ranging support program. Many opportunities exist for the preparation of material for groups in the community: local government councils, for example, would welcome accounts of successful initiatives by particular councils; arts associations and organisations need published material analysing issues or documenting needs and progress; at the national level, there is scope for publications containing facts, figures, ideas and discussions of problems, as well as some publications which relate overseas development to local issues. The general need is to develop the stimulation role further.

4.11 Schools Commission. The Commission, through collaboration in this study and through its financing of school systems and schools, is increasing the breadth of support for the arts in education. A proportion of funds under its programs, especially for Disadvantaged Schools and Special Projects, supports projects to extend the arts in schools. The Commission will have an important role in the follow through stage of the education and the arts study to assist in developing a favourable climate of acceptance of State Reports. It should also regularly monitor developments and initiatives from a national perspective through reviews of progress, support for pilot projects and highlighting of successful State initiatives.

4.12 Schools. The concern voiced in many submissions that there is a dichotomy of values between family and school in relation to the arts is of importance, although the worst fears do not always seem justified. It is important for schools and school systems to accept that they have a continuing obligation to inform and involve parents in arts education programs as in every other aspect of school life. Parents cannot be expected to support school initiatives if arts educators and system authorities do not communicate the reasons for the curriculum adopted by the school.

Communication and Information

4.13 All State Reports have identified gaps in communication between those offering services to schools and schools wanting those services. Students have also remarked upon the difficulty of finding out where to go and how to obtain arts information, services or training. The State Reports will in themselves help to overcome the current information gaps, but, over the longer term, there is need for more organised forms of communication to ensure full information and a climate of acceptance of offerings among educational institutions. Information and communication about educational programs in the arts and, in particular, their importance, need to be regular and directed to particular target audiences. Communication needs to be developed at several levels and continuously evaluated for effectiveness. The Curriculum Development Centre has suggested the need for a national information exchange. Information exchanges are also needed at State level where they could be centred in some widely used facility, such as a State library, the arts council or a major arts facility. Services must also be developed through regional and local arrangements, including the newer channels like *Learning Exchanges* and programs such as *Community News* on Canberra CTC 7.

4.14 There are specialised arts and arts education magazines produced in every State. These include *Cinema Papers*, *Australian Theatre*, *Craft Australia*, journals of the music and drama associations (ASME and NADIE) and education department journals. There is little evidence in relation to departmental journals that there are any consistent policies or rationalisation. Nor does it seem that any individual or section has responsibility for ensuring arts coverage in general departmental, teacher or parent-oriented periodicals. The very number of publications prevents adequate communication with an audience wider than an 'in-group' with specialised interests. It would be timely for each State to examine its publications policy in the hope of bringing about greater rationalisation and impact.

Summary

4.15 The whole range of community forces, including political leaders, the media, trade unions and employers, and official bodies at national and State and local levels, needs to join together in generating community initiatives, awareness of and support for the arts. The ABC has a special role in this regard. An important part of any effective scheme of generating support will be the ready availability of information through well-sited and adequately financed information centres.

TRAINING AND DEVELOPMENT

Supply of Teachers

5.1 The central problem in securing sufficient well-prepared people to assist in arts education programs, whether in schools or as youth leaders and community arts resources personnel, is the difficulty of bringing together arts experiences and teaching competencies. A high proportion of teachers already in service have little or no feeling for the arts as a result of their own lack of satisfactory grounding. Similarly, a high proportion of those entering training courses, especially training courses for primary teaching, have still not had satisfactory experiences while at school; nor have they acquired basic technical skills. On the other hand, those who have sufficient talent and training to try to become professional artists rarely look upon education as an alternative career and hence care little about preparation for it.

5.2 Intervention is necessary to change this situation and ensure an adequate supply of well-prepared teachers in the arts. For those already in the teaching service every effort must be made to assist them to see the importance of the arts, to assist them to organise experiences in the arts for their students, and to support them with curriculum services and advice on a regular basis. For those entering universities and colleges of advanced education to prepare for teaching the need is for opportunities for personal development through involvement in the arts and training in classroom practice. For would-be professional artists and the institutions which train them, there needs to be recognition of the close relationship between performance and teaching, and appropriate adjustment in the training. Attention is first directed to pre-service preparation.

Pre-service Preparation

5.3 Submissions and reports from schools testify to the enthusiasm and effective work of some young teachers of the arts who are now entering service. Equally, however, the evidence pointed to the lack of acquaintance with, or proficiency in, the arts of a majority of teachers entering training, particularly for primary teaching. As long as school programs are inadequate and students come to college illiterate in the arts, there will be need for opportunities and time to be provided during training to enable them to find their way to the arts. The time needed is of course in competition with other time demands of over-crowded training curricula and consequently this aspect is neglected in particularly short-sighted ways. Time must be found for personal experience in the arts.

5.4 Study groups in every State and the national survey conducted by the Australian Youth Performing Arts Association have all remarked on the lack of time and place given to the arts in training courses, particularly primary courses, and courses other than for specialists at the secondary level. Of the more than thirty primary training institutions

studied throughout Australia, all offered some kind of music and art/craft courses as electives. The majority of these courses are likely to have a compulsory component as well, usually in curriculum studies. The other arts do not fare so well, being, for the most part, themselves components of other courses, for example, drama is a component of English or communications studies, dance/movement is a strand of physical education. It appears, however, that the change-over in status of many colleges from teachers colleges under the direction of education departments to autonomous colleges of advanced education has led to increasing emphasis on academic aspects and on academic qualifications for lecturers. The Queensland Report noted that the average of four compulsory hours per week of arts courses for students in the first year in the six Queensland training institutions, together with three hours per week in one semester of the second year, is less than half of the time devoted to training in arts and crafts in the 1960's.

5.5 We appreciate that it is no easy matter to decide how much time to give to the arts in teacher education courses. We also appreciate that college decisions need to be made in the context of other factors. Colleges may seek to lead but they also must in part conform; no matter how sympathetic the college may be, attitudes of school principals, teacher organisations, parents of students and the students themselves must be taken into account. Education department requirements for certification, registration and employment must also influence decisions. We could not, however, find any justification or formal requirement for reduction in time for the arts. It seems that decreased and insufficient time are yet more indications of low status, of failure to see what the arts can contribute. It would have been reasonable to expect that the opportunity to recruit nationally and internationally, conferred by the autonomy granted colleges in recent years, would have led to leaders being appointed who would appreciate the importance of the arts. Much more vigorous leadership is required, first, to restore the former time allocations where these have been eroded, and then to build time allocations to the point where personal experience of the arts, and pedagogical training in the arts, can both be given adequate time. Unless, within the college curriculum, it is possible for students to begin study of an art form rather than have particular art forms restricted to those with previously acquired skills, the supply of arts teachers is artificially restricted.

5.6 **Relevance of curricula.** The approach to training has important bearing on the suitability of preparation. Teachers need to be trained in performance as well as appreciation. Two problems of relevance have been identified. The first questions the relevance to the school scene of some current tertiary training experiences and the other relates to the need to help teachers become competent in hitherto neglected art forms. In relation to the first the problem surfaces in two ways. In *music*, for example, there is little opportunity for students during time at college to learn to acquire more than elementary instrumental skills, as on the recorder, guitar or melodic percussion instruments. Some base their courses on singing and singing games. Most courses, however, do not provide time and demonstrations of how to develop such elementary skills into music for the children, nor suggest ways in which the children's interests in music, such as rock, folk and jazz, can be incorporated fruitfully into classes in music. Popular music forms generally remain outside the curricula. In *drama*, young teachers in primary schools who have had training based on experimental, child-centred approaches face difficulties in relating to minimal conditions and the largely traditional approach expected of them in many schools.

5.7 Special efforts are needed to promote under-represented art forms in training institutions. The problems of *drama* mentioned in the previous paragraph are compounded in secondary schools by the fact that drama is often not recognised as a subject – being ignored except for production of a play for speech night at the end of the year. Despite the universal human attraction to theatre through the generations and across cultures, the educational place of drama has yet to be established. Training colleges have an important role not only in preparing young teachers but also in supporting their work in schools.

5.8 *Dance* suffers in all directions, insufficient curriculum development, insufficient support in schools and inadequate numbers of trained and competent teachers. In primary teachers colleges it is often taken as a strand of physical education involving some study of movement (based on the theories of Laban), creative dance, folk and social dancing. Occasionally, as in Wollongong and Newcastle, energetic staff members have made the course popular but at present dance is not a subject in its own right anywhere in Australia. Only at Flinders University and Rusden State College can dance be taken as a major in the Drama Department.

5.9 *Film and television*, another neglected area of the arts, is universally offered in elective courses, except where there is a short core course on the use of audio-visual equipment. Most students are fortunate in that they can learn the rudiments of use of an 8mm camera or even a video porta-pack. Presumably this is due in part to the fact that in the majority of States film and television studies are not recognised as subjects in secondary schools, though a few schools do devise their own courses and the Catholic Education Office in Queensland has a program of media studies operating in its schools. In the whole of Australia at the present time, only three universities (Flinders, La Trobe and Griffith) and two colleges (Rusden and Melbourne State) offer major educational studies in practical and theoretical components in film and television. Torrens CAE will introduce a major in film and television in 1978. Any courses at other colleges include elements of film and television studies in conjunction with other disciplines, not as a major study. The trend towards increased interest in film and television may be evidenced by these developments, although now that universities and colleges are entering a period of minimal growth new developments of this kind will be especially difficult.

5.10 *Creative writing* is another neglected area, particularly difficult to evaluate because of the common response that it is covered within English literature. Yet, we could not satisfy ourselves that attention is being devoted to it in any college. Colleges simply do not produce graduates especially qualified to teach creative writing; majors in English literature who may never have written an original piece are expected to show young people how to write. Given the importance of original writing in many art forms, we found this lack of effort disturbing.

Training of Arts Advisers

5.11 Arts advisers in most States are currently chosen from among those teachers who have been successful in a subject speciality, very often in secondary schools. While there are numerous examples of the success of particular advisers, we believe that a planned approach to the improvement of education in the arts, especially in primary schools, will

entail the preparation of people specifically for this task. Both the costs of servicing rural areas and the normal organisational pattern of primary schools indicate that a multi-arts approach should form the core of the training, even if students give special attention to the one art form. It is probably inevitable in Australia at present that 'multi-arts' will be interpreted almost universally as two or three art forms taken concurrently, with one predominant, but in the longer term there are certainly possibilities for greater synthesis both in curricula and training. We see benefits in this approach to training for generalist primary teachers with a special interest in the arts. The increasing use made of resource teachers within primary schools indicates that teachers with broad and reasonably intensive arts education would be of great assistance. At the secondary level the need is similarly for people with broad arts training, although in the preparation of advisers for this level there might need to be rather more emphasis on deepening knowledge and skills in one art form.

5.12 Leadership training. Arts advisers need special training in leadership. Frequently they will be visiting schools where there is at least apathy towards the arts. Principals and other staff will only be persuaded to change direction and give higher priority to the arts if they can have the benefits demonstrated to them. This is especially so if the basic case for including the arts in education is argued, that is, that they enhance learning and accomplishment of all curriculum objectives and provide knowledge and skills not otherwise available. Courses for arts advisers need to include experience in organisational dynamics.

Professional Training

5.13 A small number of tertiary institutions (the National Institute of Dramatic Art, the Australian Ballet School, the Film and Television School, the Victorian College of the Arts, the Sydney College of the Arts, and others) are solely for the training of professional performers or artists in their particular field. Some make a unique national contribution, others, important at the State level, also contribute nationally. Entrance to any of these institutions is limited in number and many more students apply than are accepted. Selection is solely by audition/performance rather than the traditional university or college method of requiring substantial academic attainments. Only a small elite of those enrolled will eventually be able to make their careers as professionals in the art forms, the discard rate of dance and music students being particularly high. However, reluctantly, these institutions have to accept this type of selection as inevitable. The resulting waste of talent and training might be minimised if other roles for graduates could be found.

5.14 Performer-teacher relationship. At present, there is no interplay between performing and teaching. There is need for an Australian equivalent of the European tradition, an acceptance by even the very best performers that they are almost always also destined to be teachers. Movement between performing and teaching could then be fluid according to personal inclinations and the vagaries of careers in the arts. The sharp distinction between performing and teaching should be diminished so that some of those preparing to be teachers can also aspire to become performers and some preparing for performing can also look to teaching. Part of the present problem lies with those students

who regard anything less than a professional career with star status in their chosen art form as falling short of their objective. Part also lies in the training orientation, since the preparation for performing and that for teaching are difficult to reconcile.

5.15 Accreditation. Finally, part of the problem arises because accreditation for teaching is not at present given for professional training. Relentless accent on performance can often be to the detriment of general education in professional training institutions. Most principals of professional training institutions, however, reported considerable concern for the general education of students, particularly on the premise that performance at the highest levels can only come when the personal development of individuals matches their technical skills. Nevertheless, insufficient has been done to make students aware of the limited opportunities in professional ranks and the need therefore to consider teaching as an allied professional role. The natural preoccupation of institutions with the preparation of performers has made them less concerned than they ought to be with the need to prepare students for alternative careers. Almost without exception they have not sought to prepare their students for teaching roles, whether in public systems or as private teachers. Equally, almost without exception, any requests for accreditation have been rebuffed by registering authorities. Initiatives to overcome the problems are needed. Education systems, although properly committed to the employment of registered teachers, need to develop a system of accreditation and sufficient flexibility of employment conditions to ensure that highly trained artists can be used to advantage in schools.

5.16 Registration. It may take some time before a satisfactory accreditation scheme for teaching for graduates of professional training institutes can be developed. In the meantime, there is need for ways of making it possible for artists to work in schools and of assisting the public to know the competence of those who teach individuals for private gain. Success in AMEB music examinations or some ballet training cannot be regarded as sufficient proof of competence in teaching. One leading examiner of ballet students believes that a substantial proportion of private ballet schools are doing positive harm to their students. Some means of registering teachers and schools would be an important guide to parents seeking tuition for their children. A first step in that direction could be taken by broadening the brief of teacher registration authorities in each State to include categories of 'artists-as-teachers' who would be assessed for registration by appropriate panels comprising those with performance or teaching skills in the art form. Successful applicants might then be employed in schools in para-professional roles. Alternatively, they would become private teachers, registration being a useful attestation of competence for the public.

5.17 Arts administrators. The constant problems artists and companies have with basic business principles together with the number of companies which are in constant crisis for financial or organisational reasons illustrates the need for training for arts administrators. It has not hitherto been possible to contemplate a career as an arts administrator and even now such a career would be precarious to say the least. Nevertheless, increased arts activity has not been accompanied by appropriate increases in opportunities for training. In the companies at present living on small grants and uncertain box office, administrators are often members of the company without even

basic book-keeping skills. The major State and national performing arts companies also have serious problems in attracting competent staff. Some needs can be met by relatively simple measures such as annual short workshops. Other needs will only be met if there can be more systematic training, possibly either as a speciality within particular tertiary courses or as a joint institutions special course.

In-service Training

5.18 General needs. The most frequent response of those who believe that teaching in any subject needs improvement is to urge that there be more opportunities for in-service training. Since a high proportion of those who enter the teaching profession continue as teachers for up to forty years, it is obviously essential that efforts be made to overcome the effects on generations of children of any of them who teach the arts but who lack sufficient competence in them. Equally obviously, it is highly desirable that there be opportunities for all to upgrade their skills. While in-service training appears to offer a quick method of improving the overall level of arts education in schools, it should be remembered that the settled habits and beliefs of those in mid-career cannot be moved as easily as straws in the wind; new attitudes, new skills are not acquired quickly in middle age. Nor do those who most need in-service training necessarily want to participate.

5.19 In-service activities for teachers are financed through the Development Program of the Schools Commission in every State and organised to meet the expressed wishes of teachers. There is considerable evidence in the lists of courses of the hunger teachers have for assistance in organising effective arts programs in schools; there are many arts in-service courses and they are well patronised. Surveys conducted by the Western Australian, Queensland, New South Wales and Victorian study groups all reveal the strong desire of teachers for training in specific techniques of particular art forms. Similarly, education centres and teachers centres report that teachers constantly seek ideas for examples of art work suitable for schools. Undoubtedly, teachers believe that short courses are worthwhile and enable them to enrich their arts programs. Unfortunately, the evidence from short in-service courses also reveals a low level of confidence and a low general level of competence in the arts among teachers, particularly primary teachers. Short courses of a few days duration merely ameliorate the situation temporarily; they cannot hope to compensate for basic inadequacies in pre-service training.

5.20 While recognising the practical need for short term courses because it is not possible for large numbers of teachers to be out of the schools on courses for more than a day or two at a time, we are impressed by the submissions which suggest additional strategies. Courses for a substantial period, ranging from between two and three weeks and a complete term, offer more systematic training. Similarly, in-service training for a whole school staff for the period of the course (as is done by the Queensland Department of Education) provides an opportunity for staff to replan whole sections of the curriculum based on their collective strengths and in ways which capitalise on their combined skills. Finally, there has been a marked growth in demand for school-based curriculum developers (advisers) who are able to work in a school for a substantial period before moving on, or who can be assigned to a small group of schools. An evaluation of

the Schools Commission's Development Program due for completion late in 1977 will provide information about the perceived effectiveness of the various approaches to in-service training. All of the ways suggested seem helpful. No one of them is likely to be 'the' way; for the present, we consider that all types should be fostered.

5.21 In our view, there is also interplay between the 'grass-roots' approach to in-service training and systems planning. Support given by the Schools Commission to the concept of teacher initiated in-service should not obscure the continuing responsibilities systems have to ensure that there are adequate opportunities for all teachers to participate and obtain significant help. Departments cannot take a simple view that they only have a duty to respond when asked; they should actively work towards encouragement to participation of *all* of those teachers responsible for provision of arts programs. Undoubtedly there is a tension between the two approaches, for resources for centrally planned courses are at the expense of priorities identified at the grass-roots. We acknowledge the tension but feel that continuing open discussion and review is the most effective path toward resolution of conflicting priorities.

5.22 **Leadership training for principals.** Reference has previously been made to the key role of principals and to the frequently heard assessment that principals undervalue the role of arts in the total educational program. Such a situation can only be rectified if the in-service and development opportunities of principals encourage them to regard organisational development as an important goal. Team leadership, mobilisation of resources and effective deployment of resources are all key features of the principal's role in relation to the arts; roles which rest upon the principal being expert enough to know what is important and to see that it is accomplished by the combined efforts of his teaching team.

Recommendations

- 5.23 **Pre-service training.** It is recommended that:
- a) principals of tertiary institutions which provide teacher education take the lead in ensuring adequate opportunities and time for students for arts experiences, including contemporary art forms;
 - b) training curricula be adjusted to ensure graduating teachers are able to present effective programs within the facilities likely to be found in schools and in the community.
- 5.24 **Training of arts advisers.** It is recommended that:
- advisers be specially trained for the roles they will be required to play in schools, in particular, the multi-arts adviser and leadership roles.
- 5.25 **Professional training.** It is recommended that:
- a) professional training institutions plan training in ways which recognise the complementary roles of performing and teaching;
 - b) arrangements be made in each State for appropriate accreditation of courses of suitable standard in professional training institutions;
 - c) registration as teachers be offered by States to private teachers of the arts who attain suitable instrumental or performance standards.

- 5.26 **In-service training.** It is recommended that:
- a) planning for in-service activities include special attention to the place of the arts in the school curriculum;
 - b) provisions for in-service courses in the arts be sufficient to meet the needs of all teachers, particularly for technical skills, and include opportunities for longer courses;
 - c) leadership training opportunities for principals be extended and shaped in ways which lead to recognition of the importance of the arts, and skills in organising appropriate programs.

ORGANISATION AND PRIORITIES

6.1 Responsibility for initiation, co-ordination, support, monitoring and evaluation of arts activities is spread among several ministries at the State level and, in consequence, there is neither co-ordination of present efforts nor adequate planning for further development. Many types of change are needed in governments and related agencies, in parent and teacher organisations and in educational institutions. In this chapter, however, special attention is given to the organisational framework.

Objectives of Organisational Arrangements

6.2 The striking similarity of the proposals for organisational arrangements identified by State study groups strongly suggest that the issues are common across the nation. Although we do not as a result suggest that the arrangements should be identical in every State, we do feel that they should at least meet the following criteria:

- a) **Co-ordination of planning.** Formal planning arrangements should provide for co-ordination at the national level, at the State level, at the regional level and at the local levels, and between government agencies, bodies like arts councils, and professional associations; furthermore, relevant agencies should have clearly defined policy formulation and review functions.
- b) **Rationalisation of sources of financial support.** Sources of financial support need to be rationalised in ways which result in less fragmentation and minimise difficulties for those seeking support.
- c) **Financial stability.** The precariousness of the financial affairs of almost all organisations providing arts education programs is such that a more organised basis of financing is needed.
- d) **Organisation within education systems.** The internal organisation of State and Catholic education systems should reflect the importance of the arts and allow for organisational support at all levels; lack of relationships between curricula, between primary, secondary and tertiary levels and between the various art forms needs to be overcome by appropriate curriculum co-ordination arrangements.
- e) **Curriculum development.** Strong support for further curriculum development (including systematic experimentation and piloting) is necessary in ways compatible with current approaches to school-based curriculum development.
- f) **Scheduling arrangements.** The feast or famine which results from insufficiently developed ways of scheduling touring of performing arts groups and/or liaison with schools needs to be overcome in ways which give schools confidence in the arrangements. Moreover, the arrangements should satisfy school needs and offer programs with continuing educational benefits.
- g) **Information services.** Adequate information readily accessible at all levels is a primary requirement for education and the arts.
- h) **Research and evaluation.** Regular systematic collection and evaluation of information about the success of present arrangements and further needs should be institutionalised with appropriate staffing within education systems and State arts agencies.

- i) **Flexibility.** While co-ordination and leadership are essential, that flexibility which allows initiatives to develop at many levels for the time appropriate to that activity is an essential objective of organisational arrangements; the arts flourish in an environment supportive of initiative, receptive to individual enterprise and open to new experiences.

Co-ordination

6.3 State ministerial co-ordination. In many States responsibility for the arts is spread among several ministries. It may involve Ministers for the Arts, Education, Youth, Sport and Recreation, and Local Government. In consequence, there have been some significant thrusts by individual ministers but not always with sufficient inter-ministry co-ordination to increase the impact of those thrusts. Many areas in which co-ordination would be profitable have been mentioned earlier in the Report. They include broad planning, arrangements for continuity of school and post-school experiences, use of facilities, rationalisation of grants and provision of information. Either of the two ministers with most stake in the outcome, the Minister for Education or the Minister for the Arts, should take the lead in promoting regular consultation among ministerial colleagues. This, to be effective, given the busy schedules of ministers, means that appropriate reporting arrangements through officials will be necessary. An Officials Committee, drawn from the relevant ministries, would achieve this objective.

6.4 State arts agencies. The arts have come into increasing prominence in the minds of State governments in recent years with the establishment of, or substantial strengthening of, State arts ministries which have developed as agencies to channel assistance mainly to the performing arts, especially State companies. Inevitably there are many claims on their limited staff and financial resources, particularly for those relating to the needs of professional companies and for facilities for adults at State and regional levels. In general, they refrain from expressing views on educational aspects of the arts and as a consequence there is no coherent policy development at the State level, either in relation to the function of the arts in education or of structures appropriate to assist in disseminating the arts. Despite their relatively miniscule size when compared with giant-sized State education departments, State arts agencies could be responsible for continuing review of the arts in education. They could, for example, further analyse the educational functions of the performing arts. They could address themselves in a continuing way to the kinds of programs, whether traditional, contemporary, innovative or mixed, which best meet school needs. They could evaluate whether performances, demonstrations plus participation, or full student involvement are desirable bases for educational work. They could sponsor schemes and incentives to attract youth interest.

6.5 It is also logical to expect State arts agencies, in conjunction with arts councils in the States, to undertake increased responsibilities for communication and co-ordination. They have a special role in developing support for the arts through the opportunity they have for close contact with the local media. Through liaison with industry and the trade unions, potential exists for them to generate arts activities for industry and provide arts opportunities for young people in employment. As organisers, State arts agencies can provide important services. For example, they could convene performing arts committees to bring together on a regular basis representatives of education departments, performing

arts companies, arts councils and other entrepreneurial bodies. With only a modest increase in personnel they could give useful advice to governments on policy, structures and other needs.

6.6 Arts councils. Arts councils could also participate in and share responsibility for arts education policy development. They could, for example, analyse the effectiveness of existing organisational structures, the relationship between adult programs sponsored by councils and school programs, the ways of supporting and organising continuing Theatre-in-Education teams, script-writing and appropriate touring arrangements. They could be catalysts in bringing together all parties so that schools could participate in deciding on student needs, the degree of inter-disciplinary activities which is desirable and other similar questions. They should also take a keen interest in the development of Regional Arts Education Councils and in measures which will promote school-community interaction in the arts as suggested throughout this Report. In short, we believe arts councils should be encouraged to play enlarged promotional and communications roles.

6.7 Federal co-ordination. The co-operation between the Schools Commission and the Australia Council initiated through this study needs to be continued through the implementation phase of the Report and extended by inclusion of the new Tertiary Education Commission within the arrangements. Regular reviews of progress on a formal basis are desirable at annual or biennial intervals in conjunction with continuing informal liaison and co-operation. Other federal bodies with responsibilities at State and local levels, which have a 'quality of life' aspect should be drawn into these consultations. The Australia Council should have a responsibility for convening the periodic discussions.

6.8 Australia Council. The composition and terms of reference of the Australia Council put it in a unique position to take a continuing leadership position in relation to arts experiences for young people. It can draw on and, in turn, influence the world of government and the arts world. Given the present organisation of the Council into Boards representing individual art forms there is considerable scope for the Boards to develop the educational dimension of their activities. For example, each Board ought to ensure that a part of its budget is devoted to educational activities such as training, financing touring companies on exhibitions, artists-in-residence, pilot projects in participation. Boards ought to ensure that there are some staff especially concerned with educational activities; regular reviews of progress and planning of new initiatives are essential. Moreover, other Board objectives could be realised through a heavier emphasis on arts education. For example, increased opportunities for artists to be employed in an educational role through appropriate adjustments to training, accreditation and registration requirements would broaden the base of professional employment in each art form.

6.9 In addition, the Council will need to have overall capability to give leadership and to develop a co-ordinated educational policy. This might be achieved through stronger internal co-ordination: through a small staff cell comprising a director-level officer and two project officers reporting to the General Manager. The cell would be a support and advisory group for the Boards and also an initiating group in relation to the need for action by the Council in leadership, support for the arts, liaison with educational authorities, pilot projects or community arts trusts.

6.10 Role of education commissions. While the Schools Commission provides money through a series of programs, almost entirely in the form of block grants to States who further distribute small amounts to individual schools, the Tertiary Education Commission funds individual tertiary institutions. Grants include allowance for staffing, equipment and support for all curriculum aspects including the arts. States and tertiary institutions are aware of the careful calculations which have resulted in grants but are free within minimal conditions to apply the funds for a particular program to their own priorities. Thus, the education commissions must work indirectly, encouraging but not forcing priorities which support the arts. To do this successfully they should have one or two staff each to have special responsibility for monitoring, facilitating and stimulating activity to enhance educational programs in the arts. Acceptance of the core thesis of this Report, that the arts have been undervalued in education, should lead to strong support from the commissions for corrective action. They too should give leadership, support pilot developments and development type activities. They should work towards the position where decisions taken by educational authorities appropriately recognise the importance of the arts.

Education Department Organisation

6.11 A substantial number of problem areas discussed in Chapter 2 pointed to the need for much stronger co-ordination and attention to arts education within education systems. Although curriculum considerations loom large, other issues relating to the design and use of facilities, co-ordination and in- and out-of-school services, career structures, pre- and in-service training and information services, pointed to the need for an *Arts Education Advisory Committee* drawn from the relevant areas and briefed to consider the problems of education and the arts as a total program. Composition of the body should be drawn from relevant 'line' areas of departments and also allow for additional rotating membership to allow regular infusion of new ideas.

6.12 Curriculum co-ordination and development are matters which should also be taken up at headquarters level. Co-ordination of curriculum between primary and secondary levels ought to be achieved within education departments without much difficulty; but co-ordination of these two levels with the tertiary level, particularly in relation to the training of teachers, may be much more difficult and require a formal structure which encourages regular attention to the problem. Similarly, co-ordination across art forms would be assisted by a formal structure. Although the *Arts Education Advisory Committee* could take up general curriculum policy matters, strengthening of curriculum co-ordination and curriculum development at all levels requires the sustained attention of expert arts educators, especially as we have earlier expressed the view that education systems have a responsibility to provide a profusion of curriculum assistance to schools.

Regional Arts Access

6.13 The region must be regarded as important in any plans for improvement of arts education programs. Young people in the community who are the ones best placed to identify youth needs must be able, if they are not to become too discouraged by the bureaucratic processes, to communicate directly with educational and arts administrators;

ideally, this means schools and their immediate communities. It must be recognised, however, that an important recent development in all States has been the establishment and/or strengthening of regional education administration. This development, particularly in States like New South Wales, is part of general strengthening of regional administration in most areas of government. The region thus makes a convenient point for the grouping of some arts resources. Most often, it is close enough for direct communication and yet commands sufficient resources and authority to respond to local needs. We see the formation of *Regional Arts Education Councils* as meeting a general need in all States. Responsibility could include policy formulation and evaluation of regional arts education programs, co-ordination of physical and human resources, promotion of school and community interaction and professional assistance to schools through arts advisers. *Regional Arts Organisers*, at regional level, where co-ordination is relatively easy to organise, could service both the State arts agencies and the education department, linking school and community at that level; they could provide an essential information intermediary between State governments and localities. We envisage placement of *Regional Arts Organisers*, responsible jointly to the State arts agency and the education department, in each regional education office. Administrative control could be exercised by either authority as convenient in each State. We noted a few examples of such developments at regional and community level and were impressed with the relative ease with which problems which seem insuperable at head office were solved by enthusiasm and co-operation. It seems to us no bad thing that formal organisation and structures should progressively adjust to local needs and solutions.

Local Government and Community Arts

6.14 The *Community Arts Officers*, placed in several municipalities through financing by the Australia Council's Community Arts Program, have proved the usefulness of local catalysts in helping communities, particularly young people, crystallise their needs and plan action to organise appropriate activities. It is too soon to see if the activities would always be self-generating if support were withdrawn, although some municipalities are now financing arts activities from their own funds. Australia Council grants are on a year-to-year basis and in any case cover a miniscule percentage of the total of all municipalities and shires. But local governments are so enmeshed with the community that it would be an exciting development if they were to accept a greater role in arts education programs. They would be especially helpful in fostering community-wide activities and school-community interaction. Their current resources are always fully committed in maintaining existing services so it is doubtful whether they would be able to set aside sufficient finance for full-time employment of an arts organiser without outside help initially. The Australia Council could test possibilities by extending the number of grants for Community Arts Officers and by arranging the conditions to encourage councils to undertake continued financing after the initial period. A graduated subsidy scheme relating the size of individual grants to councils' resources is another way of encouraging small as well as large councils to expand their involvement with the arts. The Community Arts Program should experiment with ways of extending the number of community arts personnel working in local government areas.

Priorities

6.15 Since the common experience of young people in the arts is incidental, infrequent and lacking in coherence, the most important need is to redress the low priority accorded the arts in education. The discussion throughout this Report has made clear the inter-dependence of key issues and hence the importance of *co-ordinated planning*. At every level, school, local, regional, State and national, the absence of leadership and co-ordination machinery limits the effectiveness of even the most energetic and passionate grass-roots action. We believe two important points of intervention at the present time come at the State and regional levels; the State level because State education departments and, to a lesser extent, State arts agencies, control the priorities in the allocation of resources; and the regional level because regions can give schools direct leadership backed up by sufficient resources to enable action.

6.16 Intervention and the machinery of co-ordination should be planned to achieve the goals of universal access, participation, confidence and commitment, and excellence as soon as possible. In this context 'as soon as possible' implies that authorities will move deliberately and quickly to put co-ordinating personnel and arrangements in place, to raise the status of the arts in education, to remove local impediments to improvement and to plan longer term improvements in the training of staff and provision of facilities.

6.17 **Short term.** In the short term, the best hope for gains for the arts in education lies in the improvement of the organisation of services through the building of new connections. Specifically, there is need for a six-point plan:

- a) **Organisational support** – State education department reorganisation through appointment of an Arts Education Advisory Committee, through allocation of resources for curriculum development, through Regional Arts Education Committees and through appointment of regional arts personnel.
- b) **Regional support** – greatly increased flow of curriculum support, including teacher guides, pilot projects and integration of curriculum development and in-service training for all arts forms at all levels.
- c) **Advisers and in-service training** – increased numbers of appropriately trained advisers responsible for improving the competencies of teachers in schools, increased in-service opportunities for teachers.
- d) **School-based resources** – sufficient finance for the arts within the control of each school to enable use of part-time personnel (at professional rates), to enable engagement of performing arts companies and to allow relatively low-cost improvement of facilities.
- e) **Community services** – conversion and improvement of community facilities by local councils and regional bodies and extension of community arts resources personnel.
- f) **Performing arts organisations** – support for, and better organisation of, performing arts companies servicing schools through the suitable entrepreneurial agencies, State governments and the Australia Council.

6.18 **Longer term.** In the longer term, the planning needs to be more systematic and address the four basic prerequisites for ensuring access and participation for everyone:

- a) **Resources.** The finance needed must be made available progressively – to enable arts teachers in every school, arts advisers as needed, community resources personnel and appropriate facilities.

- b) **Personnel.** There should be sufficient time in training college courses for all students to have arts experiences and for adequate training for those who are to teach the arts; enough arts advisers to provide advice for all schools as required; and an extension of the numbers of community arts resources personnel either full- or part-time in local government municipalities and shires.
- c) **Facilities.** School arts complexes should be designed to facilitate practice of all the arts and be sited where they can be used extensively by the community; community facilities in appropriate locations, either custom-built or conversions of found space, should encourage ready access and use by young people.
- d) **Community support.** National and State arts agencies have a continuing responsibility to build community support.

Implementation and Follow-up of Reports

6.19 The recommendations of this study are of course subject to acceptance by the Government and voluntary bodies who have operational responsibility for schools, performing companies and galleries. There is already encouraging evidence that the care with which State study groups consulted in the States has been well received and that many of the recommendations have been welcomed. For example, during the course of preparation of Reports, Western Australia increased the number of arts specialists in schools, Queensland has announced formation and financing of two new Theatre-in-Education teams for 1978 and New South Wales has placed its first Regional Arts Organisers. Other States are no doubt moving in similar ways. At the national level the co-operation between the Australia Council and the Schools Commission should be continued through at least a two year implementation phase. During this period the two bodies through appropriate staff effort in both organisations, and through parallel efforts by the study groups in the States, should organise a program of dissemination and communication of the ideas in the Reports; they should organise seminars and meetings; they should liaise with the various authorities and assist in the development of necessary initiatives; and they should issue periodic reports and newsletters. This program will cost of the order of \$100,000 each year. Towards the end of the implementation phase a substantially representative national conference should be convened to review progress and plan further developments.

Finance

6.20 The finance required to ensure universal access and participation in the arts is very large. Fortunately, however, a very high proportion of it is already included in the budgets of State education departments; they plan and provide teachers and facilities already. The biggest problems are to ensure the quality of the teaching and to ensure facilities are built as planned and are designed to meet needs. The recommendations in this Report do not relate to completely new standards of provision which do not at present exist anywhere. We are recommending that the excellent facilities, the well-trained staff and the organisational support which exists in a few exceptional schools (both government and non-government) and communities be extended so as to provide for all young Australians. Most of the finance required appears to be possible within the budgets of State education departments which already aggregate in excess of three billion dollars annually. The additional needs noted in this Report can best be met by increases in the general resources of education systems.

6.21 There are other specific needs, mostly of the 'pump-priming' variety, entailing earmarked funds for a limited period. In order to trigger the necessary improvement processes within education systems special funds will need to be set aside. These would be applied to the cost of co-ordination and leadership initiatives, development of curriculum support, new patterns of advisory services and regional organisers, as well as to more obviously new costs associated with the design and construction of pilot facilities and the provision of basic support for Theatre-in-Education and similar teams. Although the expense may be shared between the Australia Council and State governments, through both State arts agencies and education departments, an additional amount of not less than \$1.5m will be required nationally for this area alone. Similarly the costs of extension of the numbers of community arts personnel, even if eventually taken up by local government, can only come from earmarked funds in the first instance. Fundamentally, without hazarding an estimate of the number and types of initiatives possible in each State, we are commending to all of the responsible authorities the need to provide earmarked funds for at least a limited period. Unless there are additional earmarked funds with which to get started, continuing commitments prevent those initiatives which open up new avenues of improvement or contribute to more effective use of the already large resources devoted to arts education programs.

Summary

6.22 After reviewing provisions for the arts in education throughout Australia, we have come to the conclusion that the increased importance of the arts in the community in recent years is not yet reflected in school and community services for youth. We believe that careful planning and energetic efforts would bring about a situation where every young Australian would have systematic exposure to the arts while at school and the opportunity to continue that involvement after leaving school. We see access, participation, confidence and commitment, and excellence as worthy national goals, attainable within a decade.

Appendix A

STATE AND TERRITORY STUDY GROUP MEMBERS

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Ms Sally Fairley, Lecturer (Creative Writing), State College of Victoria, Toorak.

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Appendix B

CREATIVE WRITING

B.1 The public's view of creative writing generally seems to be that such writing is something that someone else does for you, the province of professional artists. Yet often in speech we use language in much the same way, even if its form is rudimentary as, for example, when we recount a recent experience or tell stories or jokes. It is a matter of some surprise that what is encouraged as an art in oral expression should not also be widely encouraged and used in a written medium. Many schools have not yet accepted, even in principle, that such writing is of value not merely to the gifted individual but to all children. Even when teachers accept in principle that words can and should be a mode of artistic expression for their pupils, questions about how it should be taught and who should teach it remain.

B.2 One of the problems with creative writing, as with other arts, is to distinguish process from product so that we do not judge the value to the individual of the former in relation only to the quality of the latter. It is particularly important that the majority not be denied access to the activity on the grounds that only the most talented will benefit from the struggle to shape their experience in artistic terms.

B.3 Difficulties are encountered in creating the right kind of conditions for the development of creative writing. Even those teachers with appropriate training and some personal experience of writing have difficulty in knowing how far to structure lessons and whether to discuss work in groups or with students separately. Most teachers distrust approaches that seemingly encourage pupils into unfettered self-expression, which ignore the conventions of written expression, and which appear to militate against the acquisition of basic skills. Others, who favour such approaches, may be frustrating pupils who need a better understanding of literary forms and techniques to enable them to express themselves more satisfyingly. Successful encouragement of original writing demands from teachers sensitive rapport with the writers, sufficient to help them understand that disciplines like sentence structure, punctuation and spelling are necessary conventions facilitating, not hindering, expression.

B.4 Current approaches to the study of literature in schools often fail to encourage creative writing. Many teachers, particularly at senior secondary level, prefer or are forced to teach in a manner that promotes a purely intellectual response, requiring pupils to suppress subjective feelings in order to produce the kind of work prescribed for examinations, that is, objective literary criticism.

B.5 For the lucky few, who surmount the obstacles of the literature course, there is further discouragement in that opportunities for publication are limited. They are generally restricted to school magazines or a page in the weekend newspaper. Few anthologies of children's writing have been published.

B.6 Those whose mother-tongue is not English are especially disadvantaged. The amount of original writing in ethnic languages which has been published in Australia is miniscule. They have few opportunities to read work written in their mother-tongue and practically no opportunity to have their own writing published.

B.7 We do not favour the view of many who are concerned about creative writing, that the situation would be improved if it were a separate subject, like art or music. We support those teachers of English who argue that to do so would be limiting. We believe it would be wiser to move in the opposite direction, that is, to encourage the practice of creative writing as a legitimate means of expression in all subject areas in school.

B.8 There is scope for a good deal of activity both inside and outside schools within which young people can explore the imaginative use of language in ways which are relevant to them: they can write songs for school or community shows, rock operas and poetry; they can write film and video scripts, dramatise children's books for presentation (in primary schools) and write short plays. These are also ways of bringing home to young people the role of the creative writer in film, television and radio.

B.9 In addition to the problem of defining successful approaches to the teaching of creative writing, there are problems in the training of teachers. The National Report (see 3.40–3.41) has referred to the traditional approach of tertiary institutions. English literature at the tertiary level is based on study of texts, analysis, discussion and logical conclusions. The written work asked of students consists of formal essays and examinations which give little scope for expressions of personal vision, emotion and rhetorical persuasion. The majority of specialist teachers of English graduate through this process and inevitably their approach to writing and literature for students, especially in secondary schools, reflects deficiencies in their own secondary and tertiary experience.

B.10 One positive development of immense importance in recent years has been the vastly greater prominence given to Australian writing, partly through the activities of the Literature Board of the Australia Council, and partly, perhaps, due to Australia's growing maturity as a nation. Successful Australian authors provide models, living examples of the respectability of expressing the Australian experience in writing. Their use of Australian themes and preoccupations encourages others to do the same. These pioneers are making the path for those who follow both easier and more accessible.

B.11 Yet, in summary, much remains to be done. There are far too few teachers with the skills, the enthusiasm, and above all the confidence to encourage their students to express themselves in writing. Schools continue to give this aspect of language less time and attention than more formal analytic exercises. Tertiary courses remain wedded to the traditional approach to English literature. Curricula in English at present do not necessarily result in students having experience of creative writing: few are called, fewer are chosen.

Appendix C

DANCE

C.1 The term 'dance' to most young people in Australia refers to an unstructured, relaxed form of movement to a very loud, simple beat: movement requiring neither skills nor the involvement of a group or even a partner. Other varieties of dance participation, including ethnic, highland or Irish dance, nightclub, ballroom and ballet dancing are of interest only to small sections of the community and participation is mainly confined to girls.

C.2 Apart from ethnic dances taught by older members of the community to their young people and apart from the national school for dance (the Australian Ballet School in Melbourne, which trains its students primarily for classical ballet performance), dance in Australia is taught by private teachers outside the education system. The chief dance form taught is classical ballet, based on the syllabuses drawn up by organisations like the Royal Academy of Dancing (RAD), British Ballet Organisation (BBO) and Cecchetti. These syllabuses are designed to give the student a thorough grounding in the techniques of classical ballet and to lead to professional performance. Emphasis is placed on grading and examinations, an emphasis that many pupils and parents like since passing an examination is a goal and a universally recognised achievement in our culture. Comparatively few pupils training in this system have experience of taking part in ballets, except at the teacher's annual display or at an eisteddfod. Seldom are teachers able to choreograph a variety of interesting dances. Only a small number of pupils continue with ballet after leaving school; a handful each year from all over the country are selected for the Australian Ballet School and make a career in the profession. Sooner or later they are likely to turn to teaching and train their pupils for professional performance, as they were trained. Though they differ in details, the result of any of the RAD, BBO or Cecchetti methods is a dancer thoroughly grounded in the techniques needed for professional ballet.

C.3 As far as contemporary and modern dance is concerned, the issues are more cloudy. To some teachers 'modern' involves classical ballet technique without the pointe work; to others, it is the approach to dancing of Martha Graham and her followers, an approach differing markedly from that of classical ballet. Others teach dance according to the method of Laban, or Bodenwieser, or Dalcroze or prefer to call their program Dance Education or Dance/Movement. All aim to develop in the students an understanding of the possibilities of the body's movement in space, along with an acquisition of general skills and control of movement, so that in any kind of dance their body will respond readily to demands made of it. The whole field of modern and contemporary dance involves, however, a very small number of people compared with that of classical ballet.

C.4 As far as dance performance is concerned, audiences in this country appear to demand spectacle. This attitude of audiences has been a major factor in creating problems for the State ballet and dance companies which cannot afford to match the spectacle provided by the national company, the Australian Ballet Company, and cannot draw audiences if they offer a different program of, say, small scale contemporary works. It has also created problems for the Australian Ballet Company which more and more has to provide a fare of romantic ballets of the 19th century, instead of developing a repertoire which is of more relevance to our times.

C.5 School systems tend to reflect the attitudes of their communities: that dance should be an important part of children's and students' education is not yet accepted. Educationally dance is often regarded as a way of keeping fit and it is therefore placed in the hands of the physical education staff, few of whom have either the skills or the interest to promote it in a school. Nevertheless, where a teacher talented and enthusiastic about dance is found in a school, students, boys as well as girls, can become enthusiastic over its possibilities also, for example, as at Knox Grammar (Sydney), Broken Hill High and Port Adelaide Girls High.

C.6 Certain educators believe there is a need for an active dance program in the schools. They feel that dance should no longer be part of physical education (where it may be passed over or limited to a few folk dancing sessions) but included as an arts activity in its own right. Among indications of this changing attitude can be cited the amount of written material now available in the form of programs and curricula; the holding this year (1977) in Melbourne of a National Dance-in-Education Conference; the establishment of a Dance Committee in Brisbane to consider a syllabus for secondary schools; and the establishment of major courses in dance and dance education in some tertiary institutions (Flinders University, as part of a degree in drama; Rusden State College, as part of the Drama Department major courses; the Institute of Early Childhood Development, Melbourne, a two year graduate diploma in dance and movement; Kelvin Grove, Brisbane, a two year study in dance for an Associate Diploma). In Perth, two specialist high schools have been designated for dance, one in classical ballet and one in dance education.

C.7 The five State ballet and dance companies provide programs designed for school audiences and tour educational dance programs to schools. They endeavour to do this with special seasons in a theatre to which schools come (such as the Australian Dance Theatre's *Rise to Fame of Vaslav Smith* in Adelaide during the Come Out '77 Youth Festival). Most of the companies also send a small team round schools, chiefly to demonstrate basic techniques of dance (Queensland Ballet Company's *That's Dancing?*). Such programs have to be undertaken with limited numbers and resources in addition to their major seasons and it has proved difficult, under the circumstances, to give the schools program sufficient time, thought and dancers.

C.8 Despite their unremitting hard work, the State companies, as already noted, do not receive adequate support from the community and for the most part operate under rather precarious financial circumstances. Apart from giving talented young dancers in the various States the opportunity for full-time professional work, their most valuable

service for dance up to the present time has probably been their encouragement of local choreographers (Queensland Ballet Company, Tasmanian Ballet Company, Dance Company of New South Wales, in particular); a most important service if we are ever to develop our own dance idiom.

C.9 The two State companies specialising in contemporary programs – the Dance Company of New South Wales and the reformed Australian Dance Theatre of Adelaide (with a brief to provide programs for both South Australia and Victoria and funding from both State governments) – in particular have to consider ways of educating the community to understand and appreciate the work they do. One way might be through dance education programs. In fact, a more serious move into this field might be an excellent development for all the State companies as a long term policy. Dance Concert of Sydney, a professional company specialising in a range of ethnic dances, includes both performances and participation by children and students in its program but is not in a financial position to allot time for follow-up visits to schools. Yet the popularity of Dance Concert's programs, the response to the Kinetic Energy Dance Company's workshops held in mid-1977 in schools in the Australian Capital Territory and the interest aroused at Royal Melbourne Institute of Technology in the work of Dance Exchange during their term there as 'dancers in residence', all demonstrate that young people are more ready to be involved than has hitherto appeared likely.

C.10 Groups of professional dancers concerned with dance education should be encouraged and supported where possible by Government, whether through arts or government funding. Groups centred in a region or a particular metropolitan area or one or two teams working regularly with a number of schools, giving programs and holding dance workshops, would in time do much to break down present prejudices about dance.

C.11 But for dance to take hold in the schools and involve both boys and girls (the 'dance is for poofsters' attitude prevalent among boys must be radically altered if any program is to succeed) it must be primarily by means of an imaginatively planned and executed program presented by teachers in the schools. For some years to come dance education will need able and dedicated teachers in order to break down the present prejudices against dance among staff, male students and parents. Such a program must start at infant school level and continue right through primary and secondary school.

C.12 The nature and scope of dance programs is the subject of much consideration among dance educators. Nevertheless, all agree on the basic premises: that dance is relevant to education; that all children and students should have the opportunity to take part in it; that teachers must be trained and accredited to teach it; and that dance programs should involve dance experience and its translation into a learning experience. Models for curricula exist in British and American schools and could be modified for our local conditions. In any case, it is not especially important if approaches to dance education vary among schools provided that the goal is the same: that the range of dance experiences offered is wide enough to involve all the children or students. Programs should be flexible enough to allow opportunity to experiment with dance forms, including projects inter-relating with other arts like music, drama and visual arts, and should offer enough in the way of dance techniques to challenge and extend the participants.

Appendix D

DRAMA

D.1 The term drama has come to have a special meaning among educators who use it as a synonym for dramatic experience which they regard as very important to children's and young people's development as individuals and as members of a community. In this sense, drama is not a script nor necessarily a performance before an audience; performance, if it occurs, is a by-product rather than the object of the exercise. Drama education provides the place and times for children or students to explore situations of their own and the drama teacher's choosing. Enacting these situations they play out various roles, explore different approaches to a problem, learn to respond immediately to the demands of improvised scenes. It is a workshop situation in which they discover, exercise and develop their abilities in the field of human relationships.

D.2 Where the program is inadequate, activities do not get beyond warm-up exercises and drama games which are useful for the student's physical and expressive development but do not lead anywhere. Drama teachers must know when and how to move the group on to further stages and must be able to cope with the special demands of drama education. They cannot retreat into the safety of the formal teacher/pupil relationship: they must be confident enough in themselves to have confidence in their students; to know when to step in and when not to; to know when and what questions to ask; when to assume a role and introduce another factor into the action. In addition, there is the problem of maintaining an open-sided approach in class, yet including sufficient structuring in the course for the group to feel a sense of progression and purpose.

D.3 Drama teachers at present still have to be emissaries for their subject to their colleagues and often to the classes as well. Students, especially junior teenage boys, unfamiliar with the idea of drama are likely to regard it with suspicion, particularly if they feel they may be required to expose themselves emotionally in any way. Occasionally, exceptionally talented and enthusiastic teachers have single-handedly won over an initially indifferent or hostile school but the majority require readily available support and guidance in addition to their own personal commitment and skills.

D.4 Drama education is a very recent arrival in the schools (in this country, only within the last decade to any extent). Many principals regard it with suspicion. The absence of curriculum guidelines may disturb them and they are likely to be resistant to the idea of drama workshops which appear to have no visible or measurable results. Parents may have similar reactions. Drama being a 'young' subject in the schools, the drama teachers are usually also young and this too proves a handicap when, for instance, they want to persuade senior subject masters or deputy-principals that there should be

special time-table arrangements for drama. For all these reasons strong curriculum support, a framework which provides guidance but still leaves room for individual approaches, is desirable.

D.5 Only a few schools possess drama rooms or spaces that can be devoted to drama workshops. Unfortunately, the situation is improving only slowly; efforts to find or convert such space in older schools should be increased. Even in older schools there are often possibilities for conversion of space to drama use at modest cost.

D.6 Pre-service training for drama teachers should reflect the difficulties young teachers will face in schools. Drama departments in tertiary institutions sometimes design courses reflecting the interests of their own staff and overlook the kind of situation that their graduates will be faced with in secondary schools. Some, through special staff interests, gear their courses as much to training in performance skills as in teaching. In the excitement of putting on plays the needs of drama education may be relegated to a minor place in the course. A few tertiary institutions, however, endeavour to balance the learning of theatre skills with equivalent emphasis on teaching by ensuring that students take drama classes in schools as a regular part of their course.

D.7 General primary teacher training courses allow very little time for core curriculum courses in drama and though college drama departments may offer a wide range of electives the trainees' course requirements often give them little opportunity to take these electives. Lacking sufficient training and confidence in the uses of drama, most classroom teachers tend to avoid it unless, as in some primary schools in the Australian Capital Territory, Victoria and South Australia, they are encouraged by the presence of a drama resource teacher in the school who will work with them on projects with the children.

D.8 As might be expected the methods of drama education are vigorously debated among its proponents. Just as it is difficult to design satisfactory courses at primary or secondary level, it is difficult to design tertiary training courses that can combine self-developmental and exploratory aspects of drama with the kind of structure and content that will give trainees practice and confidence in communicating their subject in schools. Fortunately there are tertiary institutions which are carrying out research and developmental pilot projects in conjunction with schools, such as the School of Education, La Trobe University. Special branch staff in some education departments (such as Drama Resource Centre, Melbourne) are doing the same. More such work needs to be done involving a wide range of social groupings and differing environments, metropolitan and regional. Development projects should include the use of drama and puppetry for teaching children of ethnic groups, including Aboriginal children; they should also include the use of drama and puppetry as therapy and teaching methods for disturbed and retarded children.

D.9 Drama is not only a means of developing children's and students' expressive abilities, self-awareness and awareness of others, it is also an important teaching tool, like its fellow art, puppetry. One major objective of drama specialists is to convince education authorities of drama's value in the whole process of learning. Drama educators like

Dorothy Heathcote in the United Kingdom have demonstrated in their work that drama as a teaching method can be successfully applied to a number of other subjects. Drama teachers in some schools in this country have also demonstrated this, a fact not enough teachers recognise, especially secondary teachers. Interesting and imaginative projects can be designed together by the drama teacher and other subject teachers and used when required to augment and illustrate a variety of topics from mathematics to modern languages. Examples are the puppet theatre used by the Department of Modern Languages at Macquarie University and the History Alive programs at Cremorne Girls High and Caringbah High, Sydney.

D.10 An important need in the field of drama education is to improve communications between education department staff (especially those involved in curriculum research), staff of drama departments in colleges, graduate teachers in schools and principals and senior staff in schools. Only by informal yet searching discussions between representatives in all these areas is there likely to be a move towards developing curriculum projects in schools, with the education department ensuring that such projects will be continued over several years and adequately observed and recorded.

D.11 The rapid growth of the Association of Drama in Education in every State over the past two or three years is an indication that drama teachers everywhere are eager and active to help themselves. At the beginning of 1976, a National Association or NADIE was formed to provide information on a national level. These associations have proved a source of support to their members, not only through the various newsheets put out regularly, but also through seminars, regular drama workshop sessions and drama camps. The State and National Associations could undoubtedly play a vital role in communicating to others the value of such approaches to drama education.

D.12 Education through the dramatic arts is also being stimulated in all the States through the various professional theatre teams who tour primary and secondary schools. While these companies provide important drama experiences particularly where drama education is otherwise non-existent or rudimentary, their work must be complementary to developments within schools. Many secondary programs deal with social issues (such as relationships with parents, job problems, discrimination, prejudice, etc) generally relevant to the students' situations. Some touring puppet groups should also be included with these teams (Tasmanian Puppet Theatre, the latest Marionette Theatre of Australia production, Little Patch Theatre of Adelaide). All these groups are generally referred to as Theatre-in-Education teams (see National Report 3.26). Many of the problems of these teams have already been discussed in the National Report but there are others from their particular point of view that need consideration.

D.13 Most of the teams, because of the nature of their commitments, perform at a school, have a short discussion with the children or students after the show, possibly stay to assist in a drama workshop, and then move on to the next school. Very often, it would increase the value of its visit if the team could spend a day in each school, holding small informal discussion groups and taking workshops if the school wants them. Return visits to schools for follow-up work would be valuable.

D.14 There is also need to raise the status of schools-touring teams in the acting profession. Performances given to schools, in any kind of space, at 9:30 in the morning, without the assistance of sets, lighting, etc, make particular demands on actors who have to create the dramatic experience entirely by establishing a particular relationship among themselves as a team and between their team and the audience. Not all actors, however talented, can do this successfully and if the best of those who can are to be encouraged to enter the field, conditions and thus status need to be improved. Also, some kind of evaluation of their work needs to be made by responsible individuals. From the teams' point of view evaluation would be best undertaken in a situation where an audience of teachers and the students that they have designed the show for was present, as well as an official committee (as on the lines of the New South Wales Branch of the Australian Youth Performing Arts Association's annual 'leap').

D.15 If teams are to maintain the required standards they must have more time for devising and rehearsing programs. In this respect, a researcher/script writer attached to a team for, say, one year (as with the Tasmanian Theatre-in-Education team) would be of great benefit to the team and valuable experience to the writer.

Appendix E

FILM, TELEVISION AND RADIO

E.1 Film, television and radio are art forms in themselves as well as recorders and broadcasters of the other arts. They are distinctively 20th century art forms. In our culture they are ubiquitous, especially radio. Whereas radio and television provide immediate transmission of their messages, film does not; and in that important distinction lies much of the explanation for the differences in the paths of their development and use.

E.2 Film, over the fifty years of its existence has developed as a more studied and consciously artistically used art form. It also makes deliberate use of other art forms, combining these to communicate profoundly as well as on the level of light entertainment. It has historical, technological and ideological as well as artistic interest.

E.3 Television, that perpetual invader of the domestic scene, includes and expands on the possibilities of film. It includes news, current affairs, children's shows, panel games, variety shows, serial productions and sports of all kinds, as well as drama, concerts and recitals, most of them broadcast at the actual moment of their taking place. In the immediacy and pervasiveness of television lies its special power; in its capacity to present selectively, distort through camera work, convey personal images and simply to 'hook' us for hours daily, lies its special dangers.

E.4 Resurgence of the popularity of radio, following its temporary decline when television was introduced, has been facilitated by the portability of transistorised receivers and new techniques. Its possibility as a two-way medium of communication and as a medium of immediacy are beginning to be exploited. A few schools are using it (for example, Coffs Harbour Youth Radio) as a way to bring the community into the school and vice versa.

E.5 It is generally agreed that visual media have a profound effect on our society and many are seriously perturbed about its long term effects on children whose days begin and end with television. All those concerned in this field who contributed to the study were unanimous in saying that schools must accept responsibility for educating young people in the visual media, especially television. They argue that the visual media must be 'de-mystified'. If television and film are having such powerful effects on children, then these children must become familiar with how those effects are made, through participating themselves in the making of film and video programs. If they learn to understand and manipulate the medium, the argument runs, they will be less readily manipulated by it.

E.6 Education authorities for the most part until now have regarded the media (film, video, cassettes and tapes) as useful audio-visual aids to formal teaching, not as art forms in their own right, art forms which should be included in the education of children and students. At the present time in Australia, film and television studies are nowhere recognised as a matriculation subject by education departments; there is no curriculum for such studies accepted as yet by any department; there are very few specialist teachers in the field trained in both theoretical and practical aspects of film and television, as there are only three universities (Flinders, Griffith and La Trobe) and three colleges (Rusden and Melbourne State Colleges, and the Western Australian Institute of Technology, Perth) who offer such training. Swinburne Technical College and the Film and Television School in Sydney train students for professional work in film and television but are not involved in a major way in teacher education. Most colleges of advanced education include film and television or media studies as a minor subject, usually a component of communications. In primary and secondary teacher training courses such studies are allotted very little time. Usually they do not cover more than instruction in the use of basic equipment; occasionally they include some critical study of films.

E.7 Film-making projects (especially with Super 8 equipment) are taking place in a number of secondary schools and a few primary schools, especially in Victoria and South Australia. Some good films are produced; many more do not reach completion. Projects still largely depend on the presence of teacher enthusiasts who are often not trained in film-making but are keen to try. Along the way, without assistance from experienced film-makers, they may find projects too demanding, involving as they do a range of technical skills, careful and detailed organising and budgeting, and patience in editing and dubbing.

E.8 Video-making is more recent in schools because the equipment has been far more expensive than a comparable film camera and is also more easily damaged, requiring frequent maintenance. Its advantage of instant replay and the fact that tapes can be recorded over when required makes it popular with children and students. Video cameras and recorders are now less expensive and consequently more are purchased as a part of school equipment. It is probably more difficult to make good video-tapes, however, than to make acceptable films and the problems of continuity of staffing, lack of trained teachers and the absence of a curriculum apply just as much to video-making as to film-making.

E.9 The prime need is for a program of film and television studies in both primary and secondary schools; a program that supports the educational value and practicability of the subject. This program must be backed by teaching methodology, appropriate training of teachers and support staff, a practical guide to resources required in terms of equipment (both hardware and software), facilities for editing and viewing and methods of assessment. Even where schools are not bound by a common syllabus (as in New South Wales and the Australian Capital Territory) a clearly detailed program is needed as a basis for innovation and development. Development of an appropriately rigorous teacher training program in film and television and challenging curricula are now needed to establish film and television studies on a sound educational basis. In this connection, South Australia's and Queensland's proposed future film and television studies curricula deserve attention.

E.10 The most important requirement needed for film and video-making in schools, however, is sufficient time. Film and television studies are extremely difficult to timetable when practical work is involved and shooting schedules, even when carefully prepared, do not fit into forty minute time slots (especially if outdoor shooting is going on and the crew has to wait for a particular light effect). It is hard to convince principals and senior staff of the need to overcome this difficulty but it is important if projects are to succeed. A solution to this problem will not be easy. A well-defined curriculum which establishes beyond doubt the educational value of the subject is the first essential to ensure that the needs of film and television studies are accommodated.

E.11 Given the establishment of film and television studies in a school the practical exercise of inter-related subject studies and team-work involving teachers from different disciplines is likely to follow. Scripting, shooting and editing a feature film or video-tape can be closely linked with English studies; the making of a documentary can inter-relate with history, geography, geology, social studies and the sciences. An example cited was the work of students with a biology teacher in Victoria who devised a system linking a microscope to a camera to study the circulatory system of a frog.

E.12 Film and television provide a unique opportunity to assist in overcoming the disadvantages of isolated areas. There are some audio-visual services designed to supply schools and communities in remote regions with films, tapes and cassettes (as in Darwin and Port Hedland where mobile audio-visual units are used to service distant settlements). Provision of these resources is very important. Equally important, however, is to give the children the opportunity to make their own films of their own environment – and many live in splendid surroundings for such film-making. Outback schools should be given priority for resources and equipment and the community should also be encouraged to be involved in film projects. Fascinating historic documentaries could be made by children in centres like Broome, Tennant Creek or Albany. The process of making these films would give the children a more positive and personal vision of the environment in which they live.

E.13 It is also important that interesting work done by schools be available for viewing (the Special Services Branch of the Victorian Education Department keeps a library of the best films made by schools) and that periodic film/video festivals be held in the different States (like the festival run by the South Australian Film Corporation every year) where the work of schools in this field could be shown to a wider audience.

E.14 There is particular need to place emphasis on suitable film and video work made locally for distribution to schools. Local material has been swamped by overseas commercial interests in the audio-visual education field, as on the television channels and in the cinemas. It is estimated that less than 10 per cent of educational audio-visual material for schools distributed in Australia is made locally. For the research student and for the students of the future there also needs to be a Film and Television Archive set up where films, tapes and video-tapes of historical interest could be safely stored and which would be available for study by teachers and students when required.

Appendix F

MUSIC

F.1 As a school subject, music is the most 'respectable' and the longest established of all the arts. Though not regarded as of comparable importance to core academic subjects, music is considered a desirable activity by education departments and many principals, at least to the end of junior secondary school. It is included in primary curricula in all States and most departments endorse the principle of compulsory music classes for the first two years of secondary school. Yet music is not a popular subject with children and students in the schools and few teacher trainees elect to study it as a major subject in college.

F.2 Classroom music in primary and secondary schools has traditionally consisted of learning a selection of songs, some introduction to the music and lives of famous composers and listening to recorded works selected to illustrate various periods and styles of music. Songs and music are drawn from the Western European music tradition of the past few centuries. School songbooks for the most part have little that is local and contemporary (an exception to this is the series issued by the Primary Music Branch of the Victorian Education Department, *Sounds Fun*) or that has been drawn from non-European cultures. To children and students saturated with the kind of music they hear round them outside school, the music selected for the classroom is mostly alien and unless they are fortunate enough to have a teacher who can persuade them of its relevance and interest, they simply do not relate it to the world of music outside the classroom.

F.3 There is a persistent myth that only children with musical aptitude can be involved in such a program and that they are a minority in the schools. Knowledgeable music educators, however, believe that *all* children have a capacity for music sufficient for them to take part and enjoy it in some way, provided that their introduction to it is an experience that involves and encourages them from their early years. Somewhere along such a range of music-making activities, every child can take part. No one can say in advance what the limit of an individual's capacity may be. For example, at a one teacher school near Lismore, the teacher, a brass instrument player, had every child in the school playing a brass instrument sufficiently well to make up an all-school band.

F.4 At the present time there is much debate about the kind of experience that should be provided, what music education involves, particularly for very young children. There is argument, often heated, as to the relative merits of various music education techniques for young children (Kodaly, Orff-Schulwerk, Suzuki, Yamaha, Dalcroze, for instance). Those who consider young children need a well-structured introduction to music-making are likely to be called authoritarian by those who emphasise an open-ended, child-centred approach. In turn, the latter come under fire for providing the

children with haphazard music experiences that lead nowhere. The majority of music educators would include both approaches in a curriculum of music education, beginning with loosely structured music activities for young children in which they explore with voices, objects and percussion instruments, various sounds and rhythms; progressing to singing tunes and harmonies and playing them on simple tuned instruments; later moving to more complex vocal pieces and the more difficult instruments.

F.5 Where small group instrument teaching programs exist they are proving very successful, especially in primary schools, for the children can develop interest and skills early and are more likely to continue with music when they go to secondary school. Successful though they are, these programs involve only a small percentage of the total school population. In addition to developing the present instrument teaching programs other kinds of participatory music experience, along the lines suggested above, are needed to provide interesting and enjoyable participation for children and students at all levels.

F.6 Such music experience programs, however, will require dedicated and enthusiastic teachers, especially while the programs are being established, and this introduces once more the issue of teacher training for music education. Questions that must be considered include: in the infant and primary schools can classroom teachers with other teaching commitments realistically be expected to cope with this kind of music education as well? in secondary schools, what kind of training will the specialist music teacher need? Imaginative and broadly based curricula are of little use if the teachers who have to carry them out have been trained with other goals in view.

F.7 The desirability of specialist resource teachers attached to primary schools and carrying out programs in conjunction with the classroom teacher has been discussed in the National Report (see 5.11). Such an arrangement is already operating with music in twenty-two primary schools in Adelaide and a limited number of primary schools in the Australian Capital Territory. Attachment of such specialist music resource teachers to pre-school and infant schools is equally, if not more, important. While in theory educators recognise the importance of music in early training, in practice nowhere is music a major core subject in infant teacher training and those teachers need specialised assistance as much as the primary teachers.

F.8 Up to the present the emphasis in specialist music training in most tertiary institutions, especially the conservatoria, has been towards performance rather than teaching. It is necessary that a specialist music teacher should be a performer, in at least the sense of being an active participant, as there is no other way to develop familiarity and confidence with music, but it is equally necessary for a performer wanting to teach to be familiar with developments and practice in music education, particularly if the emphasis is to be on participation in and exploration of music experiences. Courses for B.Mus.Ed. and Dip.Mus.Ed. at universities, colleges and conservatoria will require careful structuring so that the music education aspect can be an integral part of these studies.

F.9 It is important that sustained and adequate curriculum development of music education be accorded the highest priority by education departments and tertiary institutions. Selected projects should be given the proper support which includes, above all, time

to develop the project over a number of years. Properly set up and developed pilot projects are necessary. Examples include: the Sydney western suburbs Kodaly Project, now in its sixth year; the research into the possibilities of music enrichment centres as an alternative to music specialist schools which has been running for three years in the Faculty of Music, Melbourne University; research into the methods of Kodaly, Orff-Schulwerk, Yamaha and Suzuki in the same Faculty; and research into the teaching of music to Aboriginal children at the Centre for Aboriginal Music, Adelaide University. The results of these projects and others like them will inform discussion of policy and reduce some of the heat of argument over different methods – often generated by confusion and lack of direct experience – and the strengths and limitations of each method will become understood and accepted. In the process, the methods are bound to become adapted to our own local situation and needs, with advantage to teachers and children. In addition, such projects would provide centres for interested teachers to work in for special experience in a particular field.

F.10 Music branches in some State education departments (such as South Australia and New South Wales) are designing, or have designed, broader based curricula with the emphasis more on participation. A number of individual teachers in the schools have also designed imaginative music courses centred on participation. If the principle of participation in a range of music experiences develops, alongside the instrument teaching programs which are already expanding faster than tutors can be found for them, then additional resources will be needed to further this expansion. Facilities for the arts in schools have already been discussed in the National Report (see 2.36–2.39). In the case of music it is extremely important that the young players have outlets for performing. The recent development of non-competitive Schools Music and Choral Festivals in cities and some regional centres, the National and State annual music camps, and the formation of school orchestras, bands, jazz groups and youth orchestras in the community, are all a response to this need.

F.11 Music for playing and singing in a variety of arrangements, particularly locally written works, is badly needed. The employment of arranger/composers (as in the Music Branch, Adelaide, and the School of Music, Darwin) by every education department and the pooling of information about songs and scores among all music branches, youth orchestras and choir organisations would be a great step towards solving this problem. There are a number of talented young composers who could be commissioned to write short works for performance by schools, community music groups or professional groups touring schools (a practice already carried out from time to time by the State opera companies of South Australia and Victoria in their schools-touring program, and by the Bennelong Players of Sydney).

F.12 With music associated so much today with discs and tapes there is also a need for children and students, especially those learning instruments, to see as well as hear professional musicians at work. Mention has been made in the National Report of music groups touring schools (see 3.28); these groups provide interesting programs but there are far too few of them to cover all schools regularly. If live performances by professional musicians have to be so infrequent then this need could be supplemented by television. Performances and demonstrations by classical and contemporary music ensembles, both

vocal and instrumental, by jazz groups and by ethnic vocal and instrumental groups could be made regular television programs, if possible on all channels during children's peak viewing times. Tapes of such programs could also be made available to schools and communities in distant centres. The Flinders Street School of Music, Adelaide, has made a number of short films demonstrating instrument playing techniques in association with the South Australian Film Corporation. Short films of actual performances could be made and distributed to audio-visual resource centres in all the States.

Appendix G

VISUAL ARTS AND CRAFTS

G.1 The area of activities covered by the term 'the visual arts and crafts' is very large, as it is sometimes difficult to be unequivocal about the art form to which a particular activity belongs. The activities may involve painting, sculpture, print-making and in the craft areas anything from spinning and weaving to boat-building, book-binding, embroidery, jewellery and metal work.

G.2 There is no problem of introducing visual arts and crafts programs to schools. It would be most unusual to find a school anywhere in Australia which does not provide some time during each week for periods labelled 'drawing', 'painting', 'craft', 'handicrafts' or some other similar name. Nor is there a problem of 'selling' the programs to students. They rate consistently as being among the most popular of school activities and understandably so. Some school activities have little in the way of tangible results and often from the point of view of students may seem to have little relevance to their world outside school; but a well-directed and imaginative visual arts and crafts program offers to students opportunities to be involved in doing or making something that is their own personal creation, while also providing them with tuition and skills. The end of art/craft work is always something that can be handled, displayed or perhaps taken home and used. Such a result is bound to give students a strong sense of achievement and considerable pleasure.

G.3 The expectation that as a norm general primary school teachers will be able to organise appropriate learning experiences in visual arts and crafts for students is, however, one of the main reasons for the dissatisfaction expressed by teachers themselves, as well as by experts, with the quality of the programs offered. Many teachers feel inadequately prepared. As a consequence, their programs are seen by everyone as being limited and unimaginative. There are of course individual teachers who are resourceful and imaginative and who are able to broaden the whole art/craft experience for children, but all too often the horizons are restricted.

G.4 Not many children emerge from such programs with a desire for continuing involvement with the arts and still fewer have the confidence to make the arts part of their adult lives. Inexorably, school experience has taught them that practice of the arts is reserved for a talented few and that it is not appropriate for everyone in the community to express themselves through the visual arts or through one of the crafts. The validity and respectability of the crafts, in particular, as avenues of expression and absorbing interest throughout adult life are rarely communicated adequately.

G.5 In the National Report there are details of the number of art/craft advisers and specialist art/craft teachers in the schools. Increasing use is being made of part-time specialists who combine work in a 'home' school with some specialist assistance to other schools. The trend is popular: when such teachers offer assistance in other schools they are well received as colleagues who can share problems and successes, rather than as outsiders who give theoretical advice. Country teachers feel the absence of advisory services most acutely as it is more difficult for them to search out assistance on their own. To be valued, advisers must be able to give substantial periods of time to each school; they should not be located at distances greater than the regional headquarters.

G.6 Acquisition of skills, introduction of ideas for improved programs and introduction to the possibilities of excellence in any of the arts and crafts would be facilitated for teachers and students in both primary and secondary schools if they had more opportunities, from time to time, to work alongside professional artists and crafts people, or watch them at work. Such contact would be valuable to all parties. Schools need to have the financial resources and freedom to be able to welcome into the school people from the community with special arts skills. It should also be possible for groups of students, where it can be arranged, to work for a time in an artist's or craftsman's studio. There are examples from other countries of the employment of 'artists-in-schools' which demonstrate the usefulness (indeed the excitement) of having artists work with students. Some existing regulations may need to be varied to make these arrangements possible but the effort would be well worthwhile. Broadening of programs in ways which blur traditional age, sex and status barriers has particular potential for assisting in the achievement of the major objectives of the art/craft programs.

G.7 The conventions of school time-tabling are more difficult to alter. There is as yet little evidence of fully flexible scheduling of school programs in ways which facilitate achievement of general objectives. Schools traditionally schedule art/craft periods late in the day and often late in the week. The periods allotted are often short and bear no relationship to projects being undertaken; nor is there any accommodation of schedules to the requirements of particular projects. The scheduling processes often inadvertently impress upon students the lack of importance of arts programs.

G.8 As with other art forms, the visual arts and crafts pose problems for teachers in determining how much emphasis there should be on skills training. The problem is not as acute with the crafts since the concept of a craft is the concept of the application of a particular skill to shape material to a desired end. Assuming skills training is needed at some point, the problem for teachers is to decide when and how demonstrations and practice of skills should occur. Their problem is to do this in a way which does not stifle the expression of students but rather enhances it. While debate rages as passionately as always among experts, classroom teachers often feel acutely the lack of some guidance in the handling of this problem.

G.9 One avenue, both for improving the content and organisation of programs and of helping teachers to discern when and how to give assistance to students, could be curriculum action projects operated by groups of schools in close proximity to each other. The process of development of materials, trialling of these ideas in schools, reshaping of the

materials, in-service training of teachers, and expert support for those teachers implementing the materials are aspects of effective curriculum development and renewal. Some personnel and financial resources additional to that generally available are necessary but since curriculum development projects of this kind are generated and evaluated by the teachers themselves, that is, those directly concerned for the quality of the experiences they are offering children, they are well-received.

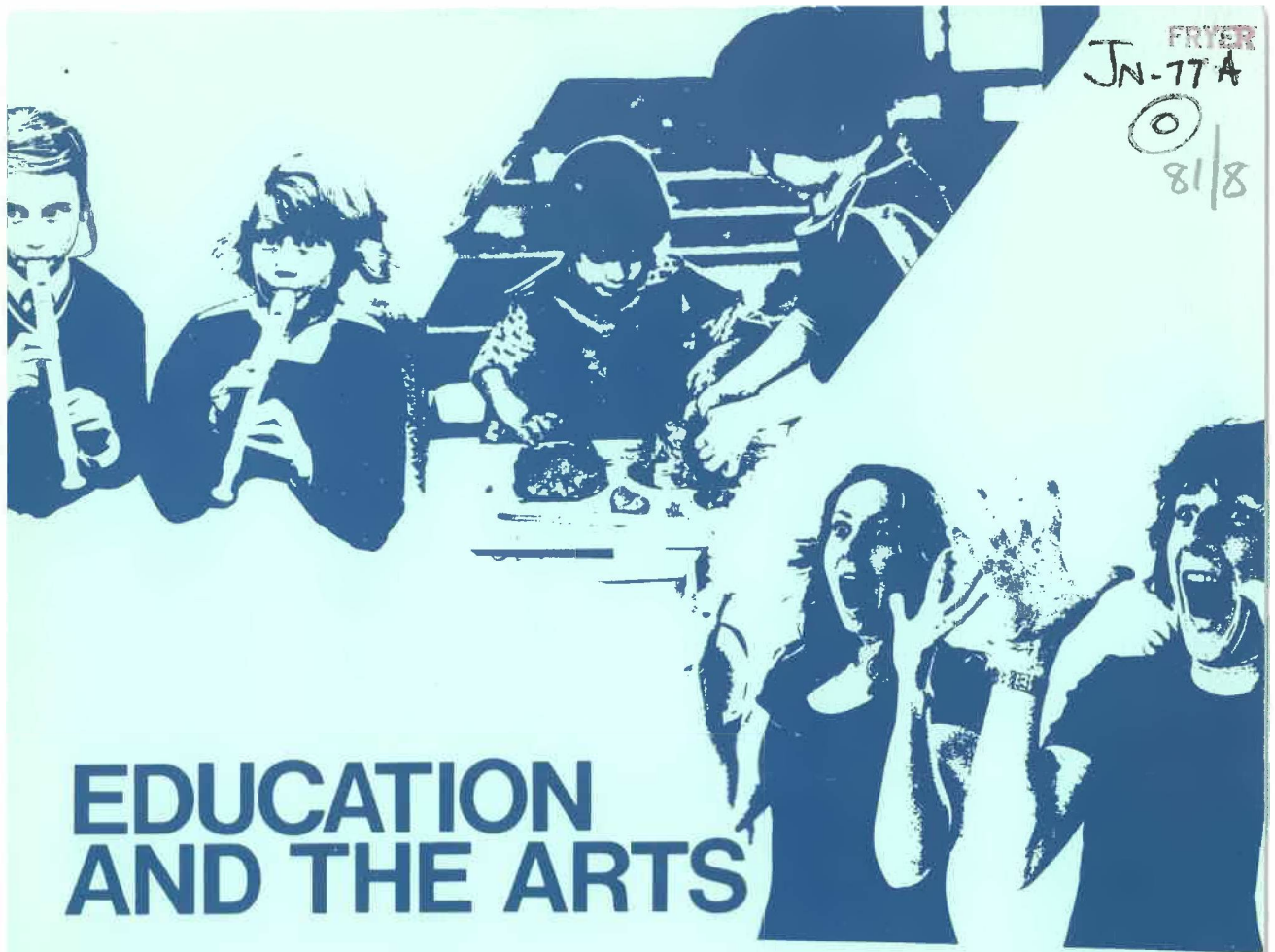
G.10 The widespread lack of sufficient well-planned facilities and insufficient suitable equipment and materials make the burden of teachers of the visual arts and crafts in schools, particularly primary schools, a heavy one. Lack of funds to buy art/craft materials and lack of an art-room are often cited by teachers as reasons for poor programs. These deficiencies certainly contribute to the limitations of these programs: indeed, they may be more necessary for the many less skilful teachers than for the few who are really expert. Expert teachers are often able, with very few resources, to devise experiences which are not repetitive or pointless.

G.11 Reference has already been made to the expectation that general classroom teachers will provide the visual arts/crafts teaching, despite their lack of necessary training and skills. The deficiency of skills arises initially from inadequate school experience but is then compounded by the general structure of training courses which do not allocate adequate time to art/craft core courses. It is not possible in the space of a few course hours to acquire a range of art/craft skills and then the further skill of organising programs for children. Still less do training courses enable student-teachers to integrate the arts into the general curriculum of primary schools, for example, language, social science and science.

G.12 At the secondary school level, specialist arts teachers naturally reflect the type of training they have had. Frequently, they have had specialist courses designed essentially for professional artists and crafts people. There is competition among the specialities for staff and resources, the press being towards specialisation rather than integration. This tendency is carried into secondary schools where arts teachers are often left to compete with each other for resources. Seldom are there integrated arts departments uniting specialist teachers in programs which cross arts frontiers, associating the visual arts and crafts with music or drama, for example. These could be ways of developing and strengthening programs in the visual arts and crafts.



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EDUCATION AND THE ARTS

A joint study of the Schools Commission
and the Australia Council



QUEENSLAND REPORT

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QUEENSLAND REPORT

**Canberra
December 1977**

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TERMS OF REFERENCE

- To study, in consultation with education authorities, the place of the arts within the education system.
- To investigate the opportunities for Australians and in particular young Australians to experience the arts, both as members of audiences and as participants; and to explore the possibilities of reducing the present disadvantages caused by distance, financial limitation or lack of stimulus.
- To investigate the opportunities for the individual talents of young people in Australia to be recognised and developed.
- To investigate the present provisions for professional training in the arts.
- To study the existing and possible roles of the media in informing and educating people in the arts.

QUEENSLAND STUDY GROUP

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Mr Jeffrey Shaw, Acting Head, Division of Creative and Performing Arts, Kelvin Grove College of Advanced Education.

Mr Brian Sweeney, Member, Australia Council and Chairman, Theatre Board.

INTRODUCTION

1.1 This Report deals with the current position of the arts in the regular education system of Queensland. It draws heavily on the following position papers prepared by members of the Queensland Steering Committee:

- **Art** – **Mr J. Shaw**, Senior Lecturer in Art, Kelvin Grove College of Advanced Education.
- **Music** – **Mr K. Siddell**, Supervisor of Music, Department of Education, Queensland.
- **Drama** – **Ms Win Colvin**, Lecturer in Speech – Drama, Mount Gravatt Teachers College.
- **Film and television** – **Mr James Mitchell**, Administrator, Queensland Festival of the Arts.
- **Dance** – **Ms Jill Cadden**, Teacher of Dance, Brisbane.

1.2 The Report also incorporates results of a *Survey on the Teaching of the Arts in Schools* by the Research Branch of the Department of Education (March 1977).

1.3 It is realised that this Report does less than justice to the situation outside the regular education system. We have had numerous submissions which relate to adult education, the position of the various arts in the community and the areas in which change and support are needed. We have attempted to some extent to draw upon these submissions but the treatment is still by no means exhaustive.

GENERAL CONCLUSIONS

2.1 We would venture to state the following as conclusions of general application to education and the arts.

2.2 We find that commonly the educator acknowledges the significance of the arts and the importance of their being recognized and accommodated within the education system. To some extent, however, we think that this is a response to increasing public awareness of the importance of the arts to the whole human being but in many areas all that is being done is to pay lip service to the principle. In practice, in face of the pressures which are imposed by enlargement of the scope of the basic subjects, there is a discernible tendency for the arts to be regarded as time consuming and time wasting, essentially peripheral and insignificant. This tendency will as often be found in parents and students as in the school. We think that this approach tends to be enhanced by a view which is still quite widely entertained in the community that they are unmanly and by a parallel view which tends to be held, as we think, by educators that they are 'soft options'. The exceptional case is when the principal is genuinely committed.

2.3 The consequence is that the privileged continue to enjoy the enriching experiences to be derived from the arts to a significantly greater degree than the rest of the community; that a ready channel for enthusiastic participation by the young in the learning process is neglected and with it a means to promoting freedom of thought and expression and realising the potential of the whole man.

2.4 We express strongly the view that no school-leaver has been educated until he has been involved in at least one of the creative arts, both in doing and appreciating, to the stage of having some understanding of the purpose, values and possibilities of the medium.

2.5 Those whose response to the explosion of knowledge is constantly to expand the scope of school courses in the core subjects will regard this approach as an unrealistic invasion of the available time. But of the nature of things, it must soon be recognized that the explosion of knowledge is of such a magnitude that not only is the universal man an illusion of the past but so also is the complete expert in any one discipline. The emphasis should be on essential principles rather than on particular applications and time must be found, at all levels, for production of the complete human being. At the Headmasters' Association Conference at Cambridge (UK) on 2 April, 1976, the following proposal was put by the President, Mr Pat Martin:

'Pupils under 16 should take no more than a core of examined subjects, English, Maths, Foreign Language, and a Modern Science for ½ week — the other ½ on subjects valued for their contribution to a vision of the quality of life.'

2.6 There is an obvious tendency to rationalise an educational approach which accords the lowest priority to the arts and indeed to the humanities. In our view there should be a determined stance taken by education authorities against this attitude. We realise that the modern approach is to give the maximum of discretion to the principal. We offer no criticism of this approach. We would, however, point out that there is nothing incompatible with the position of a ship's captain, in the owners specifying both the cargo and the destination. Principals can and, in our view, should be told that it is the policy of the education authority that, where they are available, students attend a specified program of activities provided either by multi-arts touring groups, local groups or the like. Those whose schools are so remote that they are not reached by appropriate activities should be invited to seek from the authorities some substituted activities, film or the like. It should be the object of the system that all children, not only those in the major centres of population, experience a minimum program of artistic activities during their school years. Again, the widely reported feeling of teachers in the arts subjects that their subjects are regarded as trivial or irrelevant should, we think, be countered by an active expression of policy at the highest level which expresses respect for the arts and sympathy for their involvement in the whole process of education.

2.7 In our view education authorities should take a determined and specific stance against attitudes in the schools or in the administration which would accord the lowest priority to the arts and to the humanities. In our view this stance needs to be not merely a pious statement but should take positive form and we suggest certain specific requirements below.

2.8 From official approval translated into positive action will flow inevitably most of the improvements which are obviously called for at present. Essentially they include more specialist teachers of each of the arts to supplement class teachers and to act as consultants, regional advisers and so forth. Enlarged art content in the CAE courses is obviously called for even in the specialist courses and curricula in which arts subjects are purely elective will become the exception.

2.9 Specifically we recommend that one arts subject (possibly a multi-arts course) should be an essential part of secondary schooling – not merely in Grade 8 but throughout. It follows from what we have said above that the same applies to the courses taken by trainee teachers.

2.10 There are inevitably many deficiencies in the provision of texts, equipment of various types, instruments, audio-visual resources and their maintenance and use.

2.11 *A system of teaching the arts which is confined to the school itself is inadequate. This will be so even if, as we think desirable, the practising artist is brought into the school as much as possible. In addition, however, the major art forms should be taken on tour as indeed is not uncommon at present. In this connection it may well be found that a suggestion made to us of multi-arts groups touring at least in major centres has much to commend it from the point of view of economic deployment of the groups on the one hand and convenience to the schools on the other. We cannot however over emphasise the importance of high quality of content tailored to the needs of children. In a State like*

Queensland there will always be schools which cannot conveniently be reached by touring groups. The aim in such cases must be to provide some substituted activity and film and video-tape are amongst the obvious possibilities. It should be laid down as the policy of the education authority that all students in the State participate in a program of artistic experience, the minimum dimensions of which are stated.

2.12 In practically all schools in the public sector at least, there is a serious accommodation problem. This is confirmed by the *Survey into the Teaching of the Arts in Schools* referred to in paragraph 1.2 above. The Commonwealth has in the past few decades provided funds for the provision of science blocks in the secondary schools. The time is now ripe for serious consideration of a program for the provision of multi-purpose arts blocks, the facilities of which need to be designed with a scrupulous regard for user requirements and after careful consultation with those who must work in them. There is no sector of arts education from which we have not had a complaint of serious deficiency in accommodation. Society will derive a double benefit here, for it is obvious that these buildings can also serve the community, out of school hours, as the performing arts centres which are so desperately needed. It is heartening that the Department is considering such a development in selected primary schools and the Premier, Mr J. Bjelke-Petersen has recently announced a policy of community access to the schools.

2.13 Lastly, it is apparent from many sources that there is a strong probability that much of the good which is done in the schools is lost by a lack of continuity between the schools and tertiary institutions on the one hand and community art groups on the other. Means of developing this continuity must be found. All performing arts groups would benefit from recommendations from the schools for school-leavers to join.

AIMS

3.1 It became apparent at an early stage of this inquiry that it was necessary to attempt a definition of the role of the arts in society with a view to identifying the object of studying the arts. We approach the subject with diffidence because the experts have not succeeded in articulating a philosophy of arts or arts education sufficiently cogent to gain general acceptance. We venture to suggest the following statements which are a synthesis of views given to us in submissions by Dr Val Vallis of the Department of English, University of Queensland and Dr Colin Crisp of the School of Humanities, Griffith University.

3.2 Fundamentally the role of the arts in society is two-fold. On the one hand they are concerned with the discovery, exploration and growth of human potential. On the other their role is to condense the collective experience of the society. They tend therefore to reflect its collective values, attitudes and standards. This means that the arts are a unifying force in an increasingly fragmented society and one which may accordingly contribute to such things as a sense of national identity.

3.3 The object of studying the arts could be said, in a narrow sense, to be the training of performers and technicians, actors, painters, poets and musicians. This, of course, is an important function but in its broadest aspect, an aspect which is relevant to the position of every educated human being, the study of the arts serves to enlarge the individual and to identify and heighten awareness of the values, attitudes and standards of our society. It does so in relation to those values as they presently obtain and as they have developed over the period of our society's history. As Dr Vallis put it: 'Our membership of civilisation is not limited to Brisbane, Sydney or even Canberra. Nor is it limited to 1976'.

3.4 So approached, participation in creative activity is seen as enabling every child not only to realize his own potential but to inherit the cultural tradition of his society. It goes far beyond the training of the performer. In this connection we must emphasise that a philosophy of education which rejects norms, standards and criteria may be fashionable but is not, we think, acceptable.

3.5 The above formulation is not, of course, exhaustive. Nonetheless, we have found it helpful because it enables us to proceed to the next step. This is to ask the question: 'Why then include the arts in education?'. We suggest the following as some practical answers:

- a) If the study of the arts is left out of the education system this enriching experience will be confined to the privileged who, having enjoyed it themselves, will spend their time and money ensuring that their children too enjoy it.

- b) 'Art in various forms is one of the few activities which the youth of our society is truly enthusiastic about. It makes sense to channel this enthusiasm in positive directions and see that it informs and relates to the rest of the work they do at school' (Dr Crisp). We reject the notion of the various arts as 'soft options'. They are, in fact, more time consuming and more difficult than the vocational subjects. They involve constant value judgments whereas the bulk of the problems in the vocational subjects, in the final analysis, are susceptible of a direct answer.
- c) The study of the arts involves and requires total freedom of mind and expression and is therefore specially appropriate to the citizens of a democracy.
- d) They provide a form of stimulation which we all desire and need.
- e) They provide a dimension of communication of which no one should be deprived.

3.6 Having accepted that the arts ought to be included in the education program, the next problem is to identify the type of education which is to be offered. We would quote from a submission made to us by the Artistic Director of the Queensland Ballet who said that basically there are three different types of dance education, namely:

- a) education *about* dance – dance appreciation without necessarily involving the students in dance performance themselves;
- b) education *in* dance – the student is encouraged to realise his full potential as a dance performer (not necessarily using the word 'performer' to indicate a theatrical aim);
- c) education *by* dance – dance used as a therapy either to 'release' the student psychologically or to help (perhaps the awkward mover or handicapped person) towards the achievement of an easier, more harmonious therefore more efficient way of moving.

One could say much the same thing about any of the art forms. To these, we would add:

- d) education *through* the arts – the arts used as a means of bringing the student to an awareness of the finest values of the civilisation which he has inherited.

While (c) is debatable so far as concerns the regular education system, we think it obvious that any reasonable curriculum should aim at (a), (b) and (d).

ART

Kindergarten and Pre-school Level

4.1 Approximately 10 per cent of the infant population is accommodated in 250 kindergartens catering for the three to five year group. The pattern of pre-school level art education established by the Creche and Kindergarten Association is regarded as of high quality. The Department of Education has recently developed pre-school centres which cater for approximately 45 per cent of the four to five year age group on a 2½ hour day basis. An additional 800 children undertake correspondence courses in pre-school education under the guidance of parents. It is the object of the Department of Education to maintain appropriate standards in the teaching of art at this level. The teachers derive from short conversion courses and it is obvious that there will be a need for constant care to ensure that the necessary standards are in fact maintained, if necessary by in-service courses and seminars and the like.

Primary Schools

4.2 Art is a compulsory subject in all State primary school grades and occupies two to three hours per week. There are no specialist art teachers in the schools although there are some fifteen advisory teachers for the primary system who visit the schools on the request of principals. It is the policy of the Department of Education that primary art like primary music is taught by the class-room teacher. This policy necessarily focuses attention on the training of general primary teachers. At most of the six teacher training institutions there is a compulsory semester of art education of four hours per week in the first year and a further semester of three hours per week in the second year. More than twice this time was devoted to art and craft areas in the 1960's and it is obvious that it represents the bare minimum and that serious consideration to increasing this time should be given. We have heard a suggestion that one college of advanced education is actually considering doing away with art training for primary teachers. Having regard to the departmental policy this is obviously quite unacceptable. As we have said elsewhere, we do not support the notion that art can fairly be described as a soft option.

Secondary Schools

4.3 We realise that there is no practical possibility of specialist art teachers in every school in the foreseeable future. Nevertheless, the concept of specialist support in the form of visiting teachers and practising artists should be within the bounds of practical possibility. In this connection there has been overwhelming response to a survey of primary school teachers conducted by the Queensland Art Teachers Association as to the desirability of specialist support. This is confirmed in relation to all art subjects by the *Survey into the Teaching of the Arts in Schools* referred to in paragraph 1.2 above.

4.4 Art is compulsory in Grade 8 but thereafter is an elective subject. Its treatment in Grade 8 varies from school to school. It is often awarded only 35 to 45 minutes per week which is a clear indication that it is not taken seriously. Nothing useful can be done in this field in this sort of time. In the secondary school art suffers under stringent pressure for academic and vocational subjects. There are also practical and resource problems. Practical art needs a succession of periods and this presents time-table problems. Accommodation and material provisions are unsatisfactory in many cases. Of recent years a general increase in the number of art teachers has occurred and promotion opportunities have improved. There has been significant improvement in performance in country schools which is attributed by Mr Shaw to the moderation system attendant upon the Radford recommendations. There is some improvement in accommodation but much remains to be done. There continues to be a need for teachers to have access to funds for the purchase of expendable materials.

4.5 We see two areas of deficiency in relation to the secondary schools. First, we would repeat what we have said elsewhere with regard to the priority being widely accorded to the academic and vocational subjects. In our opinion it is not acceptable for a secondary school student to be totally divorced from all experience of the arts for the last four years of his schooling. It should be possible to devise a system under which he must elect one of the arts subjects, possibly a multi-arts subject, in each of Grades 9 to 12.

4.6 The other limiting factor on art training in the secondary schools is the content of the course offered by the college of advanced education which trains all secondary art teachers. Mr Shaw draws attention to the fact that other art teaching courses throughout Australia have a very much higher percentage of course time in arts subjects. The percentage in the Queensland course is of the order of 50 per cent. We would suggest that this should be reviewed.

4.7 The aims of the Program in Art for Primary Schools are set out in Appendix 1 in Mr Shaw's Report.

4.8 The general aims of the syllabus in art for Grades 8 to 10 (September 1974) are as follows:

'To foster an understanding of and responsiveness to our own and other cultures by providing encouragement and opportunity for the development of four major areas of aesthetic education —

- Creative expression
- Skills
- Discrimination
- Knowledge.

Over emphasis on technical skills and knowledge beyond the pupil's requirements for development in creative expression and discrimination should be avoided.'

4.9 Under the heading 'Theme and Approach' the syllabus states that emphasis should be placed on the observation of design forms evident in nature and necessary in art and should explore the following elements:

- Shape relationships
- Structural relationships
- Relationships of mass
- Spatial relationships
- Tonal relationships
- Colour relationships
- Textural relationships
- Qualities of mood atmosphere and movement.

4.10 A program in art for Grades 11 and 12 which is currently proposed sets out its general aims as follows:

Aims	Objectives
To develop <i>creativity</i>	The student will be able to: use his imagination, solve problems, invent, experiment.
To acquire <i>knowledge</i> and <i>skills</i>	The student will have competence in: art materials and equipment, media art processes. The student will have an associated knowledge of: design elements, theory and history of art forms.
To develop <i>discrimination</i> and <i>appreciation</i>	The student will: be self critical, be critically aware of his environment, make sensitive judgments, value the contribution to society of creative people.

Existing Structure of Post-secondary Education in Art and Design

4.11 **General.** Despite the apparent lack of an overall planning statement in post-secondary art and design in Queensland, response by institutions to emergent needs has created a fairly clear pattern of development and a number of institutions now fill specific roles in this area of education. There are two notable gaps in the pattern in that no institution has yet undertaken the role of leadership in art in special education or art therapy but generally both practical and theoretical areas are well covered throughout Queensland, mainly in institutions not established primarily as art schools.

4.12 **The College of Art** at Seven Hills is the only art institution *per se* in Queensland and conducts largely practically oriented courses mainly in areas which have traditionally been described as 'fine arts'. This is under the Department of Technical Education which is also responsible for the Coorparoo Technical College with a certificate course in studio ceramics.

4.13 **The colleges of advanced education**, having been developed largely in regional centres tend to fill the role of regional art schools in catering for local community needs in practical as well as theoretical areas. These activities have occurred as off-shoots generally from courses in which art was provided as a component in teacher education and some colleges have succeeded in establishing specialist reputations by their work in such fields as jewellery, textiles, ceramics, or primary and secondary art education studies.

4.14 **The University of Queensland** unlike the colleges, provides a 'fine arts' course with no practical component, concentrating instead on history, philosophy and aesthetics. Architecture students have, however, had contact with visiting tutors in practical arts areas.

4.15 **Other bodies** acting in an entrepreneurial capacity throughout Queensland offer art education at various levels thus:

- a) *The Board of Adult Education* makes available short courses in many art forms in ten Queensland districts: Metropolitan, Moreton, Toowoomba, Maryborough, Bundaberg, Rockhampton, Mackay, Townsville, Cairns and Mount Isa.
- b) *The Queensland Arts Council* operates workshops annually.
- c) *The Craft Association of Queensland* organizes lectures, classes and workshops throughout the State.
- d) *The Queensland Potters Association* runs regular metropolitan classes and organizes other workshops as well as initiating publications and films.
- e) *The Australian Flying Art School* offers tuition mainly in painting and drawing in country centres.
- f) *The Queensland Department of Education* offers in-service vacation workshops mainly of a practical nature for teachers.

The Process of Post-secondary Education in Art and Design

4.16 **The Process** of post-secondary education in art and design in Queensland displays many differences between courses but also a high degree of interdependence, particularly in the study of art education. It may be seen that few courses are solely concerned with art, but that art is in most cases a component of a course designed for another purpose such as education or architecture.

4.17 **The College of Art** by its nature has the main task of providing courses aimed at the development of professional artists and designers. Three year courses for Diplomas in Art and Graphic Design have entry requirements of a senior pass level including English and art. The study of English at post-secondary level is available within the courses so that graduates will be able to satisfy Queensland Department of Education requirements of a second teaching subject if they wish to undertake the post-graduate Diploma in Teaching at Kelvin Grove CAE. Certificate courses in applied arts are also available and entry to these requires a minimum junior level pass.

4.18 **Darling Downs Institute of Advanced Education** with an entry requirement of a minimum TE score of 810 has a quota of fifty full-time and five part-time students for the Diploma of Arts (Creative) which includes visual and performing arts. Graduates from this course intending to teach must complete the post-graduate Diploma of Teaching at Kelvin Grove CAE for which a second teaching subject is required.

4.19 **The University of Queensland** offers (within the Bachelor of Arts course) subjects in the areas of art history and appreciation. A minimum TE score of 880 is an entry requirement. Graduates with these subjects who wish to become art teachers must first obtain proficiency in practical art areas as well as completing the post-graduate Diploma in Teaching at Kelvin Grove CAE.

4.20 **Kelvin Grove College of Advanced Education** offers the Diploma of Teaching (Secondary Art) as a three year course with a quota of fifty-five students in first year. Entry requirements include at least twenty semester units in subjects approved by the Board of Secondary School Studies, and at least twelve points in four semesters of English and of art. A one year post-graduate Diploma of Teaching (Secondary Art) is also available as outlined in paragraphs 4.17, 4.18, and 4.19 and these two courses provide for all of the art teachers trained in Queensland. An Associate Diploma in Visual Arts will be offered from 1977. This is a two year full-time course and four year part-time course, of a practical, vocational nature with emphasis on craft areas.

4.21 **North Brisbane College of Advanced Education** will offer an Associate Diploma of Art in 1977 designed to give a broad grounding and appreciation in a number of art activities.

4.22 **Primary/Pre-school Courses** offered at Capricornia IAE, Darling Downs IAE and at the CAE's of Kelvin Grove, Mount Gravatt, North Brisbane and Townsville include compulsory units of art with an elective major study. Entry requirements are as outlined in paragraph 4.20 but not including four semesters of art.

4.23 **Other bodies** as outlined in paragraph 4.15 offering post-secondary art education tend to be characterized by short duration workshops often tutored by imported artists of international stature. Funding for these workshops comes from cultural grants at either State or Commonwealth government level but organized locally.

Co-ordination of Post-secondary Education in Art and Design

4.24 Co-ordination occurs formally within the framework of the Board of Advanced Education and its Course Assessment Committee but as this Committee has only been convened to consider firmly based course proposals, it is apparent that initiatives have come from other quarters.

4.25 Informal co-ordination occurs through contact between institutions at the personal level, sometimes through involvement with community organizations such as those outlined in paragraph 4.15 or through professional bodies such as the Australian Society for Education Through the Arts and the Queensland Art Teachers Association.

4.26 The informal contact between educational institutions and community organizations enables the expertise of lecturers to be employed in community projects while enriching the institutions by contact with visiting lecturers and providing information of community needs as evidenced by recent course proposals.

MUSIC

Primary Schools

5.1 The heart of music education in the State primary schools is the 'Curriculum Guide to Music in the Primary School' which provides the class teacher with the basis for teaching the five fundamental activities of singing, playing, listening, moving and creating which in turn lead on to musical literacy – namely reading and writing music. Music education in the State primary schools is essentially the function of the class teacher. *The eighty music teachers in the service are appointed mainly in large practising schools, and while they take classes of children for music, it is as a means of fulfilling their function of teacher education that they are primarily employed. There are thirty part-time teachers whose function it is to supplement the work of the class teacher where the latter, through lack of training, is unable to carry the program out without assistance.*

5.2 The series 'Adventures in Music' which consists of tapes and explanatory booklets has been provided to all schools. It is essentially directed to music appreciation but is also capable of being used to some extent for participatory activities.

5.3 The Curriculum Guide to Music is being implemented in approximately 40 per cent of the primary schools of the State. The balance of the schools rely for music experience on radio programs but it must be remembered that the radio signal received in many parts of Queensland is less than adequate.

5.4 The system depends on the training of class teachers in music to the level at which they can implement the Curriculum Guide to Music. The colleges of advanced education offer music as a subject which, as a general proposition, is elective only. Something of the order of 25 per cent of student teachers take music. It is obviously necessary to supplement the system and this is done by in-service courses and seminars and there is a number of advisory teachers with responsibility for an area.

5.5 The aim of the system is to provide this experience of music for every child in a primary school in the State. It seems obvious, therefore, that a system which permits the arts subjects, including music, to be taken on an elective basis is unsatisfactory. It must be remembered that the teaching of the arts, including music, in the primary schools, by the class teacher is not a stop-gap but is regarded as integral to the education system. This is not to say that there is not a strong body of opinion in favour of specialist music teachers in every primary school and indeed in every school working with the class teachers but obviously this will not be achieved in the short term. Desirably, therefore, all student teachers should be required to take one or more arts subjects or possibly multiple arts subjects as part of their course of training. The present program of in-service training courses and seminars should obviously continue for as long as is necessary.

5.6 The Report makes the point that at the resource level sound reproduction equipment and reference material are needed in most schools and that suitable accommodation for the teaching of music is not generally available. The need for visits by small multi-arts performance groups is stressed. The latter is a theme which will be found to recur in relation to many of the art forms.

Secondary Schools

5.7 Presently, secondary school music education centres around the course in music approved by the Board of Secondary School Studies. This is not a specialist musician's course but one oriented to an appreciation of music and an understanding of the relation between music and the other art forms and the society in which they emerge. In addition, however, there is a participatory element which involves some composition (and therefore some harmony and counterpoint) and performance on the simpler instruments. This course requires trained musicians to teach it. Sixty-four schools (thirty-eight State schools and twenty-six non-State schools) offer this course to Grade 10 level and progressively less to the higher grades.

5.8 It is at the secondary school level that the competition between the arts and the vocational subjects becomes increasingly apparent. The question is whether the whole education system does not involve the secondary school student specialising at too early an age. Not all students go on to tertiary institutions and of those who do the overwhelming majority are finished with their education in the arts by the time they leave school. We think it right to say that no school-leaver has been educated unless he has had a worthwhile active experience of the arts. This is not to suggest that the purpose of education in the arts is to make musicians, painters and poets of all who pass through the system. The object of a true education system should surely be to produce in the school-leaver an appreciative awareness of what has happened in past history in at least some of the arts and what is happening in them at present; to devise multi-arts subjects, the special advantage of which would be to demonstrate the interaction of all creative activity and its relation with the society out of which it grows. The provision of such courses will obviously require teachers who are trained for the purpose in all secondary schools. This we see as the major deficiency of the secondary school system.

5.9 At this level also there are urgent accommodation needs and they involve major expenditure. A music room for every teacher is essential and the requirements involve two class rooms, practice rooms, high security instrument storerooms, staff rooms and resource storage areas. The view is expressed that every school should have a multi-purpose hall suitable for performing arts. There is at this level also a shortage of instruments, class texts, reference material and audio-visual resources. Even without a major expansion of the system further advisory teacher assistance is required and pre-service teacher education for all teachers graduating from training institutions and entering the State service.

Instrumental Music Tuition

5.10 Instrumental music tuition is offered in State schools in eleven main areas of the State involving eighty-four full-time and twelve part-time teachers giving instrumental tuition in group situations to upwards of 6,000 primary and secondary school students.

Financial support takes the form of the provision of instruments for many beginning students and the support system for this provision includes a program of repair and maintenance. There is also an instrumental music lending library. An interesting feature of this program is the residential instrumental camp held in 1975 and to be held again in 1976. The scheme is currently based on the major urban centres and its extension to country areas is dependent on massive injections of funds to supply personnel and instruments. A special feature of group instrumental music teaching is that teachers trained for such activities are needed and it is suggested that tertiary institutions could give attention to this area.

5.11 This activity again highlights the necessity for suitable accommodation and of course, any extension of the scheme will involve extensions of the music lending library and the instrument repair and maintenance system with all that is involved.

5.12 The need for improved accommodation is emphasised in practically all the submissions we have received. Thus the staff of the Music Department of the University of Queensland make exactly the same point. They too say also that the provision of equipment such as musical instruments, microphones, amplifiers, gramophones, cassette recorders and the like for creative music is far below the desired standard. They contend strongly for the use of television as well as radio to increase children's love and understanding of music.

5.13 An interesting suggestion by the Music Department of the University of Queensland is the setting up of a specialist music school for the training of children aged eleven to eighteen years.

5.14 The existence of the fine films dealing with various aspects of the world's music seems to us an important point which should not be lost sight of. We see the planned circulation of material of this sort as a valuable means of supplying experience of the arts in areas which are remote from the urban centres. No great expense should be involved. It would seem, we think, to be largely a matter of co-ordination and planning. Apart from this the suggestion is made that trained film-makers should be available to work in collaboration with music educators and musicians to produce high quality television and other films either on a national scale or preferably at State level. It is known that the State of Queensland is currently interested in the establishment of a local film industry and this suggestion seems to us to be worthy of examination in relation to all of the art forms and to underline yet again the interdependence of the art forms. Lastly, the same source makes a suggestion which is echoed in many other submissions. This is the provision of multi-arts blocks in the schools funded on the same lines as the science blocks provided by the Federal Government over the last decade or two. We see this as a positive aim to which Government should be committed. We think that it would serve not merely the immediate purpose of providing a venue for the training of school children but that it might fulfill a widespread need throughout the remoter communities for a venue for performance of the arts by those outside the school system. Accommodation is a problem with the Queensland Conservatorium itself. There is need for additional rehearsal space and alternative performing areas.

Community

5.15 There is a demand in more than one quarter for the establishment of a Jazz Faculty at the Queensland Conservatorium of Music. The 31st Australian Jazz Convention goes so far as to suggest that there should be an independent and autonomous Director of Jazz Studies at the Conservatorium and independent and autonomous part-time lecturers at the same institution.

5.16 A point which we think worthy of serious attention is the suggestion that musical groups should be actively engaged in involving the school-leavers so that the work done in the schools is not lost.

5.17 There is obviously a continuing requirement for the co-ordination of the various bodies and institutions involved in the arts. As an example the Conservatorium opera workshop is hampered by the unavailability of a student orchestra for its productions. There is now a State funded Queensland Theatre Orchestra and there are obviously possibilities in co-ordinating the activities of the two.

General

5.18 The problem of the country areas (remoteness from the major centres) requires constant attention. A suggestion which emanated from Mount Isa is for the setting up of a flying music school. From many sources we have had suggestions for the establishment of music centres throughout the State staffed and funded by the Department of Education. We refer elsewhere to the possibility of setting up multi-purpose arts blocks in the schools which could also serve as community arts centres out of school hours. With such a centre as a base for operations we would think that existing personnel and equipment resources might well be adequate for greatly enlarged community involvement without great additional expense. In other words we would think that once such arts centres were in existence it would be a matter rather of organisation than of additional duplicated systems to achieve this object.

5.19 A paper from the Queensland Opera Company makes a point in relation to music which is echoed in submissions in relation to the other arts. It is that there must be a worthwhile transition of action from the schools into the community. Queensland Opera Company is heavily involved in the school system. A suggestion from this source is that extra-curricular music activities be provided on a formal basis — say on Saturdays — to complement the school curriculum.

5.20 The Australian Society of Music Education (ASME) submission emphasises the need for provision of performing arts centres and for more teachers in advisory and consultative positions to help the class-room teacher. In dealing with the ASME submission, it is convenient to refer to a special problem which seems to be of general application. There seems to be a widespread view that many education administrators and in particular many principals are not sympathetic to the arts, regarding them as an invasion of the limited time available. We reject this approach which we have dealt with in general terms in paragraph 2.6 above.

DRAMA

Rationale

6.1 Drama is one of the oldest art forms known to man and appears to have its origin in the impulse to imitate and ritualise certain activities in his environment in an attempt to understand and control them. The instinct to play, which appears to be shared by young creatures of all species is now recognised by educationists as an important part of the learning process, which continues to be equally valuable throughout adult life. It is still true that drama, like all art forms, can contribute to man's understanding of his culture, and can hint at solutions to problems. Its close relationship to play, with its educational and therapeutic value, should also ensure its place within any education system.

6.2 Drama can therefore be justified as an area of study in the same way as art and music, from pre-school to tertiary level and as a community activity which is both demanding and absorbing. In schools, drama has two main aims:

- a) As an extension of children's play, to stimulate and develop the students' own creative abilities in producing their own work. While we do not anticipate turning out large amounts of original work of high quality, the experience of working through the process of invention itself helps to give an understanding of the principles on which the art form is structured.
- b) As performance, and as study of drama as literature, to foster the understanding and appreciation of the works of art which have been produced by human beings in the past and present, as forming part of our cultural heritage.

Pre-schools

6.3 Most teachers of pre-school children have some training in drama. The Early Childhood Drama Project mounted by *La Boite Theatre* and the Pre-school section of the Department of Education is based, broadly, on curriculum material and its success depends upon the co-operation of the actor-teacher team and the teachers in the schools.

Primary Schools

6.4 Although drama is an integral part of the program laid down by the Language Arts Curriculum Guide of 1974, in practice, it is not mandatory and drama has been left to the few enthusiasts who believe in its value. It would seem that the attitudes of administrators and parents militate against general perception of the educational value of drama in schools. We would therefore emphasize that there needs to be a recognition by administrators in government and in schools and by the community that drama is an area of study in its own right comparable with any other subject. We think that the position paper rightly makes the point that once this recognition is established, other essentials

will follow, for example, trained personnel, resources centres, advisory services, space, rostrum blocks, lighting facilities and so forth. A pilot scheme introduced in the North Brisbane region by the Department of Education is worth noting. A team of teacher-actors, the *North Brisbane Theatre-in-Education Service*, visits schools in the region acting as resource personnel.

Secondary Schools

6.5 Until 1973 drama was done as a part of the English course and usually, therefore, from a literary point of view. Since 1973 the Board of Secondary School Studies has had a trial syllabus in speech and drama for Grades 8, 9 and 10 which has since been expanded to Grades 11 and 12. Fourteen schools are now taking part in this trial program. A high level of interest has been generated but the percentage of schools involved is small. There are 120 secondary schools in the State system. As demand for the subject increases there will be a problem in providing trained teachers. In this connection it should be noted that there is, as yet, no course for specialist teachers of drama at any college of advanced education. From 1977 there will be an elective speech and drama teaching subject at Mount Gravatt College of Advanced Education as part of a joint program with Griffith University. The speech and drama subjects at other colleges of advanced education are not designed to train teachers of the subject. A theatre course, initiated by Dalby High School was begun in 1976 and is to be extended to four other high schools in 1977. Elsewhere drama is included in the English curriculum by those teachers who feel competent to handle it. It should be stressed that the appointment of a person responsible for the promotion and supervision of the subject is vital at this stage. An advisory teacher has recently been appointed in English with special interest in drama but his responsibilities should be extended.

Special Education

6.6 An advisory teacher for drama in Special Education (essentially the handicapped) has recently been appointed. Impressive work has been initiated by those working in the Theatre for the Deaf.

Tertiary

6.7 There is some training in speech and/or drama at all CAE's but, as pointed out above they are not, so far, designed for the training of teachers of the subject. Courses differ according to the aims of the institution (for example, students at Darling Downs are trained in Theatre Arts, those at Queensland Institute of Technology are more concerned with the study of Communication Arts). The University of Queensland includes practical courses within the study of drama as part of the English courses. Student teachers train as general teachers although some of them elect to major in drama. There are no specialist courses for teachers of drama comparable with the courses for art and music teachers. Kelvin Grove and North Brisbane have recently introduced courses in Performing Arts, though again not for teachers.

6.8 We regard the training of further drama educators as probably the highest priority in this area. There is a strongly held view against rapid proliferation of drama courses through the schools since there are at present few teachers qualified to staff them. Available resources should therefore go to the training of personnel. The point is made that a

competent drama teacher can operate very successfully with minimum equipment provided only that he has space. An enlarged program for the training of drama educators needs to be supplemented by in-service training of existing teachers. In-service courses are sponsored by subject associations (for example, Queensland Association for Drama in Education and Speech Teachers' Association of Queensland). Many teachers attend seminars, workshops and conferences in their own time.

6.9 There are, of course, equipment and accommodation problems, the basic requirement for accommodation being indoor space, uncluttered by desks and chairs, of sufficient size to allow free movement to a normal sized class.

Theatre Arts and Education

6.10 **General.** It is important to stress that although there may appear to be a lot of activities below, they are on the whole haphazard, unco-ordinated and rarely evaluated, though the Queensland Arts Council is attempting to co-ordinate some of the work of touring companies and some organizations (for example, *Queensland Theatre Company* (QTC) and *La Boite Theatre*) have an internally consistent policy that shows an attempt to service a clearly distinguished range of needs in their work. The disadvantages of this lack of co-ordination include the following:

- a) Many or most Queenslanders are unexposed or rarely exposed to any form of theatre, active or passive.
- b) Groups are unable to see or communicate with each other, share ideas and thus grow in their work.
- c) There is an uncritical acceptance or hostility from teachers, principals, parents, all based on a lack of appropriate background or touchstones.
- d) Work of questionable quality or motives can occur.
- e) Untrained enthusiasm can be allowed to dissipate, because it is both isolated and faced by insufficient challenges.

6.11 **Theatre-in-Education.** This may be defined as work where the theatrical and dramatic elements are subordinated to the educational content — it is often characterised by work for small audiences (for example, one class), flexible program structures allowing for considerable participation, and programs written by the performing team. Two teams under this definition, working entirely in this field are *La Boite Early Childhood Drama Project* (Pre-school/grade 1) and *North Brisbane Theatre-in-Education* (Primary). In addition the *Popular Theatre Troupe* is developing polemical theatre through special techniques (for example, Snakes and Ladders game) for adults. At present, there is no regular work of this kind in the secondary schools, though *Queensland Theatre Company's Project Spearhead* will attempt to fuse these techniques in selected schools with guided exploration of the arts of theatre. The metropolitan CAE's at least offer occasional work in this field using students.

6.12 **Theatre for young people** may be discussed under two headings:

- a) *In schools:* The school play is an unevenly spread tradition, usually depending on one or two keen teachers, and according to one submission, sometimes actively discouraged as time-wasting.

b) *Outside school (adolescents)*: There are many local groups, usually attached to little theatres, offering work often of high standard and very student-centred, like *Rockhampton Youth Theatre*, and the well-known, independent *Nambour Young People's Theatre*, throughout the State, and a few in Brisbane, notably *La Boite Middle Stagers*, and the annual production of *Brisbane Youth Theatre*. The most ambitious of these groups – like those named, often prepare their own material; this will be a major function of the QTC's Darling Downs Project, as well as supervising training in theatrical skills and techniques. In some ways this last project may be seen as regional extension of their week-long experience workshops for young people.

6.13 **Community and adult theatre and education.** Again, scattered and sporadic. Both the established QTC and the anti-establishment *Popular Theatre Troupe* involved themselves with ethnic groups, including an attempt to find a Black Theatre. *La Boite* and *Twelfth Night* held a course for adults on aspects of Theatre and provided intensive work for a select group of citizens. *Playlab* in Brisbane endeavours to give young playwrights the opportunity to test out and improve their plays by workshopping them.

Community

6.14 There is frequently expressed a need for performing arts centres in major centres of population. We consider that serious thought should be given to the establishment of multi-purpose art blocks in secondary schools to which artistic groups in the community could have access when they are not required for school purposes.

6.15 Submissions from the country inevitably ask for visiting performing arts groups and emphasize the need for satisfactory communication between such groups and local groups.

6.16 A point which is much made in relation to all the art forms is the importance of bringing the practising artist into the schools. We agree with the proposal. It is obvious that it is as valid for drama as for the visual arts or music.

6.17 Many of the submissions emphasize the importance of advisory teachers in drama and it is encouraging to learn from the Department that such an appointment is to take effect from 1977, although the provision can only be regarded as a beginning.

Speech and Drama Outside the Regular Education System

6.18 Upwards of 300 teachers are involved in the teaching of speech and drama outside the State school system. Some 120 teach in independent schools of which there are approximately thirty in the metropolitan area and fifty in the country areas. The rest of the teachers operate in private studios. The number of students involved ranges between two hundred and fifty odd at age seven, peaking to approximately five hundred by age eleven and then falling away again. Tuition costs are paid by parents. The leading requirement in this area is seen by the writer of the position paper as being a requirement for specific qualification of teachers. There is no recognised course for teachers in speech and drama in Queensland, and no restriction on who is permitted to teach. This consideration reinforces the need recognised earlier in relation to the State education system for specialised training of speech and drama teachers in colleges of advanced education.

6.19 There is a number of children's youth activities provided by theatres and organisations throughout the Brisbane area and its vicinity. These activities generally speaking centre on established theatre companies. Thus *La Boite Theatre* provides regular activities on Saturday mornings and during school vacations. *Twelfth Night Theatre* provides ten weekly after school workshops for the seven to twelve year olds and one teenage workshop, the tutors being qualified. It conducts regular holiday workshops in drama and related arts. Average attendance at the after school workshops is fifteen and at holiday workshops up to forty. A team of actors tours the schools throughout the State presenting two educational programs to about thirty thousand children each year.

6.20 There are theatre groups throughout the State which in varying degrees seek to involve school age children. For example, the *Nambour Youth Theatre* is said to be one of the strongest and most imaginative groups in the State and possibly in Australia. A theme which constantly recurs in submissions from the country areas is that teachers and notably principals seem unsympathetic to the involvement of students with local dramatic performances and activities. We refer elsewhere to the need to counter this attitude.

Recommendations

- 6.21 **Study of drama.** It is recommended that: not only administrators and the schools but the community must be brought to a realisation that drama is an area of study in its own right comparable to any other subject.
- 6.22 **Planning.** It is recommended that: co-ordination, development (including education of the adult community in the possibilities of drama for themselves and their children) and critical yet positive assessment of the work going on, are essential.
- 6.23 **Supervisor of Drama.** It is recommended that: urgent need exists for the appointment of a Supervisor of Drama to co-ordinate programs throughout the State; until someone is responsible for direction and supervision, progress will remain sporadic.
- 6.24 **Specialist courses.** It is recommended that: there is a need for specialist courses for teachers of drama comparable with the courses for art and music teachers and not merely for courses in speech and drama which are designed to form part of the general education of the student at tertiary level.
- 6.25 **Accommodation and equipment.** It is recommended that: note be taken that in relation to speech and drama there are the inevitable deficiencies of accommodation and equipment to which we draw attention in relation to all of the other art forms.
- 6.26 **Practising artists.** It is recommended that: in relation to drama as well as the visual arts and music it is important to devise means of bringing the practising artist into the schools.

FILM AND TELEVISION

General

7.1 It is obvious that the mass media plays such an important part in the contemporary environment that the education system must take some account of the phenomenon. Most people would agree that the visual media are probably the most important source for social conditioning of the child and it follows that the education system should involve a critical appraisal of their role in shaping values and attitudes and their capacity to influence, persuade and manipulate.

7.2 Quite apart from this, however, they present a challenge which the young accept with enthusiasm. We refer elsewhere in a general way to the role of the arts as a channel for the enthusiasm of the young and as providing a means for capturing their interest for other fields of learning. This is especially so of film and television. Most of today's young people are convinced, that given the chance they could make a film and this belief should be encouraged if only on the basis that it is foolish not to take advantage of a situation in which school can be associated with an exciting creative process. The position paper goes on to the point that film and television provide ideal vehicles for inter-disciplinary activity. Numerous instances of possible inter-disciplinary involvement are given.

7.3 Against this background it is remarkable that these media, as art forms in themselves, figure so little in the Queensland education system. To the extent to which they are found, it is essentially as vehicles for the teaching of other disciplines.

Primary and Pre-schools

7.4 There is virtually no education in film and television short of the secondary school. But in these same years children are heavily exposed to and manipulated by the media. Two features seem self-evident. First, very serious attention should be given to the quality of material to which they are exposed; and second, from their earliest days they should be progressively assisted to learn critically to evaluate the programs which are presented for them.

Secondary Schools

7.5 Most screen education in Queensland is an incidental adjunct to courses in literature and art. There is an encouraging exception to this situation. Catholic schools offer a full media course which includes a large section on film and television appreciation. Again the Brisbane Grammar School uses film-making extensively and St. Hilda's School, Southport has a complete media program.

7.6 As yet screen education is not offered in the State secondary schools. A proposed syllabus for Grades 8 to 12 is currently under consideration by the Board of Secondary Studies but no decision has yet been made. Trained teachers, proper facilities and good method will be needed before this syllabus can be introduced.

Tertiary

7.7 The College of Art offers a one semester course in screen education as part of its Associate Diploma of Art course. Kelvin Grove College of Advanced Education offers two elective courses (semester length) to students specialising in subjects such as physical education, home science, art, music and commercial subjects. Mount Gravatt College of Advanced Education offers an elective course in media studies to third year students. It is however, co-ordinating with Griffith University to offer a combined BA Diploma course. The humanities students at Griffith do considerable work in cinema in their first year including work on theory and methodology in the media. The School of Humanities offers major courses in the second and third years involving detailed study of film and the relationship of film to literature, history and sociology.

7.8 We believe that for anyone undertaking teaching, insight into the nature and quality of contemporary culture as created by or reflected in the mass media is fundamental. We therefore think that the teaching colleges should include screen education in their general courses. The position paper suggests that a general course should cover the way in which various forms of media communication have developed, how they are at present organised, their role in shaping values and attitudes and their capacities as art forms. In addition we favour a specialised course in film and television for those wishing to specialise in the secondary schools. If this is not done the teachers will not be available for the introduction of screen education. Moreover in the short term if screen education is to be introduced as we think it should, in the secondary schools at least, in-service teacher training will be essential. The position paper makes various suggestions for expedients which would facilitate introduction and encouragement of film education.

Conclusion

7.9 Many points of detail are raised in the position paper and we are sympathetic to them. However, we would put in the forefront three propositions:

- a) It is important that the role of film and television in education be accepted by the Department of Education and that it be recognised that these media are not mere sources of entertainment on the one hand and mere vehicles for the teaching of other disciplines on the other. This position is accepted in Victoria and South Australia, where screen education is treated as a serious part of the curriculum and, to a lesser extent, in New South Wales.
- b) It is desirable that tertiary institutions be involved in formulating criteria for screen education if we are to avoid a lack of continuity and co-ordination between the secondary school and tertiary level as, it is said, currently occurs in relation to art education generally.

- c) Adequate equipment will have to be provided and the position paper contains a practical statement of the requirements which we endorse. In addition in this as in so many other fields, adequate accommodation is essential. Consideration of the problems which attend the introduction of film and television as serious educational subjects reinforces the conclusion which we express elsewhere that a high priority need for the immediate future is the provision of multi-purpose arts blocks, the facilities of which need to be designed with a scrupulous regard for user requirements and after careful consultation with those who must work in them.

DANCE

Dance Outside the School Situation

8.1 Dance must be regarded as the art form which commands probably the most widespread and spontaneous support in the community. Outside the school situation, wherever tuition, of whatever quality, is available, many thousands of children each year take examinations in classical ballet, theatrical dance, highland and Irish dance and modern dance. In addition courses leading to examination in ethnic dance are taken in many centres the emphasis being on those which include migrant communities. In addition there are many thousands who are also taking dance in various forms without their efforts leading to examination.

8.2 It is true to say that almost the only limitation on the involvement of children in dance is the availability of teaching staff. In the more isolated and smaller centres of the west the usual pattern is that parents combine to meet the costs of bringing a teacher to the town on a periodical visiting basis. The parents must, in addition, bear the cost of tuition. The needs of dance education outside the school fall into three main categories:

- a) If children in the remoter parts of the State are to have an opportunity of tuition in dance some financial support for the movement of teachers to these areas is required.
- b) The accommodation available for the performance of dance is more usually than not unsatisfactory. In this area as in so many others multi-purpose community arts centres are an urgent need. We suggest elsewhere and we repeat in relation to dance that a policy of establishing multi-arts blocks at secondary schools available to the community out of school hours would go a long way towards meeting a need which is general throughout the arts except in the more favoured centres of high population.
- c) There is a distinct need to ensure that those who teach dance are properly qualified to do so. At a rough estimate only some 50 per cent of those who are teaching the children of the State outside the school system have any form of accreditation. A determined effort must be made to raise the quality of those who teach dance and the time must, we think, come when the examining bodies will refuse to accept candidates who are not trained by accredited teachers. We appreciate that this cannot happen overnight and that even as a policy it cannot be adopted until there is a steady flow of accredited teachers at an acceptable rate from the teaching institutions.

Dance In the School Situation

8.3 **Primary schools.** As a generalisation it may be said that the subject thrives in the infant school, palls through the middle school and becomes submerged in the physical education program for most girls in the upper school. One of the main limiting factors is the teacher. Dance is almost wholly elective in the teacher training system and knowledge

of dance is not considered in any stated policy to be a desirable background for students applying for teaching scholarships. Indeed dance as such is not recognised as an academic unit leading to matriculation. In this connection it may be contrasted with music and speech. It is a component in the course in health and physical education but it is felt that it tends to be subordinated to the human movement aspect of this course. Background knowledge of dance does not appear as a recommended or highly desirable prerequisite for students who elect to major in either physical education or the arts within the elementary teacher education program. Again the limited number of elective hours normally available within the various teacher education programs will usually limit student exposure in a structured course to a maximum of two contact hours a week.

8.4 Secondary schools. As has been said above the subject under which dance is studied is health and physical education. It is an elective area of study which means, of course, that the teacher may decide not to include it at all and in turn the student may elect not to pursue the study even if it is available. It is felt that a much needed development in this area is the appointment of advisers or consultants with specific qualifications to give leadership. The accommodation problem is ever present. Even where space is available floor surfaces may need improvement and the facility will usually need sound-proofing. In developing appropriate syllabuses for submission to the Board of Secondary School Studies it is felt that the schools need advice and guidance from responsible bodies such as the Arts Council if the broader educational objectives of dance as an art form are to be met.

APPENDIX

INDIVIDUALS AND ORGANIZATIONS CONTRIBUTING SUBMISSIONS

After School Care Club, Maryborough.

Anderson Frame, Ms Olive, Musical Director, Sunshine Coast Concert Society and Youth Orchestra.

Ashton, J.K., Head, Music Section, Kelvin Grove College of Advanced Education.

Australia Theatre Week. (see Gatton Mercury Theatre)

Australian Irish Dancing Association.

31st Australian Jazz Convention.

Australian Society for Music Education, Queensland Chapter.

Birdwood-Smith, Miss Gloria, Brisbane Youth Theatre.

Board of Adult Education.

Brisbane Jazz Club. (C.R. Shaw)

Brisbane Youth Theatre. (Miss Gloria Birdwood-Smith)

Broad, C.R. Lecturer in Singing, Queensland Conservatorium.

Chapple, R.W., Senior Lecturer in Art, Townsville College of Advanced Education.

Culpin, L.R., Supervisor, Board of Adult Education.

D'Arcy, Therese. (Speech and Drama)

Dorgan, Elizabeth and others - Lecturers in Education, Capricornia Institute of Advanced Education.

Earle, R.S., Photography, Film-making and Video, Kelvin Grove College of Advanced Education.

Gatton Mercury Theatre.

Gough, Mary, Wynnum-Manly Junior Eisteddfod.

Harlequin Theatre, Wynnum Central.

La Boite Repertory in the Round.

Lacey, Carol, Innisfail.

Lepherd, Laurence, Lecturer in Music, Darling Downs Institute of Advanced Education.

Lofthouse, P., Lecturer in Education Classes, North Brisbane College of Advanced Education.

Mason, Rachel, Lecturer in Art, Kelvin Grove College of Advanced Education.

Mercury Children's and Youth Theatre. (See Gatton Mercury Theatre)

Minza, D., Head of Department of Art and Craft, Mount Gravatt College of Advanced Education.

Moore, W.J., Wide Bay Art Society (apparently based on Board of Adult Education).

Mount Isa Youth Orchestra.

Noosa Arts. (Mrs M.J. Harrold)

North Queensland Ballet and Dance Society.

Paye, Paul E., Head, Oral Communication and Drama Section, Kelvin Grove College of Advanced Education.

Pirrota, Miss Mary, Lecturer in Speech and Drama, Brisbane Kindergarten Teachers College.

Professional Photographers Association, Queensland.

Queensland Art Teachers Association.

Queensland Arts Council.

Queensland Ballet.

Queensland Conservatorium. (see C.R. Broad)

Queensland Folk Federation.

Queensland Institute of Technology. (Patsy McCarthy)

Queensland Opera Company. (see J.L. Thompson)

Queensland Potters Association.

Queensland Theatre Company.

Queensland Youth Orchestra.

Rockhampton Little Theatre.

Siddell, K.R., Statement on Music, Queensland Education Department Schools.

Silory, Anne J., Physical Education Department, Kelvin Grove College of Advanced Education.

Spotlight Theatrical Company, Southport.

Sweeney, Julianne.

Theatre Organ Society of Australia, Queensland Division.

Thompson, J.L., Executive Director, Queensland Opera Company.

University of Queensland, Music Department.

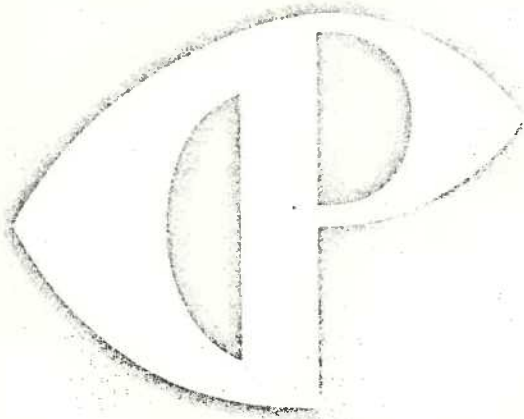
Waterside Workers Childrens Dancing Academy.

Wide Bay Regional Director of Education (F.T. Borchardt)

Worrall, J.R., Innisfail Branch, Queensland Arts Council.

Wynnum-Manly Junior Eisteddfod. (Miss M. Gough)





No. 2 MAY 1973

THE LANGUAGE ARTS MATERIALS AND THEIR USE IN PRIMARY SCHOOLS

During the last three years a wide range of language arts materials has been supplied to Queensland primary schools. The purpose of this publication is to

- (a) outline some of the principles underlying the selection;
- (b) describe how some teachers have already used the materials; and
- (c) suggest ways of organizing the materials for effective teaching and learning.

Books in the classroom

Traditionally, Queensland primary schools have been supplied with a single English textbook and a reading series in the upper grades and a variety of books for reading in the lower grades.

The books for reading in the lower grades comprise a basic reading series (*Happy Venture*) for Grades 1 and 2 and a range of eleven titles for Grade 3. Details of these schemes are contained in Appendices B and C.

The English textbooks supplied to Grades 4 to 7 prior to the present issue contain a variety of activities designed for use with the 1964 English syllabus. The activities include stories and poems to read, suggestions for oral and written expression together with exercises in spelling,

vocabulary and grammar. Teachers often supplement these activities with others from commercially-produced textbooks and other source materials.

Many teachers feel that a textbook provides a basic core of learning experiences suitable for every pupil regardless of his ability level.

Other teachers consider that experiences given from a textbook alone are inadequate. They feel that it is necessary to provide many opportunities to use alternative instructional materials and to go outside the textbook in search of other activities relevant to the topic being treated. Such teachers would agree with the approach recommended by Harold Rosen:

*"The naked textbooks should always be supplemented with real documents and source material from real books, autobiographies, original works and novels. Any one class will contain pupils at very different stages of progress . . . if different ways of verbalizing new experiences are left open to them they can cross the bridges when they are ready to cross them."**

* Rosen, H. "The Language of Textbooks" in *Talking and Writing — A Handbook for English Teachers* (ed. James Britton), Methuen, 1967. p. 108.

In recent years, however, increasing numbers of teachers have moved away from using a single textbook. They feel that the use of a textbook may have certain undesirable effects on teaching and learning in the classroom: it may reduce the chances of catering for individual differences; present a narrow cross-section of possible learning activities; and give little recognition to the principle that "children learn by using language and learn language by using it". These teachers would prefer to devise a program around a variety of source materials, and would select experiences from these in accordance with the needs, interests and abilities of the pupils.

It is anticipated that the present issue of books for reading and language arts source materials, together with the materials previously supplied, will meet the needs of teachers whatever their particular persuasions with respect to the use of textbooks and source materials.

Categories of language arts materials supplied

The language arts materials supplied to primary schools during 1971-73 may be categorized thus:

- (a) books for reading in Grades 1 to 3
- (b) books for reading in Grades 4 to 7
- (c) source materials for use in Grades 1 to 7
 - (i) for use by pupils
 - (ii) for use by teachers with pupils
- (d) teacher reference materials.

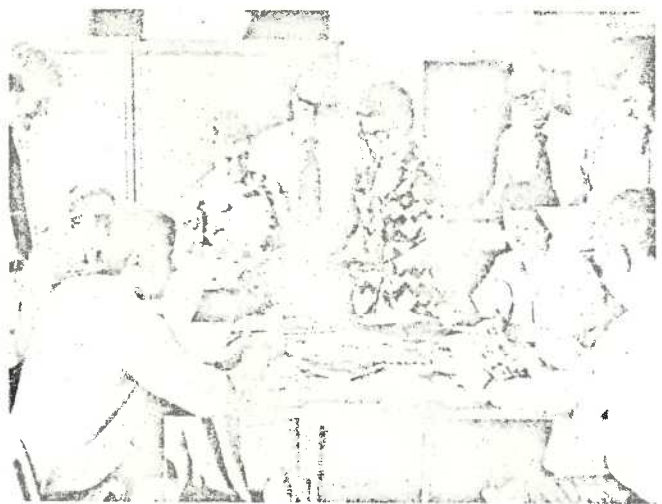
These materials, used in conjunction with materials previously supplied (See Appendix A) and those purchased by individual schools, provide teachers with a wide variety of resources to assist them in designing and developing a language arts program.

Criteria adopted for selection of language arts materials

Prior to the selection of materials in each of the above categories, a number of general criteria were adopted by the Primary English Syllabus Committee as the minimum requirements in publications to be supplied to Queensland primary schools. These criteria are outlined briefly below:

- (a) *Books for Reading in Grades 1 to 3 should—*
 - (i) provide for a sequential development in (a) reading skills, (b) 'new' vocabulary, (c) complexity of sentence patterns;
 - (ii) build on familiar experiences to develop concepts, generalizations and relationships;
 - (iii) extend and enrich children's knowledge, interests and experiences;
 - (iv) avoid undesirable cultural bias;
 - (v) employ attractive illustrations that are both motivational and functional and not merely decorative;
 - (vi) have well-designed physical features (presentation, printing, lay-out).

- (b) *Books for Reading in Grades 4 to 7 should—*
 - (i) meet criteria (ii) to (vi) listed above;
 - (ii) provide a bridge between reading skill development and reading for information and pleasure;
 - (iii) introduce children to selections of high literary merit;
 - (iv) form the basis for a variety of language activities especially in oral and written expression.
- (c) *Source Materials for Use by Pupils and Teachers in Grades 1 to 7 should—*
 - (i) suggest a variety of activities to foster the use of language;
 - (ii) involve the four areas of listening, speaking, reading and writing;
 - (iii) provide a balance of creative and functional speaking and writing activities;
 - (iv) encourage the involvement of children in individual or group activities as well as in whole-class activities;
 - (v) be accompanied by appropriate teacher's manuals, guidebooks or similar materials;
 - (vi) meet criteria (iv) to (vi) listed in (a) above.
- (d) *Teacher Reference Materials should—*
 - (i) present a comprehensive account of one or more aspects of a language arts program;
 - (ii) be based on sound educational research and modern theories of learning;
 - (iii) include a variety of useful, practical suggestions for teachers;
 - (iv) be compatible with the experiences of Queensland teachers.



"... members of the Primary English Syllabus Committee evaluating language arts materials."

Individual books and series by categories

With the above criteria in mind, individual books and series were selected for supply to primary schools.

A complete list of the materials is given below:

(a) Books for Reading in Grades 1 to 3

Even while children are acquiring a basic reading competence through the reading skill development program, they are also gaining a wide variety of experiences from the books they read. The series listed below cater for both of these aspects. They provide a range of interesting experiences and since they are carefully graded, are capable of being related to most basic reading schemes.

Title	Publisher
<i>PM Instant Readers</i> (Large Teacher's Edition, 24 titles)	Price Milburn
<i>PM Readers</i> (42 titles in 4 series: Red, Yellow, Blue, Green)	Price Milburn
<i>PM Advanced Readers</i> (33 titles in 3 series: HL 1-12, BL 1-12 and DE 1-9)	Price Milburn
<i>PM Country Readers</i> (12 titles)	Price Milburn
<i>PM Concept Science series</i> (First 8 titles in series)	Price Milburn
<i>PM Concept Science Series</i> (Last 8 titles in series)	Price Milburn
<i>Helen Piers Mouse Books</i> (3 titles)	AB Publication
<i>Helen Piers Animal Books</i> (First 6 titles in series)	AB Publication
<i>Helen Piers Animal Books</i> (Last 2 titles in series)	AB Publication

(b) Books for Reading in Grades 4 to 7

The books for reading listed below were supplied to primary schools during 1971. "The nature of the material in these books is such that they provide the means of developing a wider range of language skills than simply those related to reading instruction. These *developmental readers*, therefore, may also be used to stimulate both oral and written expression."*

Title	Publisher
<i>Golden Trails</i>	Holt, Rinehart, Winston
<i>Teacher's Handbook 2—Part 2</i> .. .. .	.. .. .
<i>Wings of Wonder</i>	Holt, Rinehart, Winston
<i>Teacher's Handbook 3—Part 1</i> .. .. .	.. .. .
<i>Flights Near and Far</i>	Holt, Rinehart, Winston
<i>Teacher's Handbook 3—Part 2</i> .. .. .	.. .. .
<i>Gallery</i>	Methuen
<i>Contact 1</i>	Longmans

(c) Source Materials for Use by Pupils and Teachers in Grades 1 to 7

The source materials listed below were selected in order to cater for both the *functional* and *expressive* aspects of a language arts program. Some of the materials (*Language and How to Use It*, *Exploring Language* and *Language Games*) stress the importance of social communication (functional language)* while others (*Let's Imagine*, *Young Ideas*, *Ideas*, *Workshop of Ideas* and *Expression*) suggest a variety of activities to stimulate creative self-expression (expressive language).

Moreover, some of the materials were selected specifically for pupils to use while others were for teachers to use as sources of ideas. The *Moving Into Drama* series consists of both pupil's and teacher's editions. However, only the latter were supplied since this series has most value as guidelines for teachers planning a drama program.

(i) For Use by Pupils

Title	Publisher
<i>Language and How To Use It</i>	Scott Foresman
Activities Kit .. .. .	.. .. .
Teachers Handbook for Beginning Levels	.. .. .
Book One—Pupil's Edition .. .. .	.. .. .
Teacher's Edition .. .. .	.. .. .
Book Two—Pupil's Edition .. .. .	.. .. .
Teacher's Edition .. .. .	.. .. .
<i>Exploring Language</i> (Sealey)	Nelson
Book One .. .. .	.. .. .
Book Two .. .. .	.. .. .
Teacher's Manual .. .. .	.. .. .
<i>Young Ideas</i> (6 in series) (Ramsbottom)	Macmillan
<i>Ideas</i> (Ramsbottom)	Macmillan
Book One .. .. .	.. .. .
Book Two .. .. .	.. .. .
<i>Workshop of Ideas</i> (de Fossard and Pappas)	Cassell
Pupil's Book .. .. .	.. .. .
Teacher's Manual .. .. .	.. .. .
<i>Let's Imagine Series</i> (Eyre)	Blackwell
Imagine, Look and Talk .. .. .	.. .. .
Imagine and Talk .. .. .	.. .. .
Imagine, Talk and Write .. .. .	.. .. .
Imagine and Write .. .. .	.. .. .

* Source materials of this kind for Grades 4 and 5 may also be found in the Teacher's Guides accompanying the *Language Patterns Series* (*Golden Trails*, *Wings of Wonder*, *Flights Near and Far*).

* Education Office Gazette (November 1971, pp. 232-3)

(ii) For Use by Teachers

Title	Publisher
<i>Language Games</i> (Wagner, Hosier, Blackman)	Teachers Publishing Corporation
<i>Moving into Drama</i> , Teachers Books (4 in series) (Doherty and Bleakley)	Schofield and Sims
<i>One Hundred Poems Chosen for Children</i> (Saxby)	Angus and Robertson
<i>Expression</i> (6 in series) (Marshall)	Rupert Hart Davis

(d) Teacher Reference Materials

The various titles listed below together with the teacher reference materials previously supplied (See Appendix A), constitute a core of useful background information for teachers of the language arts in the primary school. Each title not only presents a comprehensive overview of the theoretical framework behind the topic being treated but also provides a wealth of practical hints for effective classroom teaching.

Title	Publisher
<i>Developing Language Skills in the Elementary Schools</i> (Green and Petty)	Allyn and Bacon
<i>Creative Writing for Juniors</i> (Maybury)	Batsford
<i>Speech and Communication in the Primary School</i> (Sansom)	A. and C. Black
<i>Children's Literature—Strategies of Teaching</i> (Whitehead)	Prentice Hall
<i>Development through Drama</i> (Way)	Longman

THE MATERIALS IN USE

The following articles were prepared in cooperation with a number of principals and teachers in Queensland primary schools as well as lecturers and student teachers from two Queensland teachers colleges. Each article focuses on a topic relevant to the design and development of a language arts program and makes reference to the language arts materials supplied to primary schools.

SUPPLEMENTARY READING WITH INFANTS

- D. McMillan: *P.M. Instant Readers* (Price Milburn)
- B. Randell: *P.M. Readers* (Price Milburn)
- C. Harper: *P.M. Concept Science Readers* (Price Milburn)
- Helen Piers: *Mouse Books* (A.B. Publication)
- Helen Piers: *Animal Books* (A.B. Publication)

One of the major functions of reading materials such as those listed above is to "introduce activity work that will arouse interest and in so doing will strongly reinforce the skills developed by the basic series".*

Another important function of supplementary reading materials is to provide children with enjoyable experiences that can give rise to a variety of language activities involving many aspects of the curriculum. Children should be able to relate easily to the family situations in the *Story Readers*, to the stories of country life in the *Country Readers* and about animals in the *Mouse* and *Animal Books*, as well as to the factual information contained in the *Concept Science Readers*.

Sequential skill development

Teachers will find that the various series listed above can be easily related to the sequence of skill development contained in practically any basic reading series they might be using. For example, the following table shows how these series might be related to the books in the Happy Venture Scheme:

Readiness	Happy Venture Readers	Supplementary Readers
	<i>Soon We'll Read</i>	<i>P.M. Instant Readers</i>
A	Introductory Book <i>Fluff and Nip</i>	<i>P.M. Story Readers</i> (Red and Yellow)
B	Book One <i>Playtime</i>	<i>P.M. Story Readers</i> (Blue and Green)
C	Book Two <i>Our Friends</i>	<i>Helen Piers Mouse Books</i> <i>P.M. Advanced Readers</i> (HL 1-12; BD 1-12)
D	Book Three <i>Growing Up</i>	<i>Helen Piers Animal Books</i> <i>P.M. Advanced Readers</i> (DE 1-9)
E	Book Four <i>Holiday Time</i>	<i>Helen Piers Animal Books</i> <i>P.M. Concept Science Readers</i> <i>P.M. Country Readers</i> <i>Helen Piers Animal Books</i> <i>P.M. Concept Science Readers</i>

* *The Teaching of Reading—A Teacher's Manual for Infant and Junior Grades*, Department of Education, Queensland. p. 3.

Several of the books are suitable for use in the Grade 3 reading program. They are the last eight titles in the *Concept Science* series and the last two titles in the *Helen Piers Animal Books* series. Grade 3 teachers will find that these books relate quite readily to the other supplementary books supplied previously (See Appendix C).

General comments on the series

The *P.M. Instant Readers* consist of twenty-four large picture books each of which deals with a particular sentence pattern. As well as developing appropriate sentence patterns, the format of the books makes them suitable for relating "pictures to print". They are therefore very useful during the readiness period as well as for remedial purposes in the lower grades of the primary school.

The *P.M. Readers* consist of three series in sequence: *Story Readers*, *Advanced Readers* and *Country Readers*. These books are designed to accompany some of the basic readers in the Ready to Read scheme. However, they are equally useful as supplementary reading with other basic reading schemes.

The *Story Readers* consist of forty-two little books graded into four colour levels: Red (12 books), Yellow (12 books), Blue (9 books) and Green (9 books). They depict family situations that are meaningful to children in the lower grades. Illustrations are simple and colourful, language patterns are natural, and type is print script.



"... supplementary books and material should introduce activity work..."

The books are short, giving satisfaction and encouragement to young children.

The *Advanced Readers* are also graded into levels: HL 1 to 12; BD 1 to 12; and DE 1 to 9. They continue the development of reading skills commenced in the earlier series. The stories are related to the experiences of boys and girls in both city and country areas.

The *Country Readers* are well illustrated by photographs in black and white and cover a wide range of interests associated with life in the country. The content may be related to the science and social studies programs. Sentence patterns are natural, units of language are well arranged, and the books continue the standards of earlier series.

The *P.M. Concept Science Readers* are a valuable and original series of sixteen books that develop science concepts. They are of high interest, and have well graded vocabulary, apt illustrations, and appropriate comprehension questions. An analysis of this series by a member of the Primary Science Syllabus Committee indicates that these books could be readily used in primary school science programs.

Helen Piers Mouse Books feature outstanding illustrations in colour photography, repetition of vocabulary and sentence patterns, good layout and bold, clear type.

The eight *Animal Books* reflect the dynamic use of language. This can be useful in giving children contact with imaginative and expressive language. High quality photography is relevant to the text and widens the children's experiences in a world not necessarily their own.

Summary

All told, there are some 140 titles supplied for use as supplementary reading with infants. Many are short and therefore suitable for less able children. The stories are interesting and relate to the activities and experiences of Australian children—both in the city and in the country. A large number are about animals, many with attractive illustrations. Such a variety should prove valuable to teachers of infant classes, not only for supplementary reading activities but also as stimulus material for thinking, talking and writing.

LANGUAGE IN THE LOWER GRADES

——— *Language and How To Use It*, Language Activities Kit (Scott, Foresman)

M. Monroe: *Language and How To Use It*, Beginning Levels (Scott, Foresman)

A. Schiller et al: *Language and How To Use It*, Books 1 and 2 with Teachers Editions (Scott, Foresman)

Children come to school with wide variations in oral language competence. A number of factors contribute to this variation:

- (a) the frequency with which the child has opportunities to talk with adults in the family;
- (b) the cultural background of the family and the language model used in the home;
- (c) the quality of experiences available in the home and outside which give rise to language;
- (d) the number and quality of books available in the home and read to the child; and
- (e) the possibility of a language other than English being predominantly used in the home.

The teacher needs to be aware of these factors and the influence they may have on the language competence of the children within her class. A major purpose of the lower grades program, therefore, is to provide children with the kinds of experiences that give rise to language and foster a steady improvement in the skills associated with language development. Various materials from the Scott Foresman *Language and How To Use It* program have been supplied to the lower grades of Queensland primary schools in order to achieve this purpose.

The following comments have been prepared by teachers who have worked with this material. The first section shows how one teacher made use of the *Language Activities Kit* within the context of a comprehensive readiness program. In the second section, a Grade 2 teacher outlines how she used aspects of *Language and How To Use It*, Book 1, with the children in her class.

The language activities kit

In the comprehensive readiness program worked in Term I, besides aiming at developing an interest in books and reading, we also planned the development of:—

- (a) a background of experience and ideas;
- (b) increased language ability;
- (c) visual and auditory perception and discrimination;
- (d) the ability to interpret pictures.

In conjunction with this, every opportunity was taken to introduce to the children the idea that words can make us laugh, make us sad, paint pictures for us, etc.—in fact to the importance of oral language.

During a short 'settling in' period, the children were familiarized with their new surroundings and expected



“... language ability was being developed in conjunction with the enrichment of experiences.”

behaviours, and the pattern for free and natural communication between child and child, and child and teacher, was set. This, in individual and group situations, led to the first sharing of ideas and experiences.

In subsequent weeks, this enrichment was greatly expanded to include discussion of pictures, and sets of sequence pictures depicting scenes and activities ranging far from the children's environment,

Language ability was being developed in conjunction with the enrichment of experiences, and while all points of interest arising from children's comments were fully discussed, vocabulary in specific areas was also being enlarged by using:

e.g. Language Activities Kit

- (1) *Colour matching and naming*
- (2) *Cafeteria*
- (3) *Learning plural forms of nouns*

Language ability was also strengthened by story reading and retelling, and shy children were encouraged to express themselves more freely through play and dramatization using puppets and masks, e.g. Scott Foresman masks for retelling “The Little Red Hen”.

With regard to the development of visual perception and discrimination, the coloured discs and geometric forms supplied were used for sorting, matching and grouping activities, relating to colour and shape, and using terms: ‘same’, ‘small’ etc. As individual differences became apparent, some children played with Snap cards, while slower children used large jig-saw puzzles supplied. The pictures with missing parts and incongruities were also used in this context to develop visual perception and stimulate conversation.

Our program to develop auditory discrimination and perception was also supplemented by using the *That's Silly Word Order*, and *That's Silly Incongruities Pictures*.

e.g. Language Activities Kit:

- (1) *Picture Sequence Cards*
- (2) *One Picture Tells a Story*
- (3) *That's Silly* (two sets used at first for discussion only)

All the pictures in the kit were displayed at various times purely for discussion—so that children could identify characters and main ideas, recognise emotional reactions, note details, and generally interpret and enjoy.

Parts of this kit, e.g. capital letters, small letters and numerals, and the map game, were set aside for use later in the year, but in Term 1 in particular, the manual itself and material mentioned proved to be invaluable sources of material and ideas to supplement our existing readiness program.

Language and How To Use It, Book 1

Resourceful teachers will see endless possibilities in the use of this series from the pages of which come peering giants, tigers, ranches, fairies, elves—even a tiger in a teapot: surely a treat for a child deprived of such luxurious books at home but equally stimulating to a child of above-average reading ability. The books are admirably suited to small group work with the teacher acting as group leader and the children seated around her. Through conversation and discussion in such an informal atmosphere, the children will be even further stimulated to share their experiences with one another, to use language in an expressive way, and to concentrate on improving their communication skills.



“... small group work with the teacher acting as group leader ...”

I will mention here only two of the activities presented in Book 1 and which I have tried with the children in my class.

The first activity, “Let’s Think About Words” (p. 85), is mainly geared to using different and more suitable adjectives in the context of a story about a giant and a fairy. But rather than confine our attention to this particular aspect, we used it within a thematic approach. We made up a story about a giant who was very kind (according to the children’s suggestions) and who helped some tiny mice escape from the hungry, old cat.

We listened to some music: “Hail of the Mountain King” from the *Peer Gynt Suite* by Grieg, and discussed the part that sounds like a giant dancing. We compared this to the “Dance of the Sugar-Plum Fairy” from the *Nutcracker Suite* by Tchaikovsky. We also used other stories, such as “Giant John” by Arnold Jobel, and poems such as “Queen Mab”, “There are Fairies at the Bottom of Our Garden” and “Elves in the Rain” from *Language and How To Use It, Book 1* (p. 77).

The children then wrote stories, about giants and fairies, which we stapled together into a booklet ready for them to illustrate with their own drawings. These were not only records of the work we had done but also useful experiential reading material for other occasions.

A second aspect from Book 1, “Just Imagine” (p. 24) was also developed using a thematic approach but from an Australian point of view. We discussed the fact that English-speaking people who live in different countries often use different words in their vocabulary. We decided, therefore, to look at the pictures about the American ranch and give Australian names to all the things we saw. The following sequence outlines our approach:

“The people who wrote this book call this a ranch. Do we have places like this in Australia? What do we call them? (cattle stations). Some of the names they use are the same. We talk about horse, calf, camp-fire, saddle, tree, mountains, cattle-dog, branding-iron, boots. What would we probably find growing instead of cactus? (Prickly pear, spinifex, mulga) . . . instead of fir-trees? (Gum trees) They call the people in the picture cowboys and cowgirls. What would we call them? (Stockmen, drovers, jackaroos, jillaroos)”

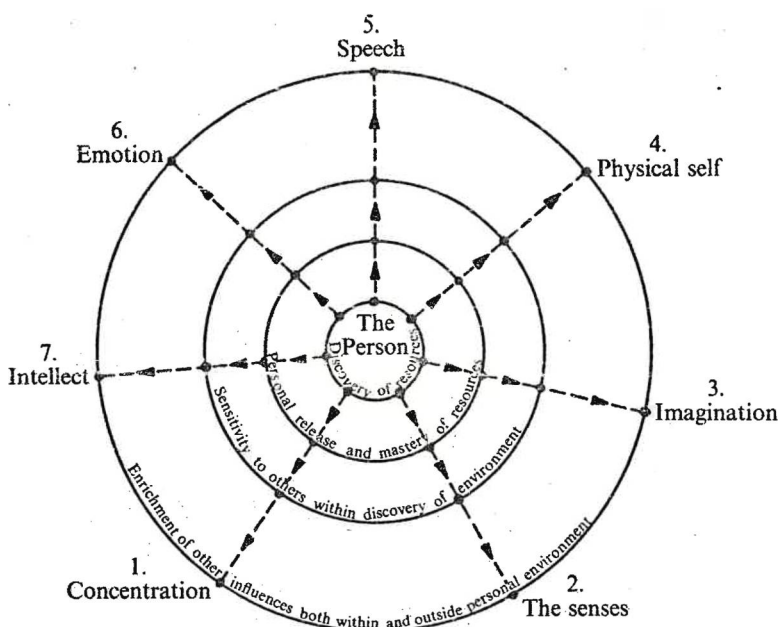
We then proceeded to discuss what was happening in the picture. (One man is trying to catch a calf.) Why? (Possibly it is branding time.) Where have you seen this sort of thing happening? (On a cattle station, at a rodeo, at the show) Now let us draw our own picture putting in the names we use in our country. Write a few sentences about what is happening in your picture.

All in all, I feel that children will thoroughly enjoy using these books and teachers will find that they offer valuable guidelines to the development of interesting language programs in the lower grades.

CHILD DRAMA IN THE CLASSROOM

Way: *Development Through Drama* (Longman)
Doherty and Bleakley: *Moving Into Drama*
(Schofield and Sims)

Child Drama in the school curriculum is concerned with developing the whole personality of the child. In Chapters 1 and 2 of *Development Through Drama*, Brian Way outlines the various facets of the child's personality that we as teachers can hope to develop through drama. Way summarizes these in the diagram reproduced below:



The remainder of this valuable book deals with suggestions for structuring activities to achieve this all-important objective. There is enough material here to serve an imaginative teacher for the whole of the child's school life—from the infant grades through to the secondary school.

It is the *structuring* of these activities around the interests of children in their own environment that is the major responsibility of teachers. Broadly speaking, the areas of development teachers should consider are: body shape; control and movement; concentration and absorption; sensory awareness; sensitivity to rhythm; imagination; characterization and improvisation. Each drama experience should focus on at least one of these areas although many of the others will also be included.

The teacher may also consider that some form of evaluation is necessary. At first this may be carried out by the teacher herself, but eventually the children can also become involved in this process. Evaluation will ensure that a progression is taking place and the children are

developing a means of expression, control and communication. Excellent summaries of one such progression are provided at the conclusion of Books 2, 3 and 4 of the *Moving Into Drama* Series by Doherty and Bleakley.

Although this series has been written assuming that each child has a text, this is not really necessary since the teacher's editions can be effectively used as a source of ideas. With the aid of these books, and especially the *Notes for Teachers*, it should be possible for teachers to structure a program which contains a well-planned progression of appropriate activities.

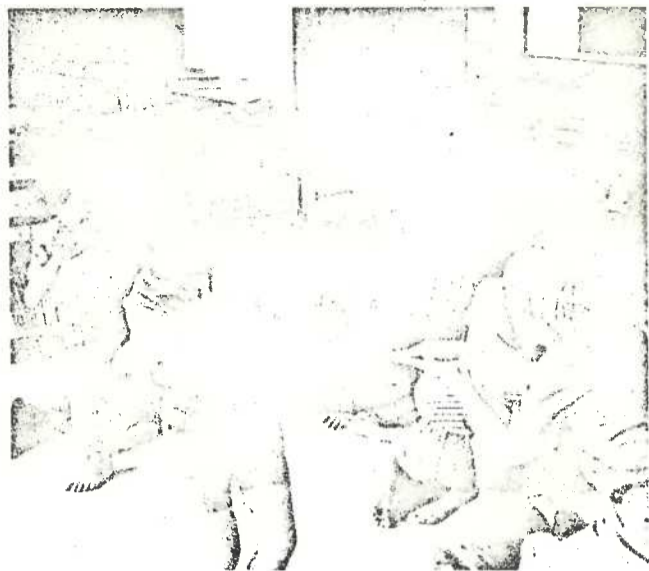
Let us now consider how one aspect of a drama program—concentration and absorption—might be developed using the ideas in *Development Through Drama* and *Moving Into Drama*.

Concentration is probably basic to every drama activity for, until the child has learned to concentrate and become absorbed for a specified period, he cannot attempt much of the imaginative work that is to follow. Doherty and Bleakley point out that in this regard it is also necessary to develop a sense of "space-awareness"; for "without space-awareness you will have no control over your drama lessons because your children will be unable to concentrate and this will lead to giggling and silliness" (Book 1, p. 4g). Way suggests that a first step in developing concentration is to "start with the use of other factors that already exist within all human beings—the five major senses: hearing, seeing, touching, smelling and tasting" (p. 15). The following developments are based on "looking"—one for the lower school and one for the upper school.

Lower grades development

Warm up: Listen to the music and move over the whole space in a way it makes you feel (lively music). When you hear the loud beat of the tambour (or cymbal) "freeze". Change the movement when the music changes (quiet music). Concentrate on responding to the signal.

Development: Now relax. Lie very still and close your eyes. Think of all the colours you know. Now sit up and look at the colours in the room (exclude clothing). Think about them. Turn to your friend and identify them (e.g. colours of flowers, pictures, mobiles). Relax when you have both discovered a number of colours. Choose one. (Select a popular colour, e.g. red.) Let's all think of RED. What does it make you think of? (fire engine, stop sign, letter box, Father Christmas). Let's all be Father Christmas. What does he look like? (coat, belt, boots, cap, beard, sack). Stand in your own space. Become fat and jolly like Father Christmas. Put on your bright red coat. Now buckle on the belt. Pull on your boots. Look in the mirror and comb your hair and whiskers. (Later they can do mirror exercises in pairs. See *Development Through Drama*: pp. 162-5.) Put on your cap. Pick up the heavy sack of toys. Go to all the houses along the street (perhaps two walls) and leave a



"... without space-awareness you will have no control over your drama lessons..."

toy at each house. Look at each toy and talk about it as you leave it. The sack is empty. Come back to your space. Take off your cap and boots. You are so tired. Read your Santa-land newspaper until you go to sleep. (Use the tambour throughout where necessary.)

Upper grades development

Using the same objective for upper grades at the same level of development, the experience might develop as follows:

Warm up: Listen to the drum beat and think of a sport it reminds you of. Move as if you were playing . . . (tennis, football, squash, cricket, basket-ball). Don't touch anyone. Move in your own space. As the drum beat gets faster, increase your pace. Freeze on the signal.

Development: Sit and relax. Look at the colours in the room (exclude people's clothing). Turn to your friend and identify them (colours of books, maps, pictures). Try to differentiate between the different shades of red, blue, etc. Let's all think of RED. What does it remind you of? (fire engine, fire, blood, stop-sign). Concentrate on 'fire'. Be the smouldering coals. Think of words to express your feelings (e.g. glow, brighten, heat-waves). The small flames gradually grow (leap, twist, turn, spin). Twigs and sticks are added (crack, pop, spark, jump). "Freeze" on a signal.

Now form groups of six or seven people and make a sequence of words as you move to make the fire grow and die. Start as coals: glow, spark, grow, spread, leap, crackle, consuming, leaping, roaring. (One group might form a chorus with words like heat, glare, flames, red, yellow, orange.) The shape has now reached its highest

point. Subside as you select new words (red, orange, black, smoke, flame, charred wood, dying, crack-le . . . , leap . . . , smoulder, glow ashes ashes.)

In this activity we have developed concentration, but the children have also been guided in awareness of body control; language, imagination and some "shape" of the story created (however simple). If the objective were "speaking", Way gives a suggested development of the same theme. (See *Development Through Drama*: pp. 153 and 154.) At a much later stage improvisation of stories would be the principal objective. Note, for example, the concentration and movement pre-experiences which lead up to making a story entitled "A Strange Journey" (see *Moving Into Drama*: Book 3, pp. 36a-36d).

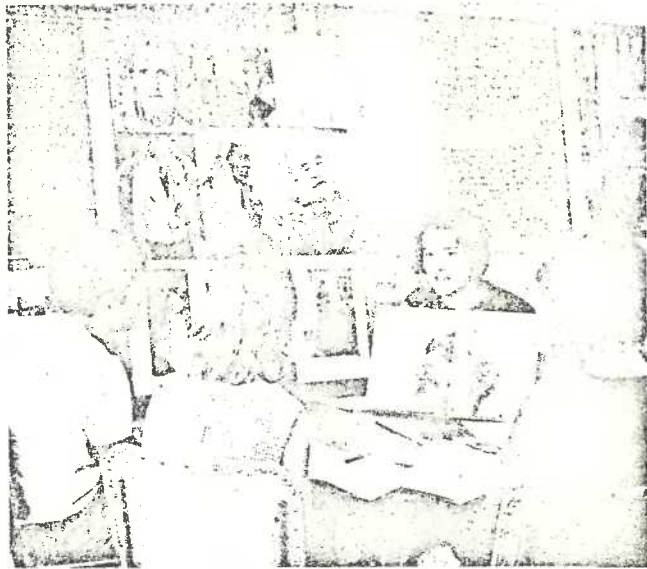
The principle to be followed in Child Drama is a spiral development—using many facets within a single experience but focusing on one each time and fitting this to a general plan of progression.

READING, LANGUAGE AND LITERATURE IN THE MIDDLE GRADES

Linn et al: *Language Patterns series—Golden Trails, Wings of Wonder, Flights Near and Far* (Holt, Rinehart and Winston)
Whitehead: *Children's Literature: Strategies of Teaching* (Prentice-Hall)
Saxby: *One Hundred Poems Chosen for Children* (Angus and Robertson)

The last three books from the *Language Patterns* series were selected for children to use in the middle grades of the primary school. Canadian by origin, the whole series provides a range of interesting stories and poems which have a wide application in the curriculum. Their obvious relationship to reading, language and literature should not in fact be allowed to conceal their potential value in such areas as science and social studies. This aspect will be discussed further below.

The author of the *Language Patterns* series comments that the books are designed to "give the pupils an opportunity to examine a wide variety of story structures and to expand their understanding of the nature of written language". Thus, although these books can be used quite profitably within the framework of the reading program, they are also very useful for introducing children to various literary styles and media: poetry and prose, nonsense rhymes and informational stories, fact and fantasy; as well as leading them to a greater understanding of the nature of language itself.



“... follow-up activities involving group work ...”

The three books are supported by very useful *Teachers Guides* which provide comprehensive guidelines for each “lesson”. Suggestions are made as to the kinds of comprehension activities the teacher may employ in checking the children’s understanding as well as an interesting variety of follow-up activities involving group work.

The *Guides* stress the importance of listening (See *Objectives for the Listening Program*, pp. ix-xi) and urge teachers to make sure that the listening program is “an effective tool to expand the speaking vocabulary and the competence with which the young child uses his language—a goal which will be invaluable as independence is gained in reading skills”.

Such aspects as the appreciation and oral interpretation of literature are also emphasized and teachers will find that many of the extracts are admirably suited to the investigation of characterization, mood and style, plots and themes; as well as choral speaking, reading aloud and free personal reading. A full treatment of these aspects is contained in Whitehead’s valuable guide, *Children’s Literature: Strategies of Teaching*. Here, the author outlines a planned program in literature which “views literature as a functional part of the total reading program, making a significant contribution to both reading and the building of an appreciation of literature ...”.

Whitehead categorizes the types of reading material preferred by children at various stages of development. Much of the material in the books from the *Language Patterns* series fall into these categories as shown in the table below.

Category	<i>Golden Trails</i>	<i>Wings of Wonder</i>	<i>Flights Near and Far</i>
<i>Adventure</i>	“The Mighty Hunter” (54) “Helping Hilda” (117) “Whitetail” (153)	“Solving the Mystery” (68) “The Day the Numbers Disappeared” (34) “Surprise for Uncle Alec” (81)	“Exploring” (24) “Whitey and the Rustlers” (95)
<i>Animal Stories</i>	“Danny” (10) “Elmo and the Monkeys” (30) “Silly Old Goat” (107) “The Cats Who Stayed for Dinner” (140)	“Alvin” (56) “Rumble Makes a Wish” (122) “Carlo to the Rescue” (212)	“The Jackal and the Alligator” (155) “Allin Grows Up” (163) “The Right Time to Laugh” (185)
<i>Myths, Fables, Folk and Fairy Tales</i>	“The Elves and the Shoemaker” (22) “The Three Billy Goats Gruff” (76) “The Boy Who Cried ‘Wolf’” (94)	“The Baker’s New Coat” (42) “The Long-Nosed Goblins” (114) “Intelligent Arithmetic” (204) “Legend of Sleepy Hollow” (182)	“Peter and the Wolf” (60) “The Silly Slave” (212) “The Steadfast Tin Soldier” (250)
<i>Biography and Informational Stories</i>	“Penguins” (44)	“Goldfish” (106) “A Big Water Baby” (138)	“When We Go to the Moon” (2) “Ocean Wonders” (74) “Your Own Bird Sanctuary” (101) “Water All Around Us” (170)
<i>Stories about Other Regions, Lands and People</i>	“Patrick O’Donnell and the Leprechaun” (99)	“Pedro’s Wish” (18) “Talking Pictures” (90) “Shingebiss: A Chippewa Indian Tale” (132) “Nanabozho and the Raccoon” (176) “The Elephant’s Bathtub” (192)	“The South Pole” (95) “The Chinese Knew” (118) “Ali and the Camels” (222) “Dinosaurs . . . They Had Their Day” (240) “B is for Butter, Ring and Jar” (264)

Category	Golden Trails	Wings of Wonder	Flights Near and Far
<i>Nursery Rhymes, Jingles, and Nonsense Rhymes</i>	"Little Charlie Chipmunk" (42) "The Tickle Rhyme" (8) "Bees" (9) "Holding Hands" (28)	"The Elf and the Doormouse" (120) "Old Man Moon" (88) "Hist Whist" (78)	"The Grasshopper" (102) "You Are Old, Father William" (84)
<i>Poetry and Humour</i>	"The Woodpecker" (43) "Old Log House" (52) "Wind on the Hill" (74) "A Long Story" (86)	"Curiosity" (1) "Cat" (17) "Poor Old Lady" (30) "Discovery" (163)	"General Store" (23) "Daddy Fell Into the Pond" (59) "He Did It" (70) "The Plaint of the Camel" (220)

The interesting variety of poetry contained in the *Language Patterns Series* may be supplemented from other sources. For example, one primary school principal

has found that the following poems are suitable companion pieces for the poem "Wind on the Hill" by A. A. Milne in *Golden Trails* (p. 74).

THE WIND

(Robert Louis Stevenson)

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass
Like ladies' skirts across the grass—
O wind, a-blowing all day long,
O wind, that sings so loud a song!
I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—
O wind, a-blowing all day long,
O wind, that sings so loud a song!
O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree
Or just a stronger child than me—
O wind, a-blowing all day long,
O wind, that sings so loud a song!

WHO HAS SEEN THE WIND?

(Christina Rossetti)

Who has seen the wind?
Neither I nor you;
But when the leaves hang trembling,
The wind is passing through
Who has seen the wind?
Neither you nor I
But when the trees bow down their heads,
The wind is passing by.

THE WIND

(James Reeves)

I can get through a doorway without any key,
And strip the leaves from the great oak tree.
I can drive storm-clouds and shake tall towers,
Or steal through a garden and not wake the flowers.
Seas I can move and ships I can sink
I can carry a house-top or the scent of a pink.
When I am angry I can rave and riot;
And when I am spent, I lie quiet as quiet.

THE WIND RISES

(S. C. Evernden)

The wind rises . . .
The wind falls . . .
It moans, drones low round the house. It groans
Deep down in the cellar. The walls
Thrum like drums with hollow tones.
Meanwhile outside
A little gust surprises
The leaves, and sends them scattering,
Sets the letter-box rat-tattering,
And draws back muttering.
A moment's lull, then—Whoosh!
A head-down rush and a push,
A snatch at the latch, and
Slam! The doors flung wide,
The curtains stream, the hat's on the wall-pegs spin,
The wind
Is in!

THE WHISTLING WIND

(Christina Rossetti)

O wind, why do you never rest
Wandering, whistling to and fro
Bringing rain out of the west,
From the dim north bringing snow?

Teachers may also find that Saxby's delightful anthology, *One Hundred Poems Chosen for Children*, contains many poems which can be used in this way. Selected for children in the lower and middle grades of the primary school, the poems in this volume are arranged around several broad themes: *Out of Doors and Away; Things to See; Things to Do; Songs and Stories; Nursery Rhymes and Nonsense; Grace, Lullaby, Christmas; People; Some Animals and Birds*. There is also a companion volume available for older children entitled, *Songs for All Seasons* by Rosemary Dobson.

Teachers should find the above materials valuable in the development of programs concerned with reading, language and literature. A theme or unit of work on "the circus" at the Grade 4 level might involve the story, "Alvin", from *Wings of Wonder* (p. 56) and the poem entitled, "Holding Hands" from *Golden Trails* (p. 28). The story of "Ariel the Magician" in *Flights Near and Far* (p. 110) could also be used, as could the two poems from Saxby's anthology, "Roundabout" (p. 27) and "The Circus" (p. 28). Similarly, there are ample opportunities to develop themes around Animals, Adventure, Hobbies, People of Other Lands, and so on.

An investigation of various literary forms could commence by looking at legends, myths and fables. The children could consider "The Legend of Sleepy Hollow" and "Shingebiss: A Chippewa Indian Tale" in *Wings of Wonder* (p. 182, p. 132), and "A Horse Afraid of His Shadow", the story of the young Alexander the Great, in *Flights Near and Far* (p. 208). Likewise, fables might be introduced by referring to the story about Aesop, "The Silly Slave", in *Flights Near and Far* (p. 212).

In certain other areas of the curriculum, teachers may find this material of still further value. *The Curriculum Guide for the Teaching of Handwriting in the Primary School* suggests that children might develop a greater interest in their handwriting if they investigate aspects of the history of handwriting (See Appendix A). Supporting material for this activity can be provided from *Wings of Wonder* ("Talking Pictures", p. 90) and *Flights Near and Far* ("B is for Butter, Ring and Jar", p. 264).

Similarly, supporting material for social studies is readily available. A Grade 5 teacher dealing with *Unit 2: Early Settlers in Australia Sought to Meet Their Needs by Exploring and Developing New Areas* might find an interesting introduction in the story "Exploring" in *Flights Near and Far* (p. 24). Stories "which tell of the conditions and difficulties experienced by other explorers and pioneers, and their problems of adaptation to new environments" (Book 2 of the Social Studies Syllabus, p. 95) will also be found in *Flights Near and Far*: "When We Go to the Moon" (p. 2); "The South Pole" (p. 94); "He Did It" (p. 70). Saxby's anthology also includes a

poem about the "Tom Thumb": "Poem for My Children" (p. 64); as well as a number of poems which could be related to aspects of pioneering life in Australia: "Sale-Time" (p. 11); "Harbour-Side" (p. 26); "Song of the Cattle Hunters" (p. 54); "The Swagman" (p. 96).

Finally, reference should be made to the way in which the *Language Patterns* series and *One Hundred Poems Chosen for Children* can also help teachers in the area of science. A Grade 4 teacher introducing *Unit 1: Living Things* will find that the four *understandings* listed below are to be developed:

4.1 Some young animals resemble the adult.

Here reference might be made to the kangaroo and its characteristic "hop". Saxby's anthology provides several poems about kangaroos: comparisons may be made between "The Kangaroo" (p. 118) and the two rhymes "Jimpitty Jumpitty Kangaroo" and "There was once a baby 'Roo" (p. 74). These verses could provide an interesting development of the above theme.

4.2 Some animals change their outward form completely as they grow.

In *Wings of Wonder*, "Wagtail's World Grows Wider" (p. 162) is a happy little story about a young frog finding out that he was once a tadpole. This story is followed by a poem, "Discovery" (p. 162), that also introduces a tadpole whose "froggy legs were beginning to grow". Both of these could prove useful in this part of the science program.

4.3 Some animals care for their young.

Teachers may find that "A Big Water Baby" in *Wings of Wonder* (p. 138), and the stories, "Penguins" and "Whitetail" in *Golden Trails* (p. 44 and p. 153), will assist in the development of this understanding.

4.4 Animals are grouped according to certain characteristics.

In the *Language Patterns Series* and Saxby's anthology, *One Hundred Poems . . .*, numerous examples may be found to illustrate the various groups identified in the science syllabus: for example,

Mammals	"Old Man Platypus"	<i>One Hundred Poems . . .</i>	(p.137)
	"Possum Up a Gum Tree"	<i>One Hundred Poems . . .</i>	(p.120)
Reptiles	"Allin Grows Up"	<i>Flights Near and Far</i>	(p.162)
	"The Lizard"	<i>One Hundred Poems . . .</i>	(p.131)
Birds	"The Woodpecker"	<i>Golden Trails</i>	(p.43)
	"The Reason for the Pelican"	<i>Golden Trails</i>	(p.84)
	"Brolgas"	<i>One Hundred Poems . . .</i>	(p.119)
Fish	"The Frogmouth"	<i>One Hundred Poems . . .</i>	(p.128)
	"Goldfish"	<i>Wings of Wonder</i>	(p.106)
Amphibians	"Frog Chorus"	<i>One Hundred Poems . . .</i>	(p.138)
Spiders	"Tarantulas"	<i>One Hundred Poems . . .</i>	(p.116)
Insects	"Forgiven"	<i>Wings of Wonaer</i>	(p.104)
	"Little Talk"	<i>Wings of Wonder</i>	(p.112)
	"Bees"	<i>Golden Trails</i>	(p.9)
	"The Grasshopper"	<i>Flights Near and Far</i>	(p.108)

It is possible, therefore, to use the above materials in a wide range of situations. Apart from their general value as reading materials, they can also be used to foster conversation and discussion; as stimulus materials for writing; for literary appreciation and the oral interpretation of literature; as well as supporting material for other aspects of the primary school curriculum.

IDEAS, IDEAS AND MORE IDEAS

Ramsbottom: *Young Ideas* Books 1 to 6 (Macmillan)
 Ramsbottom: *Ideas* Books 1 and 2 (Macmillan)
 de Fossard and Pappas: *Workshop of Ideas* (Cas-sell)

The materials listed above have been used extensively by several teachers. The following comments give an indication of the value of these materials for stimulating ideas, thoughts and feelings in primary school children.

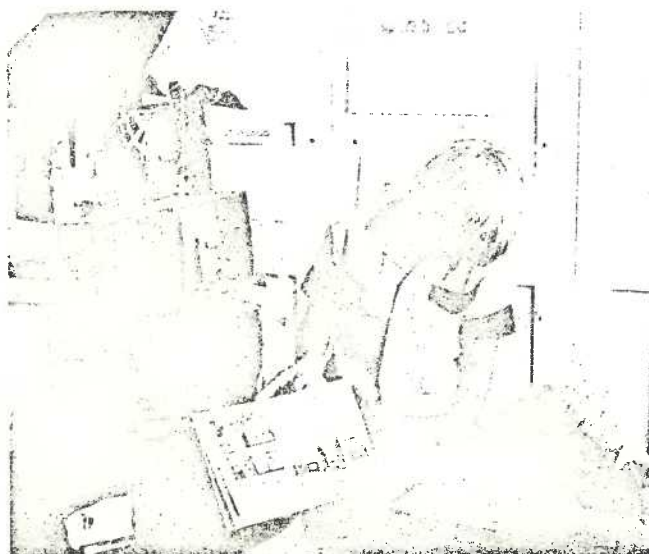
Young Ideas is a set of six books containing suggestions for stimulating children's writing and linking this to the many other facets of the daily teaching program. These suggestions are suited to group or class discussions and activities as well as to individual efforts.

Numerous prose and poetry extracts are quoted which, as well as providing necessary motivation for the particular topic, also create a desire for follow-up reading, e.g.

- Poems by Walter de la Mare (*My Five Senses* p. 4)
- Aesop's Fables (*Boxes, Bags and Bottles* p. 12)
- Aladdin—The Arabian Nights (*Boxes, Bags and Bottles* p. 16)
- Gulliver's Travels (*Boxes, Bags and Bottles* p. 24)

Many of the topic ideas lead to an integration with other subjects, e.g.,

- | | |
|--|---|
| Labelling and Listing/Social Studies | (<i>Boxes, Bags and Bottles</i> pp. 2 & 3) |
| Estimation and Measurement/Maths | (<i>Boxes, Bags and Bottles</i> p. 3) |
| Construction and Modelling/Art and Craft | (<i>Boxes, Bags and Bottles</i> p. 25) |
| Drama | (<i>Boxes, Bags and Bottles</i> p. 12) |
| Listening/Interpreting Sounds | (<i>Boxes, Bags and Bottles</i> p. 19) |
| Map Reading | (<i>Boxes, Bags and Bottles</i> p. 30) |



“... construction and modelling ...”

- “Seeing Nature” Walk/Science (*My Five Senses* p. 5)
- Mime/developing reaction to and awareness of mood (*My Five Senses* p. 22)
- Rhythm/movement (*On the Move* p. 6)
- Word Games (*On the Move* pp. 12 & 13)

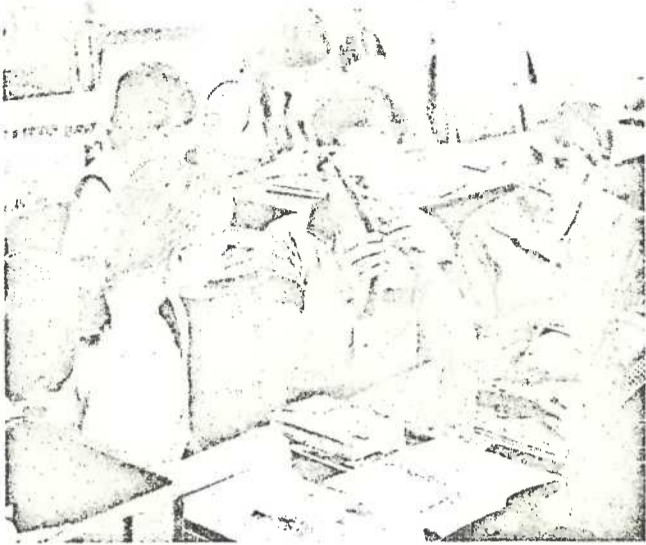
The exciting illustrations in these books, owing to the page size, are best viewed and discussed by small groups of children. However, the teacher, stimulated by the colour, layout and subject matter, could create transparencies and chart pictures where these would add stimulus to a discussion or help to elicit descriptive words and ideas.

Following (1) a reading of the verses by Walter de la Mare (*My Five Senses* p. 4); (2) a nature ramble; (3) a short class discussion of the collection of small things gathered by the children; (4) group discussions describing shape, size, pattern and colour of these objects—a Grade 3 child wrote:—

*Through my Magnifying Glass
 Crystal balls that glitter
 That's what I like to see
 Spider-webs that sparkle,
 Just my magic glass and me.*

The topics and illustrations contained within these books are built on child interest, experience and activity. We have found these books to be extremely exciting, stimulating and useful when planning for creative writing in the classroom. When used by groups of children or by individuals, they have provided excellent motivation for creative writing and other related activities.

Ideas 1 and 2 provide a wealth of material designed to involve the child in situations where his imagination can be stimulated, his powers of observation heightened, and his experiences, real and imaginary, brought into focus.



“... situations where his imagination can be stimulated ...”

The emphasis is on his developing an awareness of himself as an individual, of other people, and of the world around him.

The introduction to each book, *Before You Begin*, indicates that the various sections are “starting points for a journey—the journey of ideas”. By extending the activities outlined in each chapter, the teacher can provide a range of situations to enrich the child’s ideas, thoughts and feelings. There is scope for the use of language in all its forms—speaking, listening, reading, writing. Several of the sections labelled *Discussion* direct the child to examine his emotions and his reactions to his environment, e.g., *Ideas 1*:—“Feeling Fingers”; *Ideas 2*:—“Our Emotions”, “Other People”, “A Senses’ Quiz”. One entire section in *Ideas 2* is devoted to “Thoughts and Feelings”.

The topics dealt with allow the teacher to cater for the interests of children of all levels.

In *Ideas 2* a particularly well-presented section on the topic “Sounds”, enables meaningful integration to be carried out in science, music, art and craft and social studies, as well as providing discussion, vocabulary enrichment, listening research activities, expository and creative writing. One girl wrote, in a “Shape Poem”, the words patterned to the shape of an ear,

“I hear through my ear,
Sometimes blocked, sometimes not.
My ear is like a catcher’s glove
Because it catches sounds as they fly by.”

Vocabulary enrichment was evident in subsequent oral and written expression of children who put to good use words from the class list, compiled as suggested in *Ideas 2* (p. 82). Interest was added to the development of

a social studies topic, “Communication”, by the section on the making of gramophone records and the brief study of the lives of people who contributed to forms of the mass media, e.g., Edison, Marconi, Baird.

On the theme, “The Sea”, developed at some length by the class, *Ideas 2* (Section 12) was used to advantage. These titles, “Rescue”, “Down in the Depths”, “Below the Sea”, “Meeting Sharks”, and outline notes on Piccard and Cousteau give some notion of the range of interest-arousing ideas provided in these books. The exploits of Columbus, da Gama, Cortez, Oates, Fuchs and Hillary are also presented in a way to stimulate the child’s imagination and awaken an emotional response.

By supplementing the activities listed in the texts with a variety of verbal, visual and aural stimuli, the teacher and the children enjoy the “journey” as was intended by the author.

Workshop of Ideas—English for Upper Primary Classes, originated in the series of educational telecasts, *Workshop of Ideas*, commenced by the Australian Broadcasting Commission in 1966. The authors of the book worked together on these telecasts. They are strongly committed to a policy of stimulating interest and encouraging enthusiastic participation in experiences which give use to a variety of ideas, thoughts and feelings. They also recognize the need for the child to progress gradually and logically towards a more varied and confident form of self-expression.

The book is therefore intended to be “a jumping off point into the exciting world which lies all around, and it is hoped students and teachers alike will enjoy the ideas it contains and go on to find other, possibly better, ones of their own”. The *Teacher’s Manual* offers very helpful suggestions which the teacher can modify to suit the needs and interests of the children in a particular group. Also included is a *Selected Book List* for additional reading on topics treated in the *Student’s Book*.

The *Student’s Book* arouses interest and provides a great variety of language activities—some highly original, thought-provoking, and entirely in keeping with the spirit of the book; others, such as the listing of adverbs, are more reminiscent of the textbooks of the past. A great deal of emphasis is placed on *open-ended situations* and the children are frequently asked to observe, imagine and draw inferences.

The material is arranged around eight themes each of which contains numerous suggestions for thinking, talking and writing: “Ideas for self-expression (whether you like to do it through writing, painting, music or some other medium) are all around you. You merely have to learn to see them and think about them imaginatively.”

READING AND LITERATURE IN THE UPPER GRADES

Greaves: *Gallery* (Methuen)
Watts and Grono: *Contact I* (Longman)

In *Gallery* the material has been arranged according to themes and it is essential that the teacher reads the Gallery Forums with which the book is interspersed so that he might understand fully the implication of the groups of companion pieces. Such is the nature of the material provided that, if the teacher handles it with thought, sincerity and skill, his children will be experiencing contact with literature and finding the experiences to their liking.

Gallery is certainly no do-it-yourself book from which each child reads each story or poem in the published sequence, then answers the questions posed in each Gallery Forum. The teacher or the children might suggest topics for discussion that arise as a result of what has been read.

I would never use this book for reading in groups. I feel that no child should be denied the experiences of *Gallery* because he happens to have a low rating as a reader. Such a child should be given the opportunity of listening to a story or a poem read by the teacher. The teacher's treatment of the material in *Gallery* is vital to its success or failure. Each story, each poem has been carefully selected; there is an absence of trivia, there is a wealth of fine literature. All that is needed is an awareness on the part of the teacher of what *Gallery* has to offer a child in developing a love of his language and an appreciation of sincerity of expression.



"... listening to a poem read by the teacher."

A teacher is at liberty to start at any place in the book, but because of the thematic approach in *Gallery*, we have usually developed a theme and, where relevant, we have introduced other poetry or prose to enrich the theme and enhance the children's experiences.

For example, the delightful poem "An Old Woman of the Roads" (p. 81) was read aloud to the children. This reading aloud of a poem is essential to an appreciation of its music and its beauty. We called this a poem of longing—a poem expressing a simple desire. This old woman, who had lost her home and for some considerable time wandered the roads in all weathers asked God

*"For a little house, a house of my own—
Out of the wind's and the rain's way."*

We introduced the children to companion pieces—

"Mine be a Cot" (Samuel Rogers)

"The Lake Isle of Innisfree" (W. B. Yeats).

Where possible, the children made the acquaintance of an Australian writer, in this case the poet, Mary Gilmore with her delightfully simple wish:

*"I ask not wealth, nor length of days,
Nor pride, nor power, nor worldly praise;
But just a little quiet place
Where a friend may come,
Laying his hand on the door
As though it were home."*

From Gallery Forum X came some helpful suggestions. The "old woman of the roads" had been driven from her home, so we discussed the lot of refugees. The reading of the poem "The Little Cart" (p. 80) followed. This led naturally to the story of Gladys Aylward and the group of refugee Chinese children as told in "The Small Woman"; this book is available in the school library. From *Contact* came "The Silver Sword" (p. 3) a story of refugees in the Europe of World War II. It is important to note that the teacher may if he wishes use *Contact* and *Gallery* wherever he finds either of these valuable to his teaching. We spoke of tramps and referred to "Lousy Peter" (p. 87) and "The Wind has Teeth" (p. 74). From Henry Lawson's "Out Back" came our picture of an Australian swagman:

*"He begged his way on the parched Paroo,
and the Warrego tracks once more,
And lived like a dog as the swagmen do..."*

Our thoughts then turned to gipsies and we read "Meg Merrilies" by John Keats, and "Gipsies" by John Clare. "Amahi's Song" (p. 79) completed our unit.

Most rewarding was the interest shown by the children who brought to school many poems and stories relevant to the theme.

In order to get the full value out of *Contact*, it should be realized that each selection, for example, "Ash Road", is the title of the book from which the selection has been chosen. At this school we have in the classrooms readily available to the children three copies of each of the titles. We realize that the use of these novels is imperative if the child is to get the full value out of *Contact*. These novels are proving very popular among the pupils, whatever their proficiency in reading.

The fact that each story or poem in *Contact* is followed by a number of pertinent questions should not lead the teacher to the erroneous conclusion that here is a do-it-yourself book. This could result in this most undesirable technique: "Open your books at page 1. Read the story carefully and when you have finished, answer the questions on page 3." This uninspiring strategy would require the child to read the next story, then answer the subsequent questions, then repeat the process again and again with monotonous absence of any stimulating purpose.

When the children were introduced to "Ash Road" they discussed the cause and effect of bushfires. They turned their attention to "Prevent Bushfire" slogans. Their teacher read to them the poem, "Drought" written by Queensland born Fiexmore Hudson. Then followed Irene Gough's "Rain in the Wind" with its portrayal of the breaking of the drought. They spoke of the people of the outback and read "The Old Black Billy An' Me" (p. 39) and "Me and My Dog" (p. 43). Next Henry Lawson's "Down the River" was read. A different facet of bush life is portrayed in "On Our Selection" (p. 56); this was considered next. The children liked its fun, so "The Man from Ironbark" was read to them for good measure.

Shown below is our development of "The Wild Colonial Boy". This ballad lends itself admirably to an expansion into varying areas of English/Language Arts. It also integrates with other subjects, such integration being natural, educationally valuable, and not the least forced.

Development of a theme from *Contact 1*

FOCUS:

"The Wild Colonial Boy" in *Contact I*, p. 66.

ACTIVITIES:

Read "The Ballad of Bold Jack Donohue" and "The Bushrangers" from *The Call of the Gums—An Anthology of Australian Verse*, p. 1 and p. 21. Compare the poems "The Wild Colonial Boy" and "The Ballad of Bold Jack Donohue". Discuss the way in which poems are handed down by word of mouth—hence different versions of the same story.

Discuss the *minstrels* and *troubadours* of Europe and the *bush balladists* of Australia.

Compare the poems "The Bushrangers" and Alfred Noyes's "The Highwayman". Also refer to the story of Dick Turpin. Compare Australian bushrangers and English highwaymen.

Let the children write a ballad or a newspaper report on a "hold-up".

FOCUS:

"Midnite" in *Contact I*, p. 67-70.

ACTIVITIES:

Discuss the questions at the end of the passage. Groups of children to write down ideas about one of the topics listed under *For you to write about*.

Read extracts from the play "Ned Kelly" by Douglas Stewart and discuss the painting "Bail Up" by Tom Roberts.

RELATED ACTIVITIES:

from *SOCIAL STUDIES*.

Discuss the "roaring days"; gold and bushrangers; the influx of peoples of many nationalities and types; the Eureka riot; the right to vote; the squatters.

from *MATHEMATICS*

Draw and discuss graphs illustrating—

(a) population changes from 1851 to 1861;

(b) value of gold produced from 1857 to 1861;

(c) number of pastoral labourers from 1851 to 1861.

Children to explain significant variations.

from *MUSIC*

The Wild Colonial Boy

Ballad of Cobb and Co.

Click Go the Shears

from *ART*

Children may make a collage depicting a gold field scene, models of miners' tents, bark huts, the flag hoisted at Eureka and gold nuggets.

SOURCE MATERIALS:

Watts & Grono: *Contact I* Longmans, 1969.

Hansen (ed): *The Call of the Gums* Edward Arnold, 1962.

Thomson (ed): *Living Verse* Jacaranda Press, 1964.

Stewart: *Ned Kelly*.

Gilbert: *Gold*.

Scott: *The Bushrangers*.

Overhead transparencies showing—

(a) the "Wild Colonial Boy" country;

(b) the Kelly country;

(c) a Miner's Right;

(d) bushrangers.

The teacher's role in such a development should be positive and inspiring. It is he who selects the additional relevant material which provides a wealth of experiences for the child. It is his enthusiasm which will affect his children, an enthusiasm that will "rub off" on to the children, awakening in them an appreciation of the apparently limitless, ever fresh and stimulating world of literature.

ACTIVE LANGUAGE SITUATIONS

Greene and Petty: *Developing Language Skills in the Elementary Schools* (Allyn & Bacon)

Sealey: *Exploring Language* Books 1 and 2 (Nelson)

Wagner et al: *Language Games* (Teachers Publishing Corporation)

Language is man's most distinctive human characteristic and, as such, warrants careful attention in the school program. It is understandable therefore, that Greene and Petty emphasize that, "the language portion of the school program should be, and ordinarily is, organized in a manner designed to teach or to further develop language skills, to foster attitudes important to the most effective use of these skills, and to build appreciation of the role of language in increasing an individual's resources as a human being."

Developing Language Skills in the Elementary Schools provides a comprehensive account of "the language portion of the school program" and suggests numerous activities for inclusion in such a program. While it is basically a very practical book, it also presents a sound theoretical background which should enable teachers to understand the full implications of "teaching language" in the primary school.

Of particular relevance is the chapter on *skills and abilities important to both oral and written language* (Chapter 10). Here, the authors discuss a number of these skills and abilities in order "to emphasize the fact that oral and written expression are highly related". They attack misconceptions about correctness in language usage, both oral and written, and suggest that it is very important to "provide many active language situations for the genuine exercise of desirable habits (of language usage)". Numerous "active language situations" are suggested in Sealey's *Exploring Language* series, and Wagner's very useful publication, *Language Games*.

In *Exploring Language*, Book 1 Sealey aims to establish precision in the use of the word symbol to convey the idea intended. He proceeds to deal with word study—the formal parsing of old—in the novel setting of mathematical sets. The units on *story-making* and *comprehension* are based on logical thought aimed at precision of expression. In *Book 2*, Sealey deals with *structure* by replacing analytical dissection with an effective program of synthesis. His analogy of the branching limb of a tree is carried over into good sentence enrichment. The units on *description*, *reports and accounts*, and *bias and effect* form the basis of a formal communication or functional writing program.

Teachers using these books consider that they are best used in small group work. They have found that because of the open-ended nature of the activities, children can discuss each other's responses quite freely: even after a long discussion, the children do not always reach agreement. One teacher commented that the children derive considerable benefit "through their spirited discussions (in which) they were thinking, expressing opinions, and proving the validity of these opinions with reasoning."

This kind of interaction may be best illustrated by the following extract from a tape recording of some Grade 6 children who were working in groups of three with *Exploring Language*, Book 1. The particular topic was taken from *Unit 4: Comprehension* (p. 42) and dealt with evidence given to a policeman investigating a robbery in a house. However, the evidence was jumbled and the pupils' task was to discuss the evidence and put it in the right order.

- Group Leader: Well, where do you think these things would be written down? Who would write this down?
- Pupils: A policeman
- Group Leader: Probably, yes. But he's got it all muddled, hasn't he? How would we straighten it all up for him? Get rid of that which is not so confused.
- Pupil 1: Well . . . sort of re-act it.
- Pupil 2: Well, think what would have happened first 'cause they would have had to have gone to the theatre before they . . . the robber could have come in and taken whatever he took.
- Pupils: Yeah.
- Pupil 4: Down near the bottom it's got . . . however, the meal was ready on time . . . that would have to be up near the top . . .
- Pupils: Yeah.
- Pupil 2: . . . then they'd have to . . .
- Pupil 4: . . . because they'd have the meal before they went to the theatre . . .
- Pupil 1: And they've got this bit down near the bottom . . . the husband taking the woman . . . wife to the theatre.
- Group Leader: Right. It's probably important, isn't it, that we have the evidence in the right order.
- Pupils: (Agreement)
- Pupil 5: And so . . . we got home late from the theatre . . . should be somewhere round here (pointing).

- Pupil 6: ... 'cause when they come home they'd have to find out ... the house was in a terrible mess.
- Pupil 5: ... should be after ... the front door of the house was closed when we returned.
- Group Leader: Right. Well, let's see if we can organize them correctly ... what would come first?
- Pupil 1: ... they'd have to have their tea first ...
- Pupil 4: ... you'd start where the electric stove is not working properly ... so we called the electrician and he came in a quarter of an hour ...
- Pupil 3: Right.
- Pupil 4: ... that'd go first ...
- Pupil 3: ... and second ...?
- Pupil 4: ... however, the meal was ready on time.
- Pupil 2: No ...
- Pupil 4: ... and then ...
- Pupil 2: No ... I planned to have ... a meal ready the moment my husband came home ...
- Pupil 6: Hold it. It should be ... it was my birthday and my husband ... had promised ... to take me ... to see a new play at the local theatre ... that should go somewhere near the beginning.
- Pupils: Yes.
- Pupil 1: (thinking aloud) ... the show ... what's the number two ... you can do it ... I planned to have the meal ready the moment my husband came home.
- Pupil 6: That'd come practically first ... and then the electric stove conks out ... however the meal was ready on time.
- Pupil 3: And then they go off ... the car which was parked in the drive ...
- Pupil 1: ... there, what was number four?
- Pupil 4: Number four would be ... afterwards the car did not start easily ...
- Pupil 3: No ...
- Pupil 5: No ... it was my birthday ...
- Pupil 3: No, No
- Pupil 4: ... the play was excellent and we enjoyed it very much ...
- Pupil 3: No ... but you've got to put this afterwards ... the car did not start easily because the weather was so cold.
- Pupil 4: Yes but ... that'd be ... that'd come after ... that'd be near the end.
- Pupil 2: That'd be after ... as soon as we eat our evening meal ...
- Pupil 4: ... we drove off in the car ...
- Pupil 2: Yes, so ...
- Pupil 4: ... they'd already driven ... look, that was when they'd come home.
- Pupil 2: No, no ... that should be before ... as soon as we had eaten our evening meal.
- Group Leader: When do you think the "afterwards" is talking about?
- Pupils: After the theatre ...
- Group Leader: Could be, yes.



The above discussion is an example of the kind of "active language situation" that gives rise to language interaction. The discussion was all the more valuable since, having only one book to each group, the pupils had to argue out their positions on particular points until some agreement was reached.

"... active language situations."

The *Exploring Language* series would possibly be of most benefit in the upper grades. However, much of the work in Book 1 could be directed towards the middle grades and many of the ideas could profitably be used at that level. The work units, though integrated in an overall plan, are self-contained so that work with various units could progress simultaneously. They are not books necessarily to be worked from front to back.

Teachers have found these books to be a valuable follow-on to the various aspects of language study provided in the *Language Patterns* series which was previously issued to primary schools for use in Grades 4 and 5.

The *teacher's manual* is particularly well-written. Each topic is clearly defined and well supplemented by *topics for discussion with groups of children*. The *additional activities* provide a particularly apt remedial strand built into the main ideas of the topics. The notes on *language development* and *an approach to language learning* are highly relevant, concise and very much in line with modern thinking. When read in conjunction with the relevant chapters of books such as Greene and Petty's, *Developing Language Skills in the Elementary Schools*, we see that the author, Sealey, has brought the logic and precision of mathematics into the field of language.

Like Greene and Petty, the authors of *Language Games* support the notion that teachers have "a unique opportunity during the early years of their pupils' lives to help them build a strong foundation of appropriate attitudes and correct practices in language". To achieve such a purpose, they suggest that instructional games can form the basis of many "active language situations". The major advantage of such an approach is that games provide children with "many opportunities for extended experiences with a given language skill in a variety of new settings".

Teachers will find in this publication, one hundred and sixty instructional games that apply to six aspects of the language arts program: writing, speech, dictionary work, spelling, vocabulary development and correct usage. The games are divided into four general types (*self competition, partnership, active group* and *group quiet*) in order to assist the teacher. The teacher who is searching for games related to particular skills will find the *Index of Language Skills* (pp. 137-143) a valuable guide: fifty-nine language skills are given and a number of different games (graded in difficulty) are listed against each one.

Through "active language situations" such as those given in *Exploring Language* and *Language Games*, it is possible for teachers to ensure that their pupils are developing increasing competence in their use and control of language as well as providing them with enjoyable ways of doing so.

PLANNING AN INTEGRATED LANGUAGE ARTS PROGRAM (THEMATIC APPROACH)

It will have been obvious from the comments made in the preceding articles, that many Queensland teachers are attempting to use a *thematic approach* in the teaching of the language arts. This is especially true in the middle and upper grades of the primary schools.

The *Dictionary of Education* defines "theme" as a "generalization selected as the basis for . . . a unit of study or activity" and involving "a unified scheme of content."* The use of a thematic approach enables teachers to integrate many strands of the language arts as well as place a great deal of emphasis on the interests of the pupils in their classes.

The interests of the pupils are catered for by the selection of an appropriate theme or topic usually on the basis of prior discussions between teacher and pupils. A knowledge of the pupils' present standards of achievement provides the teacher with guidelines for integrating the various strands of the language arts: some may require emphasis while others may require consolidation, extension or enrichment.

The following are two sample programs based on the thematic approach. Both have been developed by classroom teachers in Queensland primary schools.

The first program shows the development of a theme around some of the material in *Contact I* together with other source materials available in the school prior to the recent issue. The second program is based on many of the source materials recently supplied to primary schools: *Expression, Workshop of Ideas, Moving Into Drama, Exploring Language* and *One Hundred Poems Chosen for Children*.

Theme one: Magic and Superstition

This program was designed to help each child (1) express his own ideas, thoughts and feelings, and (2) discover new ways of expressing himself in writing. It consisted of three parts as described below:

(a) *Class Discussions and/or Free Writing*—10 minutes daily.

During this period children were *free* to write about what they liked. After an introductory discussion on topics that interested the children, no other stimulus was used during the fortnight. The writing was read, and corrected, by the pupils. The correction, however, was not considered an integral part of this writing. The real purpose of free writing was to provide a link between the personal life of each child and the school so that writing might become an important and, perhaps, lasting part of each child's life.

* *Dictionary of Education*, C. V. Good (ed.) McGraw Hill, 1959.

(b) *Creative Writing Lessons*—30 minutes twice weekly.

These lessons, although teacher-directed, also focussed on child interests. They could almost be described as 'typical' creative writing lessons—a stimulus, direct (using sensory stimuli) or indirect (using literature), followed immediately by writing, or through discussion leading to writing. Here the emphasis was on stimulating creativity while also helping pupils to develop ways of effectively writing what they meant.

(c) *Self-Expression Periods*—1 hour twice weekly.

These hour periods could have been treated as separate but in this program were tied together to give two hours for creative work with a particular theme—"Magic and Superstition"—as the focus, not only for writing but also for creative oral language, drama and art work. The emphasis was on expression in many forms both within and outside 'English'. Added advantages were that it encouraged children to read further, while allowing the teacher to foster interest in music, literature and social studies related to the theme.

The following table shows the development of the theme in broad outline.*

* Adapted from the teacher's notes.

A focussing activity was selected and was followed by a variety of activities designed to expand four topics related to the overall theme. The activities were similar to those suggested in Maybury's book, *Creative Writing for Juniors* (pp. 128-132).

The program operated for a fortnight during which time the teachers carefully observed the pupils' reactions to the thematic approach. Some of their comments are summarized below:

- (1) the theme selected had to be of sufficient interest to involve most, if not all, pupils in the class for an extended period of time;
- (2) oral language formed the basis of the program: it was considered to be the most important single factor facilitating the integration of all strands of the program;
- (3) the program of activities had to be coordinated in such a way that a proper balance was maintained among the various strands being treated;
- (4) intensive preparation, careful planning and continuous evaluation of the thematic approach were vital to the success of the program;
- (5) at all times, it was essential to ensure that the thematic approach served the program: if, on the other hand, the program served the thematic approach, teaching and learning could be placed under severe strains.

Theme: MAGIC AND SUPERSTITION

Focus: A focussing activity was selected to introduce the theme. This was based on a reading of "The Sword and the Stone" in *Contact I* (p. 34). The *magic* in this story was compared with the superstition in the story of "The 13 Clocks" in the same publication (p. 60). Together these two stories formed the basis of the theme—Magic and Superstition.

nt:

Topics:	Witches, Wizards and Witchcraft	Goblins, Gnomes, Fairies and Leprechauns	Magic Tales, Fables, Legends and Myths	Lucky Charms and Superstitions
Activities:	(a) Class Discussions and/or Free Writing (b) Creative Writing: <i>Describe the Scene as the Witches Prepare to Cast Their Spells.</i> (c) Self-Expression: <i>Creative Dance to Music from "The Sorcerer's Apprentice".</i>	(a) Class Discussions and/or Free Writing (b) Creative Writing: <i>Write a Poem About a Troublesome Goblin.</i> (c) Self-Expression: <i>Illustrate Poems with a Collage or Mural.</i>	(a) Class Discussions and/or Free Writing (b) Creative Writing: <i>Prepare a Short Scripted Play About the Lock Ness Monster.</i> (c) Self-Expression: <i>Act Out an Event from the Story of King Arthur and His Knights.</i>	(a) Class Discussions and/or Free Writing (b) Creative Writing: <i>Friday the Thirteenth, The Lucky Horseshoe, Black Cats.</i> (c) Self-Expression: <i>Set Up a Display Corner Entitled "Regions of the Magic Cauldron".</i>
Source Materials:	"The Wizard of Oz" (Story) "The Witches' Spell" (from Macbeth in Lamb's <i>Tales from Shakespeare</i>) "Witches" (Poem by J. Hope Simpson) "The Sorcerer's Apprentice" by Dukas (Record)	"Goblins" (Poem by A. Garner) "The Long Nosed Goblins" (Story from <i>Wings of Wonder</i>) "Patrick O'Donnell and the Leprechaun" (Story from <i>Golden Trails</i>)	"Sorcery and Black Magic" (from <i>Danger Patrol</i> , Chapter 5) "Pitidoe, The Colour Maker" (Legend) "King Arthur and His Knights" (Story) "The Legend of Sleepy Hollow" (Story from <i>Wings of Wonder</i>)	"Finian's Rainbow" (Record) "I'm Looking Over a Four Leaf Clover" (Song) "Friday the Thirteenth" (Activities from <i>Let's Imagine</i> , Book 4)

the pupils' interest was maintained. However, the teacher was at all times prepared to abandon the theme in favour of another approach if there was any falling-off of interest.

Summary

The sample programs outlined above represent one kind of approach to the teaching of the language arts using the materials recently supplied. Many teachers may feel that there are more effective ways of using these materials: they may wish to focus on a particular skill or set of skills and will select activities to develop these; they may see the materials as providing "support" activities for a radio or television program; or they may select activities to focus on a particular occasion or event in the school calendar. It is anticipated that the range and variety of language arts materials supplied will assist teachers in all of these endeavours.

ORGANIZING THE MATERIALS

The language arts materials supplied during 1971-73 have been issued at rates varying from one per ten pupils in the case of Books for Reading in Grades 1 to 3 to one per three pupils in the case of most other categories. Full details are contained in the relevant *Education Office Gazette* notices * and are reproduced below for ease of reference.

By adopting these rates of issue, it has been possible to provide a wide range of materials and thus facilitate individual and group activities. It has also enabled teachers to introduce a greater degree of variation and differentiation in the teaching of English than would have been possible if a single textbook had been provided for each and every pupil.

Rates of issue

The following tables list the language arts materials supplied to Queensland Primary Schools during 1971-73 together with the relevant rates of issue:

(a) Books for Reading in Grades 1 to 3

Title	Rate of Issue
<i>PM Instant Readers</i> (Large Teacher's Edition, 24 titles)	1 set per school
<i>PM Readers</i> (42 titles in 4 series: Red, Yellow, Blue, Green)	1 set per 10 pupils in Grade 1
<i>PM Advanced Readers</i> (33 titles in 3 series: HL 1-12, BD 1-12 and DE 1-9)	1 set per 10 pupils in Grade 2

* *Education Office Gazette* (November 1971, pp. 232-3 and November 1972, pp. 311-3).

Title	Rate of Issue
<i>PM Country Readers</i> (12 titles) ..	1 set per 10 pupils in Grade 2
<i>PM Concept Science</i> series (First 8 titles in series)	1 set per 10 pupils in Grade 2
<i>PM Concept Science</i> series (Last 8 titles in series)	1 set per 10 pupils in Grade 3
<i>Helen Piers Mouse Books</i> (3 titles)	1 set per 10 pupils in Grade 1
<i>Helen Piers Animal Books</i> (First 6 titles in series)	1 set per 10 pupils in Grade 2
<i>Helen Piers Animal Books</i> (Last 2 titles in series)	1 set per 10 pupils in Grade 3

(b) Books for Reading in Grades 4 to 7

Title	Rate of Issue
<i>Golden Trails</i>	1 per 6 pupils in Grade 4
<i>Teachers Handbook 2—Part 2</i>	1 per teacher in Grade 4
<i>Wings of Wonder</i>	1 per 6 pupils in Grade 4
<i>Teachers Handbook 3—Part 1</i>	1 per teacher in Grade 4
<i>Flights Near and Far</i>	1 per 3 pupils in Grade 5
<i>Teachers Handbook 3—Part 2</i>	1 per teacher in Grade 5
<i>Gallery</i>	1 per 3 pupils in Grade 6
<i>Contact 1</i>	1 per 3 pupils in Grade 7

(c) Source Materials for use by Pupils and Teachers in Grades 1 to 7

(i) For Use by Pupils

Title	Rate of Issue
<i>Language and How To Use It</i>	
Activities Kit	1 per school
Teachers Handbook for Beginning Levels	1 per teacher in Grade 1
Book One—Pupils Edition	1 per 3 pupils in Grade 2
Teacher's Edition	1 per teacher in Grade 2
Book Two—Pupil's Edition ..	1 per 3 pupils in Grade 3
Teacher's Edition	1 per teacher in Grade 3
<i>Exploring Language</i> (Sealey)	
Book One	1 per 3 pupils in Grade 6
Book Two	1 per 3 pupils in Grade 7
Teacher's Manual	1 per teacher in Grades 6 and 7
<i>Young Ideas</i> (6 in series)	1 set per draft of Grade 4
(Ramsbottom)	
<i>Ideas</i> (Ramsbottom)	
Book One	1 per 6 pupils in Grade 5
Book Two	1 per 6 pupils in Grade 6
<i>Workshop of Ideas</i> (de Fossard and Pappas)	
Pupil's Book	1 per 6 pupils in Grade 7
Teacher's Manual	1 per teacher in Grade 7
<i>Let's Imagine</i> series (Eyre)	
Imagine, Look and Talk	1 per 6 pupils in Grade 4
Imagine and Talk	1 per 6 pupils in Grade 5
Imagine, Talk and Write	1 per 6 pupils in Grade 6
Imagine and Write	1 per 6 pupils in Grade 7

(ii) For Use by Teachers

Title	Rate of Issue
<i>Language Games</i> (Wagner, Hosier, Blackman)	1 per school
<i>Moving into Drama</i> , Teachers Books (4 in series) (Doherty and Bleakley)	1 set per school
<i>One Hundred Poems Chosen for Children</i> (Saxby)	1 per school
<i>Expression</i> (6 in series) (Marshall)	4 sets per Class 1 school 2 sets per Class 2 and 3 schools 1 set per Class 4, 5 and 6 schools

(d) Teacher Reference Materials

Title	Rate of Issue
<i>Developing Language in the Elem- entary School</i> (Green and Petty)	1 per school
<i>Creative Writing for Juniors</i> . . . (Maybury)	1 per school
<i>Speech and Communication in the Primary School!</i> (Sansom)	1 per school
<i>Children's Literature—Strategies of Teaching</i> (Whitehead)	1 per school
<i>Development through Drama</i> . . . (Way)	1 per school

Comments from teachers

A number of primary school teachers have been given the opportunity to discuss the implications of rates of issue such as those indicated in the tables above.

Many of the teachers felt that a rate of issue of one per three or more pupils required some reappraisal of their present class organization and methods of evaluating pupil progress.

They suggested that if they wished to conduct lessons where each pupil in the class had a book to work from, there were at least three alternatives open to them:

1. Allocate the materials to each draft of a grade on a rotational basis. (This alternative would only apply in the larger primary schools);
2. Group sets of materials of a similar kind (for example, *Let's Imagine*, *Expression* and *Ideas*) and allocate to classes on a rotational basis;
3. Rotate the materials allocated to a particular class among groups of children, providing the others with alternative activities.

Each of these alternatives permits each pupil to have a book to work from at any particular time. However, in the discussion with teachers, one question was frequently raised: What disadvantages exist with the one pupil/one book approach?

In answer to the above question, it was generally agreed that there were many more opportunities for pupils to develop their language ability if the source materials supplied were used as guidelines for group work than if they were used as textbooks to be followed slavishly by each pupil. Pupils working from their own books would appear to have fewer opportunities to try out their oral language skills—to discuss, inform, debate, argue or convince. On the other hand, pupils working in groups using the source materials as guidelines can discuss particular topics and report their findings to the class.* In this way many language skills, both oral and written, may be involved in the learning process.

Suggested allocations to grades

The rates of issue have been based on the number of pupils in particular grades. However, principals and teachers have been advised to allocate the materials "in accordance with their knowledge of the needs and abilities of the children in their schools."

Many teachers have commented that unless a particular book or series is restricted to a certain grade level, there is a danger that pupils may be presented with the same material in successive years. Other teachers have recognized that if the books are used only as *source* materials and not as textbooks, then this problem need not occur. In other words, a teacher developing a topic or theme on "Trains" or "Magic and Superstition" † may find appropriate source material in a number of the books that have been supplied. These may or may not be the books that have been allocated to his particular grade.

Such an approach ensures that the focus is on the individual pupil, his interests, needs and abilities, and not on an instructional sequence as outlined in a particular textbook or series.

Overview

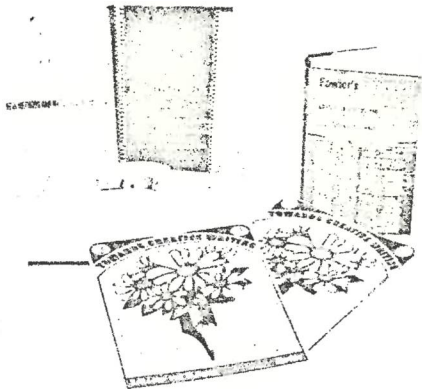
In order to assist principals and teachers in the initial placement of the materials, however, the following overview provides some guidelines.

* The article entitled "Active Language Situations" in the previous section (p. 17) provided an example of this kind of activity.

† See the article, "Planning an Integrated Language Program", in this publication (p. 19).

4	5	6	7
<i>Queensland Grade 4 Reader*</i> <i>Golden Trails†</i> <i>Wings of Wonder†</i> <div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 5px auto;">Teachers Handbooks†</div>	<i>Queensland Grade 5 Reader†</i> <i>Wings of Wonder†</i> <i>Flights Near and Far†</i> <div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 5px auto;">Teachers Handbooks†</div>	<i>Queensland Grade 6 Reader*</i> <i>Gallery†</i>	<i>Queensland Grade 7 Reader*</i> <i>Contact 1†</i>
<i>Let's Imagine 1 & 2</i> <i>Young Ideas 1 to 6</i>	<i>Towards Creative Writing 1</i> <i>Let's Imagine 2 & 3</i> <i>Ideas 1</i>	<i>Exploring Language, Book 1</i> <div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 5px auto;">Teachers Manual</div> <i>Towards Creative Writing 2</i> <i>Let's Imagine 3 & 4</i> <i>Ideas 2</i>	<i>Exploring Language, Book 2</i> <i>Let's Imagine 4</i> <i>Workshop of Ideas</i> <div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 5px auto;">Teachers Manual</div>
<i>Listening Aids Through the Grades*</i>			
<i>Reading Aids Through the Grades*</i>			
<i>Language Games</i>			
<i>Expression 2 & 3</i>	<i>Expression 3 & 4</i>	<i>Expression 4 & 5</i>	<i>Expression 5 & 6</i>
<i>Moving Into Drama 1 & 2</i>	<i>Moving Into Drama 2 & 3</i>	<i>Moving Into Drama 3 & 4</i>	<i>Moving Into Drama 4</i>
<div style="border: 1px solid black; padding: 2px; width: fit-content; margin: 5px auto;"><i>One Hundred Poems Chosen for Children</i></div>			
<i>Greene & Petty: Developing Language Skills in the Elementary Schools</i> <i>Maybury: Creative Writing for Juniors</i> <i>Sansom: Speech and Communication in the Primary School</i> <i>Whitehead: Children's Literature—Strategies of Teaching</i> <i>Way: Development Through Drama</i>			

APPENDIX A—LANGUAGE ARTS MATERIALS PREVIOUSLY SUPPLIED



The following materials were supplied to primary schools in 1969:

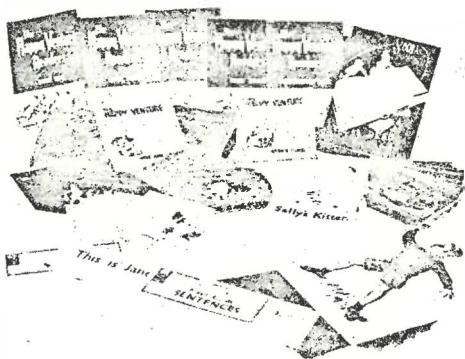
- E. GOWERS, *Fowler's Modern English Usage*, (Second edition), Oxford at the Clarendon Press, 1965.
- D. M. BENNETT, *New Methods and Materials in Spelling—A Critical Analysis*, Australian Council for Educational Research, 1967.
- A. E. TANSLEY, *Reading and Remedial Reading*, Routledge and Kegan Paul, London, 1967.
- D. H. RUSSELL and E. E. KARP, *Reading Aids through the Grades—Three Hundred Developmental Reading Activities*, (Australian Edition), Australian Council for Educational Research, 1964.
- D. H. RUSSELL and E. F. RUSSELL, *Listening Aids through the Grades—One Hundred and Ninety Listening Activities*, (Australian Edition), Australian Council for Educational Research, 1964.
- S. M. LANE and M. KEMP, *Towards Creative Writing*, Books 1 and 2, Blackie, 1968.

Following extensive research into reading methods in the infant grades, and the evaluation of a number of reading series, a new reading scheme was introduced for Grade 1 in 1959 and Grade 2 in 1960.

This reading scheme is based on a readiness book *Soon We'll Read*; a set of basic readers, *The Happy Venture Readers*; parallel readers, *The Happy Venture Playbooks*; and library books, *The Happy Venture Library*. The series consists of five basic readers, twenty-seven library readers and five parallel readers. Card and chart material to accompany the scheme is also supplied to schools. An outline of the scheme is shown below:

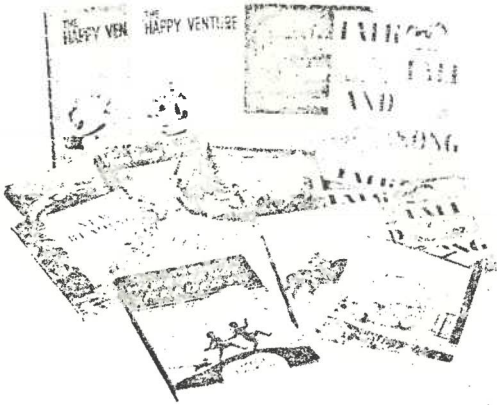
	"Prescribed" Reader	Supplementary Readers
Readiness	<i>Soon We'll Read</i>	
A	<i>Happy Venture series</i> Introductory Book <i>Fluff and Nip</i>	Parallel Readers <i>Little Library Books</i>
B	<i>Happy Venture series</i> Book One <i>Playtime</i>	1. Parallel Readers <i>Little Library Books</i> Nos. 6-10 2. Introductory Playbook <i>Hide and Seek</i>
C	<i>Happy Venture series</i> Book Two <i>Our Friends</i>	1. Parallel Readers <i>Little Library Books</i> Nos. 11-15 2. Playbook One <i>Story Time</i>
D	<i>Happy Venture series</i> Book Three <i>Growing Up</i>	1. Parallel Readers <i>Little Library Books</i> Nos. 16-21 2. Playbook Two <i>Saturday Play</i>
E	<i>Happy Venture series</i> Book Four <i>Holiday Time</i>	1. Parallel Readers <i>Little Library Books</i> Nos. 22-27 2. Playbook Three <i>Now for Some Stories</i>

APPENDIX B—BASIC READING SCHEME SUPPLIED TO GRADES 1 AND 2



During 1973, primary schools were offered further assistance in the design and development of reading programs for the lower grades. Given an allocation of \$1.50 per child in these grades, schools were invited to select specified materials from the following eight reading schemes: the *Basic Reading Series*, *Breakthrough to Literacy*, *Endeavour Reading Program*, *Ladybird Reading Scheme*, *Language Experience Reading Program*, *Reading Systems*, *Ready to Read Scheme*, and *Young Australia Readers*. Thus, primary schools now have the opportunity to use a number of alternative reading schemes in place of the previously "prescribed" *Happy Venture Reading Scheme*.

APPENDIX C—READING SCHEME SUPPLIED TO GRADE 3



The list of books issued to schools for use in Grade 3 was published in the *Education Office Gazette* (September 1964). The following details were contained in the *Education Office Gazette* of the following month.

"*Wide Range Readers*, Blue 1 and Blue 2, are to be used as the basic readers. These will be issued to schools on the basis of one per two pupils enrolled in Grade 3, thus providing sufficient in any class for the largest reading likely to be found in that class.

"The other books are to be used as supplementary readers and will be issued on the basis of one per four pupils. In addition to the new books to be issued, the *Queensland School Reader, Grade 3*, and the *Happy Venture Playbook 4, Far and Wide*, are supplementary readers for this grade.

"The approach to the teaching of reading in Grade 3 is to follow the lines suggested in the 1964 English Syllabus and in the manual, *The Teaching of Reading*. As pupils will differ in progress, classes are to be organized in groups as they have been in earlier grades. Some children entering Grade 3 will not have completed the *Happy Venture* readers. These pupils should complete these books before starting on the Grade 3 readers.

"It is not intended that every child in Grade 3 should complete all the thirteen books provided, nor that all the members of a class should be reading the same books, either basic or supplementary, at the same time. The object in providing a large number of books is to enable children to enjoy a wide range of reading material at difficulty levels suitable to their current progress and to enable teachers to plan more effectively for individual progress in reading.

"There will be no set order in which the books should be used in class. The range of abilities, levels of reading interest and composition of groups will vary from class to class. Experience with the readers and a close study of the needs of particular classes and of individual pupils in the class will be the best determinants of what readers to use at particular times.

"It is, however, to be expected that the best readers in the class will cover all the material provided as well as other reading material from school and local resources. On the other hand, the poorer readers would not be expected to attempt some of the more difficult books or parts of books until Grade 4.

"The importance of continuing the type of reading and writing exercises listed in the manual, *The Teaching of Reading*, cannot be too strongly emphasized."

An outline of the scheme is shown on page 28.

*A GRADE 3 READING PROGRAM

	Term I	Term II	Term III
GROUP A			
Basic	<i>Wide Range Blue 1</i>	<i>Wide Range Blue 1 and Blue 2</i>	<i>Wide Range Blue 2</i>
Supplementary ..	<i>Far and Wide (Playbook IV, Happy Venture series)</i> <i>Wide Range Green 1</i> <i>Queensland Grade 3 Reader (selected stories)</i> <i>Talk, Tale and Song, Books A and B</i> <i>High on a Hill</i> <i>School Papers and School and Local Library</i>	<i>Queensland Grade 3 Reader (selected stories)</i> <i>Talk, Tale and Song, Books B and C</i> <i>Wide Range Green 1 and Green 2</i> <i>High on a Hill and Days in the Sun</i> <i>Readers Digest Book 1</i> <i>School Papers and School and Local Library</i>	<i>Queensland Grade 3 Reader (selected stories)</i> <i>Wide Range Green 2</i> <i>Days in the Sun</i> <i>Readers Digest Book 1 and Book 2</i> <i>School Papers and School and Local Library</i>
GROUP B			
Basic	<i>Holiday Time—Book IV</i> <i>Wide Range Blue 1</i>	<i>Wide Range Blue 1</i>	<i>Wide Range Blue 1 and Blue 2*</i>
Supplementary ..	<i>Queensland Grade 3 Reader (selected stories)</i> <i>Talk, Tale and Song, Book A</i> <i>Far and Wide (Playbook IV)</i> <i>School Papers and School and Local Library</i>	<i>Queensland Grade 3 Reader (selected stories)</i> <i>Wide Range Green 1</i> <i>Talk, Tale and Song, Book B</i> <i>High on a Hill</i> <i>School Papers and School and Local Library</i>	<i>Queensland Grade 3 Reader (selected stories)</i> <i>Wide Range Green 1 and Green 2*</i> <i>Talk, Tale and Song, Book C</i> <i>Days in the Sun</i> <i>Readers Digest Book 1</i> <i>School Papers and School and Local Library</i>
GROUP C			
Basic	<i>Holiday Time—Book IV</i>	<i>Wide Range Blue 1</i>	<i>Wide Range Blue 1 and Blue 2*</i>
Supplementary ..	<i>Library Books 22-27</i> <i>Now for Some Stories (Playbook III)</i> <i>Talk, Tale and Song, Book A</i> <i>School Papers and School and Local Library</i>	<i>Far and Wide (Playbook IV)</i> <i>Queensland Grade 3 Reader (selected stories)</i> <i>Talk, Tale and Song, Book B</i> <i>High on a Hill</i> <i>School Papers and School and Local Library</i>	<i>Queensland Grade 3 Reader (selected stories)</i> <i>Wide Range Green 1</i> <i>Talk, Tale and Song, Book C</i> <i>High on a Hill and Days in the Sun</i> <i>School Papers and School and Local Library</i>

* May not be completed in Grade 3

ACKNOWLEDGEMENTS

The preparation of this publication was greatly assisted by contributions from the following people: Miss W. Colvin, Senior Lecturer in Speech and Drama, Mt. Gravatt Teachers College; Mr K. Albion, Lecturer in English, Kedron Park Teachers College; Miss M. Fitzgerald, Student Teacher, Kedron Park Teachers College; Miss J. Boxter, Student Teacher, Kedron Park Teachers College; Miss R. McIvor, Principal, Junction Park Infants State School; Miss R. Bishop, Teacher, Junction Park Infants State School; Miss J. Alexander, Teacher, Junction Park Infants State School; Mrs C. Crew, Teacher, Junction Park Infants State School; Mr C. Wham, Principal, Milton State School; Miss M. McCabe, Teacher, Milton State School; Miss E. Middleton, Teacher, Milton State School; Miss J. McDonald, Teacher, Ashgrove State School; Mrs G. Brown, Teacher, Ashgrove State School; Mr D. Holden, Principal, Wynnum West State School; Mrs N. Cullum, Advisory Teacher (Language Arts).

Comments and constructive criticism were received from the following people: The Chairman (Mr M. A. Gredden) and Members of the Primary English Syllabus Committee; The Principal (Mr T. Collins) and Staff of the Gumdale State School.

toowoomba education centre

TO:

PARENTS OF PRE-SCHOOL CHILDREN



THE TOOWOOMBA EDUCATION CENTRE WILL CONDUCT A PROGRAM FOR PARENTS OF PRE-SCHOOL CHILDREN AS PART OF A SERIES OF TALKS ON EDUCATION.

When ~

APRIL 13th and APRIL 20th - 1pm. to 2pm.

Topic:

"HOW TO HELP YOUR CHILD AT/BEFORE PRE-SCHOOL".

SPEAKER *

*Marion Curry - Lecturer in Early Childhood Education
at D.D.I.A.E.*

*Space is limited and people are asked to book by 'phoning the
Education Centre on -*

301578.

ORIGINATOR: Pat White for Reading Education And Development.

☆☆☆☆☆





TOOWOOMBA EDUCATION CENTRE

Dear

You are probably aware that the Fourth Annual Conference of the Australian Reading Association will be held in Brisbane in August, 1978. This event will attract several specialists, in the teaching of reading, from overseas and interstate.

We are fortunate to be given the opportunity to bring some of these lecturers to Toowoomba. Hearing their addresses will be an event that may not recur for many years.

Would you 'spread the word' to as many teachers as you possibly can, please? Details of the sessions are set out below.

We hope that all teachers will take advantage of the visits of these specialists. It is unfortunate that all sessions must be held in the one week - but speakers will not be available later.

Yours faithfully,

PAT. WHITE (chairman),
DIANE MacDONALD and
JUDY STOWER (joint secretaries)
for R.E.A.D. COMMITTEE.

Mon. 28th Aug., 1978 at T.E.C. at 4 p.m.

Speaker: Dr. Tom Nicholson (University of Waikato).

Topic: New Trends in Teaching and Diagnosing Reading Comprehension.

Tues., 29th Aug., 1978 at T.E.C. at 4 p.m.

Speakers: Mrs. Judy Gillett and Mrs. Yvonne Munro (Reading Development Centre, Adelaide).

Thurs., 31st Aug., 1978 at T.E.C. at 4 p.m.

Speaker: Mrs. Gwen Bray (United Kingdom).

Topic: School Policies in Reading and Language.

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CALENDAR FOR TERM 2, 1978.

- JUNE 10 Seminar at Thallon S.S.
- JUNE 12 Committee Meeting.
- JUNE 29 Public Lecture on Adult Literacy (Ms. S. Foster & Ms. M. Byrne, M.G.C.A.E.).
- JULY 5 Lecture for Classroom Teachers (Dr. John Elkins, U. of Q.)
- JULY 6, 13 Books of Fact. (Lectures in conjunction with Book Week activities - Mr. G. Bull & Mr. R. Skilton, D.D.I.A.E.)
- JULY 17 Language in Action Readers (Ms. Margaret Herbert)
- JULY 28)
&) 2 sessions for parents of Grades 1, 2 children.
- AUG. 4)

.....

Information on topics, times and venues will be made available
in due course.

P. WHITE.
(for R.E.A.D. committee)



FRYER
Miss.

PRESENTS **Dr. J. Elkins**

SENIOR LECTURER, SCHONELL ED. RESEARCH CENTRE, UNIVERSITY OF QUEENSLAND
AND PRESIDENT-ELECT OF THE AUSTRALIAN READING ASSOCIATION.

IN *A* Lecture for Classroom Teachers

TITLE: Recent Insights into Reading Comprehension in Laboratory and Classroom.

At TOOWOOMBA EDUCATION CENTRE on WEDNESDAY, July 5th

at 4.15 p.m.

Enrolment requested by 30th June, 1978

To
R.E.A.D. Centre,
c/- Toowoomba Education Centre,
P.O. Darling Heights,
TOOWOOMBA. Q. 4350

Attendance at Lecture by Dr. John Elkins
on July 5th, from this school will be
teachers.

. Principal,
. School.

HAVE YOU REGISTERED FOR THE NATIONAL CONFERENCE
ON READING?

OVERSEAS AND INTERSTATE SPEAKERS.

AUGUST 24 - 27, 1978 in BRISBANE

Registration forms available from R.E.A.D. Centre

EDUCATION CENTRES IN QUEENSLAND

- * * * * *
- Atherton and Mareeba Mr Bjørn Simonsen,
Director,
Atherton District Education Centre,
PO Box 177,
TOLGA, QLD. 4882
Telephone 070 954213
- Bayside Mr L. Blanchard,
Chairman,
Bayside Education Centre,
(61 Whites Road)
PO Box 74,
MANLY, QLD. 4179
Telephone 073 968476
- Brisbane Mr J.F. Quinlan,
Director,
Brisbane Education Centre,
GPO Box 84,
(495-499 Boundary Street, Spring Hill)
NORTH BRISBANE, QLD. 4000
Telephone 072 214685
- Cairns Mr J. Ollenburg
Secretary,
Cairns Education Centre,
PO Box 1839,
(Cnr Lazarus and Morehead Sts., Bungalow)
CAIRNS, QLD. 4870
Telephone 070 514359 - 070 541160 (school no.)
- Innisfail Mr A. Blewer,
Secretary,
Innisfail and District Education Centre,
PO Box 932,
INNISFAIL, QLD. 4860
Telephone 070 612917
- Townsville Mr G. Swayn,
Co-ordinator,
Townsville and District Education Centre,
PO Box 5641,
MSO TOWNSVILLE, QLD. 4810
Telephone 077 723858
- Warwick Mrs B. Davison,
Secretary,
Warwick Education Centre,
PO Box 320,
WARWICK, QLD. 4370
Telephone 076 612286

Mackay

Mr J. Taylor,
President,
The E.F. Gutekunst Teachers' Centre,
c/- Central State School,
(Alfred Street,)
PO Box 77,
MACKAY, QLD. 4740
Telephone 079 511233

Mount Isa

Mrs R. Whitelaw,
Director,
Mount Isa Education Centre,
PO Box 783,
MOUNT ISA, QLD. 4825
Telephone 077 432096

Redcliffe

Ms M. Herzig,
Secretary,
Redcliffe Education Centre,
PO Box 167,
REDCLIFFE, QLD. 4020
Telephone 07 2849902

Toowoomba

Mr J. Handley,
Director,
Toowoomba Education Centre,
Darling Downs Institute of Advanced Education,
PO Box 128,
TOOWOOMBA, QLD. 4350
Telephone 076 301578

Teachers are urged to support the following practical short-term workshops. You are requested to book early so that final arrangements can be made. Nominations for The Superannuation Meeting might be best made on a school basis. Please book by phoning the Toowoomba Education Centre on 30 1578.

FRYER
Miss

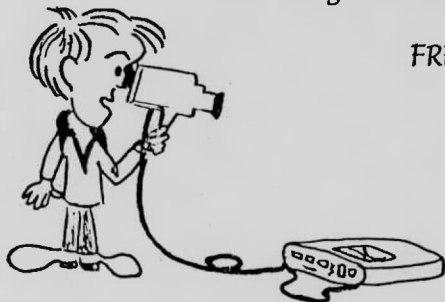
USING THE PORTAPAK

Practical Workshop...the Portapak explained.. shots...lighting...editing...make a film. Films shown to conclude the day.

The Education Centre Portapak will be available for loan to 'graduates'.

Saturday July 22nd...9.00-5.00 at Toowoomba Education Centre. Booking essential - Limit 20

FREE!



The Practical use of
CALCULATORS IN THE CLASSROOM

Leader: Leo Ratz

Leo conducts a course in the use of calculators for children at Harlaxton State School. He has many useful tips and hints.

There will be a display of calculators

Thursday July 27th.

7.30 p.m. at Toowoomba Education Centre.

Booking essential - Limit 30

FREE!



PRACTICAL CRAFT WORKSHOP

Leader: Jan Somerville

Modelling - use a wide range of materials - dough...clay salt ...ceramics...sawdust... plaster.

Carving: Vermiculite, plaster, clay Polystyrene - fruit, vegetables

Saturday August 5th at 9.00 until noon. Toowoomba Education Centre. Booking essential. Limit 25

FREE!



PRINTING

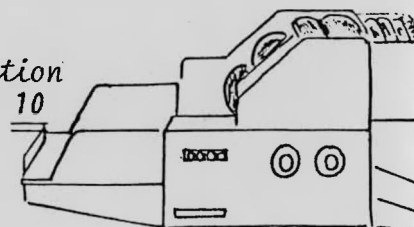
Using Letraset for better presentation - Drafting and making plates.

Offset printing - very useful for examination papers, especially Technical Drawing, Mathematics, Geography, report cards and school magazines.

Thursday August 10th at 4.00 p.m.

Toowoomba Education Centre. Limit 10

FREE!



SUPERANNUATION - Retirement Entitlements

Speaker: Burgess Stephenson (Qld. Teachers Union)

What you should know about your superannuation entitlements. At 60 - how much?

At 65 - how much?

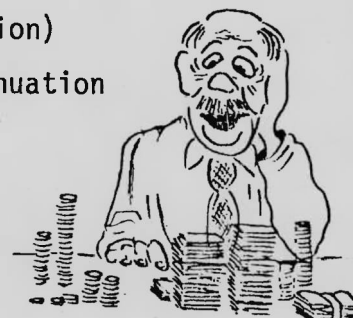
Widow's pension, Incapacity, Control of the fund

Plenty of time for questions.

August 29th at the Toowoomba Education Centre.

Booking essential - Limit 70

FREE!



I'm
really



into
books

"READING" SESSIONS FOR PARENTS TO ASSIST CHILDREN WITH READING IN
THE MIDDLE SCHOOL

JULY 28: LEARNING TO READ IN THE MIDDLE SCHOOL (GRADES 3, 4 & 5)

AUG 4 : READING FOR PLEASURE IN THE MIDDLE SCHOOL (GR. 3, 4 & 5)

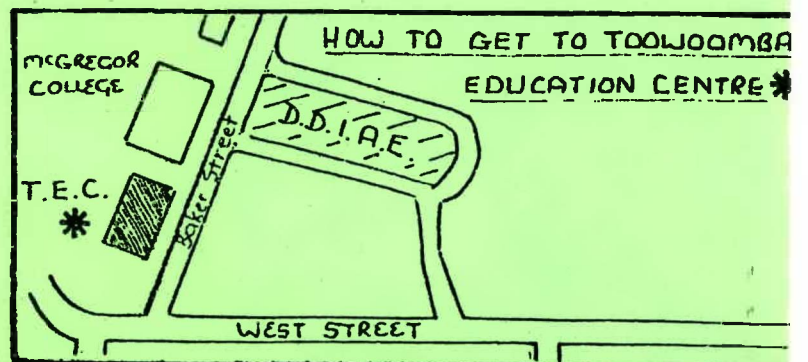
WHERE : TOOWOOMBA EDUCATION CENTRE

WHEN : 1 - 2.15 PM.

COST : \$1

Numbers are limited so please book
by phoning on 30 1578.

Child minding available.



MATHS FOR MUMS! (and Dads)

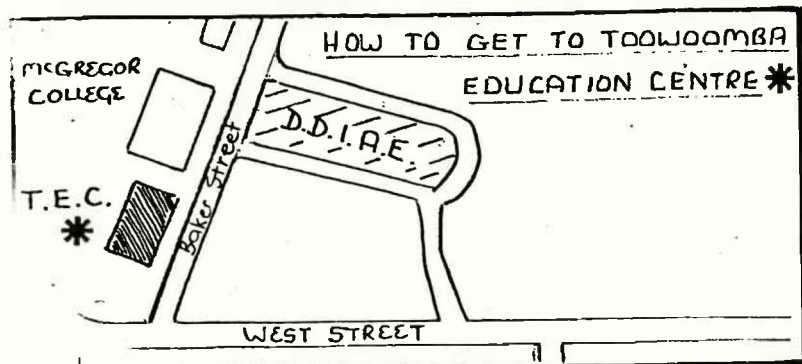


FIND OUT ALL ABOUT THE MATHS YOUR GRADE 1 & 2 CHILDREN
ARE DOING AT SCHOOL. FIND OUT HOW YOU CAN HELP THEM
AT HOME - DO SOME SORTING AND CLASSIFYING AND NUMBER
SENTENCES.

WHEN: FRIDAY JUNE 9TH, 16TH, 23RD 1 P.M. - 2.15 P.M.

WHERE: TOOWOOMBA EDUCATION CENTRE

Discussion Leader: MR. COL CRAIN - PRINCIPAL, GABBINBAR STATE SCHOOL



Child minding available!
Space limited - booking essential -
phone 30 1578

Fee - \$1 for the three sessions.

welcome to ...

TOOWOOMBA

EDUCATION

CENTRE ...

What's it all about ?





Use the Photocopier
to photocopy, make
OHP transparenciès
or address labels

OHP



See the Director about
the address label facility-
it could save you a lot of
time.



Mrs. A Teacher,
State School,
TOOWOOMBA Q. 4350

R.E.A.D. has...

- * displays of reading schemes,
- * resource materials on teaching reading,
- * seminars/discussions on teaching reading,
- * audio-visual packs in preparation,
- * access to resource people who will give assistance.



KEITH STOREY, Industrial Officer
for the Teacher's Union, has an
office at the Toowoomba Education
Centre. He has a telex for
contacting Brisbane with
Union/Consortium matters.





Join a Community Group
which meets at the
Centre

TEACHER GROUPS

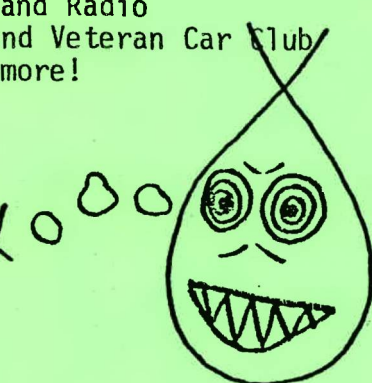
- Mathematics Teachers' Assn.
- Science Teachers' Assn.
- Small Schools Assn.
- Maths Moderation Group
- Remedial Teachers' Assn.
- Teachers' Union
- Home Economics Group
- Modern Language Teachers' Assn.
- Religious Education Group
- Principals' Assn.
- Secondary Teachers' Music Assn.
- Affiliated Kindergartens Assn.
- Geography Teachers' Assn.
- Co-ordinating Board
- Qld Teachers' Union (Area Council)
- Remedial/Resource Teachers' Group.
- Guidance and Special Education
- Senior Mistresses' Assn.
- Mater Dei Adult Education

and many more!

COMMUNITY GROUPS

- National Trust
- Darling Downs Sailing Club
- Darling Downs Radio Club
- Darling Downs Cine Society
- Bushwalkers' Club
- Women's Action Alliance
- Childbirth Education Assn.
- Toowoomba Bird Club
- Art in Bark Assn.
- Darling Downs Pottery Club
- Beekeepers' Assn.
- Darling Downs Four Wheel Drive Club
- Qld Youth Exchange
- Twins Club
- Embroiderer's Guild
- Parents Without Partners
- Toastmasters' Club
- Citizen Band Radio
- Vintage and Veteran Car Club
- and many more!

Organize a
meeting of your
own!





Browse in the Library -
many changing displays
of books and kits

JOURNAL OF READING

A SAMPLE OF THE JOURNALS AT THE CENTRE

NOVEMBER 1977

- Arithmetic Teacher
- Art and Craft in Education
- Australian Grade Teacher
- Australian Journal of Early Childhood
- The Australian Mathematics Teacher
- Australian Natural History
- Australian Science Teacher's Journal
- AV Communication Review
- CAHPER Journal
- Child Education and Quarterly
- Communication Education
- Comparative Education Review
- Education and Training
- Education Digest
- Journal of Further and Higher Education
- Educational Research
- Educational Media International
- The Elementary School Journal
- Health Education
- Intellect
- International Review of Education
- Journal of Learning Disabilities
- Journal of Reading
- Junior Education
- Mathematics in Schools
- Modern Athlete and Coach
- Modern Teaching
- Motor Skills: Theory in Practice
- Movement Education Newsletter
- Phi Delta Kappan
- The Physics Teacher
- Reading Research Quarterly
- The Reading Teacher
- Remedial Education
- Special Education
- Visual Education
- Wildlife
- Habitat
- Geography Bulletin
- Journal of Curriculum Studies
- The Exceptional Child

AND MANY MORE!



**EDUCATION
OFFICE
GAZETTE**

VOL. 80
No. 1

JANUARY 1978

The Gazette is the official circular of the
Department of Education. It is published under
the authority of the Minister for Education. One copy
is supplied to all principals and kept as a school
reference. All principals are reminded that the Education
Gazette is the official medium for the
Department of Education.

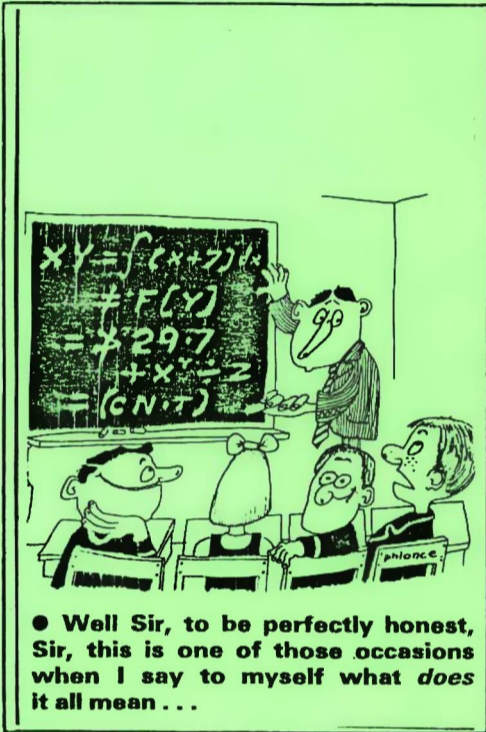
**Journal of
LEARNING
DISABILITIES**

Teachers



Use the Stencil Cutter -
it made the stencil for
this page, which was the
run off on an ordinary
duplicator.

.....cuts pictures,



.. CUTS FANCY and
plain print **OF**
ANY type *

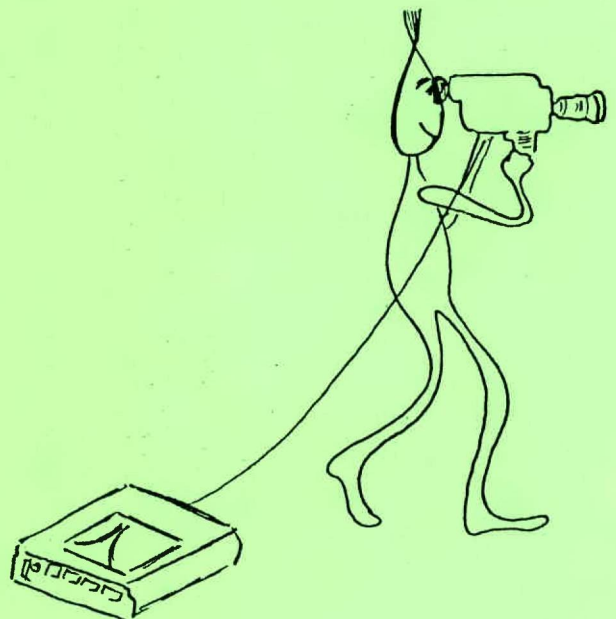
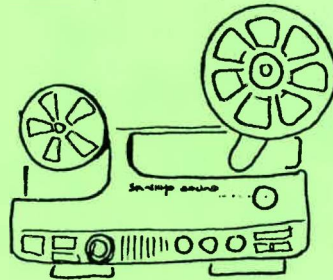
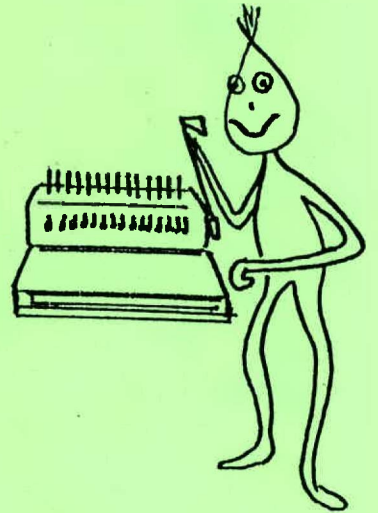
.....cuts photos





Borrow Equipment
from the Centre

- 16mm FILM PROJECTOR
 - SLIDE PROJECTORS
 - 8mm SOUND CAMERA
 - 8mm SOUND PROJECTOR
 - ELECTRIC STAPLER
 - HEAVY DUTY STAPLER
 - OVERHEAD PROJECTOR
 - RECORD PLAYER
 - CASSETTE RECORDERS
 - COPYCORDER
 - CAMERAS
 - SYNCHROCODER
 - MICROFICHE READER
 - FUJICAEDITOR
 - VISUAL MAKER
 - PORTABLE VTR and CAMERA SYSTEM
(Portapak)
 - PUNCH & BINDER MACHINE
 - CASSETTE ERASER
 - SOUND/SLIDE PROJECTOR
 - STRIP/TAPE PROJECTOR
- ETC.



history of

TOOWOOMBA a

series

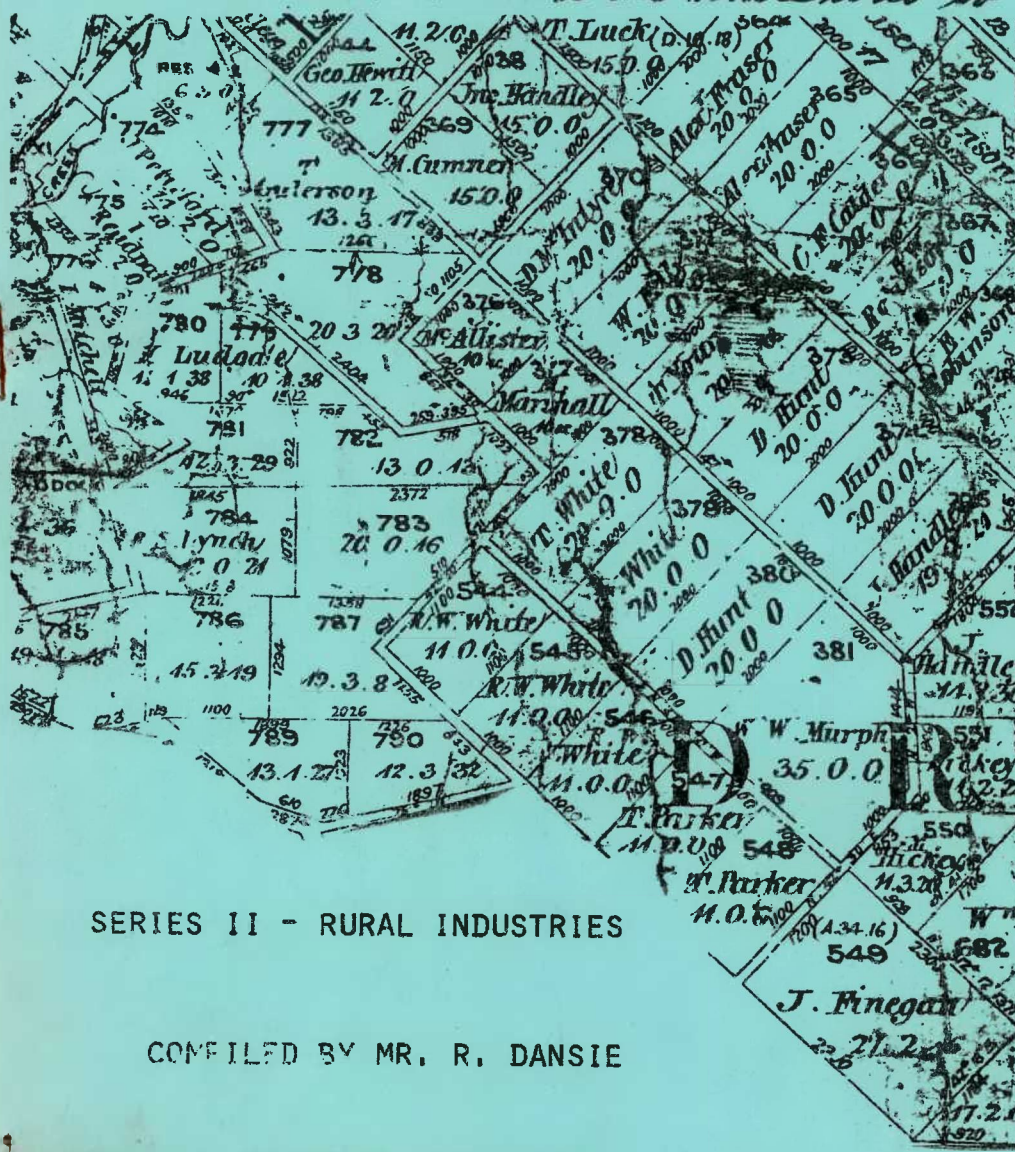
of

articles

Paradise Farm
Graythen
26 May 1890

My dear son Joseph

I am happy to say we have finished carrying our hay on Friday last. The mowing machine broke down and they were forced to cut it with hand as there was so



344 J. G. Zimerie 28.2.0 1900		343 B. W. Robinson 43.2.0 2900			
553	554	555	556	557	558
J. Handley 30.0.0	A. Handley 30.0.0	P. Duffy 20.0.0	M. Mangal 20.0.0	Noll 27.0.0	W. Freyling 20.0.0
683	684	685	686	687	
Cuskelly		Peter Duffy			
30.0.0	30.3.6 (D 10.38)	21.0.0	21.1.10	35.1.14	

SERIES II - RURAL INDUSTRIES

COMPILED BY MR. R. DANSIE

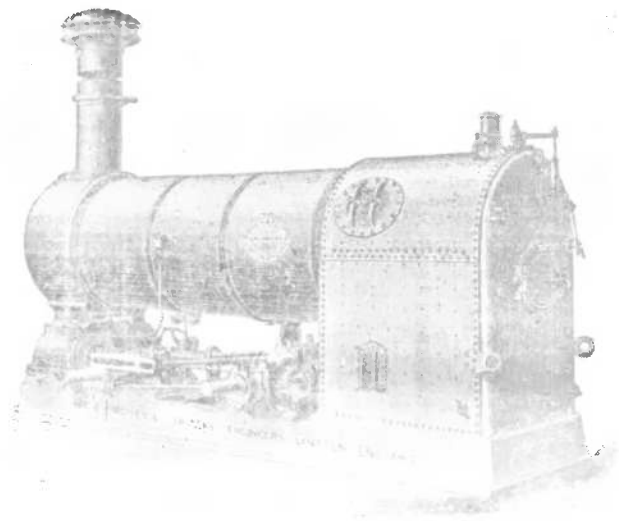
PRINTED BY TOOWOOMBA EDUCATION CENTRE

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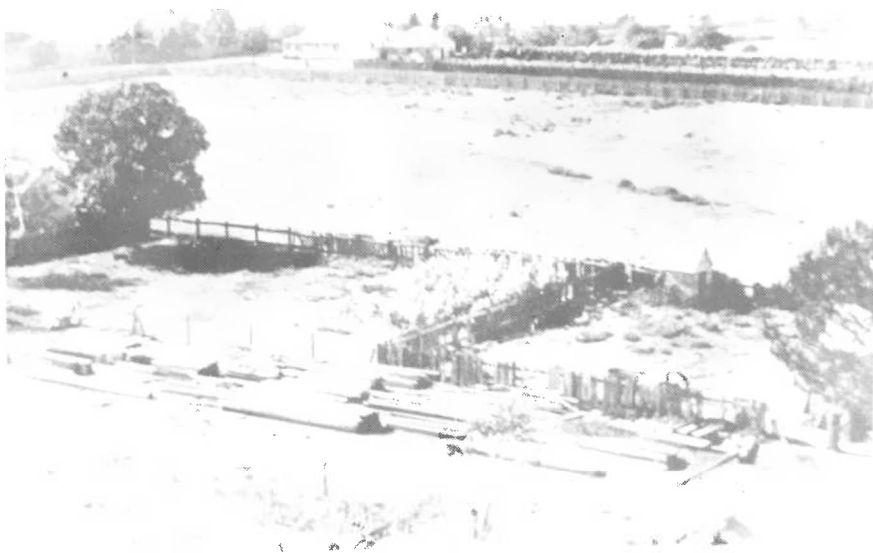


"Gabbibar" in 1897. Note the oval lawn in front
Sir Hugh Nelson & George Reid, Premier of N.S.W., on the veranda.

The Robey Stationary
engine used on
the Downs at Sheep
washes, factories etc
in the 1870s.

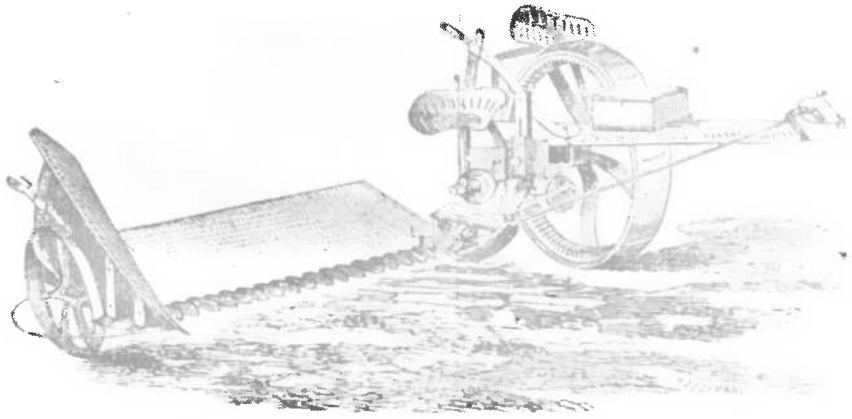


The Patent Improved Robey Engine,



Mr Reuter's Vineyard about 1900. In the foreground are the
present grounds of South Boys School and Groom Park.

NATIONAL AGRICULTURAL SOCIETY of VICTORIA'S FIELD TRIAL, held 4th November, 1874, the Reapers were awarded FIRST and SECOND PRIZES against all other makers. The MOWING MACHINES also obtained the FIRST and SECOND PRIZES.



AGENTS: **MATTINSON & WITTENBERG**, Margaret-street, Toowoomba.

Machines always in Stock.

Reaping Machine - from farm machinery advertisement by Mattinson & Wittenberg, "Darling Downs Gazette", 1878

"Portable" steam engine, used in 1870s for ploughing, pumping, sawmilling.



Portable Engines, with large fire boxes, from 4 to 20 horse power.

Advertisement from "D.D. Gazette", 1878, for Carl Hartmann's Range Nursery.

Seeds, Plants, &c.

RANGE NURSERY,
TOOWOOMBA.

Fruit Trees,
Flowers,
Vines,
Bulbs,
Shade Trees,
Plants.

Shrubs, Seeds, &c.,

OF the BEST VARIETIES, acclimatised and suitable for Queensland. Apple Trees, blight proof.
 Parcels packed to stand Three Months' Journey.

Fruit of the Season, Wholesale and Retail.
 Catalogues free on application.

C. H. HARTMANN, F.R.H.S. & M.B.V.B.

Messrs. MATTINSON and WITTENBERG,
 Town Agents. Orders through them personally attended to.

FOREWORD.

Rural industry is such an extensive and vital part of Toowoomba's early history that it will be dealt with in two booklets. The first booklet is largely concerned with the smaller enterprises - vintner, orchardist, general farming, nurseman, though we touch also on the meat and wool industries. In the second booklet, five very large enterprises are dealt with - Jondaryan, Toths Meatworks at Clifton, Davenports grain and pastoral farm at Heddington Hill, the large mixed farmer of Mr. Hooper at Tent Hill, and some aspects of the sheep industry at Eton Vale.

Two points must again be emphasised.

- (i) The present series deals only with places and events up to 1880 - i.e. a century or more ago. If and when time and resources become available, the series will be extended.
- (ii) Extensive use has again been made of contemporary "eye-witness" accounts from local newspapers. It is hoped that this approach will give more life and verve to the accounts than a "dry-as-dust" extract from a Government report.

RURAL INDUSTRIES - I - ORCHARDS - MR. HANDLEY'S FARM AND THE
AUBIGNY GARDENS

When J.C. Burnett was sent by Sir Thomas Mitchell, Surveyor-General of New South Wales to carry out his first survey of the area known as the Swamp, to the north east of Drayton, in 1849, he surveyed it as an agricultural area to supplement the town of Drayton, and the first areas offered for sale were forty acre farmlets between the West Swamp and what is now West Street. After what is now the main city area was laid out by the surveyor Bagot in 1852, when he surveyed and named Ruthven, Russell, Hume, Neil, Margaret, Herries and James Streets, on the low ridge between the two swamps, much of the area surrounding the town was offered for sale as farms. By 1870 writers were talking about the East Ridge (the main Range) rimmed by farms, and farms and farmlets extended south through Middleridge and Drayton, and north into the area now called Highfields. A correspondent of the "Chronicle" in September 1870 gave this optimistic and glowing description of the agricultural scene in Toowoomba.

"Our farmers are in high glee at their abundant crops of John Barley corn, our orchards are loaded with fruits of every variety from the seville to the citron, the russett to the golden pippin, and the endless families of peaches, nectarines, apricots, plums and strawberries, while our vineyards all round the ranges remind one of the sketches we read of the grape season in the favoured Rhine district."

Evidence of the encouragement given to the enterprise and initiative of the farmers and orchardists of Toowoomba is to be found in the schedule of the Toowoomba and Drayton Agricultural and Horticultural Society for 1877. Besides being able to compete in classes for fifteen different varieties of fruit, ranging from apples to melons, and twenty-one types of vegetables, the farmer could exhibit tea grown on the Downs, madder root, sugar, lucerne, tobacco leaf, arrow-root, herbs, olive oil, hops, saffron, cayenne pepper and ginger.

One such enterprising farmer was Mr. Handley of Drayton. The account which follows was written by a rural correspondent of the "Darling Downs Gazette" in 1878, and is of interest not only because it depicts a typical orchard and farm of that period, but also because Mr. Handley's descendants still live in the Toowoomba district.

Writes the correspondent: "We took a ride out to this gentleman's garden on Wednesday afternoon, when we were heartily welcomed and shown over the grounds by the proprietor. The property is situated at the end of West Street about one mile from Drayton, the road running past the farm leading to the cemetery. The owner had given the name "Paradise Farm" to his place, and truly the name is not inappropriate, especially at some seasons of the year. A fence goes round the two sides of the garden facing the road, and is covered by a hedge of briar. When the briar was young a great deal of trouble must have been taken over it, as we found that the stems were interlaced with the fence, which was accomplished nearly all by hand. The top of the hedge is kept very neatly cut and shows a width of nearly two feet. When in flower it must present a splendid appearance, a perfect mass of blossom covering it, we understand. A gateway leads from the road up to the house, on the left of which is planted a row of Spanish Chestnut trees . . .

It is now about sixteen years since Mr. Handley commenced to cultivate his present property. He planted eleven Chestnut trees about five years ago which have grown up well and look handsome trees. They were grown from suckers obtained from the nursery of Mr. Ferguson, Camden, near Sydney. . . All of the lower branches have been lopped, leaving in most of them just the trunk growing up straight and surmounted by a crown of branches and foliage.

Mr. Handley is possessed of a very good property, his whole extent amounting to 117 acres; of this he devotes at present five acres to gardening purposes, the remainder being used as paddocks for his horses and cattle. The greater part of the garden is planted with orange trees; but besides them he has a great many other varieties of fruit, namely lemon, plum, almond, walnut, Bengal citron, shaddock, loquat, pear, quince, mulberry, apricot, peach, hazel nut and pomegranate. Mr. Handley . . . had planted a row of pomegranates near his house which he is training as a hedge. It has a pretty appearance, and two specimens of the fruit which that gentleman plucked for our especial benefit are certainly as fine as those we have seen in Toowoomba or elsewhere.

An attempt was made by Mr. Handley to cultivate apples and for some time he was remarkably successful in their cultivation. In all he planted sixty trees. Some four years ago, unfortunately the American Blight was introduced among them and ruin to the apple trees followed. Two of the principal varieties were the Ripstone Pippin and Mobbs Royal, and of the latter he assures us he obtained fruit as big as an ordinary saucer. He sold them in the Toowoomba market at four pence the dozen, and it paid at that. Prizes have been gained by him for several years in succession at the Drayton and Toowoomba, Agricultural and Horticultural Show, and also at Warwick. At present Mr. Handley does not cultivate apples and has no intention of trying them again . . .

Mr. Handley has also been unfortunate in his vine growing. He trenched half-an-acre of ground three feet deep for vines fourteen years ago. For three years they were bearing, when the Oidium Tuckerie destroyed them. In one season three tons of grapes were gathered and at that time the owner could not procure a market for them at two pence per pound. He then converted them to wine which took several prizes.

A small nursery of oranges and other trees is also to be seen here. We have been unable to do Mr. Handley's Paradise Farm full justice having only been able to take a cursory glance as we walked around."

A year later, a further report appeared in the "Chronicle" pointing out that Mr. Handley had seven hundred orange trees in fruit and extolling the quality of his crop in what had obviously been a year of trials to farmers, with drought and disease striking at crops.

Another orchard, on the outskirts of Toowoomba, is described in the "Chronicle" in June 1879. This must have been a most impressive undertaking and one wonders whether any part of it still exists. The gardens were the outcome of the efforts of the owner of the "Welcome Home Inn" at Highfields, Mr. Archibald Bearkley, who commenced them in 1873. Known as Aubigny Gardens, they extended over some nine acres at the time of the visit by the "Chronicle's" representative, who commenced his account by remarking that the work was carried out by "the solitary aid afforded by an intelligent Scotchman . . . The gardens are a pattern of neatness, and we shall long remember our visit to the Welcome Home." The writer went on

to describe the various parts of the orchard. Of the oranges he said "Every variety of orange is here represented. Among others we find the Nutmeg, Cluster, Queen Marion, Red, Tangerine, Maltese, Parramatta, Siletta, St. Michael, Navel and Teneriffe; one other class of orange, called the Poor Man's Orange is a prince of its class, as it grows to an immense size and bears well . . . Of Mandarins there are the sorts known as Emperor, Thorny, Canton, and Emperor of China."

In common with many other orchardists at this time, Mr. Bearkley was interested in grape growing and wine making and his vineyard was impressive. "Of grapevines" wrote the journalist, "there are 3000 in the garden. The bearing season being over we have not had the pleasure of testing the quality of the grapes as we did of the oranges, but the varieties grown are the Black Hamburg, Reisling, Bucklands, Sweetwater Chaptel, Black Muscatel, Black July, Aliconte, Calabrian Raisin, Sultana, Golden Hamburg, Isabella and Scuppernong. The best wine grape the Reisling, is here largely grown, and Mr. Bearkley has already commenced the production of wine."

As was remarked at the beginning of this account of the orchards and gardens of Toowoomba, there was great interest in attempting the culture of all kinds of fruits and other agricultural products, and the Aubigny Gardens were no exception. The gardens contained a number of fruit trees besides grapes and oranges. Among them were "the cherry (May Duke), Shaddock, Indian almond, loquat, Chinese date plum, mango, white and purple quava, custard apple, quince, apple, pomegranate (the fruiting variety), pear, peach, plums, figs, lemon, passionfruit, nectarines and almonds. Many of these trees are still young, while others are in full bearing and looking healthy.-- In a section of the ground, which may be called the nursery, are young orange trees raised from seed others grafted on older stocks, citrons raised from cuttings, and walnuts. Here also are found the gooseberry, strawberry and the English currant."

The "Chronicles" correspondent finished his account with some comments on the layout of the gardens. "The garden is laid out in the form of a square with walks intersecting at right angles. These walks are bordered by grape vines, while the intermediate space is taken up by the orange and other fruit trees. The orange trees are planted in rows 22 feet from each other which gives 100 trees to the acre; of these, two-thirds have borne fruit this year. A portion of the garden has been devoted to kitchen herbs and contains cabbage, leeks, carrots, lettuce and parsnips. Of potatoes there are the early rose, snowflake, and Brosses prolific. Despite the ill-effect of a three years drought which has told in no small degree on the garden, it bears a flourishing appearance even at this midwinter period. This may be accounted for as Mr. Bearkley has carefully attended to soaking, both with liquid manure and soap-suds."

The two gardens described in this article were probably outstanding examples of the industry and persistence of the early agriculturalists of the Toowoomba area; one should however remember that there were literally hundreds of similar farms all emulating to a greater or lesser degree the efforts of Mr. Handley and Mr. Bearkley. It is a matter of profound regret that for various reasons few if any such enterprises have survived to the present day.

RURAL INDUSTRIES II

Mr. Reuter's Vineyard

The early settlers of Toowoomba were not slow to discover that the grape vine grew well in the mountain air and rich red soils of the Main Range. In particular, the German migrants who flocked to the Downs in the 1860s and took up smallholdings in the Middle Ridge and Highfields districts brought with them the expertise for wine-making and the knowledge of viticulture necessary for the industry. When the railway from Ipswich to Toowoomba was opened in April 1867, the German population of the town presented a gift of 12 bottles of locally-made wine to the Governor, and in their accompanying address expressed the opinion that "our wines will compete with the best Continental productions, and be the means of establishing a desire for light drinks, abolishing the use of ardent spirits so detrimental to the happiness of the people". Vineyards were planted on dozens if not hundreds of farms, and as a result, writers on several occasions compared the scene on the East ridge and Middle Ridge with the valley of the Rhine. Amateur winemaking was a common pastime and prizes were offered regularly by the Agricultural and Horticultural Society. For example in the 1877 schedule the winemaking classes were

97: Best Collection of local made Wine; two bottles of each sort; exhibitor to state age - special Prize of two guineas, presented by G. Morris Simpson, Esq.

98: Best six bottles of Red Wine - Prize, Silver medal.

99: Best six bottles of White Wine - Prize, Silver medal.

99a: Best six bottles of White Wine, produced from a vineyard within 10 miles radius of the Post Office. Prize, one guinea, presented by J. Thornloe Smith, Esq.

99b: Best six bottles of red wine, produced from a vineyard within 10 miles radius of the Post Office. Prize, one guinea, presented by J. Thornloe Smith, Esq.

Note: The wine to be in clear bottles, without name or label, and to be unfortified. The latter remark to apply to all exhibits of wine.

In 1877 a correspondent to the "Gazette" lamented publicly that no one had seen fit to set up business as a vintner. He said

"Wine making, another remunerative industry, would be much more largely entered into on the Downs - where the growth and yield of the vine is perhaps not excelled even on the banks of the Rhine or under the sunny skies of Italy - were it not for the extreme difficulty of obtaining casks, through which difficulty a friend of mine (Mr. M. Tansey of Erin Vale, Highfields) found himself under the necessity some two or three years since, to uproot and destroy some three acres of vines."

One man at least, in 1878, seems to have solved the problem of casks, - Mr. Reuter of Laurence Street - and the rural correspondent of the "Darling Downs Gazette" perhaps with an ulterior motive, sought him out and wrote the account which shortly follows. It should be noted that Mr. Reuter was one of the many grape-growers who found the Middle Ridge an excellent area for the vine - his vineyard was of course on the lower slopes of Middle Ridge.

"On Saturday last" wrote the correspondent "We paid a visit to the garden of Mr. Reuter which is situated at the corner of Hume and Lawrence Streets, to the south of the Municipal paddocks. Mr. Reuter does not boast of a great deal of land under the vine, but what he wants of grapes of his own growth he makes up by purchasing from other growers. Altogether he has about 1½ acres under cultivation only the half of which is under the grapevine. He has had two crops of grapes, most of which are used for the table. Mr. Reuter has made wine for the past three seasons, the grapes used having been procured from Mrs. Zeyhir, Hume Street, who has three acres cultivated, the sorts in favour being Black and White Salviner, and Afadales. This season Mr. Reuter had only used one ton of grapes, but last season, he used about 3 tons.

The Yellow Salviner he says does not grow so well in the immediate vicinity of Toowoomba - it grows to greater advantage some miles out towards Messrs. Hartmann's, Eckhardt's and Nuss's properties. Mr. Eckhardt uses a great quantity of the Salviner grape for his white wine; Mr. Nuss grows the Yellow Salviner also. In Mr. Reuter's opinion the Green Salviner is the best grape growing in his locality for wine making; it yields a great deal more juice than any other variety. The Afadale is considered by Mr. Reuter to be the best black grape for making wines, the quality manufactured being first class, and the colour good. The next season it is his intention to buy a much larger quantity than before, as he intends to go more into wine-making.

For the manufacture of his wine Mr. Reuter pays particular attention to the cleanliness of his casks. The bottoms are knocked out so that they can be more readily got at, and a thorough cleaning effected. The pure juice of the grape is used, nothing being mixed to fortify the wine. The press used is a very substantial affair. The ironwork was made by Griffiths Bros. of this town and the screw is an extra good one. It does its work well. The cellar is built 3 feet under the ground and is capable of holding 48 quarter casks each of 28 gallons. The cellar is built of hardwood slabs, and has verandahs covered on each side all round. A loft is also erected on top of it all of which go to make the cellar very cool.

We have tasted on previous occasions samples of Mr. Reuters wine, and have no hesitation in saying that that which he manufactured a season or so ago was really excellent. It had a flavour far superior to most of the ordinary ports; and had the advantage of being pure and wholesome not like so much that finds its way into the market from home, which is a compound of all kinds of rubbish. Mr. Reuter did not forget to hospitably entertain us on our visit on Saturday, and we have the pleasure of toasting his health in both his red and white wines.

RURAL INDUSTRY - FARM AND STATION

By the late 1870's the great sheep and cattle stations had formed the backbone of the economy of the Darling Downs and Maranoa for almost forty years. They had survived all kinds of vicissitudes, from depressions, raids by hostile blacks and shortages of labour, to competition from thousands of kangaroos and lack of markets for their wool and meat. In spite of this they had grown until they had become, in many cases, establishments which were quite unique to pastoral industry, not only in Australia, but also probably throughout the world at that time. The winds of change were, however, blowing; despite the predictions of some early Darling Downs squatters that the area would never "grow a cabbage", closer settlement was coming, and the farmer's plough, the barbed-wire fence, and fields of wheat and barley were ousting the shepherds and their flocks on the miles of unfenced grasslands. It is appropriate then that this article looks at both the established stations and the technical advances that made the grain-growing industry a practical possibility in 1878.

If one travels by car (or train) to Jandowae, one sees on a rise on the right of the road, some miles south of Jandowae, the beautiful old Jimbour homestead. In December 1877, a correspondent of "The Darling Downs Gazette" visited the great station, then presided over by the Honourable Joshus Peter Bell. Here is his account of what must have been a remarkable enterprise.

"Jimbour Station may be called the station of Queensland par excellence. I question myself if there is a more extensive pastoral establishment in any of the Australian colonies, or a better or more liberal employer than the Honourable J.P. Bell. The head station, as regards the number of its buildings, is the largest I have seen in the colonies. On it are to be found bookkeepers, storekeepers, grooms, overseers, a schoolmaster, wheelwrights, carpenters, blacksmith, butcher, tailor, saddler, shoemaker etc., also a sawmill, and the improvements contemplated by Mr. Bell are of colossal proportions.

"There are about 185000 sheep belonging to this property. The lambing this year is excellent averaging 92%, and as there are 60000 ewes to drop, the increase at weaning time can fairly be estimated at 50000. The woolshed at this establishment is 15 miles from the head station, on the banks of the Condamine River, and the washpool three miles from the woolshed. At the time I saw the woolshed, shearing was in full swing, the place was like a hive of bees, everyone was busy; 75 shearers were engaged in removing the wool from the sheep; the clip was in excellent condition and as regards the shearing, at any shed I saw, knuckle down was the order of the day

"The washpool is the most elaborate of its kind I ever saw, there are fourteen spouts continually working, capable of turning out 5000 clean-washed sheep a day. The butcher at the woolshed informed me that for the use of the washpool and woolshed alone he killed thirty sheep daily for rations during the shearing time. Altogether during the busy season - taking men, women and children - there could not be less than four to five hundred persons obtaining their livelihood from this establishment alone. As regards the benefit this station is to the

trade of Dalby, a businessman in Dalby informed me that four years since, in three days he cashed over his counter eleven hundred pounds in Jimbour cheques."

At about the same time as the correspondent was visiting Jimbour, interest was mounting round Toowoomba and Warwick in agricultural matters, and within a few months of one another, two of what must have been among the first agricultural machinery field days held on the Darling Downs took place. One, to show the capabilities of a new steam plough, was held at Rosenthal, near Warwick and was observed and reported on in December 1877 by a correspondent of the "Gazette".

"The long-expected trial of N.B.A. company's newly-imported steam plough" he wrote, "took place at the head station, Rosenthal, near Warwick on Saturday November 11. At either end of the field stood an engine to which was attached by means of a wire rope about half an inch in diameter a double balance steam plough, capable of ploughing from 80 to 100 square yards per minute. The steel rope an ingenious contrivance, is 400 yards long and is composed of thirty strands of steel wire each said to be capable of sustaining a weight of twenty-two hundredweight. Each engine equals sixteen horsepower, and when in full working order, with tender and water tank attached, weighs sixteen tons. A little after 3 p.m., all preparations being concluded, the trial commenced, and the spectators were surprised to see a large four-share plough rush across the field at incredible speed, tearing up the ground to a depth of about nine inches. After the completion of one course the process was repeated without having to turn the plough around, the only variation necessary being the bringing of the two engines slightly forward - a thing easily accomplished since they unite to their many useful functions those of a locomotive engine.

"The plough was finally removed, and a much clumsier looking implement called a "cultivator" put in its place. This cultivator is worked on a similar principle to the plough and is able, I am told, to break up virgin soil to a depth of ten inches at the very least. There were on the field other appurtenances to the steam plough, such as immense Cambridge rollers and harrows, but the threatened inclemency of the weather prevented their being used.

The fuel used was coal and the management of the affair was entrusted to five men, viz two engineers, two firemen and one steersman. The field where the trial occurred was very rugged and uneven and it is said the surface had been unbroken for twelve years previous. Judging from what I saw, I should say that on the average the plough would turn over about ten acres per day. The plough is from the factory of Fowler & Co., Leeds."

The second demonstration was held much closer to Toowoomba, at a farm at Middle Ridge. It was a trial of a new reaper and binder, and this time a member of the "Chronicle's" staff reported on the event.

"Recently we were enabled by the courtesy of Messrs. Wittenberg and Maltinson, the importers, of Margaret Street, Toowoomba, to witness the performances of one of Messrs. Woods (of New York) reapers and mowers. A short time ago a number of gentlemen assembled at the farm of Messrs. Pauli Brothers of Middle Ridge to witness the trial on a field of barley. The result was most successful in every way, although all the attendant circumstances were adverse. The ground was very soft thus rendering the machine much heavier to draw; the crop too in this instance was very thin and short, so that the resistance against the cutting knives was not so great as usual; the horses too were unaccustomed to the work and being naturally made nervous by the rumbling of the machinery behind them,

they were not nearly so steady as might have been desired. Notwithstanding all these drawbacks however, the work was done well and cleanly, the straw was cut evenly and placed on the binder where it was bound firmly with wire and tossed some distance from the machine as sheaves. The labour-saving capabilities of the machine are enormous when it is known that a mere youth can manage the whole process and can cut and bind into sheaves from fifteen to twenty acres per day.

After describing the action of the reaper and binder in some detail, the writer ended with these perceptive and somewhat prophetic remarks:-

"The great problem of squatting versus agriculture has now been for ever settled. The idea is for always exploded that cereals cannot be grown of the finest quality on the Darling Downs. The present year alone (1877) has proved this position beyond doubt. In order however to make farming pay in reality, it is very obvious that labour-saving machinery must be used to a very large extent, as the cost of manual help is far too expensive and fluctuating..... It may be that it would not pay any individual farmer to be at the expense of machines for his own separate use; but for a number to combine in the advantages and share in the cost would seem to be the wisest course. At all events, it is suggestive of the onward progress of this colony when machines of this kind are imported among us, and their great utility evidently appreciated."

RURAL INDUSTRY - THE MEAT PACKING PLANTS

It may come as something of a surprise to today's residents of the Darling Downs to hear that the first meatworks in Brisbane was founded in 1843 on the initiative of a pioneer squatter from the Darling Downs. John "Tinker" Campbell, the first owner of Westbrook, told the tale in his book "Early Settlement in Queensland". He wrote:-

"The low price of cattle in the south and the generally hard times (in 1843) induced the Sydney people to try the experiment of curing beef for export, and it soon became evident that this was our only recourse; but who should undertake it? The risk of purchasing the cattle was evidently too great for any individual to undertake, so at length an agreement was come to that each cattle owner would send a portion of his fat stock, and as I had some knowledge of curing beef, I was unanimously elected to make the experiment. The agreement was that I should find salt, casks and labour and cure the beef at twenty-five shillings per cask, and retain the hides, tallow and offal as my commission - a price which proved too low, and I lost heavily on the transaction.

"However, early in the year 1843, I repaired to Brisbane to make arrangements for beef salting. The premises must be on the south side, since most of the cattle would come by that road, and there were no punts to cross cattle in those days. Mr. Petrie had just moved from the Six Mile Creek a large store that was in every way suited to my purpose, but it then lay in pieces on Kangaroo Point, which as the land had been cleared, but had only one house upon it, was the locality chosen. This store I agreed to rent, with slaughter house and other erections to be put up by Mr. Petrie, but owing to various causes, principally a scarcity of labour, several months elapsed before the premises were finished. However, on 23rd June, 1843, I began by slaughtering the first cattle. My beef proved a great success as far as curing went, as I cut salted and packed it according to the Deptford rules, and as the cattle were very fat, it turned out a prime article, and I was extremely lucky in never having lost a pound by imperfect curing. However it and all Colonial beef had a great prejudice to contend with in London."

This was not the only problem Campbell met. He lamented the fact that some graziers did not supply the stock they had promised, and the lack of trained and dependable staff:-

"A tallow chandler was hired for six months at £2 per week; he proved to be a candle maker and had never packed a cask of tallow in his life." He could not get casks and set about making his own.

"I first tried the blackbutt from Toowoomba, and then the pine from our river scrubs. These however did not answer, and after trying many others I finally fixed upon the timber known as silky oak and sally, both of which I found to answer admirably. Hence, except upon some special occasions, I imported no more casks."

Eventually, despite all his initiative and effort, Campbell's enterprise failed. He wrote "I made a final loss of fifteen hundred pounds in one season, which necessitated my selling the station at Westbrook for £300 and the cattle at twelve shillings & sixpence per head. Ten acres at

Kangaroo Point on which the boiling down house, fellmongery, and numerous buildings were erected at an expense to me of £3,000, together with twenty-seven acres in Fortitude Valley, cleared and fenced in were all sacrificed for £650."

So ended, disastrously, the first meatworks to treat cattle from the Downs.

The scene shifts now to Toowoomba, twenty three years later. In April 1866, the Queenslander carried a report of an interesting and apparently successful meat processing industry in south-west Toowoomba. A reporter paid a visit to Blaxlands meat curing factory and here are parts of his account.

"Blaxland's meat curing establishment is situated about midway between Drayton and Toowoomba. It consists of a large number of buildings - the purpose of some of which I will endeavour to enumerate - and a very large area of land connected therewith.

On my stating the reason for my visit, the proprietor very courteously went over the entire establishment with me explaining the whole process of meat curing, from the slaughtering of the bullock (one was speared while I was there) to the packaging of the meat in cases for exportation.

Only the best cattle are used for the purposes of preserved meat - a fact which I can easily believe from the specimens in the yard at the time of my visit, 1,000 or 1,280 lbs being no uncommon weight. The flesh after being freed from bone is, with a most effective but swift-working machine, cut into pieces of about half-inch size. These pieces are then spread on bright wire frames of large size and on them exposed in a hot-air room to a certain temperature until every particle of water is expelled. This is a most ingenious part of the process, the trays on which the meat is spread being inserted one over the other into an airtight room by a series of sliding entrances, until a height of eight to ten feet has been reached. When the natural moisture has been entirely ejected from the meat, it is withdrawn and allowed to cool. It is then, by means of a powerful lever pressure, formed into a solid mass, and in that shape forced into tin cases, containing four to eight pounds and measuring from four to eight inches each way. As the meat thus packed represents one quarter of its original weight, it will be seen that the principle of condensing it, reduces it to the smallest possible compass. Any air remaining in the tins being expelled, they are painted, labelled, and fit for exportation."

The report continues with a dissertation on the methods of preparing the meat beginning with the quoting in full of a circular sent by Blaxlands to their agents in Liverpool. This document is very wordy and probably too long to reproduce in full, but the gist of it can be summed up thus. The meat was cured without salt, and the opinions of "several of the best analytical chemists in the colonies" agreed in saying that "none of the nutritive qualities have been interfered with in its preparation and when properly cooked, it is quite equal to fresh meat."

It was guaranteed to keep in any climate "for at least three years" - "so long as the tins remain sound, it is utterly impossible for the contents to go wrong".

The circular eulogises the saving in weight - "Each pound of meat in its dried form represents at least three and one-half pounds of fresh meat" - and therefore the economy of the product. "It is by far the most economical food shipmasters can obtain for the use of sailors or

passengers we are selling the dried beef at sixpence, and mutton at eightpence the pound in an edible form (and) it is in reality less than twopence per pound for beef, and twopence halfpenny per pound for mutton. At this price, taking into consideration there is no waste whatsoever, no article at present manufactured can possibly compete with it."

The circular concludes by making the claims that "the dried meat is made from the finest cattle Queensland can produce" and "we further guarantee that it will keep good and sound for two months after the tins have been opened," and by giving brief cooking instructions to supplement those on the tin. "Any galley cook can do all that is necessary by attending to the printed directions on each tin. The principles of the cooking are, to cook it long enough, and to let it simmer rather than boil, so as to allow the fibrine to take up the same quantity of water that has been expelled by the drying. When thus prepared it is difficult to distinguish from fresh meat made into a hash, mince or curry."

According to the reporter, the cooking methods outlined on the tin involved soaking the dried meat in water overnight "just as salt meat should be", and then keeping it "simmering for four or five hours. It is then flavoured or served in any form desirable."

Messrs. Blaxlands appear to have been keen to impress the reporter with the excellence of their product and the truth of their advertising. "I was shown some cases which had made a voyage to England and back. (The meat) was perfectly sweet to smell and taste, and looked like well roasted meat, cut fine."

The report concluded with some further details of the works. "There are at present four coopers, one tinsmith, and a large staff of butchers and others employed on the premises. When certain engines, evaporating pans and other appliances just received are got into working order and the railway opens a way for the exportation of bones, horns, ears, etc. the number of men will be increased so as to enable all orders to be filled without delay.

The capabilities of the establishment at present are fifteen bullocks per day, besides pigs, sheep etc. butchers' meat and boiling down purposes. The drying capabilities are ten bullocks of 1,200 lbs each every twenty four hours.

Like most other people in Toowoomba Messrs. Blaxlands have excellent wells upon their own premises."

Twelve more years passed, and in 1878, it was again a different story. Three meat packing plants were operating in or near Toowoomba, and is of one of these - Hogarths at Oakey Creek (now Oakey)- that the rest of this article tells.

The correspondents of the Darling Downs Gazette and the Chronicle both visited Hogarth's works in 1877-78. The Gazette's man visited it on his way to Joncaryan in December 1877. He wrote "On Oakey Creek is the meat preserving establishment of Hogarth and Company. The present meats from this establishment hold a deservedly high place in the estimation of the general public in the Mother country, also on the Continent, the company having, I am informed, very large contracts to supply the French and German Governments. The tinsmiths are busily engaged in making almost a countless number of tins in readiness for next years use. I have often thought it a pity that the manager of this establishment (G.O. Beardmore, Esq. J.P.) does not see his way

clear during the suspension of meat preserving operations to endeavour to utilise some of the many tons of fruits annually wasted on the Downs, by preserving them either for home consumption in the colonies or for export to Europe."

Obviously the "Gazette's" man had seen the works in the slack season. Some six months later a journalist from the "Chronicle" wrote this account.

"The Hogarth Meat Preserving Works at Oakey Creek commenced operations about ten days ago, and yesterday a number of the directors, comprising Messrs. R.W. Scholefield, C. Campbell, G.G. Cory and H. Stevens, and Mr. Gilder, Manager of the Union Bank, paid a visit to the works, and made a thorough inspection. The new branch of the works, which has been erected at a cost of £2,000 for preparing extract of beef, was in full operation, and the article turned out by Mr. Porter, the Manager, was of a highly satisfactory character and will no doubt realise a high price on the London market. The company are now preserving meat as well as preparing extract and are at present putting through a mob of very fine cows from Mr. C.B. Dutton's station in Central Queensland. Another mob of very good cattle from the south coast district is also on hand.

At present there are eighty-six hands employed. The company are now killing at the rate of fifty bullocks per day and the preserving departments, tinning, and preparing extract are all in full operation, and shifts of men are working day and night. The cattle are killed by the new american process. They are first knocked on the head with a hammer and stunned, and then hauled up by the legs and bled by an improved method. The blood is thoroughly removed from the carcass, and the cleanliness of the flesh shows the superiority of the new method over that under which cattle were formerly slaughtered. A Government Inspector is on the establishment and every beast has to be inspected and passed before being operated on. Judging from the manner in which the works have started there appears every prospect that the season will be a satisfactory one and we hope a remunerative one for the company.

There are already on hand between ten and twenty tons of tallow casked, several hundred hides ready for the market, and thousands of tins of preserved meats, all ready to be cased and transmitted to England."

This then was the Oakey meatworks a century ago. It is perhaps worth noting that this company must have built up a sizeable export trade and if there had been export awards in those days, must surely have been in the running for one.

Mr. Hartmann's Nursery

The Victorian age was one in which the peoples of Europe scoured the lands which they conquered, appropriated, or explored, for garden novelties, exotic fruits and flowers and useful new crops and trees, to be taken "home" to be planted in the Botanic gardens or added to the stocks of nurseries. In return they took with them into the lands, which they colonised, the familiar fruits, flowers, and crops from "home". Toowoomba's first settlers were no exception. Within a few years of the clearing of the first land round the Swamp, the fruits, flowers, vegetables and crops of the "Old World" were being planted in the alien but rich red soil of the Main Range. These very first plants came in with their cultivators, carefully and painstakingly cared for on the long hauls by bullock drays or wagon and planted and tended with loving devotion. But the host of orchards, vineyards, gardens, and groves that eventually patterned Toowoomba and the surrounding districts required a reliable and plentiful supply of planting stock. Thus it was that an immigrant from Germany, who had completed a course in nursery horticulture and botany in his native Leipzig, came to Toowoomba in the 1860s, to settle after almost 20 years in the Southern colonies, and to establish a nursery that was to achieve fame throughout Australia and beyond to the Americas and Europe.

Mr. Hartmann's nursery was situated about three miles from the Toowoomba Post Office, on the Range at the eastern end of what is now called South Street. "The whole extent of the grounds is 40 acres, about twenty-two of which are cultivated, being divided into orchard, vineyard, nursery, and garden. Eight acres are reserved for paddocking purposes". Thus began the account of Hartmann's Nursery which appeared in the "Gazette" in 1878. It went on

"The nursery proper comprises two acres, and has been in existence for thirteen years. The best kinds of fruit have been imported into the colony by Mr. Hartmann who supplies all parts of the colony with plants of his own raising. All parts of the world such as America, Great Britain, Germany and the other colonies have contributed... From this nursery, fruit trees, shrubs, flowers, bulbs etc, are sent to the extreme North - as far as civilization has gone - so that the products of Mr. Hartmann's labor are found far and wide.

"The only fruit ripe on the occasion of our visit was the Spanish Mulberry, which comes in highly acceptable in a period when none other is in season. This particular mulberry is superior to the ordinary sorts being a beautiful flavour."

Mr. Hartmann was not afraid to experiment to find the best trees for Toowoomba and district. "Ten sorts of apples only a cultivated at the nursery now, over 200 varieties having been tried and found wanting. The fruit from these ten sorts is warranted good, the sort suitable to the district being early and late.

"The orchard occupies ten acres, one part of which is experimental, consisting of five acres planted with trees everyone of which is a different sort from the other. Along the western boundary, a variety of hedge plants have been planted amongst which may be mentioned the English White rose, the American Cherokee (remarkable for its thorny growth) a Mexican hedge plant good for sheltered positions called Durantha, which cannot bear the frost in open positions but which grows very well on top of the range, the African Thorn, which does not grow well, the African acacia, and cassia corymbifolia. The

oranges of which Mr. Hartmann cultivates a large number have been imported from the West Indies, China, Malta, Spain and Italy. Some are new sorts never before seen in this country...Of pears there are sixty-nine varieties many of them having been imported from America, where they were raised from seedlings. New sorts of Mandarin oranges have been imported from China. Of loquats there are splendid sorts, and Mr. Hartmann finds a ready market for them in Brisbane. The Japanese quince is another splendid fruit growing at the nursery. Besides those more particularly mentioned, date plums, other varieties of plums, almonds, walnuts etc. are cultivated...Of guavas, Mr. Hartmann has all the varieties grown in the colony. There are specimens of the custard apple tree, a most delicious fruit which will ripen in the course of a few weeks. Several fruits are imported from India, and lemons from the West Indies. A good fruit is the Harvey orange; it is one of the newest imported and bears a fine fruit of good flavour."

Mr. Hartmann was actively engaged in acclimatising other fruit trees and plants. The "gazette" reporter observed "He has growing without shelter and now bearing, the China date plum, granadella, Brazilian cherry, four sorts of guava, China quince, Spanish chestnut, several shaddocks, West Indian and sweet limes, walnuts (three sorts), American blackberries and mulberries, Brandon's Jordan almond, the Queensland nut, and a large number of new varieties of American grapes."

For those who wanted tested and reliable fruit trees Mr. Hartmann offered from the nursery "a varied assortment of the best kinds obtainable of apples, pears, peaches, nectarines, apricots, plums, cherries, figs, almonds, nuts, mulberries, quinces, medlars, loquats, oranges, lemons, limes, shaddocks, citrons, guavas, olives, strawberries and grapes.

Mr. Hartmann was a respected and sought-after authority. He wrote a scholarly treatise on Queensland flora for the Great Philadelphia Exhibition in 1875, as part of the exhibit from Queensland, and from Toowoomba in particular. He offered advice to hundreds of clients, and was a regular exhibitor at shows. His experiments with fruit trees "gained him with their produce the highest prizes at the various exhibitions over the past nine years. Numerous prizes in fact have been awarded for fruits grown in his orchard (from which trees he grafts), and for flowers and plants reared by himself, from the Brisbane, Warwick, Ipswich and Toowoomba exhibitions."

Hartmann's nursery catered also for the decorative and vegetable garden.

"Mr. Hartmann does not grow vegetables for sale, but new sorts from Europe are being constantly received by him and experimented upon. As a practice he distributes them among the surrounding farmers. He has specimens of a very good tomato - namely Carter's Green Gage - which we are told is one of the best...Mr. Hartmann has some curiosities such as the English fir, the stone pine, the Scotch laburnum, furze, hazel nut, and seven kinds of English broom used for medicinal purposes ..In the pot shed there is a splendid variety of begonias, lycopodiums, staghorn ferns, ferns from New Zealand, India, Brazil, America and Queensland. The collection of flowers and shrubs is the largest in the colonies...For greenhouse plant shed, verandah or windows, he has an extensive assortment of flowering and foliage plants; he has a number of choice begonias, ferns, in great variety, orchids, succulent plants such as aloes, rice plants, agaves and yuccas; conifers, taxads, shade and ornamental trees, herbaceous and softwooded plants, climbing plants, bulbs and tuberous rooted plants, dahlias, gladiolus, chrysanthemums, roses, pelargoniums, azaleas, camellias, carnations and picotees, dianthus, pinks and sweet williams, phlox verbenas etc."

The "Gazette" concluded its report with these words: "We cannot help but congratulate our readers on having so enterprising a man in his particular sphere as Mr. Hartmann is, among us. Such men must do an incalculable amount of good for the district and exemplify the truth that he who makes one blade of grass grow where none grew before deserves well of his country."

Hartmann's nursery is now gone - no trace of it remains; but there is no doubt that Mr. Hartmann deserves to be better remembered by the citizens of this city than he is at present, for without doubt, he played a very large part in establishing the "Garden City" image that today is one of Toowoomba's greatest assets.

RURAL INDUSTRIES VI - GABBINBAR - A "HOBBY FARM"

The Revd. Dr. Nelson, a "Church of Scotland" minister first became associated with Toowoomba in 1858, when from his charge in Ipswich, he solicited donations among the squatters and townsfolk on the Downs to set up a "Church of Scotland" in Toowoomba, authorizing Mr. W.H. Groom to be his agent. The Revd. Nelson moved to Toowoomba soon afterward, and acquired a farm called "Gabbinbar" in 1866. "This fine looking property", says an account written in 1878 "is situated about four miles from Toowoomba, on the Middle Ridge". The writer describes it as a "gentleman's seat"; the Victorian era's equivalent of our modern "hobby farms".

Because the homestead at least is still in existence, it may be of interest to reproduce at length the accounts we have of the property a century ago.

"The approach to the house is by a broad carriageway, entered by large white gates from the street. Inside the gate is the head gardener's and lodgekeeper's residence. The carriage way is about 200 yards long up to the house and is about eighteen feet wide. On each side there is a wide strip planted with trees, shrubs, and flowers and a staghorn fern here and there on the stumps of trees...The strip of land planted each side of the carriageway is about eighteen feet wide. Towards the top of the drive the road takes a graceful curve in order to come in front of the house. In the spring the drive must look very pleasing, everything there looking well - the flowers blooming and the shrubs and trees looking green and fresh. Outside the line of trees on the left hand side going towards the house, there is a row of orange trees. Outside the strip of flowers on the right hand side are planted prickley comfrey, timothy, blue grass, and sorghum."

The account goes on to give some details of the house, which Dr. Nelson had had rebuilt in 1876-7.

"The house (bungalow Dr. Nelson terms it) is a fine structure of a Gothic appearance, and faces the North. The house is a very extensive building now, the first part of it having been added almost a year ago. Every comfort and convenience are to be found in it. A spacious verandah about 12 feet wide goes round three sides of it and a flight of steps leads to the main entrance. The rooms are large and lofty, the dining room being of a fine size and the French lights leading out onto both the front and side verandah. Our attention was drawn to the mantel pieces and fireplaces of the rooms. They are made from a material not unlike marble, imported from home, but which, we are told, is termed slate. This slate can be grained and painted with all sorts of designs. Every room we visited had a different kind. One of the mantel pieces - in the drawing room we fancy - was the real article - marble. A large hall and lobby extend through the premises."

Some months before the publication of the article being quoted, "The Chronicle" had run a feature on "New buildings in Toowoomba". Concerning Gabbinbar, the "Chronicle" said:

"Gabbinbar (is) constructed of wood, with lath and plaster partitions and linings, and cornices in every room and well finished throughout.

The building overall is 90 feet by 25 feet, with a wide verandah all round, a hall 17 feet by 10 feet, and a corridor fifty feet by 5 feet. There are five rooms two of which are 25 feet by 18 feet, two 20 feet by 17 feet, cool and lofty, which with the hall and carridor, are plastered out with second tints, cornices and centre flower in each room . . . The present structure is erected in front of the old one in the rear of which new outbuildings have been erected . . . The contractor and builder is Mr. Godsall."

The "Gazette's" reporter was estatic about the position of the house. "From the eastern verandah a really magnificent view is obtained of the Liverpool Range - one unsurpassed from any other gentleman's seat in Toowoomba. On a clear day it is said that the Glasshouse Mountains can be discerned with the aid of a telescope. Peak Mountain near Ipswich is plainly seen with the naked eye; also views of Laidley Plain etc . . . Gabbinbar is built on the highest ground in the vicinity. Looking still to the east, the eyes roam over the locality where the head of Flagstone Creek is located - a creek which flows into the Lockyer at Helidon . . .

Turning his attention to the grounds the reporter wrote first of the immediate surroundings of the house: "On the eastern side of the house, preparations are now being made for the formation of a bowling green, and croquet ground. A nice patch has been levelled which will be sown with mixed grasses, and the raised side turfed all round . . . The carriage way it is intended, will come past the front of the house and will be made so that visitors can turn round an oval plot of grass in front and by that means enter the drive again, or on the other hand, be carried round the bowling green to the stables at the back. Taking the latter direction we found ourselves at the well. It is about 160 feet deep with 60 feet of water, and is worked by horse-gear. The water is raised to a trough which serves the purpose of providing water for the horses and there are pipes laid down from the well right through the backyard to the paddock where the cattle are kept. There is not much need for stock here, as Gabbinbar is a gentlemen's seat, and not a farm. Mr. Nelson, however, keeps about fifty sheep on the property for household use, also a cow, calf and heifer, two plough and three buggy horses, pigs, poultry etc." (one wonders how much more stock there had to be before the property could be called a farm!)

"The water for the house is not obtained from the well but from tanks about fourteen of which are on the roof in front. The stable is a four stall one, and in the chaff house is one of Bentall's chaff cutters which had recently been employed in cutting sorghum . . . The stables and chaff house are good slab buildings roofed with galvanised iron. We noticed a large stock of hay made from the summer grass. This grass is usually considered a nuisance by the farmers, as it is difficult to eradicate. After the experience however they have gained, many are coming to the conclusion that everything ought to be saved for fodder."

The reporter took a stroll round the gardens, orchard, and cultivations of Gabbinbar and recorded his impressions in these words:

"The orange is more extensively cultivated at Gabbinbar than any other fruit tree. In front of the house . . . there are planted five rows of orange trees, the rows leading down from the direction of the house. The soil is light and poor. Means, however, have been taken to remedy this by spreading over it, where the oranges are planted about two inches of manure, and over that again a thick coating of a greasy soft stone called marl, obtained when making the well. This treatment has

been a great improvement to the soil and to this is attributed the successful growth and production of the orange trees. Besides oranges, are planted West Indian limes, lemons, olives, peaches, plums, almonds, cherries, pears etc.

The bush greenhouse (is) composed of slabs and thatched half way up the sides and on the roof. On entering, the first object seen is a splendid specimen of the staghorn fern on the centre post. About fifteen others are ranged round the house on the different supports. The greenhouse contains some fine specimens of tree ferns, begonias, orchids, cactuses, lycopods etc. The native ivy climbs in profusion outside.

"In the kitchen garden there is a good deal of cabbage some of which has suffered from aphis, while other plants and also the cauliflowers look well. The eschallots are good and there is a plentiful supply of chilis, from which cayenne pepper is made. Beet, leeks, onions, asparagus, peas, tomatoes, lettuce are all represented. There is a fine patch of strawberries which promise a good yield . . .

The estate comprises altogether 80 to 100 acres and is divided into plots for growing fodder, the garden and enclosed paddocks. There are almost six acres planted with lucerne, 1½ acres under sorghum (grown as green feed for stock) 4 acres of oats, one acre of barley (green feed) and half- an-acre sown to Timothy and Kentucky Blue Grass . . ." A fodder crop which was being tried by Dr. Nelson and which intrigued the reporter was prickly comfrey. "It is thought" he wrote "that it will be a good plant for stock, but it has not received a fair trial. A case of the prickly comfrey was purchased by Dr. Nelson from Mr. J.S. McIntyre. The case contained 150 plants. By careful propagation on Davidson's part these yielded about 350 which were sown about three feet apart . . . Owing to the bad season they have not done as well as anticipated but it is expected that a fine crop will be produced in showery weather."

This then was "Gabbinar" a century ago - truly, by all accounts, a beautiful home in a prosperous well-kept estate. It is very pleasing that this fine account has been left to us, to give us an insight into what constituted a "Gentleman's seat" in early Toowoomba.

Recommendation concerning the Status of Teachers

JN-135

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adopted by the Special Intergovernmental Conference
on the Status of Teachers, Paris, 5 October 1966

United Nations Educational, Scientific and Cultural Organization

Summary

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Recommendation concerning the Status of Teachers

Adopted by the Special Intergovernmental Conference on the Status of Teachers, Paris, 5 October 1966

The Special Intergovernmental Conference on the Status of Teachers,

Recalling that the right to education is a fundamental human right,

Conscious of the responsibility of the States for the provision of proper education for all in fulfilment of Article 26 of the Universal Declaration of Human Rights, of Principles 5, 7 and 10 of the Declaration of the Rights of the Child and of the United Nations Declaration concerning the Promotion among Youth of the Ideals of Peace, Mutual Respect and Understanding between Peoples,

Aware of the need for more extensive and widespread general and technical and vocational education, with a view to making full use of all the talent and intelligence available as an essential contribution to continued moral and cultural progress and economic and social advancement,

Recognizing the essential role of teachers in educational advancement and the importance of their contribution to the development of man and modern society,

Concerned to ensure that teachers enjoy the status commensurate with this role,

Taking into account the great diversity of the laws, regulations and customs which, in different countries, determine the patterns and organization of education,

Taking also into account the diversity of the arrangements which in different countries apply to teaching staff, in particular according to whether the regulations concerning the public service apply to them,

Convinced that in spite of these differences similar questions arise in all countries with regard to the status of teachers and that these questions call for the application of a set of common standards and measures, which it is the purpose of this Recommendation to set out,

Noting the terms of existing international conventions which are applicable to teachers, and in par-

ticular of instruments concerned with basic human rights such as the Freedom of Association and Protection of the Right to Organize Convention, 1948, the Right to Organize and Collective Bargaining Convention, 1949, the Equal Remuneration Convention, 1951, and the Discrimination (Employment and Occupation) Convention, 1958, adopted by the General Conference of the International Labour Organisation, and the Convention against Discrimination in Education, 1960, adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization,

Noting also the recommendations on various aspects of the preparation and the status of teachers in primary and secondary schools adopted by the International Conference on Public Education convened jointly by the United Nations Educational, Scientific and Cultural Organization and the International Bureau of Education, and the Recommendation concerning Technical and Vocational Education, 1962, adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization,

Desiring to supplement existing standards by provisions relating to problems of peculiar concern to teachers and to remedy the problems of teacher shortage,

Has adopted this Recommendation:

I. Definitions

1. For the purpose of the Recommendation
 - (a) the word 'teacher' covers all those persons in schools who are responsible for the education of pupils;
 - (b) the expression 'status' as used in relation to teachers means both the standing or regard accorded them, as evidenced by the level of appreciation of the importance of their function and of their competence in

performing it, and the working conditions, remuneration and other material benefits accorded them relative to other professional groups.

II. Scope

2. This Recommendation applies to all teachers in both public and private schools up to the completion of the secondary stage of education whether nursery, kindergarten, primary, intermediate or secondary, including those providing technical, vocational, or art education.

III. Guiding principles

3. Education from the earliest school years should be directed to the all-round development of the human personality and to the spiritual, moral, social, cultural and economic progress of the community, as well as to the inculcation of deep respect for human rights and fundamental freedoms; within the framework of these values the utmost importance should be attached to the contribution to be made by education to peace and to understanding, tolerance and friendship among all nations and among racial or religious groups.
4. It should be recognized that advance in education depends largely on the qualifications and ability of the teaching staff in general and on the human, pedagogical and technical qualities of the individual teachers.
5. The status of teachers should be commensurate with the needs of education as assessed in the light of educational aims and objectives; it should be recognized that the proper status of teachers and due public regard for the profession of teaching are of major importance for the full realization of these aims and objectives.
6. Teaching should be regarded as a profession: it is a form of public service which requires of teachers expert knowledge and specialized skills, acquired and maintained through rigorous and continuing study; it calls also for a sense of personal and corporate responsibility for the education and welfare of the pupils in their charge.
7. All aspects of the preparation and employment of teachers should be free from any form of discrimination on grounds of race, colour, sex, religion, political opinion, national or social origin, or economic condition.
8. Working conditions for teachers should be such as will best promote effective learning and enable teachers to concentrate on their professional tasks.

9. Teachers' organizations should be recognized as a force which can contribute greatly to educational advance and which therefore should be associated with the determination of educational policy.

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IV. Educational objectives and policies

10. Appropriate measures should be taken in each country to the extent necessary to formulate comprehensive educational policies consistent with the Guiding Principles, drawing on all available resources, human and otherwise. In so doing, the competent authorities should take account of the consequences for teachers of the following principles and objectives:
 - (a) it is the fundamental right of every child to be provided with the fullest possible educational opportunities; due attention should be paid to children requiring special educational treatment;
 - (b) all facilities should be made available equally to enable every person to enjoy his right to education without discrimination on grounds of sex, race, colour, religion, political opinion, national or social origin, or economic condition;
 - (c) since education is a service of fundamental importance in the general public interest, it should be recognized as a responsibility of the State, which should provide an adequate network of schools, free education in these schools and material assistance to needy pupils; this should not be construed so as to interfere with the liberty of the parents and, when applicable, legal guardians to choose for their children schools other than those established by the State, or so as to interfere with the liberty of individuals and bodies to establish and direct educational institutions which conform to such minimum educational standards as may be laid down or approved by the State;
 - (d) since education is an essential factor in economic growth, educational planning should form an integral part of total economic and social planning undertaken to improve living conditions;
 - (e) since education is a continuous process the various branches of the teaching service should be so co-ordinated as both to improve the quality of education for all pupils and to enhance the status of teachers;
 - (f) there should be free access to a flexible system of schools, properly interrelated,

so that nothing restricts the opportunities for each child to progress to any level in any type of education;

- (g) as an educational objective, no State should be satisfied with mere quantity, but should seek also to improve quality;
- (h) in education both long-term and short-term planning and programming are necessary; the efficient integration in the community of today's pupils will depend more on future needs than on present requirements;
- (i) all educational planning should include at each stage early provision for the training, and the further training, of sufficient numbers of fully competent and qualified teachers of the country concerned who are familiar with the life of their people and able to teach in the mother tongue;
- (j) co-ordinated systematic and continuing research and action in the field of teacher preparation and in-service training are essential, including, at the international level, co-operative projects and the exchange of research findings;
- (k) there should be close co-operation between the competent authorities, organizations of teachers, of employers and workers, and of parents as well as cultural organizations and institutions of learning and research, for the purpose of defining educational policy and its precise objectives;
- (l) as the achievement of the aims and objectives of education largely depends on the financial means made available to it, high priority should be given, in all countries, to setting aside, within the national budgets, an adequate proportion of the national income for the development of education.

V. Preparation for the profession

Selection

- 11. Policy governing entry into preparation for teaching should rest on the need to provide society with an adequate supply of teachers who possess the necessary moral, intellectual and physical qualities and who have the required professional knowledge and skills.
- 12. To meet this need, educational authorities should provide adequate inducements to prepare for teaching and sufficient places in appropriate institutions.
- 13. Completion of an approved course in an appropriate teacher-preparation institution

should be required of all persons entering the profession.

- 14. Admission to teacher preparation should be based on the completion of appropriate secondary education, and the evidence of the possession of personal qualities likely to help the persons concerned to become worthy members of the profession.
- 15. While the general standards for admission to teacher preparation should be maintained, persons who may lack some of the formal academic requirements for admission, but who possess valuable experience, particularly in technical and vocational fields, may be admitted.
- 16. Adequate grants or financial assistance should be available to students preparing for teaching to enable them to follow the courses provided and to live decently; as far as possible, the competent authorities should seek to establish a system of free teacher-preparation institutions.
- 17. Information concerning the opportunities and the grants or financial assistance for teacher preparation should be readily available to students and other persons who may wish to prepare for teaching.
- 18. (1) Fair consideration should be given to the value of teacher-preparation programmes completed in other countries as establishing in whole or in part the right to practise teaching.
(2) Steps should be taken with a view to achieving international recognition of teaching credentials conferring professional status in terms of standards agreed to internationally.

Teacher-preparation programmes

- 19. The purpose of a teacher-preparation programme should be to develop in each student his general education and personal culture, his ability to teach and educate others, an awareness of the principles which underlie good human relations, within and across national boundaries, and a sense of responsibility to contribute both by teaching and by example to social, cultural, and economic progress.
- 20. Fundamentally, a teacher-preparation programme should include:
 - (a) general studies;
 - (b) study of the main elements of philosophy, psychology, sociology as applied to education, the theory and history of education, and of comparative education, experimental pedagogy, school administration and methods of teaching the various subjects;

- (c) studies related to the student's intended field of teaching;
 - (d) practice in teaching and in conducting extra-curricular activities under the guidance of fully qualified teachers.
21. (1) All teachers should be prepared in general, special and pedagogical subjects in universities, or in institutions on a level comparable to universities, or else in special institutions for the preparation of teachers.
 - (2) The content of teacher-preparation programmes may reasonably vary according to the tasks the teachers are required to perform in different types of schools, such as establishments for handicapped children or technical and vocational schools. In the latter case, the programmes might include some practical experience to be acquired in industry, commerce or agriculture.
 22. A teacher-preparation programme may provide for a professional course either concurrently with or subsequent to a course of personal academic or specialized education or skill cultivation.
 23. Education for teaching should normally be full time; special arrangements may be made for older entrants to the profession and persons in other exceptional categories to undertake all or part of their course on a part-time basis, on condition that the content of such courses and the standards of attainment are on the same level as those of the full-time courses.
 24. Consideration should be given to the desirability of providing for the education of different types of teachers, whether primary, secondary, technical, specialist or vocational teachers, in institutions organically related or geographically adjacent to one another.

Teacher-preparation institutions

25. The staff of teacher-preparation institutions should be qualified to teach in their own discipline at a level equivalent to that of higher education. The staff teaching pedagogical subjects should have had experience of teaching in schools and wherever possible should have this experience periodically refreshed by secondment to teaching duties in schools.
26. Research and experimentation in education and in the teaching of particular subjects should be promoted through the provision of research facilities in teacher-preparation institutions and research work by their staff and students. All staff concerned with teacher

education should be aware of the findings of research in the field with which they are concerned and endeavour to pass on its results to students.

27. Students as well as staff should have the opportunity of expressing their views on the arrangements governing the life, work and discipline of a teacher-preparation institution.
28. Teacher-preparation institutions should form a focus of development in the education service, both keeping schools abreast of the results of research and methodological progress, and reflecting in their own work the experience of schools and teachers.
29. The teacher-preparation institutions should, either severally or jointly, and in collaboration with another institution of higher education or with the competent education authorities, or not, be responsible for certifying that the student has satisfactorily completed the course.
30. School authorities, in co-operation with teacher-preparation institutions, should take appropriate measures to provide the newly-trained teachers with an employment in keeping with their preparation, and individual wishes and circumstances.

VI. Further education for teachers

31. Authorities and teachers should recognize the importance of in-service education designed to secure a systematic improvement of the quality and content of education and of teaching techniques.
32. Authorities, in consultation with teachers' organizations, should promote the establishment of a wide system of in-service education available free to all teachers. Such a system should provide a variety of arrangements and should involve the participation of teacher-preparation institutions, scientific and cultural institutions, and teachers' organizations. Refresher courses should be provided, especially for teachers returning to teaching after a break in service.
33. (1) Courses and other appropriate facilities should be so designed as to enable teachers to improve their qualifications, to alter or enlarge the scope of their work or seek promotion and to keep up to date with their subject and field of education as regards both content and method.
- (2) Measures should be taken to make books and other material available to teachers to improve their general education and professional qualifications.

34. Teachers should be given both the opportunities and the incentives to participate in courses and facilities and should take full advantage of them.
35. School authorities should make every endeavour to ensure that schools can apply relevant research findings both in the subjects of study and in teaching methods.
36. Authorities should encourage and, as far as possible, assist teachers to travel in their own country and abroad, either in groups or individually, with a view to their further education.
37. It would be desirable that measures taken for the preparation and further education of teachers should be developed and supplemented by financial and technical co-operation on an international or regional basis.

VII. Employment and career

Entry into the teaching profession

38. In collaboration with teachers' organizations, policy governing recruitment into employment should be clearly defined at the appropriate level and rules should be established laying down the teachers' obligations and rights.
39. A probationary period on entry to teaching should be recognized both by teachers and by employers as the opportunity for the encouragement and helpful initiation of the entrant and for the establishment and maintenance of proper professional standards as well as the teacher's own development of his practical teaching proficiency. The normal duration of probation should be known in advance and the conditions for its satisfactory completion should be strictly related to professional competence. If the teacher is failing to complete his probation satisfactorily, he should be informed of the reasons and should have the right to make representations.

Advancement and promotion

40. Teachers should be able, subject to their having the necessary qualifications, to move from one type or level of school to another within the education service.
41. The organization and structure of an education service, including that of individual schools, should provide adequate opportunities for and recognition of additional responsibilities to be exercised by individual teachers, on condition that those responsibilities are not detrimental to the quality or regularity of their teaching work.
42. Consideration should be given to the advantages of schools sufficiently large for pupils to have the benefits and staff the opportunities to be derived from a range of responsibilities being carried by different teachers.
43. Posts of responsibility in education, such as that of inspector, educational administrator, director of education or other posts of special responsibility, should be given as far as possible to experienced teachers.
44. Promotion should be based on an objective assessment of the teacher's qualifications for the new post, by reference to strictly professional criteria laid down in consultation with teachers' organizations.

Security of tenure

45. Stability of employment and security of tenure in the profession are essential in the interests of education as well as in that of the teacher and should be safeguarded even when changes in the organization of or within a school system are made.
46. Teachers should be adequately protected against arbitrary action affecting their professional standing or career.

Disciplinary procedures related to breaches of professional conduct

47. Disciplinary measures applicable to teachers guilty of breaches of professional conduct should be clearly defined. The proceedings and any resulting action should only be made public if the teacher so requests, except where prohibition from teaching is involved or the protection or well-being of the pupils so requires.
48. The authorities or bodies competent to propose or apply sanctions and penalties should be clearly designated.
49. Teachers' organizations should be consulted when the machinery to deal with disciplinary matters is established.
50. Every teacher should enjoy equitable safeguards at each stage of any disciplinary procedure, and in particular:
 - (a) the right to be informed in writing of the allegations and the grounds for them;
 - (b) the right to full access to the evidence in the case;
 - (c) the right to defend himself and to be defended by a representative of his choice, adequate time being given to the teacher for the preparation of his defence;
 - (d) the right to be informed in writing of the decisions reached and the reasons for them;

(c) the right to appeal to clearly designated competent authorities or bodies.

51. Authorities should recognize that effectiveness of disciplinary safeguards as well as discipline itself would be greatly enhanced if the teachers were judged with the participation of their peers.
52. The provisions of the foregoing paragraphs 47-51 do not in any way affect the procedures normally applicable under national laws or regulations to acts punishable under criminal laws.

Medical examinations

53. Teachers should be required to undergo periodical medical examinations, which should be provided free.

Women teachers with family responsibilities

54. Marriage should not be considered a bar to the appointment or to the continued employment of women teachers, nor should it affect remuneration or other conditions of work.
55. Employers should be prohibited from terminating contracts of service for reasons of pregnancy and maternity leave.
56. Arrangements such as crèches or nurseries should be considered where desirable to take care of the children of teachers with family responsibilities.
57. Measures should be taken to permit women teachers with family responsibilities to obtain teaching posts in the locality of their homes and to enable married couples, both of whom are teachers, to teach in the same general neighbourhood or in one and the same school.
58. In appropriate circumstances women teachers with family responsibilities who have left the profession before retirement age should be encouraged to return to teaching.

Part-time service

59. Authorities and schools should recognize the value of part-time service given, in case of need, by qualified teachers who for some reason cannot give full-time service.
60. Teachers employed regularly on a part-time basis should:
 - (a) receive proportionately the same remuneration and enjoy the same basic conditions of employment as teachers employed on a full-time basis;
 - (b) be granted rights corresponding to those of teachers employed on a full-time basis as regards holidays with pay, sick leave

and maternity leave, subject to the same eligibility requirements; and

- (c) be entitled to adequate and appropriate social security protection, including coverage under employers' pension schemes.

VIII. The rights and responsibilities of teachers

Professional freedom

61. The teaching profession should enjoy academic freedom in the discharge of professional duties. Since teachers are particularly qualified to judge the teaching aids and methods most suitable for their pupils, they should be given the essential role in the choice and the adaptation of teaching material, the selection of textbooks and the application of teaching methods, within the framework of approved programmes, and with the assistance of the educational authorities.
62. Teachers and their organizations should participate in the development of new courses, textbooks and teaching aids.
63. Any systems of inspection or supervision should be designed to encourage and help teachers in the performance of their professional tasks and should be such as not to diminish the freedom, initiative and responsibility of teachers.
64. (1) Where any kind of direct assessment of the teacher's work is required, such assessment should be objective and should be made known to the teacher.
(2) Teachers should have a right to appeal against assessments which they deem to be unjustified.
65. Teachers should be free to make use of such evaluation techniques as they may deem useful for the appraisal of pupils' progress, but should ensure that no unfairness to individual pupils results.
66. The authorities should give due weight to the recommendations of teachers regarding the suitability of individual pupils for courses and further education of different kinds.
67. Every possible effort should be made to promote close co-operation between teachers and parents in the interests of pupils, but teachers should be protected against unfair or unwarranted interference by parents in matters which are essentially the teacher's professional responsibility.
68. (1) Parents having a complaint against a school or a teacher should be given the opportunity of discussing it in the first instance with the school principal and the teacher concerned. Any complaint

subsequently addressed to higher authority should be put in writing and a copy should be supplied to the teacher.

- (2) Investigations of complaints should be so conducted that the teachers are given a fair opportunity to defend themselves and that no publicity is given to the proceedings.

69. While teachers should exercise the utmost care to avoid accidents to pupils, employers of teachers should safeguard them against the risk of having damages assessed against them in the event of injury to pupils occurring at school or in school activities away from the school premises or grounds.

Responsibilities of teachers

70. Recognizing that the status of their profession depends to a considerable extent upon teachers themselves, all teachers should seek to achieve the highest possible standards in all their professional work.
71. Professional standards relating to teacher performance should be defined and maintained with the participation of the teachers' organizations.
72. Teachers and teachers' organizations should seek to co-operate fully with authorities in the interests of the pupils, of the education service and of society generally.
73. Codes of ethics or of conduct should be established by the teachers' organizations since such codes greatly contribute to ensuring the prestige of the profession and the exercise of professional duties in accordance with agreed principles.
74. Teachers should be prepared to take their part in extra-curricular activities for the benefit of pupils and adults.

Relations between teachers and the education service as a whole

75. In order that teachers may discharge their responsibilities, authorities should establish and regularly use recognized means of consultation with teachers' organizations on such matters as educational policy, school organization, and new developments in the education service.
76. Authorities and teachers should recognize the importance of the participation of teachers, through their organizations and in other ways, in steps designed to improve the quality of the education service, in educational research, and in the development and dissemination of new improved methods.

77. Authorities should facilitate the establishment and the work of panels designed, within a school or within a broader framework, to promote the co-operation of teachers of the same subject and should take due account of the opinions and suggestions of such panels.

78. Administrative and other staff who are responsible for aspects of the education service should seek to establish good relations with teachers and this approach should be equally reciprocated.

Rights of teachers

79. The participation of teachers in social and public life should be encouraged in the interests of the teacher's personal development, of the education service and of society as a whole.
80. Teachers should be free to exercise all civic rights generally enjoyed by citizens and should be eligible for public office.
81. Where the requirements of public office are such that the teacher has to relinquish his teaching duties, he should be retained in the profession for seniority and pension purposes and should be able to return to his previous post or to an equivalent post after his term of public office has expired.
82. Both salaries and working conditions for teachers should be determined through the process of negotiation between teachers' organizations and the employers of teachers.
83. Statutory or voluntary machinery should be established whereby the right of teachers to negotiate through their organizations with their employers, either public or private, is assured.
84. Appropriate joint machinery should be set up to deal with the settlement of disputes between the teachers and their employers arising out of terms and conditions of employment. If the means and procedures established for these purposes should be exhausted or if there should be a breakdown in negotiations between the parties, teachers' organizations should have the right to take such other steps as are normally open to other organizations in the defence of their legitimate interests.

IX. Conditions for effective teaching and learning

85. Since the teacher is a valuable specialist, his work should be so organized and assisted as to avoid waste of his time and energy.

Class size

86. Class size should be such as to permit the teacher to give the pupils individual attention. From time to time provision may be made for small group or even individual instruction for such purposes as remedial work, and on occasion for large group instruction employing audio-visual aids.

Ancillary staff

87. With a view to enabling teachers to concentrate on their professional tasks, schools should be provided with ancillary staff to perform non-teaching duties.

Teaching aids

88. (1) Authorities should provide teachers and pupils with modern aids to teaching. Such aids should not be regarded as a substitute for the teacher but as a means of improving the quality of teaching and extending to a larger number of pupils the benefits of education.
- (2) Authorities should promote research into the use of such aids and encourage teachers to participate actively in such research.

Hours of work

89. The hours teachers are required to work per day and per week should be established in consultation with teachers' organizations.
90. In fixing hours of teaching account should be taken of all factors which are relevant to the teacher's work load, such as:
- (a) the number of pupils with whom the teacher is required to work per day and per week;
 - (b) the necessity to provide time for adequate planning and preparation of lessons and for evaluation of work;
 - (c) the number of different lessons assigned to be taught each day;
 - (d) the demands upon the time of the teacher imposed by participation in research, in co-curricular and extra-curricular activities, in supervisory duties and in counselling of pupils;
 - (e) the desirability of providing time in which teachers may report to and consult with parents regarding pupil progress.
91. Teachers should be provided time necessary for taking part in in-service training programmes.

92. Participation of teachers in extra-curricular activities should not constitute an excessive burden and should not interfere with the fulfilment of the main duties of the teacher.
93. Teachers assigned special educational responsibilities in addition to classroom instruction should have their normal hours of teaching reduced correspondingly.

Annual holidays with pay

94. All teachers should enjoy a right to adequate annual vacation with full pay.

Study leave

95. (1) Teachers should be granted study leave on full or partial pay at intervals.
- (2) The period of study leave should be counted for seniority and pension purposes.
- (3) Teachers in areas which are remote from population centres and are recognized as such by the public authorities should be given study leave more frequently.

Special leave

96. Leave of absence granted within the framework of bilateral and multilateral cultural exchanges should be considered as service.
97. Teachers attached to technical assistance projects should be granted leave of absence and their seniority, eligibility for promotion and pension rights in the home country should be safeguarded. In addition special arrangements should be made to cover their extraordinary expenses.
98. Foreign guest teachers should similarly be given leave of absence by their home countries and have their seniority and pension rights safeguarded.
99. (1) Teachers should be granted occasional leave of absence with full pay to enable them to participate in the activities of their organizations.
- (2) Teachers should have the right to take up office in their organizations; in such case their entitlements should be similar to those of teachers holding public office.
100. Teachers should be granted leave of absence with full pay for adequate personal reasons under arrangements specified in advance of employment.

Sick leave and maternity leave

101. (1) Teachers should be entitled to sick leave with pay.

- (2) In determining the period during which full or partial pay shall be payable, account should be taken of cases in which it is necessary for teachers to be isolated from pupils for long periods.
102. Effect should be given to the standards laid down by the International Labour Organisation in the field of maternity protection, and in particular the Maternity Protection Convention, 1919, and the Maternity Protection Convention (Revised), 1952, as well as to the standards referred to in paragraph 126 of this Recommendation.
103. Women teachers with children should be encouraged to remain in the service by such measures as enabling them, at their request, to take additional unpaid leave of up to one year after childbirth without loss of employment, all rights resulting from employment being fully safeguarded.

Teacher exchange

104. Authorities should recognize the value both to the education service and to teachers themselves of professional and cultural exchanges between countries and of travel abroad on the part of teachers; they should seek to extend such opportunities and take account of the experience acquired abroad by individual teachers.
105. Recruitment for such exchanges should be arranged without any discrimination, and the persons concerned should not be considered as representing any particular political view.
106. Teachers who travel in order to study and work abroad should be given adequate facilities to do so and proper safeguards of their posts and status.
107. Teachers should be encouraged to share teaching experience gained abroad with other members of the profession.

School buildings

108. School buildings should be safe and attractive in overall design and functional in layout; they should lend themselves to effective teaching, and to use for extra-curricular activities and, especially in rural areas, as a community centre; they should be constructed in accordance with established sanitary standards and with a view to durability, adaptability and easy, economic maintenance.
109. Authorities should ensure that school premises are properly maintained, so as not to

threaten in any way the health and safety of pupils and teachers.

110. In the planning of new schools representative teacher opinion should be consulted. In providing new or additional accommodation for an existing school the staff of the school concerned should be consulted.

Special provisions for teachers in rural or remote areas

111. (1) Decent housing, preferably free or at a subsidized rental, should be provided for teachers and their families in areas remote from population centres and recognized as such by the public authorities.
- (2) In countries where teachers, in addition to their normal teaching duties, are expected to promote and stimulate community activities, development plans and programmes should include provision for appropriate accommodation for teachers.
112. (1) On appointment or transfer to schools in remote areas, teachers should be paid removal and travel expenses for themselves and their families.
- (2) Teachers in such areas should, where necessary, be given special travel facilities to enable them to maintain their professional standards.
- (3) Teachers transferred to remote areas should, as an inducement, be reimbursed their travel expenses from their place of work to their home town once a year when they go on leave.
113. Whenever teachers are exposed to particular hardships, they should be compensated by the payment of special hardship allowances which should be included in earnings taken into account for pension purposes.

X. Teachers' salaries

114. Amongst the various factors which affect the status of teachers, particular importance should be attached to salary, seeing that in present world conditions other factors, such as the standing or regard accorded them and the level of appreciation of the importance of their function, are largely dependent, as in other comparable professions, on the economic position in which they are placed.
115. Teachers' salaries should:
- (a) reflect the importance to society of the teaching function and hence the importance of teachers as well as the responsibilities of all kinds which fall upon

- them from the time of their entry into the service;
- (b) compare favourably with salaries paid in other occupations requiring similar or equivalent qualifications;
 - (c) provide teachers with the means to ensure a reasonable standard of living for themselves and their families as well as to invest in further education or in the pursuit of cultural activities, thus enhancing their professional qualification;
 - (d) take account of the fact that certain posts require higher qualifications and experience and carry greater responsibilities.
116. Teachers should be paid on the basis of salary scales established in agreement with the teachers' organizations. In no circumstances should qualified teachers during a probationary period or if employed on a temporary basis be paid on a lower salary scale than that laid down for established teachers.
117. The salary structure should be planned so as not to give rise to injustices or anomalies tending to lead to friction between different groups of teachers.
118. Where a maximum number of class contact hours is laid down, a teacher whose regular schedule exceeds the normal maximum should receive additional remuneration on an approved scale.
119. Salary differentials should be based on objective criteria such as levels of qualification, years of experience or degrees of responsibility but the relationship between the lowest and the highest salary should be of a reasonable order.
120. In establishing the placement on a basic salary scale of a teacher of vocational or technical subjects who may have no academic degree, allowance should be made for the value of his practical training and experience.
121. Teachers' salaries should be calculated on an annual basis.
122. (1) Advancement within the grade through salary increments granted at regular, preferably annual, intervals should be provided.
- (2) The progression from the minimum to the maximum of the basic salary scale should not extend over a period longer than ten to fifteen years.
- (3) Teachers should be granted salary increments for service performed during periods of probationary or temporary appointment.
123. (1) Salary scales for teachers should be

reviewed periodically to take into account such factors as a rise in the cost of living, increased productivity leading to higher standards of living in the country or a general upward movement in wage or salary levels.

- (2) Where a system of salary adjustments automatically following a cost-of-living index has been adopted, the choice of index should be determined with the participation of the teachers' organizations and any cost-of-living allowance granted should be regarded as an integral part of earnings taken into account for pension purposes.
124. No merit rating system for purposes of salary determination should be introduced or applied without prior consultation with and acceptance by the teachers' organizations concerned.

XI. Social security

General provisions

125. All teachers, regardless of the type of school in which they serve, should enjoy the same or similar social security protection. Protection should be extended to periods of probation and of training for those who are regularly employed as teachers.
126. (1) Teachers should be protected by social security measures in respect of all the contingencies included in the International Labour Organisation Social Security (Minimum Standards) Convention, 1952, namely by medical care, sickness benefit, unemployment benefit, old-age benefit, employment injury benefit, family benefit, maternity benefit, invalidity benefit and survivors' benefit.
- (2) The standards of social security provided for teachers should be at least as favourable as those set out in the relevant instruments of the International Labour Organisation and in particular the Social Security (Minimum Standards) Convention, 1952.
- (3) Social security benefits for teachers should be granted as a matter of right.
127. The social security protection of teachers should take account of their particular conditions of employment, as indicated in paragraphs 128-140.

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- (2) The standards of social security provided for teachers should be at least as favourable as those set out in the relevant instruments of the International Labour Organisation and in particular the Social Security (Minimum Standards) Convention, 1952.
- (3) Social security benefits for teachers should be granted as a matter of right.
127. The social security protection of teachers should take account of their particular conditions of employment, as indicated in paragraphs 128-140.

Medical care

128. In regions where there is a scarcity of medical facilities teachers should be paid travelling

expenses necessary to obtain appropriate medical care.

Sickness benefit

129. (1) Sickness benefit should be granted throughout any period of incapacity for work involving suspension of earnings.
- (2) It should be paid from the first day in each case of suspension of earnings.
- (3) Where the duration of sickness benefit is limited to a specified period, provisions should be made for extensions in cases in which it is necessary for teachers to be isolated from pupils.

Employment injury benefit

130. Teachers should be protected against the consequences of injuries suffered not only during teaching at school but also when engaged in school activities away from the school premises or grounds.
131. Certain infectious diseases prevalent among children should be regarded as occupational diseases when contracted by teachers who have been exposed to them by virtue of their contact with pupils.

Old-age benefit

132. Pension credits earned by a teacher under any education authority within a country should be portable should the teacher transfer to employment under any other authority within that country.
133. Taking account of national regulations, teachers who, in case of a duly recognized teacher shortage, continue in service after qualifying for a pension should either receive credit in the calculation of the pension for the additional years of service or be able to gain a supplementary pension through an appropriate agency.
134. Old-age benefit should be so related to final earnings that the teacher may continue to maintain an adequate living standard.

Invalidity benefit

135. Invalidity benefit should be payable to teachers who are forced to discontinue teaching because of physical or mental disability. Provision should be made for the granting of pensions where the contingency is not covered by extended sickness benefit or other means.
136. Where disability is only partial in that the

teacher is able to teach part time, partial invalidity benefit should be payable.

137. (1) Invalidity benefit should be so related to final earnings that the teacher may continue to maintain an adequate living standard.
- (2) Provision should be made for medical care and allied benefits with a view to restoring or, where this is not possible, improving the health of disabled teachers, as well as for rehabilitation services designed to prepare disabled teachers, wherever possible, for the resumption of their previous activity.

Survivors' benefit

138. The conditions of eligibility for survivors' benefit and the amount of such benefit should be such as to enable survivors to maintain an adequate standard of living and as to secure the welfare and education of surviving dependent children.

Means of providing social security for teachers

139. (1) The social security protection of teachers should be assured as far as possible through a general scheme applicable to employed persons in the public sector or in the private sector as appropriate.
- (2) Where no general scheme is in existence for one or more of the contingencies to be covered, special schemes, statutory or non-statutory, should be established.
- (3) Where the level of benefits under a general scheme is below that provided for in this Recommendation, it should be brought up to the recommended standard by means of supplementary schemes.
140. Consideration should be given to the possibility of associating representatives of teachers' organizations with the administration of special and supplementary schemes, including the investment of their funds.

XII. The teacher shortage

141. (1) It should be a guiding principle that any severe supply problem should be dealt with by measures which are recognized as exceptional, which do not detract from or endanger in any way professional standards already established or to be established and which minimize educational loss to pupils.
- (2) Recognizing that certain expedients designed to deal with the shortage of teachers, such as over-large classes and the

unreasonable amount of hours of teaching duty are incompatible with the aims and objectives of education and are detrimental to the pupils, the competent authorities as a matter of urgency should take steps to render these expedients unnecessary and to discontinue them.

142. In developing countries, where supply considerations may necessitate short-term intensive emergency preparation programmes for teachers, a fully professional, extensive programme should be available in order to produce corps of professionally prepared teachers competent to guide and direct the educational enterprise.
143. (1) Students admitted to training in short-term, emergency programmes should be selected in terms of the standards applying to admission to the normal professional programme, or even higher ones, to ensure that they will be capable of subsequently completing the requirements of the full programme.
- (2) Arrangements and special facilities, including extra study leave on full pay, should

enable such students to complete their qualifications in service.

144. (1) As far as possible, unqualified personnel should be required to work under the close supervision and direction of professionally qualified teachers.
- (2) As a condition of continued employment, such persons should be required to obtain or complete their qualifications.
145. Authorities should recognize that improvements in the social and economic status of teachers, their living and working conditions, their terms of employment and their career prospects are the best means of overcoming any existing shortage of competent and experienced teachers, and of attracting to and retaining in the teaching profession substantial numbers of fully qualified persons.

XIII. Final provision

146. Where teachers enjoy a status which is, in certain respects, more favourable than that provided for in this Recommendation, its terms should not be invoked to diminish the status already granted.



University of Queensland

DEPARTMENT OF EDUCATION
ST. LUCIA, QUEENSLAND, AUSTRALIA, 4067

16th March, 1978

Mr. M. Ahern,
M.L.A.,
Parliament House,
BRISBANE. Q. 4000

Dear Mr. Ahern,

Attached is a chapter from a recent book dealing with social studies education in the U.K. I think it is of interest to your Committee.

The article can be criticised on many grounds. Certainly, in tertiary courses, it will be. However, the public utterances of CARE/STOP and other opponents of MACOS and SEMP (and now Study of Society - see enclosed handbill) can equally be subjected to quite severe criticisms on matters of (1) accuracy (2) logic (3) ideological content (4) political motives (5) common sense. To this extent, the article should be seen as a balance to documents which present a jaundiced view of MACOS, its developers and supporters.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Richard Smith', written in a cursive style.

(Dr.) Richard Smith,
SENIOR LECTURER IN EDUCATION.

Encl.

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The Changing Classroom

General Editor: John Eggleston

Developments in Art Teaching

Terence Wooff

Developments in Design Education

John Eggleston

Developments in Drama Teaching

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Developments in Early Childhood Education

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Developments
in
Social Studies Teaching

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3 Social studies in the middle school

We have suggested that much social science teaching at examination level has become a rather arid exercise on 'getting the facts across'. At that level social scientists have often become the classic examples of didactic teachers at a time when their colleagues in history and geography departments are showing increased sensitivity to the need for pupils to understand something of the nature and structure of the subjects in question. Even the so-called Newsom and ROSLA courses in social studies have often involved merely a change in the traditional content of education and have been based on an assumption that social studies topics are somehow more 'relevant' than others and that teaching the 'facts' about the family is more justified than teaching the 'facts' about the Napoleonic Wars. Lawton's survey of the state of social studies teaching in the 8-13 age range (Lawton and others 1971) reveals something of the variety of current practice for these younger pupils and illustrates the difficulty of making broad generalisations in this field. However, the various curriculum development projects for social studies in the middle years do reflect a considerable concern to convey to pupils something of the nature of social science knowledge and social science enquiry. Thus the American project Man: A Course of Study, originally intended for ten and eleven year olds, is designed to reflect the basic 'structure' of the social and behavioural sciences, the Schools Council Project on History, Geography and Social Science 8-13 is heavily based on the 'key concepts' of these subjects, while the Schools Council Integrated

Studies Project attempts to generate an understanding of the social sciences and other subjects as 'tools of enquiry'.

Man: A Course of Study

In this chapter we explore some of the strengths and weaknesses of the first of these curriculum projects, Man: A Course of Study (or MACOS, for short), which has recently begun to find its way into British schools. It is probably important to state at the outset that MACOS is an expensive proposition. The total cost of the project materials comes to well over £1,000 and, since this sum exceeds the budget of many humanities departments, there are relatively few schools able to contemplate purchasing MACOS on their own. Local authorities have therefore tended to sponsor the project in a number of schools on a consortium basis, sometimes involving a local teachers' centre or college of education. Although initially designed for the fifth grade of the American school system, it has often been used in Britain with pupils throughout the 10-14 age range. Q'd
Maid

MACOS sets out to be an enquiry-based project, centred around the core features of the various behavioural and social sciences and with a particular emphasis on aspects of ethology and anthropology. It reflects the central concerns of the post-Sputnik era in curriculum planning (see Rudduck 1972), when an attempt was made to influence curriculum change in schools via the development of pre-packaged courses of study constructed with the help of 'experts' located within the universities. This approach to curriculum development has been described by Bruner (1960), one of its most ardent advocates, in the following terms:

Designing curricula in a way that reflects the basic structure of a field of knowledge requires the most fundamental understanding of that field. It is a task that cannot be carried out without the active participation of the ablest scholars and scientists.

Bruner himself was centrally involved in MACOS as a consultant and the project is strongly influenced by the ideas he developed in *The Process of Education* (1960) and *Toward a Theory of Instruction* (1966).

Bruner provocatively implies that at the heart of complex subjects rest relatively simple propositions. A central feature of his thought is that '... any subject can be taught effectively in some intellectually honest form to any child at any stage of his development'. The task of the teacher is to 'tap' these fundamentals and to relate them to the ways in which children represent the world and make sense of information at particular stages of their development. In other words the teacher's job is to help pupils observe and understand the *immediate* and *visible* nature of phenomena, and to enable them to eventually *'go beyond'* these as a means of analysing processes which are not inherently part of the immediate and visible order of things. He writes:

To learn structure, in short, is to learn how things are related . . . To understand something as a more specific instance of a more general case – which is what understanding a more fundamental principle or structure means – is to have learned not only a specific thing but also a model for understanding other things like it that one may encounter . . . The problem is two-fold, first how to have the basic subjects rewritten and their teaching materials revamped in such a way that the pervading and powerful ideas and attitudes relating to them are given a central role; second, how to match the levels of these materials to the capacities of students of different abilities at different grades in school. (Bruner 1960)

In other words, Bruner is suggesting that the complex assumptions which constitute the body of a discipline may be reduced to relatively simple propositions, and presented to pupils in such a way that their structures do not become compromised.

The force of these ideas has led Bruner to criticise much narratively conceived subject teaching for uncritically transmitting unrelated content, and for ignoring the processes through which knowledge is constructed within the disciplines. Bruner implies that if the examination of content is not related to an exploration of the fundamental assumptions and concepts which constitute the 'peculiar' identity of a discipline, then pupils merely become passive recipients of the products of knowledge. In effect, pupils who have not acquired the particular conceptual tools of a subject – that is, its underlying assumptions, concepts, propositions, questions, or whatever – may

be unable to grasp those processes through which content is constructed and 'new' forms of knowledge generated.

Bruner hoped that MACOS would help to make education more meaningful by realising the following five ideals:

- 1 To give our pupils respect for a confidence in the powers of their own mind
- 2 To extend that respect and confidence in their power to think about the human condition, man's plight, and his social life
- 3 To provide a set of workable models that make it simpler to analyse the nature of the social world in which we live and the condition in which man finds himself
- 4 To impart a sense of respect for the capacities and humanity of man as a species
- 5 To leave the student with a sense of the unfinished business of man's evolution (Bruner 1966)

MACOS attempts to give pupils a 'structured' view of the ways in which social scientists make sense of the social world and to stimulate them to enquire into those processes which have influenced man's development, social organisation, and humanity. More simply MACOS is organised around three 'core' questions about man:

What is human about human beings?

How did they get that way?

How can they be made more so?

The project is heavily dependent upon prepackaged materials – films, slides, exercises and booklets which have been developed from field research and ethnographic studies. These are 'structured' around a consideration of five major 'humanising forces' which have influenced man's development – namely toolmaking, language, his social organisation, his extended period of childhood and his urge to explain the world. By studying selected animal groups, and examining an anthropologically different community, pupils explore fundamental issues associated with man's complex forms of social organisation. Concepts such as life cycle, adaptation, learning, aggression, organisation and groups, communication, technology, world view and values are analysed in close interrelation with the five humanising forces. The idea behind this structured approach is to en-

courage pupils to think critically about those features of man's development which both relate him to his animal forebears and, more importantly, distinguish him from them. The intention is to provide a framework within which pupils and teachers may further research, discuss and analyse issues posed by the stimulus materials rather than simply relying upon the passive assimilation of facts.

The nature of the project's film and resource material thus reflects its conceptual concerns and, by structuring problems for discussion, it draws attention to particular aspects of human and animal development. Some elaboration of the sequence behind each unit may best illustrate the point. After an introduction to the theme 'What's in a lifetime?' pupils study a unit on the life cycle of the salmon, in which they explore the nature of instinct, learning and life cycle. This unit draws attention to the ways in which salmon survive or perish without 'parental' protection, and how adult salmon are able to return from the sea to their original spawning ground. The analysis of the concept 'life cycle' is an important stepping stone into the second section on the herring gull. Here, discussion of dependency and parenthood is extended to include the examination of a family of gulls, which introduces more coherently discussion of the relations between innate and learned behaviour. Film in this unit, for example, relates to issues such as nestmaking, feeding, ritual, parental relations, communication and territory. The following unit on the baboon and chimpanzee takes these issues further and explicitly introduces more complex concepts such as group structure, organisation, status, kinship, aggression and dominance. It evokes contrasts between human and baboon behaviour in terms of power, reciprocity, affection and tool-use and in relation to infant-rearing practices, family relations and forms of 'language' and communication.

The questions, issues and contrasts generated within the baboon unit lead into the more specific examination of the culture of man through a study of the North Canadian Netsilik Eskimo. Here pupils analyse a culture very different from their own, and through forms of cultural contrast explore their own assumptions and values in relation to similarities and differences observed within Eskimo life. The films and materials focus upon areas of Eskimo culture which relate

to the harsh contingencies of the environment, seasonal change, survival and the migratory cycle. Pupils' attention is drawn to the ways in which specific patterns of kinship, child-rearing practices, socialisation, division of labour, legend and myth are rooted within certain economic and geographical imperatives faced by a migrant culture. One of the aims of this unit is to encourage pupils to understand the nature of another's culture as different, rather than as deficient, and to empathise with, rather than to despise, those features within that culture which, on initial observation, may appear 'peculiar' or 'primitive'.

MACOS in practice

The pedagogical aims of MACOS (see Hanley and others 1970) place a major emphasis upon the pupil as an active enquirer. The most important of these aims seem to be as follows:

- 1 To initiate and develop in youngsters a process of question-posing
- 2 To teach a research methodology where children can look for information to answer questions they have raised and use the framework developed in the course and apply it to new areas
- 3 To help youngsters to develop the ability to use a variety of first-hand sources as evidence from which to develop hypotheses and draw conclusions
- 4 To conduct classroom discussions in which youngsters learn to listen to others as well as express their own views
- 5 To give sanction and support to open-ended discussions where definitive answers to many questions are not found
- 6 To encourage children to reflect on their own experiences
- 7 To create a new role for the teacher, in which he becomes a resource rather than an authority

The team argue that 'a continual interaction of method and material has been devised, whereby conceptual grasp and mastery of information are never considered separately from the method of discovery'. They argue that although 'the course is replete in concepts and information . . . these are not superordinate to the critical process goals'.

Our own observations of MACOS in practice do, however, suggest that for many teachers and pupils this relationship is rather more problematic and that conflict can arise between the various aims of the course.

At a comprehensive school in Cheshire, where MACOS is being used, there is clearly a major emphasis upon discussion and research activity, using films and resources as stimulus material rather than as ends in themselves. Ian, one of the teachers, points to the remarkable effect the project seems to have on his first year pupils and particularly on the relationship between teacher and taught:

It's varied . . . it gives you as a teacher more opportunity to get to know the kids, because of the situation . . . or the type of work you're involved in, particularly in discussion situations you get to know the children far more quickly and better than I think in any other teaching situation. The reaction of first year pupils, particularly to this course, is quite remarkable. They're throwing out ideas all the time, and the kind of teacher-pupil rapport, informality and so on is noticeable. You can't have the traditional teacher relationship with a MACOS class that you have with say straight history or geography classes. I've never taught a MACOS lesson yet where I've finished and thought 'that was really awful'. There's never a problem of involving kids. The materials are there and you can actively involve every child. Discussion tends to be readily forthcoming . . .

These comments would seem to suggest enthusiastic support for the pedagogical aims of the project, particularly with reference to its impact upon discussion and pupil motivation:

The real thing is discussion. Often of course we're involved in written work, reading as well - you know with the kids here, most of whom come through very traditional primary schools. Ten out of our thirteen feeder primary schools - I've been to all of them - children sit in rows, and when you walk in they stand up and fold their arms, all that sort of stuff. Our first years still find it difficult to get used to a situation where they can move from one place to another. MACOS is certainly a help in the whole area of humanities. I mean here MACOS complements a good deal of integrated work in the humanities. It reinforces existing work and if we didn't think that we would never have started using MACOS. I feel this is only because, as a bunch of teachers, we are thinking along certain lines. I mean we're using words like skills and concepts,

and we're not using words like facts or bodies of knowledge. We're no longer, or less concerned, with areas like that. Every child hasn't got to know about 1066. We've had it easy in that sense.

The project is seen to make an important contribution to humanities teaching through encouraging pupils and teachers to become more actively involved in the learning situation. The following comments by a group of pupils in the school suggest that they also identify with this aim, and welcome the opportunity to express their views as an alternative 'to writing it down all the time'.

PAUL We have discussions about our ideas, and other ideas. We compare them and look at why, why things happen. MACOS is interesting 'cause you can talk to other people about things. It's not writing it down all the time. With MACOS you tell things and express your feelings and views . . .

FRANK It's interesting. I like the films. We've done the salmon and herring gull. We're on baboons, that's what we're on now. We learn a lot about different creatures like, and then we go on to different ones . . .

DENIS Anything else?

FRANK You can understand the way they use different signs. They have like different ways of communicating. You can understand the differences between them and us . . .

PAUL And similarities . . .

FRANK Yes.

GARRY With baboons you can see that they are like us in some ways. We learn a lot about ourselves, about our surroundings, and about how we behave. Animals aren't just dumb are they, they know what they're doing.

However, while both teacher's and pupils' accounts draw attention to MACOS as a means of stimulating interest and support within discussion contexts, problems do arise about what is actually *understood* within these lessons. In further discussion with another group of 'interested' pupils in the same school, some ambiguity is reflected in their accounts of what they are actually 'learning':

MARY It's good MACOS is . . .

JEAN It's interesting . . .

MARY 'Cause you deal about the animals and it goes on to about humans as well, what we do in life and how we're like animals in some ways.

JEAN The behaviour that we know about and what we don't know, and that. You get to know things you didn't know about . . .

MARY (*Untranscribable*) . . . they act the same as us. It surprised me. They look after their young very well and make sure no harm comes to them . . .

SANDRA I don't know why it's called MACOS. I don't understand where it came from . . . The films are interesting but I don't know why we're doing it though . . .

MARY Man: A Course of Studies!

SANDRA I know that, but we do a lot about animals . . .

JEAN That comes into it, like when we did the baboon and that. We looked at how they live in the troop and why they don't kill one another and that. If they did they'd be extinct and that. We discussed man then didn't we?

SANDRA Oh yes, I remember. It was about innate and learned behaviour. I got confused sometimes. I don't know the differences . . .

SHEILA I don't like it. I think it's boring. We spend too much time on one subject. We've been a year on herring gulls, salmon and baboons. We are too busy discussing these things that people are discussed only after. If we want to do all this I think we should have more choice about what we want to do. The films are all the same.

From these comments it seems likely that two of the pupils are actually not aware of the distinctions and issues being raised by the animal studies. On the one hand Sandra is confused about the distinctions between innate and learned behaviour, while on the other Sheila suggests that not enough attention is being given to the discussion of man. While it is only too easy to use such accounts as illustrative criticism of MACOS, there is a tendency for the first three units to overfocus upon animal studies and to ignore the serious consideration of man. There is a danger, here, that pupils may develop an oversimplistic understanding of such issues as innate and learned behaviour, for example, and indulge in trite romantic comparisons concerning the relations between man and animals. Furthermore, some of the commentary within the animal films directly invites pupils to read human qualities into animal behaviour. Adams (1974) quotes another example from a written source which states:

It you could put words into the Adult Gull's mouth what would you have it say in the situation Tinbergen describes?

If the criticisms of anthropomorphism are true, and we contend they are, then it becomes particularly difficult for the sensitive teacher to unravel such confusions once they are set in motion.

The strong developmental assumptions underlying the 'spiralling' progression of issues from salmon to gull, gull to baboon, baboon to man, may 'overstructure' the learning situation in such a way that the issues become perceived by pupils and teachers in an uncritical fashion. Liss (1974) points to one of the problems here when pupils actually get onto man, in the form of the Eskimo:

. . . there was a tendency for them to see the study of the Netsilik as a preliminary to discussion about Western Man as though he, being like them in his daily life, was more 'human'. An intelligent eleven year old girl reflected this confusion when she remarked, about halfway through the study of the Netsilik, 'When are we going to get on to human beings?' She was pounced on by the rest of the group, of course, but her comment highlighted a problem.

In these circumstances it might be suggested that it is the teacher's responsibility to handle such controversial issues in a sensitive and critical manner. However, one must ask to what extent do the organising principles of the course itself lead pupils into such forms of confusion? Adams is critical of the project for its overemphasis on the white middle class 'norm' of American culture. He suggests that the materials themselves actually encourage pupils to uncritically take their own culture for granted and by implication reify the superiority of the WASPish tradition. His argument focuses upon the strong 'evolutionist' tendency in the materials which tacitly assume a developmental progression in the 'humanness' of man. He writes:

. . . as soon as one comes to examine the materials one becomes aware of an unmistakable picture emerging of development and growth in humanity (and humanness) from the higher primates to primitive man, by extension to modern urban man in the American Civilisation . . . The real economic basis of the modern urban American Society, the chain of exploitation as well as dependence that composes it, is never really glanced at . . . There are many places where the tone suggests an all too easy acceptance of Modern America as the natural outcome of the process of evolution that has made man what he is. Certainly the whole design of the materials moving from

Herring Gull to Netsilik is bound, in my view, to encourage such assumptions on the part of the children. (1974)

Clearly the 'tone' is influenced by the strong 'functionalist' and 'evolutionist' tendency in MACOS which draws pupils' attention to adaptation rather than conflict, and which bypasses consideration of the 'politics' of survival within contemporary society. Furthermore, it could be argued that the filmed re-enactment of traditional Eskimo life, like so many films of 'extinct' cultures, fails to explain the processes by which they have become irreparably damaged by the influence of contemporary industrial societies. It is certainly the case that the Eskimo films do not critically examine the existing state of Eskimo life and the poverty which characterises much of their shanty-town existence. Despite the provision of an additional film strip, and further suggestions in the 'Notes for Teachers', this remains an issue which receives scant attention in the materials.

These sorts of problems arise partly from the nature of the course materials and the particular perspectives adhered to by the project team. They can also partly result from difficulties which teachers experience in coming to terms with the course and the issues which it raises. Jones (1972) has pointed to the danger of the study of man becoming trivialised in this situation:

It is true that a teacher who has not made an intellectual home of her own for these subjects may end up teaching a course on seal hunting, warthog catching, harpoon making, or whatever the materials taken alone may suggest, rather than a course on man.

It is, however, often very difficult for a teacher to make a 'home of her own' in a course for which so much detailed guidance is given to her from 'outside'. The highly structured nature of much of the material makes it difficult for teachers – and pupils – to find 'entry points' at which to critically engage with the issues. Despite exhortations to teachers to interpret the course in an open-ended manner, the prepackaged nature of the materials actually seems to dictate the sequence to be followed. Indeed, as Rudduck (1972) suggests, pupils only become actively engaged in enquiry work in a restricted sense: 'The curriculum purports to be enquiry-based, and yet, concepts are

embedded in the fabric of the course – presumably for students to discover.'

The building of social science concepts into pre-prepared materials can thus 'overstructure' the learning situation in much the same way as those forms of narrative pedagogy to which Bruner's work is critically addressed. The lack of 'choice', to which Sheila pointed in the discussion quoted earlier, can make the work seem 'boring' and the materials 'all the same'. MACOS, which was an attempt to redefine the relationship between knowledge and pedagogy, runs into the danger of becoming merely a different way of teaching subject matter which takes on a 'life of its own'. In this situation it becomes easy for pupils to comprehend its structure in superficial and simplistic terms or even to fail to see any connection between the various parts of the course. Because structure is provided *for* pupils, they do not have to actively construct links between different aspects of their work and this creates the paradox in which a highly structured course can be perceived by many pupils as 'bitty' and disjointed.

In some schools the oppressiveness of the structure of MACOS is particularly striking. Peter, a humanities teacher at a Manchester comprehensive school, outlines his awareness of the passivity which can be created in such circumstances:

PETER Sometimes I think here MACOS is in danger of becoming too over-structured. The teachers seem to do all the work and the children are merely there being fed prepacked information. Interesting as it is, the children don't always think for themselves. It's as simple as that. Surely the whole idea of MACOS being something different from the rest of conventional teaching, as we know it, is that it allows, or attempts to create, situations in which children can use their judgement . . . critical judgements. So that they can think things out for themselves clearly, and arrive at answers or whatever, by themselves and as a group.

DENIS What tends to happen here then? I'm not quite sure whether you are saying pupils do use their critical judgements . . .

PETER It doesn't happen all that often. It happens very rarely you might say, but it's very rewarding when it does. I think there is a need to discipline the children into the problems of enquiry group work. I find of all the

problems using MACOS, that is the biggest one. How to create situations in which they can work in groups in a disciplined way? If I were to stand up and give a straight class lesson I could teach MACOS very easily, with no problems whatsoever. But the minute I approach it in the way I feel it should be done I've got loads of problems to overcome. You understand?

DENIS What kind of problems, for example?

PETER MACOS demands different approaches and classroom relations on the part of the teachers and the children. Enquiry work isn't just jumping in doing your own thing randomly. An example of a problem? See what they are doing here now. I set them a shooting script of the baboons where they had to work in groups of three and four and they had to write their own notes out, and design a number of six shots which would show an infant at a particular stage . . . (*Untranscribable*) I found the kids really needed a great deal of information. They also needed a lot of pressure as well to actually get down and plan their work out. This is a new thing for kids. It's not simply writing for the sake of it . . . but it involves much more thought, application, discipline and planning. Normally kids just pile in. They're doing it now. Some of them are tracing maps or drawing baboons without knowing what they're doing. This is a problem I continually face.

In making these comments Peter is not setting out to dismiss MACOS. He is, however, pointing out something of the contradiction between the structure built into the materials and the sort of learning situations envisaged in its pedagogical aims. He suggests that there is clearly a need for discipline in the enquiry learning situation but this does not arise from 'piling in' to prepackaged materials in a way which can happen with MACOS. Despite these reservations, Peter added that MACOS had stimulated a number of important changes in the ways in which pupils worked and stressed the need for teachers to cooperate in rethinking major aspects of their work if the problems are to be resolved. There is some evidence (Hamingson 1973) that 'on the first go' many teachers experience the sorts of problem to which Peter refers and this can make the course into a 'landscape of bits and pieces'. Until the danger signals are recognised and remedial action taken, MACOS can be treated as a 'teacher proof' kit and create a situation where teachers find it difficult to intervene and confront the problems of pupil passivity in the face of the materials.

Beyond MACOS

The difficulties with which both teachers and pupils experience in finding their own points of contact with MACOS is a reflection not only of the particular concept of 'structure' which it incorporates but also of the style of curriculum development which it epitomises. Concern with the amorphous nature of existing social studies curricula and their lack of 'rigour' produced the New Social Studies movement which we discussed in chapter 1. The concerns of that movement were clearly reflected in projects like MACOS, and in a number of the early Schools Council projects in Britain which attempted to influence conventional practice by prestructuring and prepackaging curriculum materials for dissemination to schools. Underlying their activities was the assumption that social 'ills', both within the school and outside it, could be eradicated by the 'engineered' influence of enlightened curriculum reform. The experience of projects like MACOS has now produced considerably more scepticism about the feasibility of transforming school practice in this way and about the extent to which, even if successful, it could initiate social change.

In his later work, Bruner himself demonstrates much less confidence in the potency of a curriculum based upon the structure of the disciplines. Reflecting upon recent developments, he has commented:

My work on early education and social class, for example, had convinced me that the educational system was, in effect, our way of maintaining a class system . . . It crippled the capacity of children in the lowest socio-economic quarter of the population to participate at full power in society, and it did so early and effectively. By 1970 the concern was no longer to change schools from within by curriculum, but to refit them altogether to the needs of society, to change them as institutions. It is no longer reform but revolution that has come to challenge us. (Quoted in Adams 1974)

In *The Relevance of Education* (1972) Bruner seems to have developed a much less rigid concept of education, where curriculum has a much greater experimental element in which teachers and pupils can actively explore 'issues' and address critically those political processes which influence their own lives. Many of the concerns of MACOS remain but more of the ambiguities and

contradictions seem to be recognised, together with the necessity to approach them in different ways. Lawton and Dufour (1973) suggested that 'the real danger in Britain is lack of structure in social studies rather than excess of it', but the experience of MACOS indicates that we must beware of drawing simplistic conclusions about pedagogy and curriculum development from that contention. Perhaps the most important effect of MACOS has been the way in which it has prompted those involved with it to face up to some of the more fundamental characteristics of schooling which impinge upon conventional styles of education and attempts to reform them.

4 Social studies and the common core curriculum

There has been an increasing tendency, as we saw in chapter 2, for the various forms of social studies to take their place in the system of option choices which operates in most schools at C.S.E., O and A levels. There have, however, also been other developments in the teaching of social studies which have been linked to broader attempts to rethink the nature of the school curriculum. One of the most interesting – and controversial – of these developments has been the attempt to introduce a 'common core curriculum' designed to ensure common areas of study for all pupils and thus to avoid the 'options for the "academic child"/integrated studies for the "less able"' syndrome, typical of so many comprehensive schools. While the concept can in theory be applied to the whole curriculum, it has probably received more attention amongst teachers of the humanities subjects than among those of other subjects traditionally regarded as part of the 'academic' options system. There has been considerable discussion about the development of a common syllabus for the humanities and a number of schemes are now in operation which attempt to put the idea into practice. Although the idea of a core curriculum even in the humanities is an innovation as yet untried in the vast majority of secondary schools (at least above the first three years), a consideration of its theory and practice seems in order in the present context.

The concept of the common core

We have had experience of three attempts to develop a core

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University of Queensland

"EDUCATION AND PUBLIC ACCOUNTABILITY"

AN INAUGURAL LECTURE

DELIVERED AT

THE UNIVERSITY OF QUEENSLAND

ON

MARCH 3, 1978

BY

ROGER SCOTT, B.A. (HONS), DIP.PUB.ADMIN., D.PHIL.,
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When I chose the title of this lecture some months ago, it was not my intention to become embroiled in hot political controversy. Nor was it my intention to undertake a hatchet job on the basic principles of university autonomy as might be assumed from the headline in University News.¹ Rather I wanted to bring to bear some of the recent studies in the general field of Public Administration upon the more tepid controversy about the efficiency and effectiveness of the tertiary sector of education. However, before four-fifths of the audience leaves, let me assure you that I will digress into matters of current interest which bear upon the broader topic of accountability in education. I will do this because I believe that the invasion of politicians into the specific domain of curriculum design and content at the primary and secondary level may hold out threats for future developments at the tertiary level. If universities do not enjoy public confidence about the way they conduct their business, then they will be vulnerable to interference in their affairs which goes beyond ensuring that resources are being efficiently utilised. Public policy on education must be viewed as an integrated whole, so that changes in any part of the system must be recognised as having important repercussions throughout the whole system.

Before turning to the term "accountability" and its various dimensions in relation to the tertiary sector, a comment is needed on the term "education". It is disagreements about the meaning of this term which are at the heart of many of the current controversies. In some Platonic Golden Age, when there was a consensus and absolute certainty about the values implicit in social organisations and the distribution of political power, education could be taken to mean the communication of the necessary skills and attitudes which equipped the citizen to fit into the pre-existing, stable order. It is this sort of view which characterises those who seek to restrict the role of teachers at every level of the educational process to value-free transmission of established attitudes, attitudes which are claimed to be espoused by the majority of parents and by the political leaders who represent those parents. It is this sort of view which emphasises the virtues of vocational training at tertiary level, the instrumental as opposed to the educative value of research and the limited utility of any study in the social sciences. It is vitally important for anyone committed to alternative views to recognise that these attitudes exist in the community, that the community will not change these attitudes merely because some academics cast doubt on their validity and, most importantly, to recognise that the community has a legitimate interest in the way the whole education system functions.

The alternative view of education, to which many of us in universities and CAE's would subscribe, is that (in Dahrendorf's phrase), "The central task of education is not simply to produce spare parts for the economic process but to develop human abilities by opening them up to varied choices rather than streamlining them towards alleged requirements".² Partridge places the same emphasis on flexibility: "One of the main functions of higher education is to provide students with resources they need in order to explore the complexity of problems, or to grasp the complexity of frequently conflicting values that are often embedded within moral and social predicaments."³ Where Partridge was describing the role of tertiary institutions, advocates of MACOS and SEMP would extend the argument to encompass education at senior primary and secondary level.⁴ Their opponents would respond by the claim that the posing of such sophisticated value choices is inappropriate for sub-tertiary students, that society has traditionally left such value-laden issues to parents and that frequently there is a hidden curriculum which allows the offering of choices to degenerate into the advocacy by the teachers of an ideology contrary to that of the parents. There is probably more truth in some of these accusations with respect to MACOS than to SEMP, (but I would be guessing here since there has been so little public access to the SEMP materials apart from the unrepresentative excerpt provided to cabinet). However, the crucial question arises from the manner in which these disputes have been resolved.

There are two causes for concern about this decision. The first relates to the nature of the decision-making process in Queensland. A simplistic view of democracy might accept that the Premier enjoys the confidence of cabinet, parliament and the electorate and is thus able to act on behalf of the people in any way he judges appropriate. But this ignores the reality that the bulk of decisions on public policy are based upon experts assembling evidence within the bureaucracy and

briefing their individual ministers, who then seek cabinet approval where major issues of principle require the assumption of collective responsibility. The premier's intervention can only be justified if curriculum design is now to be elevated to the level of a major element in the coalition government's political platform.

If this is the case, then the second cause for concern is related to the government's view of the education process. The premier is on record as stating that "someone in the Education Department does not seem to know what the government wants children to be taught". What concerns many educationists is that highly conservative views may be foisted on a bureaucracy and a teaching profession which might otherwise reject them, so that education becomes concerned less with encouraging children to think for themselves and more with reinforcing the existing patterns of authority and prevailing social attitudes.

The Premier appears to assume that there is a single set of attitudes accepted by the total community, which cuts across the Education Department's own public commitment to a plurality of viewpoints and their encouragement of the widest possible participation by the community in decisions on curriculum. To judge from the correspondence pages of the local paper, it seems that Queenslanders fear that Mrs. Joyner's able campaign has won the day so that many of the items on her publicly-declared agenda will be "dealt with" - including other social science subjects in the schools, sex education and a list of 200 books in English courses which contain unsavoury material. As one correspondent put it, "Yet again the spirit of the Dark Ages casts its shadow over Queensland".⁵ Writing of his own system, the Director-General of Education for New Zealand has described the new environment of accountability in education in terms which seem particularly apposite to Queensland: The work of the schools and of the teaching profession is no longer something that the rest of society takes for granted. Where parents of earlier generations were supposed to accept on trust what the school system was doing for their children, now they may be full of questions, or out of sympathy with it, or actively campaigning for something more to their liking. And what may be more to the liking of one group within a school community may well be anathema to some other dissatisfied group. In other words, criticism, where it exists, is likely to be ideological, stemming from value allegiances at variance with those to which the school or the education system is committed, or thought to be committed.

Where our education systems used to exemplify the orthodoxy of our society's best opinion of itself, they are now becoming a battleground where organised groups strive to enshrine their own views and doctrines or to root out views and doctrines they find offensive. Where uniformity was once valued, diversity has become an inescapable fact of life. Where authority was taken for granted, it must now earn its keep. For the more that the ends of education become ideological the less can the teacher as professional claim the right to the last word on what he should be teaching. And the more that the ends of education become ideological the more are schools in danger of becoming an instrument of group assertiveness, partial views, and propaganda. If, then, we take cultural pluralism seriously, life for the professionals who serve governments as educational administrators, and for the professionals who provide educational services, can never be the same again".⁶

This ought not to be a source of regret, since the encouragement of pluralism ought to lie at the heart of liberal values in education. Encouragement needs to take the form of respecting the views of the diverse groups of parents who constitute the total community and getting away from the attitude of antagonism towards parents so often displayed by teachers. As the Musgrove and Taylor study of English schools showed, "the area of discrepancy between teachers' aims and what they imagine to be the aims of parents is still very large. On the whole, teachers take an unflattering view of parents while their own aims are remarkably idealistic, seeing parents as indifferent to moral training but much concerned with social advancement. In fact, parents are substantially in agreement with teachers. The area of unnecessary tension might be considerably reduced if parents and teachers established more effective communication".⁷ But, as I have written elsewhere with respect to Canberra,⁸ teachers organisations are deeply suspicious of innovations where parent participation might threaten their autonomy, and prefer the cosiness of bureaucracy. In Queensland, however, it seems that the bureaucrats are not able to educate their political masters with their usual facility.

We must not lament the fact that education has become politicised, but rather learn to live with it. While we may have distaste for the values upheld by some political leaders in the community, it is ostrich-like and immoral to hope that such values will go away of their own accord. It is important to appreciate that democratic government rests on the acceptance of decisions by these leaders and the essence of our role as academics must be to seek to influence these decisions. If we do not, then the game will go by default to others, and education funds will be diverted to other areas. Three years ago, a Minister in the current Queensland Government and a member of the governing body of this university offered the following prediction: "None of us can ignore the plain fact that, despite all the spending of money and enlargement of higher learning opportunities, together with the abolition of university fees and the spawning of many CAE's, there is paradoxically widespread dissatisfaction with the education system.... Governments are becoming unhappily aware that in this vexed field the more they do the less thanks they get are apt to receive. Who knows: In these circumstances politicians might decide to spend the money where there is a more predictable favourable reaction".⁹ Moving the focus from the school system to tertiary education, it is clear that similar problems need to be faced - how to ensure that politicians continue to spend appropriate amounts of money on us rather than on some other scheme designed to attract votes to themselves at the next election. If this puts the issue crudely, one must remember that democratic politics is a crude business. This raises the need to examine the general nature of public accountability and its particular relevance to education.

Max Beloff has written of the possible incompatibility between community needs and the true function of a university and the problems of accountability when a community holds values antipathetic to the university spirit of free enquiry.¹⁰ The same points have been made by leading Australian academics over a long period - and notably by Dr H.C. Coombs at a university conference back in 1961, when he cautioned against producing a system of education which was going to reinforce the conformist tendencies already present in Australian society.¹¹ However, in the same address, Coombs also noted that it was important that the universities should be identified and should be felt to be identified with the community as a whole. In more recent years, this pressure from the community, its political leaders and its publicists has taken the form of demands for accountability for the very significant sums of public money expended on the tertiary education sector.

I would now like to exemplify some of these criticisms before discussing the wider problem of accountability, some of the causes for the present concern for accountability of tertiary institutions and finally some of the strategies which might recommend themselves to improve the present situation. There is now a vast repertoire of criticisms which can be drawn upon, but most of the themes are touched upon in television current affairs programmes such as Peter Samuels and Don Chipp on Monday Conference¹² and summarised in the following newspaper item:

EDUCATION FUNDING 'OUT OF CONTROL'

The Minister for Education, Mr Jones, claimed yesterday that the funding arrangements for tertiary education had got out of control.

The Free Education System introduced by the Labor Government had a growth pattern in tertiary institutions that did not reflect the true needs of the community. The system had encouraged competition between institutions, which vied for increasing per capital grants to undertake more courses requiring more buildings to cope with the increasing number of students. "It is because of the faults and weaknesses inherent in the present funding arrangements that I have supported the Federal Government's stocktaking in the whole field of tertiary education," he said. Rationalisation must

relate to the needs of the community and accountability meant more than just financial responsibility. It also meant accountability to society - to provide not only what potential students thought they needed but to offer courses that society needed. Under the current funding arrangements, institutions¹³ did not have the sole right to determine their own destiny.

It is important not to allow this chorus of criticism to get out of perspective. Lecturing in this university, Professor Medley has made the point that "A University is a magnificent target for criticism. It is so large, it touches the community at so many points, it is inhabited by so great a variety of persons not all of whom are equally mature, reticent or tolerant that some portion of any handful of mud thrown at it at any time will stick. Over the last few years we have been under constant fire from many quarters and, although many of the brands which have been launched at us derive from inaccurate and irresponsible hands, we have been hit sufficiently often in tender places to make curative measures desirable".¹⁴ This was written thirty-three years ago.

Before looking at particular curative methods, it is important to explore some of the ambiguities associated with the notion of public accountability. Accountability can mean no more than merely going through the formality of reporting progress to a body which gives legitimacy to actions already taken but lacks sanctions to affect those actions - this is the sort of criticism sometimes levelled at the institution of parliament. But there are three levels or kinds of accountability: Fiscal Accountability, which is concerned with whether the funds were expended as stated in the preliminary budget; Programme Accountability, which has to do with the quality of the work carried out and whether or not it has the goals set in advance of the activity; and Process Accountability,¹⁵ relating to the procedures adopted, the time and effort spent on the activity. In applying this typology to activities in academic institutions, as some authors have done, it becomes clear that the idea of programme accountability is the most difficult to put into practice because of the difficulty of stating objectives in such a way that they can be measured with any degree of accuracy and comparability. As a result, there is a tendency to retreat to process accountability as the only support to the blunter measurement of fiscal accountability.

Recent writing on administration, both here and overseas, has shifted the emphasis firmly towards more refined measures of performance and towards operational statements of organisational objectives. The Coombs Commission's voluminous report has this emphasis: "The Commission considers that efficiency is likely to be promoted if the objectives to which work is to be directed and the priorities attached to them are clearly stated....And performance at all levels is regularly assessed and those responsible held accountable for it in ways which ensure that the assessment bears upon their rewards, standing and future".¹⁶ Coombs also seeks to introduce a body with a concern for audits of efficiency (rather than mere fiscal precision) and another key institution to undertake the co-ordinating of long-term resource allocation across the system as a whole. Both these sorts of activity are notably lacking in the tertiary education sector, although doubtless the Williams Committee will be assessing the relevance for Coombs to their own deliberations.

Coombs has much to say about the efficient utilisation of personnel resources which might bear upon tertiary institutions. The report notes the difficulties which flow from the security of tenure and hierarchical arrangements of the Commonwealth Public Service, especially the tendency for "deadwood" of unproductive officers to block advancement opportunities for others. It also notes the weakness in practice of attempts to screen new recruits to eliminate erroneous choices before they acquire unchallengeable rights to their position. I would not be so bold as to advocate to this audience that Coomb's prescription for the Commonwealth Public Service might also meet some of the internal management problems of tertiary institutions but there are recurrent echoes in the diagnoses offered by the Burnett Report on research and postgraduate study in this university.¹⁷ Both documents seem to suffer from the same problem - a lack of clarity about the ultimate aims and objectives of the institutions with which they are concerned.

Betraying its multiple authorship, the Coombs Report never quite decides whether it is most concerned with restoring power to the politicians, enhancing the power of permanent heads, broadening it among the ranks of the public service or sharing it with the community. In the case of the Burnett Report, the firm emphasis on research as the predominant and distinctive characteristic of universities seems to fly in the face of the community's expectations about the teaching of all institutions of tertiary education, a point to which I will return.

The key problem in accountability as applied to tertiary institutions is the difficult concept of autonomy. It is this claim which distinguishes a special status for universities in their dealings with governments, a claim often rejected by governments suspicious that any appeal to a higher form of "social accountability" will tend to serve as a cloak for the pursuit of self-interest.¹⁸ The difficulty arises from the problem of identifying which group will interpret the society's interest and the fact that universities will usually argue that it is only their peers who can make such judgements. The problem is then one of measurement concerning the efficient allocation of resources by a group who are not directly responsible for the generation of those resources. Peer group assessment has been used with some success in British universities and polytechnics for the purpose of maintaining curriculum standards - and the device of external moderation of examinations and assessment has a lot to commend it to Australian universities who enjoy total freedom in this regard. But peer groups are a doubtful source of inspiration when resources are at stake; the temptation for mutual self-aggrandisement is overwhelming if someone else is paying. And here we reach the crux of the explanation for the extraordinarily rapid expansion of the tertiary sector in Australia - a series of complaisant political regimes have allowed the tertiary educators to expand their "industry" almost without regard to the resource implications associated with such expansion.

The striking collection of statistics in Figures I and II point to a period of rapid expansion, both in terms of absolute student numbers and in the number of institutions. This will be followed by a sudden levelling-off, partly in response to demographic changes and partly in response to political decisions to relocate resources elsewhere. Selby-Smith and Harman pointed three years ago to the likelihood of this problem becoming a central issue but little notice was taken then.¹⁹ They showed that, on the basis of the most reasonable alternatives offered in the Borrie Report, enrolment in universities and CAE's together will rise by no more than 90,000 over the next twenty-five years. This implies an average increase of less than a thousand students per tertiary institution in existence in 1972. If account is taken of the new institutions which have opened since 1972 then there will be less than five hundred additional students per tertiary institution over the next 25 years, i.e. an increase of only about 20 students per year per institution.²⁰

Figure One:

<u>ENROLMENTS IN UNIVERSITIES AND CAE'S</u>		<u>LEVELS OF PARTICIPATION</u>
<u>YEAR</u>	<u>NUMBER</u>	<u>% OF 17 - 22 AGE GROUP</u>
1921	8,000	1.4
1933	10,000	1.3
1947	18,000	2.5
1961	60,000	6.1
1967	126,000	12.5
1974	249,000	18.2
1977	285,000	20.8

Figure Two:

GROWTH IN THE CAE SECTOR

<u>YEAR</u>	<u>NUMBER OF INSTITUTIONS</u>	<u>NUMBER OF STUDENTS</u>	<u>% COMPARED TO UNIVERSITY STUDENT NUMBERS</u>
1967	37	32,000	34
1972	44	53,000	42
1974	77	107,000	75
1977	80	135,000	88

This has dramatic implications for the institutions whose practices have been based on assumptions of growth and leads in particular to severe problems in staffing when student preferences inevitably shift between various disciplines and professional areas. It is a devastating indictment of the incrementalist attitudes of our education planners and decision-makers that there have been such chaotic and piecemeal responses to this fluctuation in demand. It is inconceivable, for example, that those who decided only four or five years ago to extend full tertiary status to seventy CAE's could have known that the services of a significant proportion of these would not be needed in the next decade. And yet the demographic data was known, even if the political attitudes towards the recurrent cost of such an expansion could only be guessed at. But this lack of forward planning remains a permanent feature of the education landscape - back in 1965 at an AIPS conference on tertiary education, Gordon Bryant was complaining that the Baby Boom of 1947 had caught the primary schools unprepared in 1953, the secondary schools under-equipped in 1959 and the universities hopelessly understaffed in 1965.²¹

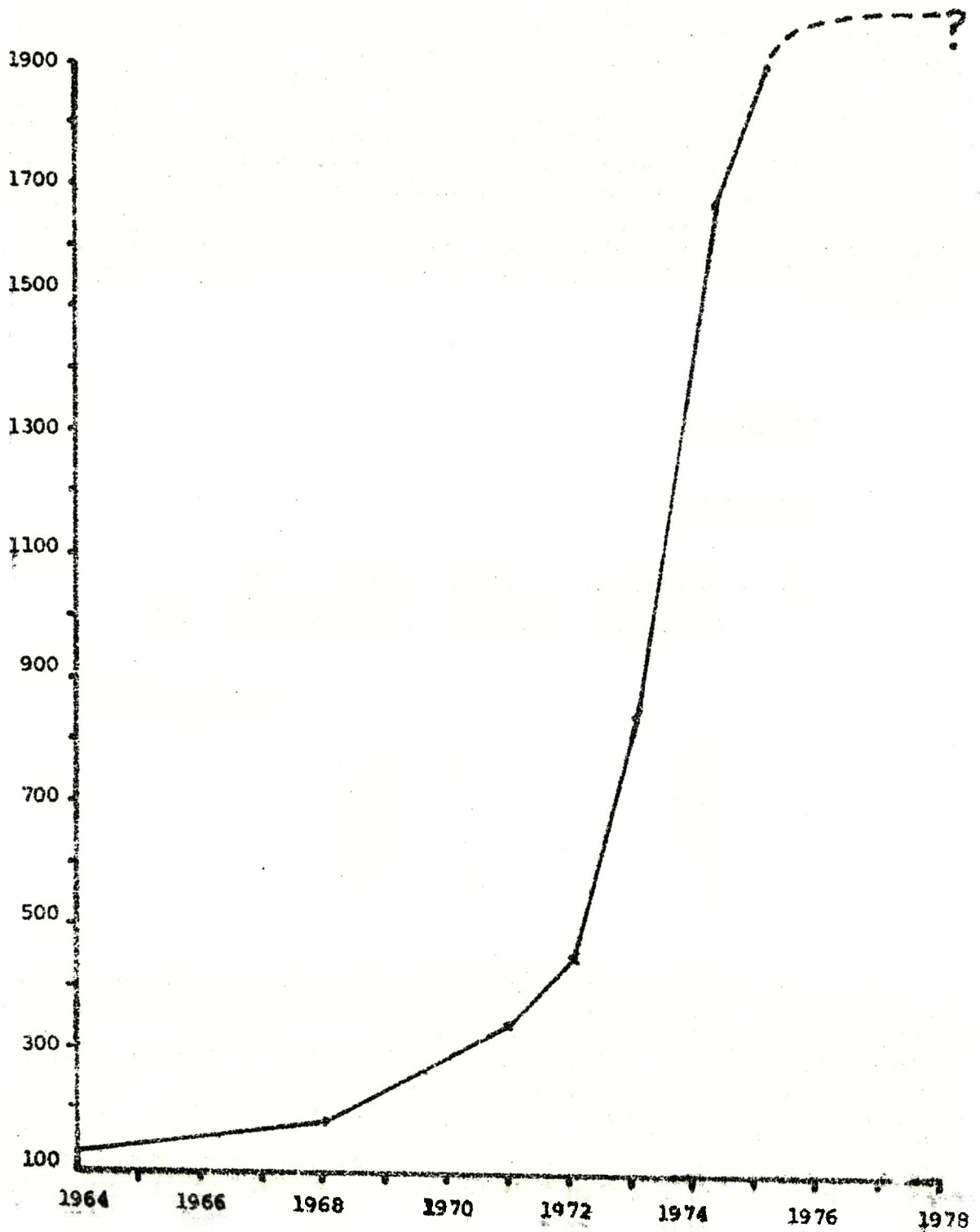
The same unwillingness to face the facts can be seen in the responses to the Borrie Report on the recent decline in population²² - it is almost as if educational administrators do not wish to face the bad news, hoping that the very fact of institutions being in existence will pose such difficulties for any cutting-back that none will be attempted. This present crisis is, of course, more serious than the first because of the practical difficulties associated with retrenchment compared to expansion, but it is important to examine first the problems associated with the expansion era between 1967 and 1975.

The basic problem arose from the political leadership deciding to respond to increased demand by a rapid increase in the number of tertiary places available. In retrospect, it seems the stimulus here came from a federal government in which successive Prime Ministers calculated that increased spending on education was the most beneficial way of using the surplus of commonwealth funds in an era of prosperity and inflated taxation incomes. The trend accelerated under Whitlam but the pattern of intervention was well established under Holt and Gorton, as can be seen from the statistics developed and analysed by Birch and Smart.²³ (see figure III) This had the effect of detaching the sense of fiscal accountability from state governments which retained the constitutional responsibility and practical control over the provision of higher education. When somebody else was picking up the tab, what state leader would reject the apparently prestigious gift of new tertiary institutions? Mr Fraser is obviously intent on making a few chickens come home to roost, especially in Victoria, where one of the legacies of the Bolte premiership seems to be a CAE on everyone's front doorstep.

Figure Three:

COMMONWEALTH SPENDING ON EDUCATION

	\$000,000
1964-65	106.4
1968-69	192.6
1971-72	354.4
1972-73	442.6
1973-74	860.1
1974-75	1671.6
1975-76	1908.2



In an important speech at ANZAAS, the Tasmanian Minister of Education indicated the problems that this is likely to create for the states: "Under the name of the New Federalism the conservative forces have conceived a method of bringing about a fundamental change of direction in education spending with the prospects of minimal political reaction. ...the recent proposal to transfer to the states part of the responsibility for funding universities and colleges is in line with the general philosophy of antagonism to public expenditure. If this occurred, the states, with limited funds, would be forced to restrict funding of colleges and universities and the Commonwealth, without that limitation, would be able to argue publicly for increased allocations, knowing that the states would be unable to respond to this conditional request. ...the states would thus bear the odium of increased taxes and abandoned programmes... New Federalism is therefore a recipe for a gradual wasting of the national commitment to education, and a change in the historical pattern of increasing public commitment with minimal pain by way of public antagonism."²⁴

This touches on the second major problem associated with the era of expansion - the creation of a binary system in which universities were permitted to progress at a relatively modest growth-rate while a second type of tertiary institution was created to offer more vocationally-oriented courses. These new colleges of advanced education were intended to be different from but equal to universities, especially in the crucial question of staffing conditions. There seems to have been an assumption that they would be cheaper to operate than universities because they would not make such heavy demands for research staff and equipment. State governments also quickly established that they could get CAE's established on the cheap by upgrading a range of existing institutions, hoping thus to save on capital costs. It is doubtful whether much was saved in this way but it meant that the number of tertiary institutions expanded dramatically, even though many of them are of uneconomically small size.²⁵ (see figure IV)

Figure Four:

SIZE OF CAE's

1974 - Average no. of students per CAE = 1392

Average no. of students per university = 8929

				% OF TOTAL NUMBER (N = 77)
11	CAE's	<	200 students	14
22	CAE's	<	500 students	28.5
44	CAE's	<	1000 students	57
64	CAE's	<	2000 students	83

But size was less a factor in dispute than the role which was seen to differentiate CAE's from universities. In a famous speech while Minister of Education, Mr Fraser articulated a description of the two types of students suited to universities and CAE's, which amounted to a distinction between "thinkers" and "doers".²⁶ Several commissions, academic leaders and university staff associations have also addressed themselves to this key definitional question. Vocationalism - fitting students for particular tasks - is seen to be at the heart of most of the comments. But it is a complete nonsense to assume that some general principle can be applied in this way, and then made to stick as a firm barrier between the

activities of otherwise competitive academic institutions of notional equality. The natural competition will overwhelm the guidelines, as it has done in every state, and will continue to do so, to whatever extent institutions are given autonomy to plan their own activities.

This is particularly so, when the basis of differentiation is as futile as "vocationalism". Many students are at university to be trained for a vocation - lawyers, vets, school teachers, engineers, architects, social workers, journalists, doctors and dentists - and it has usually been the choice of the university to offer them a liberal education as well, in varying proportions according to faculty. As a community service, the university also allows those responsible for the liberal education elements in vocational "training" to also dole out bigger helpings of liberal education to groups who either are still uncertain about future employment, are already in employment or are seeking a leisure activity in retirement. In the CAE's, the balance is not very different, even if the particular vocational courses are different. In both places, one gets the impression that shortage of numbers of school-leavers has suddenly opened the eyes of educators and administrators to the much wider potential market of "mature age entrants". They have been there all the time, of course, but one suspects that the universally popular ideology of recurrent education is at bottom a pragmatic response by educationists to ensure that they stay in work.

The major difference between CAE's and universities is essentially an historical one - certain courses were absorbed into universities over the generations and have been regarded as legitimate university activities because they demand a high degree of intellectual effort. Other courses of study have emerged later and many have not found their way into all universities, even where similar levels of intellectual effort may be required. It is important to note that there was nothing inevitable about the decision to hive off certain activities into a separate "vocational" stream of tertiary institutions during the 1960's. At a conference at the beginning of the decade in which Karmel, Partridge and others were advocating a binary strategy which would leave universities free to continue much as before, one voice stood out against the trend: In terms which might find more sympathy now than then, a research officer from the University of New South Wales asserted that "With respect to the increase in the number of professional courses mainly bound up with specialised technologies, I can accept that this raises problems but I reject wholeheartedly the solution of establishing colleges of advanced technology. Contrary to general beliefs, this is not a new problem, and when universities have been at their strongest and most healthy they have been most in tune with the professional requirements of their day, and Law and Medicine, Science and Engineering have in turn found their place in the universities by probably having to battle, each in turn, against opposing interests."²⁷ In the important case of teacher education, the distinction between vocational and liberal education is reflected in the derogatory implications attached to the notion of "training". While universities encouraged that breadth of scholarship which allowed its graduates to cope with the unknown, training colleges equipped their students to deal only with established patterns of knowledge and the technical skills of teaching. But if teachers are to face the challenges to their authority and the demands of cultural pluralism described earlier, then clearly their needs go beyond mere training based on universally accepted truths and come to resemble precisely the needs met by universities - learning to cope with the unknown.

The exact mix of university/CAE responsibilities for courses is a product more of the relative strength of the competing institutions in gaining political support than adherence to any single principle of differentiation. In the era of expansion, the justification for the variety of institutions which were allowed to lay claim to full tertiary status was accordingly not capable of being restricted on any basis of rational planning. Neither the Universities Commission nor the Commission on Advanced Education felt capable of undertaking the difficult (but not impossible) task of forward manpower planning and as a result the natural impulse to organisational imperialism was allowed to run riot. In this regard, I can draw upon my experience of the Canberra CAE, which operates under the direction of one of the most able imperialists ever to come out of darkest Africa. My teaching there was

grounded in the same liberal assumptions as I applied before and I apply now in universities; it would have been insulting to my students to have done otherwise. Public administration may have been their profession and my subject but the educational aims were identical with those I pursued in classes on political analysis in Northern Ireland or labour relations in Uganda.

The decision that the Canberra CAE move to a course in social sciences was not taken in the face of restrictions about the need for vocationalism but through a process of redefining this term towards a more liberal meaning.²⁸ And that institution now offers a Master's degree in Administration which is altogether more theoretical and research-oriented than that with which it competes at the A.N.U. This was because the A.N.U. were first into the field and staked out the coursework/pragmatic/quantitative territory in advance. This is an amicable and sensible arrangement, welcomed on both campuses, but it makes a joke of attempts to distinguish between the aims and objectives of the two institutions on grounds of vocationalism. On the local scene, there is a similar arrangement emerging, with a proposal for a Master's degree in Business Studies at a CAE in which the course work is done at the university and the research project is undertaken at the college. Again, what principle of differentiation is operating there?

The hang-over from this age of competition and expansion is now clear to behold - a large number of unnecessary institutions, especially in the field of teacher education most susceptible to downturns in school populations, a sense of anxiety among the staff who moved into CAE's from the university system and are now immobilised in senior posts there; a loss of flexibility in resource allocation in the whole tertiary sector because so much is irrevocably committed to recurrent salary costs without any certainty that the staff employed are still appropriate to the changing pattern of demand in education. It has been argued by Rosen²⁹ that the up-grading of CAE staff, too frequently without outside advertisement, means that there are people absorbed into the general tertiary sector who were more comfortably placed as employees of state education departments and have lost the security and status of that arrangement in return for a rather shabby place in the emerging hierarchy among tertiary institutions.

It is certainly true that there is an intense sense of competitiveness within and between institutions as a result of a sudden decline in the level of resources available. Funding by student numbers means that every teacher and administrator in every institution is seeking to maximise numbers to justify the present level of staffing and support resources or to assist in claims for a slice of whatever expansion funds are available. This has meant, at the level of the individual institution, a disturbing willingness to relax entry standards and within individual units to offer content and assessment packages more noted for their appeal to the student's natural instinct for the soft option than for their intellectual rigour. This is not an attack on this university in particular, although it does echo sentiments expressed at the last meeting of the Professorial Board; it is pointing to a general fact of life in tertiary institutions across the nation.

If it is accepted that this situation flows from a lack of co-ordination after a period of poorly-regulated expansion, then the solution to some aspects of the problem may lay within the purview of a single national planning authority aided by stronger direction at the state level. The Tertiary Education Commission may evolve into this national regulatory role, especially after the reforms consequent on the deliberations of the present Williams Committee enquiry. At the state level, there is both a lack of homogeneity across states and a notable contrast between the autonomy of CAE's and universities within states. Precise arrangements vary from state to state, but only Western Australia seems to have an effective integration between universities and the small CAE sector. Victoria has horrendous problems consequent on the creation of two mazes of CAE's (the Victorian Institute of Colleges and the State College of Victoria) and the addition of a fourth multi-campus university to the three Melbourne universities. New South Wales, with a tradition of more emphasis on university growth is better placed, as is Queensland.

But one hiatus still exists in the local planning process, which is a legitimate source of grievance for the CAE's in Queensland. This is that the existing state regulatory bodies - the Board of Advanced Education and the Board of Teacher Education - have only limited impact on university policies, apart from current proposals for accreditation of teacher education courses. This means that CAE's are disadvantaged by a process of course accreditation in their search for new areas of activity. It also means that any move towards rationalisation of offerings between CAE's and the universities can only proceed on terms set by the university. In an environment in which political interference is rampant, I am hesitant about suggesting a ceding of university autonomy on anything at all, let alone anything connected with curriculum. But if one regards the current controversy over social science in the schools as a failure of the bureaucratic process, then bureaucratisation may have the attraction of putting up barriers to the sort of arbitrary intervention manifest across the whole range of recent decisions in Queensland.

For this reason, the university may look with favour on proposals to bring them into closer relationship with the CAE sector as a basis for establishing more efficient use of the limited resources available. This could embrace the sharing of staff and facilities, specialisation in the collection of library materials, common access to electronic data processing and even more systematic cross-crediting of activities undertaken by students. (This last suggestion could be widened to a form of national cross-recognition of units studied, originally envisaged as one function of the now-defunct National Institute of Open Tertiary Education - N.I.O.T.E. If a system of external examiners existed to accredit the comparability of courses on a national basis, then it seems logical to allow students to take advantage of the offerings throughout the system. There are significant problems associated with such mobility at the moment - N.I.O.T.E. would have eliminated the problem by accrediting approved combinations for a nationally-awarded degree like the C.N.A.A. award in Britain).

The assumption behind these proposals is one of equality between participating institutions. Whatever the theory about the binary system, the fact of the matter is that there are aspirations towards equality on the part of the CAE's, which are only fulfilled occasionally in practice. There is great diversity in the CAE system and within individual CAE's, with the best being in front of some departments in some universities and the worst not commanding very much respect from academics at all. It might be appropriate for a single educational planning authority to initiate a pattern of single comprehensive institutions serving a defined region, perhaps on a multi-campus basis. What is worth keeping within the CAE's ought to be integrated into this sort of pattern and embraced within the title of a university. The choice could be most appropriately based on the academic standards of staff and the intellectual capabilities of the students in their courses (aided by crude measures such as Tertiary Entrance Scores).

The residue - the sort of courses which have not attracted degree-awarding status and presumably lack that content of liberal education which I personally regard as a defining characteristic of a true tertiary education - could be allocated to the T.A.F.E. sector. At an earlier stage, when commonwealth funding was made contingent on courses being offered at tertiary level (i.e. post-matriculation) the T.A.F.E. sector inherited courses from institutions aspiring to CAE status and benefited greatly as a result, even though some CAE's dropped below an economic size as a consequence. The major change from this arrangement would be that nobody is pretending, or ought to pretend, that the T.A.F.E. colleges should be staffed, equipped or provided with academic resources on the basis of parity with universities. This was the error of the original binary system, pretending to an equality which was ultimately socially divisive.

To return to the level of the individual institution, there seem to be four issues which deserve closer attention in relation to notions of accountability: first, the development of clearer statements of the objectives of the institution and the more equitable allocation of resources to meet these objectives; second, the establishment of effective and efficient decision-making processes concerning resource allocations internally; third, the appropriate level and character of community

involvement in relation to these allocations; finally, the area of professional autonomy which ought to be accepted as consistent with notions of public accountability.

First, on institutional objectives, it is important to recognise that the university is not very different from any other large public service organisation, with its clients, its operatives and its central management. The problem is to measure the output against some agreed set of objectives. As pointed out earlier, programme accountability is particularly difficult to achieve for an educational output. Process accountability is more feasible, relating to an accurate measure of the amount of activity which occurs in the performance of the task directed towards the institution's objectives. Here, the university staff association has reassured the Williams Committee that it is "assiduous in its own efforts to ensure that tenure is granted only to staff who meet the highest intellectual standards"³² and that they agree with Partridge's view that universities are distinguished from CAEs because they are part of an international community and that "their standards in both teaching and research are exposed to the scrutiny and judgement of sister universities elsewhere in Australia and throughout the world".³³ It is difficult to find any concrete evidence to support these claims about effective peer group scrutiny.

As a matter of history, if not present intention, the Burnett Report casts doubt upon these claims in its advocacy of a transference of a significant amount of real resources from the teaching to the research function in this university. And I would offer the tentative personal observations that there are in fact few effective controls or performance indicators which ensure that staff members provide approximately equal contributions to the achievement of the university's multiple objectives. Even such a crude measure of hours spent in front of a class and the numbers of students taught overall seems to result in amazing discrepancies in terms of what economists call "unit productivity". Coombs proposed to deal with this problem in the Commonwealth Public Service by abolishing the distinction between permanent and temporary appointment and substituting a system which carried a guarantee of employment but no guarantee of a particular level of income and seniority. Posts and people could then be reclassified according to their productivity and "value" to the organisation. The mechanics of introducing such a system into a university are mind-bending, but there may be less dramatic management techniques available which would ensure some process accountability with respect to the teaching activity of academics.³⁴ Discrepancies between status and performance in teaching would be less disturbing if it could be shown that those not engaged in teaching were advancing the general stock of universal knowledge through independent research. This remains to be proven, but what is clearly needed is a greater concern to measure overall productivity, a more searching instrument of internal management than the present cursory enquiries on class sizes and teaching commitments. There may also be a need to tighten the present techniques of fiscal accountability - as well as process accountability - concerning the disbursement of research funds. Indeed, the role of research may come to be examined more closely if forces external to the university seek to assert a greater degree of public accountability. The standard defence that research is necessary to good teaching - used in the Burnett Report and elsewhere - is not self-evident, and has been called into question by a number of authors concerned about the priority accorded research in many tertiary institutions.

In an institution such as this one, with massive first-year classes needing specialised teaching abilities and that clear grasp of the basic concepts of a discipline which only comes with maturity, I would hold to the view that research ought not to be elevated to the point where it poses a barrier to advancement for effective teachers. It would be my intuition that - in the arts and social sciences in particular - it is likely that the community would share this view about the priority of teaching above research.

In support of this intuition, it is possible to point to the prevailing attitudes overseas, especially to the United States where most trends seem to originate and flow on to Australia a decade later. Throughout the 1950's and 1960's, the effect of the big push into research activity had an effect on the major American universities in terms of their expenditure patterns and recruitment preferences. They were spurred

on by the notion that the education industry was the basis for future national growth and greatness. There is now a pronounced reaction against that trend. The pressure towards research is seen to have had an adverse effect by both the community and the students. A regional accreditation agency (which, significantly enough, covers all colleges and universities in the area) recently criticised no less an institution than Harvard on the grounds that the quality of teaching was "incommensurate with the otherwise well-deserved reputation of the university".³⁵

The new dean of the Faculty of Arts and Science at Harvard, Henry Rokovsky, accepted the need to revise the aspirations of the institution in this regard, because postgraduate enrolments were rapidly declining and there was increased consumer consciousness among undergraduates about the competence of teachers and the standards achieved. As a result, he is pressing departmental chairmen to include formal evaluation of teaching skills in all future recommendations for tenure and has initiated the use of training sessions in pedagogical technique.³⁶

This is, of course, an area where a previous vice-chancellor at Queensland devoted considerable effort and resources almost a generation ago. Back in 1960, Sir Fred Schonnell pointed to this university's achievements in the training of university teachers - addressing a conference of vice-chancellors, he recommended an early version of TEDI to the assembled luminaries, emphasising the primacy of the teaching function and the need for a "capacity for unremitting self-criticisms of one's own teaching technique".³⁷ He pointed with pride to the total enrolments for such training in that year - 128 staff members. This compares with the meagre dozen or so who attended a similar course at the beginning of this year. Somewhere our priorities seem to have shifted.

Associated with the need to revitalise a commitment to teaching is the need to consider the relationship between the student and the total "learning experience" to which he is exposed. It is not enough for each of us to consider our own teaching; we need to be aware of the activities of other teachers and to measure whether the package of units undertaken by a student add up to a coherent education. In the competition for student loyalties and in deference to fashions of consultation, it seems that the notion of a structured curriculum has fallen into disrepute. Perhaps because none of us feels confident enough to assert what might constitute the core of a particular discipline, we allow students to choose - at least in the faculties of Arts and Education - from a smorgasbord of autonomous units. This seems to be an abrogation of our professional responsibilities since these decisions are ones where students have the least possible expertise almost by the fact of their definition as students. This may be a hard question for academics but it is one increasingly being asked in both Britain and America.

David Truman, an American political scientist, has asserted that the answer to this question and questions about links between disciplines "will require from active academics a serious, continuing and explicit concern for education. One can get the impression that departmental and professional gatherings are the last places to encounter serious discussion about education. Presidents and deans are expected to pontificate on such matters, and the talk of professional educationists is tolerated if they keep to themselves, but an impression is conveyed that such concerns are not quite respectable for serious scholars."³⁸ In an attempt to refine and assess the objectives of the total institution, to discuss the priorities by which resources are to be allocated and the contribution to be made by the constituent parts, the Darling Downs Institute of Advanced Education recently conducted an "organisational development" exercise which eventually incorporated all levels of the institution. This was immensely time-consuming but also immensely useful in identifying problem areas where the old structure no longer fitted the demands of new objectives³⁹ and where resources were being uneconomically dispersed rather than concentrated.

While recognising the impossibility of mounting (and financing) such an exercise here, it might be that greater awareness of modern managerial techniques and cost-benefit-analysis could lead to significant improvements in performance. We might need, for example, to calculate accurately the cost of large meetings such as Professorial Board and relate these costs to the significance of the decisions which they debate. This might lead to some startling results; if each hour of the Board's time is worth more than \$1800, perhaps decisions on the allocation of a few hundred dollars might be entrusted to the vice-chancellor or his executive committees. Again, this is not a new problem, although the Burnett⁴⁰ Committee feels the magnitude has increased in an age of participatory democracy. Nearly twenty years ago, a professor of law from Melbourne University who later moved on to higher offices such as a university vice-chancellorship commented upon the time wasted because of confusions between the representative and deliberative functions of committees. In order to avoid wasting scarce and precious teaching resources, he indicated a general preference for "a quite authoritarian regime".⁴¹ (One wonders incidentally whether Sir Zelman will be in a position to indulge his preference in his new job?)

At the same time, there needs to be an awareness of the virtues of collegiate decision-making as a basis for ensuring commitment to policies once arrived at, a point developed at some length in the Coombs Report. The key problem is to ensure that the use of committees is restricted to those issues of great moment which currently fail to attract attention amid the paraphernalia of trivia. In a truly collegiate environment, considerations of formal hierarchy should not impede delegation of "work-face" decisions to those actually doing the work, so that senior committees have the primary task of co-ordination and the maintenance of common standards. This leads on to a discussion of one of these issues of great moment, the community's influence over the internal management of tertiary institutions.

The literature on accountability quoted earlier notes that there is a tendency for outside forces to become concerned only when there appears to be a breakdown of internal management controls. In the case of universities, there has been no evidence of this breakdown and loss of confidence, so that there has so far been few instances of undue external pressures. This is not to say that they will not come, and a nasty precedent has been set with the attempt to exert pressure on the director of one CAE in relation to that institution's involvement (at the behest of the state Department of Education) in training teachers to use the MACOS curriculum. A so-called Community Standards Organisation intends to press departments to refuse to employ graduates of the CAE until it eliminates all MACOS material from its library.

Thankfully, this is a rare occurrence so far. In general, community representatives on governing bodies have played, if anything, an overly passive role. There is a lack of certainty on their part as to their precise function; in most cases, they settle for the comfortable position of allowing themselves to be socialised into accepting the institution's view of the environment and act as the institution's spokesmen in dealings with the outside world. However, as the following comment from Walter Crocker, Lieutenant Governor of South Australia makes clear, this may not always be in the best interests of public accountability: "The difficulty of contesting unreasonable demands from certain academics has been accentuated by the attitude that such and such an issue was an "academic" and not a 'lay' matter and must therefore be excluded even from the council. More than once I found it necessary to remind the council that it is the sovereign body in the university....The days when there was money to burn for education and when no one dared ask awkward questions about the cost of nurturing the sacred cow are probably over forever. Academics would certainly be ill-advised to try to twist the principle of academic freedom into an argument absolving themselves from public accountability".⁴²

The difficulty lies in the academic's capacity to draw a line between that area for which the community can claim a measure of accountability and that other area which ought to be reserved to his professional judgement. The term "professional" does not come easily to academic lips, smacking as it does of the market place and the exploitation of skills on the basis of fee-for-service. But in the current age of financial stringency and scepticism about the final product of our educational activities, autonomy must rest upon the claims of all professionals to possess expert and specialised knowledge - in this case, about the nature of higher education and

the best methods for its communication in relation to the purposes of the clients, the students. As Peter Blau has pointed out in his study, "The Organisation of Academic Work", "Academics differ in several respects from professionals, although there are also a number of similarities between the two. Probably the most important similarity for a study of academic institutions is the significance of professional and academic autonomy and self-regulation.....

Since the work of the specialised experts is too complicated to be accurately judged by laymen, fellow specialists are the only ones qualified to evaluate it. This principle has become institutionalised in professional associations that claim sole jurisdiction over licensing professionals and judging their work, and in university faculties that demand freedom from administrative⁴³ interference in evaluating academic work and making faculty appointments."

This principle needs to be set against the equally compelling principle of accountability embodied in the notion of bureaucracy. Indeed it is the tension between these two principles, and in particular the problem of defining their respective scope, which is at the heart of current arguments about the education system as a whole. It is not sufficient for academics to rest their claim to authoritative decision-making on the single principle of academic freedom and professional autonomy. The plain fact is that the community will not automatically accept our claim; it is traditionally suspicious of academics and becoming more so in the light of public criticisms about the way we spend their money.

If we as academics believe strongly in the virtues of a liberal form of education, as defined earlier tonight, then we must be willing to exert ourselves to convince the community and its political leaders of the correctness of our views. But to be convincing we must be seen to be running an orderly establishment which makes best use of its resources; we must be seen to be putting the emphasis on those functions for which the community sustains our existence; on an institutional as well as a departmental basis, we must collaborate as equals within the tertiary sector rather than battling among ourselves; on a personal basis, we need to be seen to give value for the educational dollar. Then, once our house is in order, we can aspire to perform those higher functions of defending those other, cultural values which we hold to be the essence of liberal education.

FOOTNOTES

1. University News, February 22, 1978 carried the headline "Academic autonomy under attack" and opened the article with the sentence that "The traditional notions of professional and academic autonomy will be called into question in an inaugural lecture to be delivered at the University of Queensland soon."
2. Ralf Dahrendorf, The New Liberty: Survival and Justice in a Changing World, Routledge & Kegan Paul, London, 1975. p. 74
3. P. Partridge, "Relevance and the Teaching of Disciplines", Quadrant, XV,6., Nov - Dec., 1971.
4. MACOS - Man A Course of Study - and SEMP - Social Education Materials Project - were two sets of teaching materials banned by the intervention of the premier via cabinet. MACOS is a packaged American production involving a total curriculum design while SEMP is a more flexible collection of materials which leaves discretion to individual teachers. SEMP was produced by a series of local publishers in response to an initiative from the Curriculum Development Centre in Canberra and with the financial support and active co-operation of all state department of education. For further details, see Ann Gowers and Roger Scott, "Politics and Education in Queensland", a paper to be read at the APSA conference, Adelaide in August, 1978.
5. Courier Mail, Friday, February 24.
6. W.L. Renwick, "Leopards with Changing Spots", a paper presented to the Fourth National Conference of the Australian Council for Education Administration, Brisbane, August 1977.
7. F.W. Musgrove and P.H. Taylor, Society and the Teacher's Role, R.K.P. London, p. 76
8. F.G. Morgan and R.D. Scott, "Participatory Impotence - Local Community Involvement in Education", Kendall et.al., A.C.T. Papers on Education, CCAE, 1976.
9. C. Porter, "Advanced Education - Is It?" in L.J. Barker (ed.) Governance of the Australian Colleges of Advanced Education, Darling Downs Institute of Advanced Education, Toowoomba, 1975. p.164
10. M. Beloff, "Can the Universities Survive?" in C.B. Cox and R. Boyson (eds.), The Fight for Education, Dent, 1975. p.45
11. H.C. Coombs in Proceedings of the Conference of Australian Universities 1961, University of Sydney, 1961. p.61
12. Peter Samuels, "Colleges and Universities", Monday Conference, 3 October, 1977, provided a wide-ranging critique of the present tertiary system and in particular the lack of accountability for both teaching and research. At one point, a questioner argued that his schemes for reform - in particular, funding via student fees and research contracts - were unrealistic because "no politician would commit political suicide by supporting them, not even Don Chipp." Five weeks earlier on the same programme, Chipp had argued along exactly similar lines to Samuel, believing that wastage at tertiary level was depriving the government of funds needed at the pre-school level where all the social problems had their origin. (Monday Conference, 5 September, 1977)
13. West Australian, 13 October, 1977.

14. J.D.G. Medley, The Present and Future of Australian Universities, Melbourne University Press, Melbourne, 1945. p.10
15. This typology is described in D.Z. Robinson, "Government Contracting for Academic Research: Accountability in the American Experience" in B.L.R. Smith and D.C. Hague, (eds.) The Dilemma of Accountability in Modern Government, Macmillan, London, 1971.
16. The Royal Commission on Australian Government and Administration: 1974 - 1976 (Chairman: Dr H.C. Coombs). "Summary of the Report," Public Administration, London, August, 1977, Vol. 55, p. 270
17. Research and Postgraduate Study in the University of Queensland, Report of a Committee Chaired by Professor Burnett, University of Queensland, 1977.
18. See Bruce Smith, "Accountability and Independence in the Contract State", in Smith & Hague, op cit, pp. 49-52.
19. C. Selby-Smith and G. Harman, "Current Trends and Issues in the Governance of the Australian Colleges of Advanced Education: Some Findings of Research" in L. Barker, op cit, p. 97
20. Selby-Smith and Harman, supra cit, p. 96
21. G. Bryant, Discussion on "Politics and Resources for Tertiary Education", (S.Encel.) in J. Wilkes (ed.), Tertiary Education in Australia, Proceedings of the Thirty-first Summer School of the Australian Institute of Political Science, Angus & Robertson, Sydney, 1965.
22. Population and Australia: A Demographic Analysis and Projection. The First Report of the National Population Enquiry, (Chairman: W.D. Borrie), Australian Government Printing Service, Canberra, 1975.
23. Don Smart "The Accelerating Commonwealth Participation, 1964 - 1976", in I. Birch & D.Smart (eds.), The Commonwealth and Education, 1964 - 1976: Political Initiatives and Developments, Drummond, Melbourne, 1977. pp. 25 - 26
24. N.L.C. Batt, M.L.A., "Labor's Social Policy and Objectives", ANZAAS Conference, Melbourne University, August, 1977. p.4
25. Selby-Smith and Harman, op cit, p. 97
26. For further discussion, see M. Fraser, "Autonomy and Responsibilities", Vestes, Vol. 12, No. 2, June 1969.
27. L.N. Short, Proceedings of the Conference of Australian Universities, 1961, p. 144
28. See R.D. Scott, "The Birth of a Social Science Degree: Reflections of a Midwife" and "Vocationalism and the Teaching of Politics" in G. Harman and R.D. Scott (eds.), Teaching Politics in Colleges of Advanced Education, APSA/ Education Research Unit, Australian National University Press, Canberra, 1975.
29. B. Rosen, "The Decline and Fall of Teacher Education in Australia", Australian Journal of Advanced Education, Vol. 5, No. 2, 1975.
30. Open Tertiary Education in Australia, Final Report of Committee on Open University to the Universities Commission, AGPS, Canberra, 1975. See also B. Falk and J. Anwyl, "An Open University for Australia: A Comment on the Debate", Australian Journal of Advanced Education, Vol. 3, No. 3, Dec., 1973.

31. A number of authors have cautioned about the elitism which tends to emerge in a binary system. See, for remarkably different views of the British scene, Berenice Martin, "Undermining the Ivory Tower" in C.B. Cox and R. Boyson, op cit, and Eric Robinson, Deputy Director of North-East London Polytechnic, Keynote Address Challenges Facing Advanced Education, Report of the 1970 Conference of the Federation of Staff Associations of Australian Colleges of Advanced Education, The Hawthorn Press, Melbourne, 1970. See, on Australia, C.A. Hughes, "Equality and Elitism in Tertiary Education in Australia," a paper read at an ANU seminar, 6 May, 1975, to appear in a forthcoming publication.

Hughes sums up by noting that, "the trouble is that, to the extent that universities have always had a clear vocational role, it is extremely difficult to separate out roles for two classes of institutions....It may be that, despite the Labor Government's attempts to extend equality of opportunity in tertiary education, that it will be in the type of institution attended that inequality of opportunity, elitism if you prefer, will continue to appear and perhaps even intensify."

32. Chapter Five, "Distinguishing Features of Universities", FAUSA Submission to the Williams Committee of Enquiry, June 1977, para.5.18, page 30.
33. Ibid, quoting from Post-secondary Education in Western Australia, January, 1975, (Partridge Report), para. 8.19
34. An interesting attempt to apply some measurement criteria is described in J. Dixon, "The Cost-effectiveness of a College of Advanced Education: Some Methodological Issues", Australian Journal of Advanced Education, Vol. 6, 1976 and J. Cutt, Resource Allocation for Tertiary Education in Australia, ANU Press, Canberra, 1977.
35. New York Times, 5 Dec., 1977.
36. New York Times, 5 Dec., 1977.
37. F.J. Schonnell, "The Problems in Teaching", Proceedings of the Conference of Australian Universities, 1961, Sydney University, 1961. p. 123 See also Australian Vice-Chancellors Committee, Report of a Conference on University Education, Melbourne University, 1960.
38. D. Truman, "The Social Sciences: Maturity, Relevance and the Problem of Training" in A. Ranney (ed.), Public Policy and Political Science, Markham, Chicago, 1968. p. 288
39. The proceedings of the review, including the extensive reports of outside consultants, will be published later in the year by the Darling Downs Institute.
40. Research and Postgraduate Study in the University of Queensland, p. 30
41. Z. Cowen in Proceedings, op cit. p. 80
42. The Advertiser, 27 October, 1977.
43. P. Blau, The Organisation of Academic Work, John Wiley, New York, 1973, p. 12

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THE UNIVERSITY OF QUEENSLAND

THE EFFECTS OF THE RADFORD SCHEME

G.T. Evans
M.C. Grassie
K. Leopold (Chairman)
S. Lipton
C. O'Connor
E. Roe

31 May 1978



UNIVERSITY OF QUEENSLAND

SUPPLEMENT TO SENATE'S SUBMISSION

Since the University's submission was completed, the Board of Secondary School Studies has released a report entitled *A Review of School Based Assessment in Queensland Secondary Schools*. This report and its recommendations have not yet been considered by any University body; but since several of the recommendations are opposed to those approved by the Senate and since at least one important statement that is presented as factual is incorrect, the Acting Vice-Chancellor has asked me to make this supplementary submission.

The erroneous "fact" which is used as the basis of argument on curriculum is that only one half of Year 12 students in 1976 were applicants for entry to tertiary institutions.

The recommendations we oppose are that up to two units of "school" subjects can be included in the calculation of the Tertiary Entrance Score and the apparent abandonment of any controlled system of grading that would ensure comparability through the State.

The arguments supporting these views are summarised on the following pages.

A handwritten signature in cursive script that reads "S. Lipton".

S. Lipton
President, Professorial Board

4.ix.1978

...interest in tertiary studies should not be the
 ...board of
 ...the subjects on which the TE Score is based.

Standards in prescribed subjects

The entry requirements for 1979 in *Queensland Tertiary Courses, 1979* show that seventy courses in the three Universities and ten CAEs, specify English, fifty specify Mathematics, 35 specify Chemistry and 35 specify Physics^φ as a required subject for those seeking to enter the course. Music, Art, Accounting, and Home Economics are also prerequisites for some courses.

Mathematics and science subjects are prescribed principally for entry to professional and other bachelor degree courses based on science in the universities and in QIT. Those teaching tertiary courses in mathematics, chemistry and physics assume that entrants should have some prior experience in such subjects and should proceed almost immediately to more advanced work. Although very able students may be exempted from the requirement to pass required subjects before entry, it is assumed that they have the ability to cover quickly the necessary background material. The minimum level set in prerequisite subjects (usually twelve or fourteen points gained over four semesters) is intended to prevent the average or marginal student from beginning a course for which his inadequate preparation will almost certainly result in failure.

Tertiary institutions continue to require evidence that entrants have met prescribed standards in certain subjects and would prefer that the evidence on the standard achieved be known to the student.

The Scott Report proposes that the present system of numerical grades be replaced by the following descriptions:

Highest level of competence
Highly competent
Competent
Limited competence
Very limited competence

Under the present system of numerical gradings, the proportion of students who can be expected to obtain grades of 3, 2 and 1 is indicated and this in turn affects the number who meet the minimum level of 14 points in prerequisite subjects.

Under the new proposal, there seems to be no similar suggestion that the proportion of awards in each category of competence should be controlled in any way and it seems virtually impossible for the University to know other than that a student had studied a particular subject for four semesters.

If the system proposed in the Scott Report is adopted, the University of Queensland will almost certainly require other information on the standard reached in prerequisite subjects. The scaled "exit assessments"^α for each subject seem likely to be the most useful information for this purpose. These are not, however, revealed to students and, under present arrangements, the student who lacks the required level in a prerequisite subject will not know why he has failed to gain a place. When a student is regarded as not reaching the required level on prerequisites but has perhaps been graded "competent" or higher each semester in the same subject, there will be complaints to the Board of Secondary School Studies, to the local Member and to Ministers. The present proposals in the Scott Report do not seem to have taken sufficient account of the importance placed on a prior knowledge in prerequisite subjects.

^φWhere the day, evening and external sections of a course are listed separately for quota purposes, they are treated as one course not three.

^αThis term is used in the Scott Report to refer to the mark on the 0-99 scale allotted by teachers for individual subjects and used in the calculation of the TE Score.

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THE EFFECTS OF THE RADFORD SCHEME

INTRODUCTORY

The introduction of the Radford scheme

In the major published report^α on this topic to date, Professor G.W. Bassett has commented on the events leading up to the abolition of the Senior Examination in Queensland. Senior secondary education in this State had traditionally been undertaken by relatively small proportions of the age group. For example, in 1959 only 18% of those who entered Year 8 five years earlier had completed Year 12. The subjects available for study, and particularly those studied by the overwhelming majority of Senior candidates, were substantially academic in character and the assessment of these subjects at the Senior Examination continued to be undertaken in the main by staff in the corresponding department in the University of Queensland.

The greater demand for secondary education to matriculation level was aided by an expansion in the number and size of State High Schools and Secondary Departments of primary schools, by the abolition of the State Scholarship Examination and the transfer of students to secondary school after completion of Year 7 in 1964 and later years. This in turn encouraged many more to remain in school to Year 10. The number in Year 10 in 1959 represented 51% of Year 7 enrolments three years earlier. This had risen to 84% in 1970 and to 92% in 1976, that is, virtually the whole of the age-group is now completing ten years of primary and secondary schooling. In its turn this was followed by a marked increase in the proportion of the age group remaining to take the Senior Examination at the end of Year 12. The change in Year 12 is well reflected in the percentages of Year 7 students who continued to Year 12 -

1961	-	14%
1966	-	21%
1971	-	29%
1976	-	35%

Rapid demographic and social changes meant that the Senior Examination was no longer taken by a small élite seeking entry to the University of Queensland, the only tertiary institution in the State in 1961. Failure rates rose and there was more emphasis from the schools on the need for a new type of examination and for a new (passing) grade lower than the traditional C.

The publication of Senior results was generally followed by public debate on whether in one or more subjects the standard of examination had not been unduly high, and at the end of 1967, when it became apparent that some 3,150 out of the 4,400 candidates in the Physics

^α W.J. Campbell *et al*: *Some consequences of the Radford Scheme for Schools, Teachers and Students in Queensland* (AACRDE Report No. 7), Australian Government Publishing Service, Canberra, 1976.

examination had failed to gain what was traditionally regarded as the passing level of 4, the result was special action by the Board of Senior Secondary School Studies to increase the number of students receiving a passing grade.

In July 1969 a ministerial committee under Dr W.C. Radford, Director of the Australian Council for Educational Research, and containing Queensland teachers, Education Department administrators and a member of the Professorial Board of this University, was set up to review the system of public examinations. A year later the report was forwarded to the Queensland State Minister for Education and six months afterwards amendments were made to the Education Act adopting the recommendations of the report. The Junior Examination was held for the last time in December 1970 and it was decided that the Senior Examination should be held for the last time in December 1972. Professor Bassett's comment is that

“Considering the magnitude of the innovation, the speed at which it occurred is remarkable, and probably unprecedented in Australian educational history. (*Ibid* page 13)

Within the University of Queensland, committees considered implications and submitted recommendations on the consequences of the Radford Report for University entry. The Senate, on the recommendation of the Professorial Board, on 7.10.71 adopted a new entry policy based, as it believed, on the recommendation^φ of the Radford Report that University entry should take account of all the evidence available about a student's ability and his readiness for tertiary studies. Accordingly, teachers' assessments over four semesters became the basis for entry.

However, as the Board of Secondary School Studies at that time had not announced decisions on the nature of the controls to be exercised over such assessments, the Senate accepted the recommendation of the Professorial Board that the system should be reviewed after a period of about three years. On 7.10.71, the Senate, in considering the adoption of the Radford Scheme as the basis for entry to the University, resolved as follows:

- “1. That the University of Queensland reiterates its belief in the right and responsibility of each University to set and maintain its own entry requirements;
2. That the University of Queensland expresses the intention of setting its own entrance examinations if experience should

^φ The Radford Committee's first advice to tertiary institutions, as set out in Section 6.20 was: “(i) It could accept the school's assessment provided that the semester units completed by the applicant satisfied its requirements.”

The University Committee also took account of the comment in s. 6.21 in which it was stated: “It may be that orders of merit will not be needed in some time in the future, and school assessments may then be used alone to determine entry, as they are now for most students entering Universities in New Zealand.”

The University bodies decided that, as orders of merit were not currently needed for University purposes, school assessments over the whole four semesters in years 11 and 12 would be the basis for entry.

show that the implementation of the recommendations of the Radford Report is resulting in the matriculation of candidates of lower intellectual quality and inferior educational background compared with those admitted on the basis of the Senior Examination or is proving unsatisfactory as a predictor of University performance."

Changes in the Schools since 1971

The principal change since 1971 is that the number of candidates for the Senior Certificate has continued to rise both in absolute numbers and as a proportion of the relevant age group. In 1971 the number of students in Year 12 was 9,683; by 1977 this had risen to some 13,500 together with several thousand others who sat for subjects in the external Senior Examination. By 1977 over one-third of the age group was seeking the Senior Certificate. As Professor Bassett had remarked, such changes in the composition of the secondary school group inevitably made necessary changes in courses and in directions in the secondary school.

One change which has occurred in both secondary schools and the University has been the introduction of the semester system. In the schools this appears to have had the effect of fragmenting programs^φ of study to a greater extent than in earlier years when the whole two year course was tested in a final examination. Some University staff say that when a section of a course in mathematics and other subjects has been studied and examined, the material is only to a very limited extent thereafter related to later course units. The evidence is that students themselves consider that once a grade has been determined for a semester unit they can safely "forget" it in order to attend to the units presently confronting them. The adoption of progressive assessment may have the same effect *within* a semester unit.

Another change in both secondary schools and the University has been the introduction and extension of progressive assessment. Allied to this has been the reliance on multiple choice items in place of the written exposition which was more common in earlier years. With the introduction of new courses in the sciences in the 1960's reliance on multiple choice tests was extended.

Some of the changes which occurred in the secondary schools are almost certainly not attributable to the Radford Scheme as such. The new audio-visual approach to study in language subjects which had been adopted in the secondary schools may have contributed to decreasing achievement in this field rather than any effects of the Radford Scheme itself. The committee wonders whether this may have been the case in other subject areas as well.

Heads of departments, in their discussions with the Committee, have drawn attention

^φ It may be that the same is happening in the University where the fragmentation of subjects in many courses has probably occurred to a greater extent than in the secondary school.

to the fact that the University in some subjects has continued to influence secondary curriculum. Professor Plowman informed the Committee that staff in the department of Chemistry had been closely connected with the preparation of the secondary school syllabus in Chemistry in Years 11 and 12 and was reasonably happy at the outcomes. Dr Adkins informed the committee that after it appeared that the original non-sequential units in Mathematics were unsuccessful in some respects, staff of the Mathematics Department had been active in compacting four existing non-sequential mathematics units into three units (No. 1, 2 and 3) which contained much of the material most relevant to University studies. The Committee is of the opinion that the views of tertiary staff on subject sub-committees have continued to influence syllabus development in other secondary school studies.

Although the expanded numbers and the changed composition of Year 12 led to the expectation that many new subjects would be introduced with a content believed more appropriate for those not proceeding to tertiary studies, this does not seem to have happened to the extent originally expected. The number of new "Board" subjects has been remarkably small. What has tended to happen is that material already prescribed is re-organised in a way which gives more freedom to the school. Some so-called "school" subjects have been introduced for which Board approval is not necessary. As they are not used for calculating TE scores, i.e. they do not "count", schools are reluctant to divert staff energies into their development. Parents and students are not too keen about them for the same reason.

Presumably because of the very high proportion (some three-quarters of the whole) of students in Year 12 who express an interest in seeking a place in a Queensland tertiary institution, the great majority of students continue to study the traditional school subjects which have been acceptable for entry to this University.

The Radford Committee was set up to review the system of public examinations in secondary schools and to recommend on the assessment of students' achievements. It recommended the abolition of the Senior and Junior Examinations, it proposed moderation schemes and suggested the recombination of two administrative boards. The implementation of these recommendations brought about many changes in secondary education in Queensland, but many of the changes of the past eight years have resulted from demographic, geographic and social factors, from the adoption of overseas courses of study, particularly in the sciences, of new teaching methods, of progressive assessment, from an interest in other forms of tertiary education and from a variety of other factors unrelated to the recommendations of the Radford Committee.

The present Committee has tried to concentrate its attention on the consequences of the Radford Report for the University of Queensland and to avoid assuming that every concomitant weakness in students' skills and knowledge is a consequence of that Report.

Changes in the University of Queensland since 1971

i. Quotas

The principal change in the transition from school to the University of Queensland since 1971 has been the imposition of quotas in all bachelor degree courses at the end of 1974. Although to date quotas have excluded those who met the minimum level for entry in only about one-half of all courses, the demand for places in such popular professional courses as Medicine, Dentistry, Physiotherapy, Veterinary Science, the other therapies, and Pharmacy has meant that students of high ability in Years 11 and 12 have continued to study the subjects set for entry to such courses. The result is that a high percentage of those of top ability continue to study Mathematics, Chemistry and English.

ii. Competition for places

The intensive competition for places in some courses is reflected in the greater difficulty in gaining entry to Medicine. TE scores at the following levels were required -

<u>Year</u>	<u>Minimum TE score for Entry</u>	<u>Place in State</u>
1975	945	top 2,000
1976	960	top 1,400
1977	975	top 900
1978	980	top 720

The rise in level required for some other courses has been even more striking. Between 1975 and 1978, the TE score required for entry to Physiotherapy has risen from 880 to 955, to Dentistry from 895 to 960 and in a number of other courses by 50 or more points of TE score.

Although the TE scores of those seeking to enter degree courses in 1977 have already been circulated to members of the Professorial Board and Senate (through the first annual report of the Queensland Tertiary Admissions Centre), it may be of interest to draw attention again to the median score of those who entered each bachelor degree course.

TABLE 1: MEDIAN SCORES FOR THOSE ENTERING BACHELOR DEGREE COURSES, 1977

	<u>Course</u>	<u>Median TE score</u>
1.	Medicine Surgery	987
2.	Engineering	972
3.	Dental Science	971
4.	{ Veterinary Science Physiotherapy	963
6.	Music	960
7.	Speech Therapy	955
8.	Science	952
9.	{ Pharmacy Design Studies	950
11.	Occupational Therapy	945
12.	Social Work	942
13.	Human Movement Studies	940
14.	Surveying	935
15.	Agricultural Science	934
16.	{ Law Regional and Town Planning	925
18.	Commerce	921
19.	Forestry	915
20.	Educational Studies	905
21.	Arts	888

The above figures include adults and others allotted notional TE scores. The median TE score of those who entered the University of Queensland after the 1976 Senior was 965;^φ only James Cook (907) had a median TE score over 890. These figures show how this University is enrolling a high proportion of those with the best results.

The same conclusion is strikingly demonstrated in our submission for 1979-81 to the Universities Council where we draw attention on page 18 to the high proportion of the secondary students of high achievement who are entering the University of Queensland. It may be convenient to reproduce this table.

TABLE 2: TE SCORES OF STUDENTS ADMITTED IN 1977 FROM GRADE 12 IN 1976

TE Score	University of Queensland	2 Other Queensland Universities	10 C.A.Es.	Total ^α 13 Institutions
970 -	733	48	166	947
940 - 969	504	75	326	905
910 - 939	309	80	428	817
880 - 909	165	88	521	774
850 - 879	12	123	582	717
820 - 849		61	510	571
790 - 819		22	318	340
760 - 789			135	135
- 759			118	118
TOTAL	1,723	497	3,104	5,324

^φ The median notional TE score of others entering the University of Queensland was 900.

^α As every thirty points of TE score is awarded to 1,080 candidates, only one-eighth of those with TE scores of 970 and above did not enter a Queensland tertiary institution in the following year.

The fact that over three-quarters of those with TE scores of 970 and above who entered a tertiary institution enrolled in the University of Queensland speaks for itself.

The general picture which emerges from such recent reports is that, in spite of the development of other tertiary institutions, we are continuing to enrol a high proportion of students with the best results. Although we cannot be certain that the TE score is as precise a measure of secondary school achievement and of potential for university study as can be obtained, it is very clear that this University is continuing to attract an extremely high proportion of those with the highest TE scores.

(iii) *Changes to the Entry Rules*

The main change to the entry rules over the past six years has been acceptance of the TE score as the principal basis for selection. When the first students entered Grade 11 under the Radford Scheme in 1972, any student could automatically enter a course if his aggregate point score on twenty semester units was 96 or more and if he had fourteen (or sixteen) points in prerequisite subjects. Although higher grades were awarded in 1972-73 (and in subsequent semesters) more generously than they had been for the Senior Examination (at least to the extent that fewer grades of 1, 2 and 3 were allotted) there was recurring concern during the next year or two at the effects on the school. When thousands of students obtained grades of 1, 2 or 3 in a substantial number of subjects in the first semester of Grade 11, it seemed that their hopes of tertiary entry were immediately dashed and many left school. Similarly teachers, no longer able to attribute the results awarded to children to anonymous Senior Examiners, were often faced by parents seeking explanations.

After discussions spread over several years between representatives of the University and of the Board, the University agreed to accept the TE score as the basis of matriculation and the Board agreed to publish TE scores so that students and parents would know the mark on which they were competing for places in tertiary institutions.

One consequence for the University was that many of its earlier matriculation rules, and even the concept of matriculation itself, became redundant when a level considerably above the minimum was needed for a prized quota place.

Consequences of the Queensland Tertiary Admissions Centre

When the University of Queensland introduced quotas at the end of 1974, there were immediate problems for other tertiary institutions in the State. Formerly the position had been that (with two minor exceptions) any student who had reached the minimum matriculation level could submit an enrolment form for any University of Queensland course and be sure that his enrolment would be accepted. Under the new system, potential students were requested to apply for quota places before Senior results were available. Many students who wished to enter the University of Queensland did not know what their Senior results would be and, as a form of insurance, also applied for places in Griffith, James Cook and colleges of advanced education. The result was that some of the better students received offers from a number of different institutions at the beginning of 1975. They might refuse some immediately; they might accept several to allow more time to decide. The result was considerable difficulty for other institutions which had offered places to hundreds of students who preferred to attend this University.

One institution which faced very severe problems in this respect was Griffith University. From 1974 Griffith had been stressing the desirability of a joint admission arrangement.

The position for students and their parents by 1975 was that they might find it necessary to fill in many application forms to be sure of getting a place in one of the institutions or courses in which they were interested.

The outcome in 1976 was that all three Universities and ten colleges of advanced education joined to use the services of the Queensland Tertiary Admissions Centre (QTAC) which had been set up in 1975 by the Vice-Chancellors of the University of Queensland and Griffith University. This system seems to have worked smoothly for a very high proportion of all applicants in both 1976-77 and 1977-78 and has reduced the proportion of over-offers needed by institutions to fill their courses. Although a committee is currently reviewing the operation of this scheme, it seems unlikely that it will be discontinued in the immediate future.

QTAC has advantages for the University of Queensland. The book *Queensland Tertiary Courses*, which has been distributed annually since 1975 to every Queensland child in Year 12 and to others inside and outside the State, has undoubtedly focused attention on the opportunities provided in tertiary institutions and has increased the demand for places. This is well illustrated by the increase in the total number of applicants from 7,400 in 1974 when Queensland introduced its quota system to 9,100 in 1975 when we operated in conjunction with Griffith, to 18,600 in 1976 when all thirteen tertiary institutions were involved, and to 19,900

in 1977, a number which includes many thousands of applicants from outside the State.

One of the further consequences of the widespread discussion of entry to the two hundred and more tertiary courses available has been to stimulate the view that all students of ability should proceed from Year 10 to Year 12 and should then think of tertiary study.

In addition, joint advertisements have been placed in the "Courier Mail", newspaper articles have appeared at the time when application forms are being received, and interest generally in tertiary education has been stimulated. These advantages, taken in conjunction with efficient methods of offering places to selected students, appear to justify the joint admission procedure.

One of the consequences of QTAC is that unilateral action to introduce our own examinations system faces difficulties. The selection system is based on the allocation of a TE score to those who have obtained the Senior Certificate in Queensland and of a notional TE score based on the same scale to those with other qualifications. Although a selection scheme could proceed jointly if this University were to introduce its own separate examination, it would be undesirable if it meant offers to students from this University were delayed. Such a procedure does not seem wise if we seek to attract the ablest students.

For the present it seems that the University of Queensland would need to persuade the other twelve tertiary institutions of the desirability of moving to a new examination system rather than merely to introduce our own separate entry examination in the form discussed six or seven years ago. It may be that the Parliamentary Select Committee will recommend an external examination; but without some such external pressure, the prospect of successfully introducing an external examination seems slight.

The freeze on tertiary finance

The end of the period of growth in universities and colleges which occurred over two years ago and seems likely to extend into the immediate future has focused attention more sharply on the relationship between recurrent and other funds granted to an institution and the total number of students in that institution. Occasional comments and the reports of the Universities Commission over a decade or more have indicated that recurrent grants are made to enable the University to support a total number of students. On occasions there have been warnings that, if numbers are not achieved, grants can be reviewed. In more recent years the Commonwealth Minister for Education both in his written guidelines and his spoken comments has expressed a wish that the tertiary system should maintain its intakes at the earlier level.

Apparently with a view to increasing the size of Griffith University, the Universities Council in 1977 requested the University of Queensland to reduce the number of quota places from 3,822 to 3,600.

At the same time the quota for Griffith was increased slightly. It is apparent that other institutions have also appreciated the relation between enrolments and revenue and some tertiary institutions are now spending considerable sums on advertising their courses and in publicising the opportunities for students. This has been seen most clearly in our own case in the willingness to admit mature-age students in order to fill the quota of places for the B.A. degree course. As some other courses have not been able to fill their quotas with students with a TE score of 880, additional places have become available for mature-age students in Arts. It is understood that the Faculty of Science is now admitting more mature-age students and has filled its quota for the first time and the Faculty of Commerce and Economics is also reviewing its entry requirements to discover whether they are keeping out suitable students.

The general picture is that some of the earlier restrictions on entry are being removed. It seems clear, however, that without such changes or an increase in the quotas for popular courses the University of Queensland will not fill its quota places in the future. The other possibility would be to reduce the minimum TE score below 880 for those entering directly from Senior; this is what has happened in other institutions in Australia.

A concern frequently expressed at University meetings debating the Radford Scheme in 1971 was that the recommendations of the Radford Report would result in the entry of students of lower quality. The introduction of quotas has prevented this happening in half of our courses and, as Table 1 shows, even in courses such as Engineering, Design Studies, Science and others where the minimum level has not risen, the average level is very high.

The available evidence, particularly the high pass rates of recent years, indicates that there is no cause for concern about the quality of students gaining quota places directly from school. Nevertheless, the deficiencies in the knowledge and skills of first year students reported by staff who teach those students ought not to be ignored, whatever their relationship to the Radford Scheme. The University may need to explore with the schools what might be done to remedy such deficiencies; in particular, what aspects are a proper responsibility for the schools and what for the University. Further, the continued effects of liberally prescribed syllabuses, semesterisation and continuous assessment may have resulted in students coming up to university study with a knowledge of subject content that varies depending on the schools they have attended.

One consequence of quotas has been the widely felt need for joint selection procedures. These have now operated successfully for two years and reflect the successful co-operation of tertiary institutions in this State. Unilateral action by this University that would weaken such operations should be taken only if the need is clearly demonstrated.

The basis of selection in other States

Appendix A includes replies from registrars on entry procedures in other States. This information was sought primarily to discover the extent to which the ASAT Test was used as a part of the selection process. No information has been received from the University of Sydney; however, it is known that, in the three metropolitan universities of New South Wales, selection is based on an aggregate of results in ten units in the Higher School Certificate Examination. The basis of aggregating results varies from university to university and from course to course.

The ASAT Test is used generally only in Western Australia and in the A.C.T. ASAT is also used with some small special groups in Victoria. In Western Australia, the ASAT Test provides a component worth a maximum of ten percent of the total.

Entry levels in other States

We have reported on two occasions on the minimum score required for entry to universities and to CAEs in other states. Figures for 1976 were used in the material supplied to the OECD Examiners. Figures for 1977 were included in one of the separate submissions "Comparison of Entry Standards" which we made to the Williams Committee. The following Tables 3 and 4 are reproduced from that report. The University of Queensland scores are in large italics.

TABLE 3: MINIMUM TERTIARY ENTRANCE SCORE REQUIRED FOR ADMISSION TO UNIVERSITY QUOTAS FOR 1977

Course	Minimum TE Scores	Range of TE Scores
Agriculture	795, 795, 815, <i>880</i> , 920	125
Arts	795, 800, 825, 830, 845, <i>875</i> , 875, 945	150
Commerce/Economics	795, 805, 830, 835, 835, 840, 875, <i>875</i> , 875	80
Dental Science	930, <i>955</i> , 965, 970, 975	45
Design Studies/Architecture	850, 855, 865, 865, <i>880</i>	30
Law	<i>900</i> , 930, 935, 950, 955	55
Education	830, <i>875</i> , 955	125
Engineering	785, 815, 815, 830, 875, <i>880</i>	95
Physical Education	845, <i>905</i>	60
Medicine	970, 970, 975, 975, 980, 985, 990	20
Music	845, <i>880</i> , 925, 955	110
Pharmacy	<i>905</i> , 940	35
Physiotherapy	<i>935</i>	-
Regional & Town Planning	<i>880</i> , 950	70
Science	<755, 795, 795, 800, 830, 840, 855, <i>875</i> , 920	165
Social Work	<i>905</i> , 925	20
Surveying	<i>880</i> , 940	60
Veterinary Science	<i>940</i> , 975, 975	35

TABLE 4: MINIMUM TERTIARY ENTRANCE SCORES FOR ADMISSION TO
C.A.E. DEGREE COURSES 1977

Courses	Origin	No. of Courses	Range of TE Scores	Median cut-off point
Science/Applied Science	Queensland	22	750 - 880	816
	Victoria/SA	40	<755 - 885	<755
Engineering	Queensland	10	795 - 835	810
	Victoria/SA	29	<755 - 895	755
Business	Queensland	9	755 - 850	807
	Victoria/SA	18	<755 - 845	790
Social Work	Victoria/SA	3	785 - 920	895
Architecture	All	4	<755 - 835	795

The principal generalisation to be drawn from such data is that the cut-off point for the University of Queensland tends to be among the lowest in those cases where competition is keen; for example, for 1977 three universities had a higher cut-off point for Medicine, two had a slightly lower cut-off point and one had a similar cut-off point; for Veterinary Science both the other universities had a higher cut-off point.

By comparison, in those courses for which the number of places is high and/or the demand is much lower, our minimum TE score of 880 causes us to be among the institutions with the higher cut-off points. Thus in Agriculture we are the second highest, in Arts the second highest out of eight universities, in Commerce the highest out of nine universities, in Architecture the highest out of five universities, in Engineering the highest in six universities and in Science the second highest out of nine universities.

Such data a year or two ago led to questions whether our cut-off points were unreasonably high, since other universities accepted considerably lower relative cut-off points in order to fill their quotas.

The Committee is of the opinion that differences in entry levels shown in Tables 3 and 4 reflect the earlier policy of raising matriculation levels in this University over the period 1960-72 and also the size of the quotas set for our bachelor degree courses. These differences do not result from the Radford Scheme. We have included this evidence, however, since it seems that, in general, the quality of the students could be slightly lower than the present level without causing this University to fall below the minimum score required for entry to other large Australian universities.

**THE ESTABLISHMENT OF THE PRESENT COMMITTEE AND
ITS TERMS OF REFERENCE**

At the meeting of the Professorial Board on 12 April 1976 a Committee consisting of Professor K. Leopold (convener), Professor G.T. Evans, Dr M.C. Grassie, Professor S. Lipton, Professor C. O'Connor, Professor T.M. Parnell^α and Professor E. Roe was set up to review the effects of the Radford Scheme, "taking into consideration the comments and suggestions made by members of the Professorial Board". At that meeting the Professorial Board also had before it the Senate resolution of 7 October, 1971. The Committee is of the opinion that the earlier resolution of Senate and the principal comments made at the meeting of the Professorial Board could be regarded as requiring the Committee to enquire particularly into the following matters:

1. Has the consequence of the Radford Scheme been that the University of Queensland is now receiving students of lower intellectual quality and with an inferior educational background?
2. Are the measures available under the Radford Scheme and especially TE scores and the aggregate Senior point scores unsatisfactory as predictors of success in university courses?
3. Should there be a uniform policy of accepting new subjects for entry purposes?
4. How adequate is the new mathematics syllabus?
5. What has been the effect on actual methods of teaching and what have been recent trends in departments and schools?

Although these were the questions which seemed to arise from a review of the minutes of the Professorial Board debate, the Committee has been of the opinion that it is not possible for it readily to obtain comprehensive information on the last of these questions. There were also other relevant issues which were not obviously raised by these questions. In particular it seemed more profitable to the Committee to obtain the views of a sample of Heads of Departments on what should be taught in the secondary schools. It did not seem to the Committee that they were in a position to comment on methods of teaching in the secondary schools or to report in detail on trends in secondary schools and departments.

In regard to the fourth question, the Committee believes that although the system of non-sequential units which was relatively new in 1976 may have been a cause for concern at that time, the revision of the units at the prompting of the University of Queensland Mathematics Department has produced a new system which is likely to be a considerable improvement on the earlier one. This is referred to in later sections of this report.

It does however seem appropriate to dispose of Question 3 here.

^α Professor Parnell was on Study Leave when this report was completed.

The acceptance of new subjects for entry purposes

The acceptance of new subjects for entry purposes at the present time appears to be relevant if it is proposed that:

- (a) the new subject should become a prerequisite or replace an existing prerequisite for entry to a University of Queensland course; and
- (b) the new subject should be accepted as a "Board" subject which can form a component in a Tertiary Entrance Score.

Acceptance of a new subject as a prerequisite remains entirely with the University. Under currently proposed amendments to the Entry Rules all prerequisite subjects will be listed individually in the Appendix rules and not be listed in general terms such as "another subject from group D". Similarly a decision to accept a subject called "Biology" instead of the former subject "Zoology" as a prerequisite for certain courses remains one for this University.

On the other hand, at the present time the Board of Secondary School Studies, without consulting this University (except in so far as we have two representatives on that Board) may declare any subject to be a Board Subject. That subject could then be used in the calculation of a TE score.

It would be open to us to put it to the Board that no subject should be used for TE scores unless it were accepted by the governing bodies of the tertiary institutions. Since the TE score is stated to be for the use of the tertiary institutions, perhaps such a proposition should be put to the Board of Secondary School Studies.

Comparison of aggregate points scores and TE scores

The existence of two methods of assessing performance in Years 11 and 12 under the Radford Scheme has resulted in expressions of concern when performance on the method used for entry was markedly below that on the other method. Since the University of Queensland and all other tertiary institutions have used the TE score as the basis for selection in recent years, such concern has principally been expressed when the aggregate point score calculated on the system formerly used by the University of Queensland has appeared markedly higher than the TE score.

Some differences will occur because the two scores are measuring different things. Although a school, in grading for the TE score, can take account of the grades awarded in the four semesters in Years 11 and 12, there is probably a tendency to give greater weight to performance at the end of Year 12. Although many students will have maintained a relatively even performance over four semesters, there will be others whose performance has improved

markedly over this period and there will be others whose performance has declined. Thus three students with the same aggregate points score and studying the same subjects could have very different TE scores. There will also be some whose performance in at least one semester has been affected by accident or illness and in many of these cases the school will have taken this into consideration in allotting its final gradings. There is also evidence from some individual cases that on occasions schools have marked some students at a high level during semesters 1, 2 and 3 and have not indicated that the final confidential grading is at a much lower level. There would also be many cases in which the semester gradings given by the school have been unduly high and where the final gradings for the TE score have been reduced after scaling against ASAT to a much lower level. Similarly, some students obtain high grades in comparison with others in a particular subject generally taken by students of lower ability and these high gradings would also be reduced under the scaling procedure. In brief, there are many valid reasons why there should be differences between the TE scores and the aggregate points score awarded on the basis of results in the best twenty semester units.

The extent of the differences which occurred in 1976 are set out in Table 5. This is a condensed version of a more finely dissected table which has been issued by the Board of Secondary School Studies. On this occasion, only those aggregate points scores and TE scores relevant to entry to the University of Queensland have been included. One point should perhaps be mentioned in explanation of the competent students with aggregate point scores below 93 and TE scores above 880. A TE score is not allotted when the student concerned has not completed twenty semester units in the school or has not sat for the ASAT Test. Thus of the 15,543 students whose results are shown in Table 5, 3,437 did not obtain a TE score and obtained an aggregate point score of less than 71. Some of those whose aggregate point score was below 71 obtained quite high tertiary entrance scores, 24 of them for example with TE scores of 960 or above. Most of these would probably be persons who had repeated Senior and whose earlier aggregate points were not shown in this tabulation by the Board of Secondary School Studies.

TABLE 5: COMPARISON OF AGGREGATE POINTS SCORES AND TE SCORES, 1976 SENIOR

Aggregate Points Score	TE Scores													TOTAL
	Below 880	880 - 9	890 - 9	900 - 9	910 - 9	920 - 9	930 - 9	940 - 9	950 - 9	960 - 9	970 - 9	980 - 9	990 -	
137 - 140											2	4	75	81
133 - 136	2					1			4	10	18	65		100
129 - 132	2					1	3	1	15	12	42	85		161
125 - 128	3			1		1	7	6	12	18	37	70	57	212
121 - 124	3		2	2	1	4	8	24	21	24	45	84	34	252
117 - 120	8	1	4	7	2	12	19	41	40	53	86	54	19	346
113 - 116	10	3	7	14	21	27	44	42	60	57	65	44	15	409
109 - 112	32	9	25	28	33	59	53	59	68	65	47	27	8	513
105 - 108	73	37	37	46	53	53	52	51	60	44	24	10	2	542
101 - 104	158	57	58	74	67	79	65	63	45	48	6	5		725
97 - 100	348	72	73	71	74	57	50	35	30	17	11			838
93 - 96	524	63	52	54	35	38	36	22	11	7	3	1		846
Below 93	10,044	130	92	73	59	36	28	17	15	9	8	6	1	10,518
TOTAL	11,207	372	350	370	345	366	364	363	363	361	356	365	361	15,543

Table 5 demonstrates the extent of the relationship between the two sets of measures. Of the top 342 in the State on the basis of aggregate points score, that is those with an aggregate points score of 129 or higher, 225 (that is some two-thirds) had the top TE score of 990 or above. A further 64, that is about another one-fifth, had TE scores of 980 and most of the others had TE scores of 960 or above. There are, however, two whose aggregate points score might cause them to believe that they were in the top one percent of those in the State but who obtained a TE score only in the range 930-939.

Further down the scale differences are, of course, considerably more marked. Those with an aggregate points score of 97-100 are those who in earlier years would have been regarded as marginal matriculants for any course in the University. However, some forty percent of these have a TE score below 880 and sizeable numbers have TE scores of 940 and above, that is, a score sufficient to gain them a place in all but three of the bachelor degree courses.

Table 5 shows the many differences that exist; but whether the magnitude of these differences can be regarded as normal, in view of the differences in calculating the two indices, or as abnormal must depend on the judgement of the interpreter.

STUDIES BY THE COMMITTEE

Although the Committee considered part of its task as being to collate, in a readily digestible form, information from a variety of sources, it concluded that it should concentrate its attention on three aspects of the problem on which it could gather and assess evidence.

These three aspects were:

1. what are the views of staff teaching first year students on changes in the educational background of students coming to them from secondary school?
2. arising in part from 1 above, what do heads of departments or departmental staff primarily responsible for teaching first year students consider we might expect the secondary schools to accomplish, at least for students with an interest in tertiary study?
3. how adequate are the measures available under the Radford Scheme as predictors of success in university courses?

The views of staff teaching first year students

The report prepared by Professor Roe in 1976 and set out as Appendix B summarises the conclusions drawn from discussions with staff teaching first year subjects. This report does not put forward any specific recommendations but produces comments on the effects of the Radford Scheme during meetings held with four groups of staff teaching first year students in —

Engineering,
English and History,
Law and Psychology,
Physics and Chemistry.

The Committee are of the opinion that these comments draw attention to desirable and undesirable consequences of the scheme. The report suggests that the main areas of concern are:

1. there is wide variation in the previous knowledge, skills and experience of students from different schools and no common bank of knowledge can be assumed;
2. under the Radford Scheme, courses in the final years of school are divided into modules which students often do not relate to each other and there is often lack of a clear basic framework of knowledge. Students' knowledge is fragmented, they lack an overview of the subject and are deficient in analytical skills.

On the other hand, these meetings suggested some improvements in first year students. They talk more easily, they are less willing to take the printed word as gospel, they are more socially aware, their effort is spread more evenly throughout the year, they work at least as hard

as their predecessors ten years ago, their study skills and library skills are superior, and they are better able to cope with examinations.

The concluding note of Appendix B points out that, in discussions of this kind, the emphasis is on the critical and the fault-finding and that what is regarded as satisfactory tends to be taken for granted. There is also the difficulty in that it is readily assumed that current inadequacies seen by teachers of first year students tend to be blamed on the changes resulting from the Radford Scheme. However, in the 1960's, many years before the Radford Scheme, the dissatisfaction of University examiners was reflected in extremely high failure rates in certain subjects. Further, for whatever the reason, pass rates in University subjects have remained high in the last five years, even in those courses where virtually all students are accepted, that is, where the entry standard can be regarded as no higher than it was before 1972.

Such conclusions in Professor Roe's report led the Committee to the second stage of its enquiry, namely to ask heads of departments what are proper expectations as to the knowledge, skills and attitudes of new students coming to the University.

The views of heads of departments

Heads of representative departments teaching subjects that have traditionally been taught in secondary schools were asked to indicate what they considered to be the minimum requirements in knowledge and skill of students entering first year courses in their subject. The full replies of the heads of departments are set out in Appendix C but attention should perhaps be drawn to some of the more important features of these comments here.

In the first place there appear to be three distinct approaches by the heads of department.

- (a) The Department of Mathematics were concerned about the standard of mathematical achievement of students coming forward to the university and they took the initiative in improving the system of non-sequential units by bringing together into new units I, II and III the components formerly spread over units I, II, III and XI. This left the schools freedom of choice in the selection of the fourth unit to meet the University requirement for a pass in Mathematics I but ensured that all students would cover the common core needed for most University purposes. Similarly the Department of Chemistry (and others) have played a major part in the development of the Senior Chemistry course and they are not dissatisfied with the results being achieved.
- (b) Certain departments, for example, English and German have indicated the knowledge and skills they hope secondary schools will develop in the teaching of their own subject.

- (c) Certain other heads of departments, principally in the basic sciences, have drawn attention to the lack of analytical skill, particularly the skill achieved through the study and application of certain branches of mathematics, which is at present lacking in a high proportion of those coming to the University. They accept the fact that the freedom given to schools will mean that there is a high probability that a proportion of the students in each first year class will not have studied the topic under discussion (although many may have done so) and they have adapted their first year subjects to take account of this.

The hope of the Committee in seeking these statements was that they would provide a guide to teachers in secondary schools on the content, qualities and procedures involved in the study of their subjects at tertiary level. The Committee had hoped that Departments might prepare statements similar to the statement prepared by a group of tutors in Physics in Great Britain who had set out in great detail what prerequisite knowledge and skills students should have obtained before entering a tertiary institution. Although such a statement might be seen by some as dictating what should be taught in schools, the Committee is of the opinion that the University should reiterate its responsibility for offering guidance to secondary schools on the knowledge and skills expected of those entering tertiary courses and provide a clear statement on such knowledge and skills.

The correlation studies

One of the grounds given in the Senate resolution of October 1971 for the University to reintroduce its own entrance examination would be that the new forms of assessment were proving "unsatisfactory as a predictor of university performance". During the Professorial Board debate in April 1976, reference was also made to the possible unreliability of the TE score. Accordingly, the Committee has secured information through correlation studies.

In presenting the results of these studies, the Committee is of the opinion that account should be taken of factors that might lead to misinterpretation of the results.

Although the coefficient obtained from a product moment correlation can range from -1.00 to 1.00, negative correlations are rarely obtained with this kind of data. Furthermore, the possibility of achieving a correlation coefficient of 1.00 is reduced by the fact that the size of the correlation coefficient would be reduced unless the scores on both variables being correlated have similar distributions; this does not occur for a variety of different reasons in our studies:

- (a) In terms of Senior score, the University sample is truncated. The range of scores is only from 880 to 990 as those with TE scores of 690 to 875 are not eligible for entry. Further, those sitting for Senior represent only one-third of the age group, so the Senior candidates are only a truncated part of the whole age group.
- (b) Those who enter the first year of such courses as Engineering, and even more so those who remain to take examinations at the end of the first semester or the first year, are further truncated and form a remarkably skewed segment of the age group. Table 1 shows that the median TE score of those entering Engineering in 1977 was 972, that is the top half of the Engineering I class is an extremely select section of a small part of the age group.
- (c) Tertiary Entrance Scores are not normally distributed. They are created so that each ten points of TE score represents a group of 360 candidates. The result of this is that the more outstanding of those with a TE score of 990 do not have the opportunity to show by how much they excel the less able of those with a TE score of 990. Clearly not all of the top 360 in the State will be equal, some will be far more gifted than others, particularly in a certain field of study.
- (d) There is a further element of self-selection in that those who enter a course such as Engineering have made a free choice usually based on interests and abilities. Through success in their previous studies in Mathematics and Physical Science, or through their knowledge of or interest in engineering subjects they can be expected to do better than a random sample of those of similar TE score might do.

Another reason why correlation coefficients will not approach 1.00 is that both the variables based on performance in the Senior Certificate and results in the first semester or the first year examinations contain some elements of unreliability. This results from changes in the ability of the student to perform at the same level on the two occasions, differences in what the various tests and examinations measure (for example, particular Senior examinations or university examinations will contain some questions that favour some students rather than others) and there are other factors that can reduce the reliability of tests and assessments.

In consequence of these various sources of unreliability, of attenuation of the sample, of inadequacies in the method of expressing results, and of the other factors indicated above, it would rarely be found even under the most favourable circumstances that correlations of marks in a Senior examination and in a first year examination would be greatly in excess of 0.60. Where conditions are favourable, correlations about 0.6, or even down to 0.5, may be obtained but even slightly lower correlations may be considered fairly normal because of the differences in the two measures. Possibly the best example of this is that although correlations tend to be higher where abilities of the same kind are being measured under similar conditions at relatively short intervals of time, the correlations of results in successive university semester examinations fall well below 1.00. If university examinations are used as the criterion, and this criterion is so unreliable, then correlation with possible predictors will not equal and usually cannot approach the reliability of the criterion.

Since subjects such as mathematics and the physical sciences correlate highest at the Senior and first year university levels, it would normally be found that the highest correlations would be found between overall results in the Senior Certificate and in first year Engineering. In the Senior a student is required to pass at an acceptable level in English, Mathematics I and II, Chemistry and Physics. Since 1972, the student's TE score has not necessarily been based on results in these subjects; however, to complete the subject prerequisites for entry to the Engineering course, the student must have studied these subjects and would normally have studied no more than one additional subject. Accordingly, almost inevitably the TE score or the order of merit score would very largely reflect results in those five subjects. Similarly, the first year course in Engineering allows little variation; some students may take an extra subject in special circumstances, but in general results in first year Engineering represent performance in a common examination taken by the whole group of engineers. A consequence is that a higher correlation should be obtained between Senior performance and first year Engineering than in similar comparisons.

In studying the relationship between Senior and university performance, it has been convenient to start by comparing Senior results with first year Engineering results. This has been done on several occasions by Professor Colin O'Connor and his results are shown in summary form before the later studies undertaken specially for this committee are reported.

In 1974 Professor O'Connor^φ compared Senior results and results in the first semester in Engineering of 145 students who had completed Senior in the previous year and who had taken the first semester Engineering examination in 1974. In 1974 the first year Engineering course was prescribed with no electives; however, some Engineering students replaced the Engineering Mathematics subjects by an increased number of Science Honours mathematics subjects. This option was restricted to students who had obtained average grades of at least 6 in both Senior mathematics subjects.

The variables used in this study were as follows:

"Basic matriculation" is an aggregate of grades in the best five Senior subjects.

"Engineering matriculation" is an aggregate of the grades in the five compulsory subjects for matriculation in Engineering.

"ASAT" is the Australian Scholastic Aptitude Test which is used for moderating school results by the Board of Secondary School Studies.

^φ C. O'Connor: *Correlation of Senior and University Performance*, Engineering, Semester I, 1974, Faculty of Engineering, November 1974.

“Order of Merit Score, 1974” is the score for each student determined by the Board of Secondary School Studies for selection purposes. Teachers’ estimates on the best twenty semester units were added and scaled against scores on the ASAT Test. This aggregate score is used to calculate TE scores but it has the advantage over the TE score in that the top 360 candidates had a wide range of scores rather than the single TE score of 990.

“Engineering Mean Score” is the overall weighted mean percentage mark allotted for all subjects; the individual subject results in first semester Engineering were weighted by the credit point value of the subject.

“Grade Point Average” is a similar weighted mean of the numerical grades (on the 7-1 scale) for each subject.

“Percentage Credit Points Passed” is a percentage represented by the number of credit points passed divided by the number of credit points enrolled.

The correlation coefficients resulting from this comparison are set out in Table 6.

TABLE 6: CORRELATION BETWEEN 1973 SENIOR & 1974 FIRST YEAR ENGINEERING RESULTS

Predictors	CRITERIA		
	Engineering Mean Score* 1st Semester 1974	Grade Point Average* 1st Semester 1974	% Credit Points* Passed 1st Semester 1974
Basic Matriculation	0.52	0.53	0.42
Engineering Matriculation	0.54	0.54	0.43
Order of Merit Score	0.57	0.59	0.38
ASAT	0.14	0.16	0.04

*N = 145

The correlation between results in the last Senior Examination in 1972 and the Mean Score in 1st year Engineering in 1973 was 0.64, a coefficient which for the reasons indicated earlier and by comparison with coefficients reported in Appendix E can be regarded as high.

The twelve correlations for 1974 suggest that, in view of the numbers involved, there is relatively little difference between the Basic Matriculation, the Engineering Matriculation and the Order-of-Merit Score when correlated with Engineering Mean Score or Grade Point Average. They range between 0.52 and 0.59 and all are below the previous correlation with the examination results. On this occasion the Order-of-Merit Score is marginally higher than the others but no great significance can be attached to this. The correlations of the ASAT score with the criteria are low and suggest that on this occasion ASAT would have negligible value for scaling purposes.

In a later report,^φ Professor O'Connor has followed up the subsequent performance in the University of this same group. In this part of the study he compared the subsequent performance of the 138 students who sat for one or more examinations in each of the following four semesters. The resulting correlation coefficients are in effect an indication of the reliability of University examinations over such a period. This group, particularly when divided into the separate streams of engineering, represents an even more select group than that which originally entered the Faculty. The comparisons are shown in Table 7.

TABLE 7: CORRELATION BETWEEN RESULTS IN SEMESTER 1 & SUBSEQUENT SEMESTERS

Correlation with results in semesters	GROUP			
	Civil (N=66)	Electrical (N=34)	Mechanical (N=28)	Whole (N=138)
2	0.60	0.88	0.71	0.74
3	0.54	0.83	0.59	0.63
4	0.53	0.71	0.59	0.61
5	0.56	0.67	0.57	0.61

Table 7 emphasises the point made above, namely that since the correlation was only 0.74 when the results of the 1st Semester and the 2nd Semester were compared, considerably lower results would normally be expected when students taking the Senior Examination or being assessed in hundreds of schools scattered over the whole State have their results correlated with results in Semester I under a very different environment and for many of them away from home and facing peculiar problems.

In this same report Professor O'Connor also reported correlations between certain variables and results in Semester I Engineering 1975. The sample on this occasion consisted of 149 students proceeding directly from Senior to the 1975 Engineering course. In this study the components of the ASAT test were correlated separately with the principal criteria as well as with the total ASAT score. The correlations of interest for the present purpose are set out in Table 8.

^φ C. O'Connor: *Senior and Engineering University Performance II*, Department of Civil Engineering, November 1976.

TABLE 8: CORRELATION BETWEEN PREDICTORS & SEMESTER I ENGINEERING RESULTS 1975

Predictor	Engineering Mean Score	Grade Point Average
Basic Matriculation	0.57	0.56
Engineering Matriculation	0.63	0.62
Senior Aggregate Points Score	0.62	0.61
TE Score	0.53	0.53
ASAT: – Mathematical	0.39	0.39
Humanities	0.36	0.35
Total	0.40	0.40

Table 8 displays the familiar pattern with correlations between the Senior results and Semester I Engineering results ranging from 0.53 to 0.63. ASAT correlates rather more highly on this occasion with coefficients of 0.40. If coefficients of this size continue in later years, then there are more grounds for believing that ASAT has some value for distinguishing between levels of performance in different schools.

Details of the correlation studies undertaken under the direction of Professor O'Connor are reported in Appendix D. Some of the principal conclusions will be made clearer by the correlation coefficients, based on groups numbering fifty or more, shown in Table 9 below.

TABLE 9: CORRELATION COEFFICIENTS, 1975

Group	N	School Aggregate Points Score and GPA	TE Score and GPA	ASAT Score and GPA	GPA SEM I and GPA SEM 2
B.A.	183	0.51	0.48	0.31	0.61
B.A./LL.B.	66	0.45	0.39	0.26	0.65
B.Com.	58	0.53	0.52	0.16	0.70
B.D.Sc.	53	0.47	0.55	0.08	0.65
B.E.	144	0.59	0.54	0.37	0.82
LL.B.	57	0.25	0.35	0.16	0.67
M.B.,B.S.	173	0.58	0.42	0.41	0.78
B.Pharm.	57	0.60	0.49	0.16	0.63
B.Phty.(Cse B)	57	0.42	0.65	0.43	0.78
B.Sc.	166	0.69	0.62	0.26	0.78
B.Soc.Wk.	55	0.42	0.39	0.25	0.46
B.V.Sc.	57	0.50	0.29	0.15	0.70
Median		0.50	0.48	0.25	0.68

Table 9 is compatible with the correlation coefficients reported earlier. The median correlation coefficient for the Tertiary Entrance Score and the Grade Point Average over twelve large first year courses in 1975 is .48. The highest coefficients are those in which the students have taken a relatively common Senior course leading to a science based matriculation and have taken a common science based first year course; these include Physiotherapy, Science, Dental Science and Engineering. The correlation with Veterinary Science on this occasion is unexpectedly low, particularly since the correlation with aggregate points score is similar to the normal. The lowest correlation both here and in the correlation of aggregate points score and GPA is in Law, in which few common subjects can be expected at the matriculation and first year level.

The correlation of aggregate points score and GPA for the year tends to be slightly higher than for TE score and GPA. This may be because of the attenuated nature of the TE score; but the correlation in Table 5(b) of Appendix D does not make it clear that this exercised a substantial influence. These studies suggest that the use of ASAT in deriving TE scores does not contribute to greater predictive validity.

The correlation with ASAT is substantial only in the medical and engineering courses. In other courses it remains low, almost certainly too low to be of any substantial value for moderation purposes. It is clearly desirable either to discontinue its use or to develop a better measure for scaling purposes.

The correlation between results in the first and second University semesters has a median value in Table 9 of 0.68, and an overall value of 0.69 (Table 5(b), Appendix D). In some cases it is much lower; for example, 0.46 for Social Work. The successive examinations in the two semesters presumably measure similar knowledge and skills, and are for a similar group of students. It may be expected that Senior/University correlations, based on the ratings of thousands of teachers in hundreds of schools, will be lower.

The only recent^α correlation between results in the old Senior Examination and first year is the coefficient of 0.64 shown in Table 6. This is for Engineering students, and may be compared with the figure of 0.59 shown in Table 9. Correlations for other courses (Table 9) range from 0.25 – 0.60, with a median value of 0.50. As stated previously, it would be expected that these would be lower than with Engineering. The Committee concludes that although the present evidence indicates that correlations with the present Senior are lower than with the pre-1973 Senior, the differences are slight and do not provide any conclusive evidence that the TE score is a less accurate predictor of success in tertiary studies than the previous Senior Examination.

These studies all suggest that ASAT has not correlated substantially with University performance and that, since the predictive validity of the TE score is often lower than that of the Aggregate Point Score, the use of ASAT is undesirable in a tertiary entrance score. It seems desirable either to develop a better scaling instrument such as reference tests or to implement a procedure based on other moderation procedures.

^α Others are in Appendix E.

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The Radford Committee was set up to review the system of public examination in secondary schools and to recommend on the assessment of students' achievements. It recommended the abolition of the Senior and Junior Examinations, it proposed moderation schemes and suggested the recombination of two administrative boards. The implementation of these recommendations brought about many changes in secondary education in Queensland, but many of the changes of the past eight years have resulted from demographic, geographic and social factors, from the adoption of overseas courses of study, particularly in the sciences, from new teaching methods, from progressive assessment, from the growth of an interest in other forms of tertiary education, and from a variety of other factors unrelated to the recommendations of the Radford Committee.

The present Committee has tried to concentrate its attention on the consequences of implementing the recommendations of the Radford Report for the University of Queensland and to avoid assuming that every concomitant weakness in students' skills and knowledge is a consequence of changes arising from the Report.

A concern frequently expressed at University meetings debating the Radford Scheme in 1971 was that the recommendations of the Radford Report would result in the entry of students of lower quality. The introduction of quotas has prevented this happening in half of our courses and, as Table 1 shows, even in courses such as Engineering, Design Studies, Science and others where the minimum level has not risen, the average level is very high.

The available evidence, particularly the high pass rates of recent years, indicates that there is no cause for concern about the quality of students gaining quota places directly from school. Nevertheless, the deficiencies in the knowledge and skills of first year students reported by staff who teach those students ought not to be ignored, whatever their relationship to the Radford Scheme. The University may need to explore with the schools what might be done to remedy such deficiencies; in particular, what aspects are a proper responsibility for the schools and what for the University. Further, the continued effects of liberally prescribed syllabuses, semesterisation and continuous assessment may have resulted in students coming up to university study with a knowledge of subject content that varies depending on the schools they have attended.

One consequence of quotas has been the widely felt need for joint selection procedures. These have now operated successfully for two years and reflect the successful cooperation of tertiary institutions in this State. Unilateral action by this University that would weaken such operations should be taken only if its need is clearly demonstrated.

The Committee is of the opinion that differences in entry levels shown in Tables 3 and 4 reflect the earlier policy of raising matriculation levels in this University over the period 1960-72 and also the size of the quotas set for our bachelor degree courses. These differences do not result from the Radford Scheme. We have included this evidence, however, since it seems that, in general, the quality of the students could be slightly lower than the present level without causing this University to fall below the minimum score required for entry to other large Australian universities.

The only recent^φ correlation between results in the old Senior Examination and first year is the coefficient of 0.64 shown in Table 6. This is for Engineering students, and may be compared with the figure of 0.59 shown in Table 9. Correlations for other courses (Table 9) range from 0.25 – 0.60, with a median value of 0.50. As stated previously, it would be expected that these would be lower than with Engineering. The Committee concludes that although the present evidence indicates that correlations with the present Senior are lower than with the pre-1973 Senior, the differences are slight and do not provide any conclusive evidence that the TE score is a less accurate predictor of success in tertiary studies than the previous Senior Examination.

These studies all suggest that ASAT has not correlated substantially with University performance and that, since the predictive validity of the TE score is often lower than that of the Aggregate Point Score, the use of ASAT is undesirable in a tertiary entrance score. It seems desirable either to develop a better scaling instrument, such as reference tests, or to develop a procedure based on other moderation procedures.

Recommendations

That the Professorial Board advise the Senate –

1. *that it does not recommend the reintroduction of an external examination or the introduction of a special entrance examination for this University at the present time.*
2. *that nevertheless the University should continue to monitor the knowledge and skills of its first year students and, in consultation with the schools, seek to remedy deficiencies;*
3. *that Senate recommend to the Minister for Education that results in a subject should not be used in calculating a TE score unless that subject had previously been approved for that purpose by the universities;*
4. *that Senate recommend to the Minister for Education and to the Board of Secondary School Studies that the use of the ASAT be reviewed and a more effective test or procedure for ensuring comparability of scores between schools and subjects be sought.*

*Das Alte stürzt, es ändert sich die Zeit,
Und neues Leben blüht aus den Ruinen.^α*

Schiller: Wilhelm Tell (Act 4, Scene 2)

^αThe old collapses, times change, and new life blooms from amidst the ruins.

^φOthers are in Appendix E.

APPENDIX A: ENTRY PROCEDURES IN OTHER STATES

The following replies have been received from the Registrars of the universities indicated. The A.C.T. summary has been made from available documents.

University of Melbourne

"As you know, selection of applicants for admission to our first year courses, all of which are subject to quotas, is based on academic merit. This is normally assessed by reference to the result obtained by the applicant in the Victorian Higher School Certificate examination.

The Faculty of Engineering uses an A.S.A.T. conducted by the A.C.E.R. to assess the degree of equivalence to the Victorian HSC which has been achieved by some applicants (usually less than twenty) who have not attempted the Victorian HSC examination.

The Faculty of Law requires an applicant who has not presented for the Victorian HSC examination in any of the six years preceding the year for which selection is sought, to attempt an ASAT.

There are no other areas in which these tests are used at present.

Our principles of selection provide that headmasters' reports shall not be taken into consideration, except in cases of illness or where an applicant has applied for a place in the succeeding year's quota.

It will be apparent from the above that the assessment of the majority of applicants who have not attempted the Victorian HSC examination is arrived at by careful consideration of the alternative qualifications held, these having been already accepted by the Victorian Universities and Schools Examinations Board (the HSC examining body) as making the applicant eligible for selection."

University of Adelaide

"1. Admission Procedures

Selection for admission to all quota courses in this University is on the basis of academic merit as determined by the relevant selection committee. In the case of applicants who have attempted five or more subjects at the one S.A. Matriculation Examination, academic merit is normally assessed on the aggregate of an applicant's marks in his best five subjects; but other relevant factors such as post-secondary studies or special circumstances may be taken into account.

Such factors as scores on A.S.A.T. (or similar tests), teachers assessments and so on are *not* considered.

However, I draw your attention to the following:

- (i) Commencing with the Matriculation Examination to be held in November, 1977 school assessments, moderated by examination performance, will contribute 25% of a candidate's (raw) marks in each matric. subject. It is proposed that the school assessment component will be increased up to 50% of the marks for a subject.
- (ii) The question of A.S.A.T. as a moderating instrument has been under consideration for some years. A specialist committee of the Public Examinations Board (Chairman: Professor M.H. Brennan of Flinders University) has recently reported that 'in the light of a two-year study A.S.A.T., in its present form, is not applicable to the South Australian situation.'

I might add that in 1973 a special committee of the University considered the use of A.S.A.T. papers as a moderating instrument and made the following criticisms:

- (i) The nature and style of the questions are such as to make them, in the Committee's opinion, not a good test of scholastic aptitude: they tend to be difficult or clever in form; to be concerned with vague areas of subjects; and to offer the most difficulties to the most perceptive candidates.
- (ii) The questions do not appear to be set or checked by professional teachers: for instance, there are at least four mathematical errors in the tests; and the fact that circulation of the papers is restricted makes them unavailable for general criticism by teachers.
- (iii) The setters of the tests are not accountable to the universities, who will use the results of the tests, but to the Council of the Australian Council for Educational Research.

Further this Committee recommended *inter alia* that the Matriculation Examination continue broadly as now, but that recognition be given to the contribution to overall assessment of matriculants which can be made by the schools.

The recommendations of the special committee are, in fact, now being implemented."

University of Western Australia

"The vast majority of new students enter the University on the basis of a matriculation qualification obtained by achieving a sufficient aggregate of marks in the Western Australian Tertiary Admissions Examination. T.A.E. candidates must achieve an aggregate of 300 or more out of a maximum possible of 550 in order to qualify for matriculation, and it is only the examination marks which are taken into account. Assessments provided by the schools are only used in a relatively small number of cases (about 150) where candidates have failed to achieve the desired examination aggregate.

There is no longer a concept of pass or fail in individual subjects – it is the aggregate of marks that is important, and the University's aggregate is calculated generally on a student's five best marks plus 40% of the next best mark and 10% of the scaling test (A.S.A.T.) result, from suitable subjects taken in the T.A.E. To obtain the highest possible aggregate, candidates have to take at least one Social Science subject and one Science subject amongst the subjects they are taking, and also achieve a satisfactory standard in English or English Literature. The theoretical maximum aggregate of 550 is only possible where students are taking six or more approved subjects. As some subjects available in the T.A.E. are thought to be harder than others or more appropriate for subsequent University study, the University basically splits the available subjects into two groups – those that can count at a full 100% value and those that can only ever count at a 40% value. The scaling of the group of candidates taking each subject are then used as an anchor variable to equitably adjust the distribution of marks for that subject. Candidates' aggregates are then calculated from the scaled marks."

University of Tasmania

"In answer to your enquiry of 1 July 1977 about admission procedures, our requirements are based on the Higher School Certificate, an external examination conducted by the Schools Board of Tasmania. The teachers assessment is contained in the result published by the board and represents at least 50% of the final score in a subject. Headmaster reports and A.S.A.T. scores are not used. The minimum entrance requirement is passes in four approved Level III Higher School Certificate subjects. The passes can be accumulated over not more than two sittings.

Applicants with interstate qualifications are considered if they meet matriculation (but not necessarily the quota) requirements for a university in their home states."

A.C.T.

As from 1977, the A.C.T. Schools Authority Certificate awarded to students at the end of Year 12 replaced, in most schools, the N.S.W. Higher School Certificate. The Certificate contains both the "Secondary College Record" and "Supplementary Information for Tertiary Entrance".

The Secondary College Record shows the student's level of achievement in all accredited and registered units and courses studied in Years 11 and 12. A minor course has three units, a major course has five units and a double major has ten units. A unit occupies four hours a week for a term of twelve weeks.

ASAT is used as a moderating device to adjust students' internal college assessments to provide comparability of scores between colleges before combining them to form a TE Score.

A score of 50 or higher in a major meets the requirement of a pre-requisite in the corresponding Queensland subject.

Two TE Scores are provided, one according to rank among Year 12 candidates and the other according to rank in the age cohort.

APPENDIX B: REPORT ON VIEWS OF STAFF TEACHING FIRST YEAR STUDENTS

Introduction

After the first meeting of the committee, held late in April, 1976 a series of meetings was held with groups of staff teaching first year students in Engineering, English and History, Law and Psychology, Physics and Chemistry. All four discussions, each lasting about 1½ hours, were held during the week beginning May 24. A letter was sent to each head of department mentioned above (except for Engineering for which the meeting was arranged informally by TEDI) inviting his cooperation. The letter, signed by Professor Leopold, chairman of the committee, explained that the committee was "eager to obtain from staff who teach students in their first year at University some general impressions about those students, and, in particular, what changes, if any, for better or worse, have been noted during the last three years". Other significant extracts are:

"The frank views of those who actually teach first year students, about the ability of those students to cope with what is required of them, will be welcomed."

"These discussions should greatly assist members of the committee in deciding what questions should be asked and where the emphasis should be placed when a detailed review of the effects of the Radford Scheme, as requested by the Professorial Board, gets under way."

We have no evidence that the views expressed at these meetings are fully representative of the views of all University staff or even of the views of staff in those few departments. But we believe it is a reasonable assumption that in a *total* of about six hours' discussion with a *total* number of participants of about 60 staff, most matters likely to be of major concern were raised. No doubt any significant omissions will be brought to the committee's attention sooner or later.

Major issues

There were three themes which recurred frequently enough to be singled out. Views expressed were not unanimous and these issues were seen in a variety of ways by individual staff, but the vast majority of comments were in the same general direction:

- (1) There are wide variations in the previous knowledge, skills and experience of students from different schools. No common bank of knowledge can be assumed. It is suggested that the greater autonomy of schools and teachers with respect to course content is partly at least responsible for these wide variations. The problems created for those teaching first year university courses were felt most strongly in mathematics, physics and chemistry. It was even suggested that an intermediate remedial year might be interposed between school and university. But lecturers were also criticised for being largely unaware of what was being taught in high schools and for having insufficient contact with those teaching Grades 11 and 12.
- (2) Under the Radford Scheme, courses in the final years of school are divided into small modules which students are unable to put together again or relate to each other. Their knowledge is in bits and pieces. They say "I've *done* that", meaning that has been studied, tested, is past, finished with, irrelevant and can be forgotten. The fragmented and unrelated knowledge with which students come to the university was mentioned at all discussions. Some speakers alleged that the University exacerbates the situation by its own piecemeal treatment of knowledge. "The semester system is our Radford Scheme", it was said.
- (3) Another major theme, closely related to (2), was that the Radford Scheme, again aided and abetted by the University, had aggravated the evil aspects of assessment. All the disconnected bits are assessed as they occur, students are always thinking about examinations, continual assessment means they feel they are under constant pressure, there is no joy in learning.

These three major themes are illustrated by the extracts which follow. In some cases disagreement with or qualification of what is asserted above is expressed, but such instances help to reproduce more accurately the flavour of the discussions:

(i) *Lack of common background* (plus other comments on background)

- The range of students' literary skills is surprisingly wide.
- Students come to us less equipped than they used to.
- In the old days they had a syllabus so at least we knew what students *ought* to know. Now what you'd expect them to have under their belt they don't, because there's nothing that they *have* to know.
- With Radford, nobody is being prepared for University. Students heading for University should have some special syllabus.
- I suspect they don't know as much as they used to when they come here because they're not faced with anything difficult at school.
- Their school background gives little exercise at problem-solving. They're more geared to essay-writing. They can't analyse. They tend to churn out facts.
- Deductive-analytical ability seems to be missing these days.
- There's been a change in students' attitudes as to what they have to learn – they're unwilling to do standard book work.
- Students are in the habit of answering only short 'tick-the-box' questions and can't do longer answers.
- The impact of the calculator is extensive. Students can't do logarithms, find square roots, etc. because they never have to use them. And they have no 'approximations' skills.
- In Chemistry, many are unable to make up very simple, basic solutions in the lab. Schools ought to be able to give them more practical experience.
- Maybe there should be a core of units within each discipline at school which all students have to take if they are to continue on.
- There's a different range of topics that they're familiar with these days. They may not be able to do simple calculations and yet be capable of dealing with differential equations.
- Students are doing biology more and more at the expense of chemistry and physics.
- Maybe schools should start teaching chemistry and physics from first year high school instead of the conglomerate courses they now give.
- In the past we've had up to 10 students a year who have no previous knowledge of chemistry and physics, but with remedial classes they do all right.
- It's a problem of depth versus breadth. The Radford Scheme seems based on simplification.
- How different is 1st year from Grade 12? Do we try in first year to provide students with the framework we say they need?
- It's really remedial education in first year – We now do in second year a lot of what used to be done in first year.
- There used to be a lot of cramming for Senior and some of them fell flat on their faces in the freedom of the University.
- From primary school they've been encouraged to read books of their own choice at their own pace, and so have no training in the close study of a text – in fact, are resistant to this.
- Students know different amounts of different things than they did before.
- Physics, chemistry and mathematics have suffered the most through the increased flexibility of the Radford Scheme.
- They've become familiar with a different range of topics at school – and often these are not those wanted by the University.
- They have no ability to think. They can do something if they've met it directly, but aren't able to apply principles.
- Students are reluctant to enter into any critical analysis of material. They always want things cut and dried. There must be one answer to everything.
- Mathematics is now a discipline, not just a language. The maths they need for science isn't being taught. They don't have the necessary tools any more. The 'new' maths has been damaging to physics and chemistry.

(ii) *Fragmented and unrelated knowledge*

- Students seem unable to read around a topic, probably because they're not encouraged to at school.
- They tend not to read anything that won't be assessed because under the Radford Scheme courses are divided into small modules all of which are assessed.
- Students' general knowledge has been decreasing over a long period. It's got a lot worse recently though not specifically because of the Radford Scheme.
- They can't integrate things in an intelligent fashion.
- You find resentment if they have to retain their first semester knowledge through to the second semester.
- They know facts but they can't put them together in any logical order. This mightn't be a new complaint, however.
- Students don't store up information long enough to be able to integrate it.
- Students only get a fragmented view of science. They do bits here and there and never have to relate them together, so there's no overall picture developing.
- Students are developing horizontally rather than vertically. They're putting lots of effort in many areas rather than getting a basis and building up from it.
- First year students say that in their last two school years, they learned things to secure the necessary marks then forgot the material.
- It goes right back to primary school where they tell you they've 'done' the Greeks or 'done' the Egyptians. It's all isolated bits, with no frame of reference.
- They never read beyond what is *required*.
- It's not year by year or even semester by semester but often week by week. They do only what is to be assessed, and then it's the past.
- Literature students have no sense of history and this has got worse.
- There's a great need for some - almost *any* - background or frame of reference. Students have no ability to relate anything.
- Students are so bewildered by all the fragments they sometimes don't even know what semester units they've done.
- Law students aren't able to relate current affairs to law, and seem to have no sense of *need* for a knowledge of history.
It's the same old problem of piecemeal knowledge, compartmentalisation.
- They resent having something in an end-of-year exam, if they've 'done' it in an assignment.

(iii) *Assessment procedures and unhappy students*

- Anything students do, they want to know if it's going to count and what they can expect in the exam. They feel from the beginning that they are under pressure.
- Students *need* to be progressively assessed to know how they are going.
- They can't make their own decisions. They're not independent. Because of constant pressure students need constant reassurance. They don't have time to read and think.
- They like continual assessment because they're used to it.
- They certainly don't look like they're having much fun - they're worried all the time.
- When as a lecturer you share a course you have to cut down the amount compared with what you did by yourself, but you never cut down proportionately and students are faced with an information explosion.
- Workloads for 5-point subjects have increased out of all proportion.
- Students feel - I don't know if I'm going to cope, as I did know at school, so give me something to tell me.

- Everybody, staff and students, are pressured now. Under the old system, everyone was more relaxed. Students are now attuned to a frequent assessment procedure. We have a neurotic explosion.
- It's less enjoyable in class. Students only want to discuss things right on the point. It's to do with semesters but might also be a sense of urgency because of the employment situation today.
- Students get worried about how to do formal exams - they've not been faced with them before.
- Students have less worry over exams now because they're more used to them.
- Even at school students have more pressure put on them with hours of homework. And at University in the past the Library was empty until third term but now it's busy all year.
- Progressive assessment is destroying initiative.
- Changes in methods of assessment go back beyond Radford. Assessments *within* terms used to be for *teaching* purposes only; now less notice is taken of comments, etc. on essays because neither staff nor students think of assessments as having anything to do with teaching. At school lots of tests aren't even handed back. It's very ironical that the Radford Scheme was a reaction against the alleged evils of assessment.
- Students get no period to find their feet. They need two or three months but have to get straight into continuous assessment.
- Radford Scheme has made them used to continuous assessment so that they demand it. They're critical of the largely traditional methods of assessment used in Law because they don't feel they're getting the progressive assessment they need.
- Knowledge is infinitely divisible and there's no joy in learning now.
- They want everything marked - "is it going to count?" They've become very dependent on feedback.
- They're under such pressure that it's an *indulgence* to do anything outside the narrowest requirements. Yet it seems they want or need this pressure.
- They do need some assessment experience during first year in 'new' subjects - that is, those not studied at school - and end-of-semester exams alone won't do. There's a need for reduction of uncertainty in first year.
- If education is what's left when you've forgotten everything else, under the semester system nothing is left.
- Students work harder and may be overworked - but at the wrong things.

Changes noted in first year students

Some of the following have already been covered in the above comments, but this is a summary under the headings of 'positive' and 'negative':

Positive

They talk more easily (are more articulate, more willing to talk), they are less willing to take the printed word as gospel, they are more socially aware, their effort is spread more evenly throughout the year, they work at least as hard as 10 years ago, they are better in study skills and library skills, they are better able to cope with examinations.

Negative

They are less literate than four or five years ago ("lack of grammatical skills"). They have to be taught literary skills ("can't read and understand as easily and rapidly as they used to"), their general knowledge has decreased, their knowledge is fragmented, they are unable to integrate or relate things to each other, they lack reliable background knowledge, they are too dependent - particularly on marks, their knowledge of basic facts and of practical skills (science) has declined, their ability to think things through has decreased, they are always under pressure.

Other issues raised

In this section comments made at the discussions but not covered in earlier sections are reported. They are generally matters raised only once or twice. This selection from a large number of such matters is based on judgments that the point may be of significance, may have further implications which deserve consideration, or is simply thought-provoking.

The first is the extent of student "dependence". There was some feeling that students have become more dependent - not just on frequent assessments and the feedback they provide, but in other if related respects. Students' "need for reassurance" was referred to, and also their desire to work as far as possible within what is familiar. One comment was: "If they are in familiar situations they are all right, but if they have not been faced with it before, they are stumped and can't work it out. Even if you just change the symbols in a familiar equation, they can't handle it".

That quotation implies not only a kind of dependence but also suggests lack of ability to apply principles - and thus relates to the 'fragmentation' problem noted above as a major issue.

The second issue is "mediocrity". It was felt that "clever students are forced down, poorer ones are pushed up", that students tend to come out of the same mould - of mediocrity. It was also suggested that staff are eager to encourage students and therefore tend to mark them more highly than they deserve early in the first year, but can't then retreat to lower marks - and that this contributes to high proportions of grades of 4 and 5.

'Mediocrity' is a common complaint against many features of our present society, and a number of other problems were raised which may be "caused" or influenced by changes in society rather than specifically within the University or the schools. For example, at the meeting with physics and chemistry staff, increased emphasis on and use of *opinion* was mentioned. Students are encouraged at school to give opinions (and there is much to encourage this in society), but it means they are less and less willing to "get down to the hard grind" of, for example, physics. There were other instances at the physics-chemistry discussions of a feeling that what has been going on (and what is acceptable) in *other* subjects has had an evil influence on the 'hard' disciplines. Another complaint was that school courses in physics and chemistry fail to emphasise the *relevance* of these disciplines to society and to everyday life.

It might also be argued - although the point was not made directly - that the fragmentation of knowledge and students' inability to integrate the separate bits they acquire are a consequence of the 'information explosion', coping with which is a major problem in our society.

A different kind of issue emerges from the question "Are the students who succeed at secondary school these days those who are most likely to succeed at University?" A further comment on this familiar problem of selection was a speculation that many of those successful at school had reached their peak at the point of entry to University and went into a steady decline thereafter.

Finally in this section and without comment is the following: "Students these days are more critical, but at the same time when they don't understand things they are unable to realise this so as to go and do something about it".

In conclusion

It seems important in this last section to compensate somewhat for the bias of most of what has gone before. In discussions of this kind, the emphasis is inevitably critical and fault-finding. What is regarded as good or satisfactory tends to be taken for granted and is little mentioned. The impression from what is reported above is, to put it crudely, "almost all faults are in the schools, almost none in the University; almost all faults are in the students, very few in the staff or the courses or the organisation or anything else". It should in fairness be reported that at all meetings some unease was expressed that this kind of impression was being given. Here is something of what was said:

- The Radford Scheme seems to be blamed for just about every ailment.
- Maybe most of what is happening would have happened the same or worse without Radford.
- Schools don't exist just to provide students for the University.

- If we get rid of the Radford Scheme we might be throwing out the baby with the bath water. How good were things before, anyway?
- If we make criticisms of the present situation, it *doesn't* mean we want to go back to pre-Radford or to the traditional kind of content-orientation.
- We don't want to go back to the traditional system and we ought to look carefully into what improvements *we* can make – never mind about the schools.

That suggests a constructive note on which to end this report. "Do we try in first year to provide students with the framework we say they need?" was a question asked during the discussions and quoted earlier. Another speaker argued that we should "try to train students in first year in the abilities they need." Such points raise fundamental issues concerning where the schools' responsibilities begin and end, and where the University's responsibilities begin and end. What are proper expectations on our part as to the knowledge, skills and attitudes students will bring with them to the University? Where our expectations are not fulfilled, what then? To what extent should we accept responsibility for helping students remedy the deficiencies, and in what respects should we *not* accept responsibility?

APPENDIX C: THE VIEWS OF HEADS OF DEPARTMENTS – KNOWLEDGE AND SKILLS OF FIRST YEAR STUDENTS

Department of Chemistry

First year students on entering chemistry courses have a wide variety of knowledge, skills, and experience. While many students may be conversant with one topic, others may not be. The difficulty is that no particular core of chemical knowledge can be safely assumed.

The chemistry department has adjusted its expectations in the light of this. It would now be possible for a diligent intelligent student with little prior knowledge of chemistry to succeed in the first year course. On the other hand, previous study of chemistry at school undoubtedly helps most students even in areas in which they have done no prior study.

Some general points may be mentioned.

1. Students are in some respects performing better than ten years ago. They are more outgoing, ask questions more often and more precisely, and they are more given to critical assessment of information.
2. In other ways, they are less well prepared. They are lacking in factual knowledge. There is a tendency for them to know the highlights but they are not accustomed to the hard work of filling in the gaps with the learning of facts. Frequently only facts which fit particular theories have been presented at school.
3. The department does not assume prior knowledge of any particular aspect of chemistry, but the pace at which material is covered is quite fast.
4. Many difficulties experienced by first year students could not be attributed to the Radford Scheme. Students during the 1960's appeared better prepared for university than those of the 1950's. In the 1970's there has not been any downturn in general quality.
5. It is difficult to specify the kinds of prior skills and knowledge, other than specific knowledge of chemistry, which most advantage first year students.
6. Students are poorly prepared in laboratory skills. This has always been the case. Ideally they should have learnt a range of basic laboratory skills, but this cannot be assumed at present.

Department of English

1. The Department of English offers five first-year courses, each consisting *in toto* of twenty credit points spread over two semesters. Two courses are in literature (at pass and honours level), one in the uses of language ('Language in the Media'), one in drama, and one in linguistics. It is thus a complex matter to indicate the requirements, expectations, ideals, and actualities of a putative 'first-year English' course. In effect, what may be needed is another dimension applied to the suggested categories, a dimension divided into the various subject areas of 'first-year English' together with a common core of requirements, expectations, ideals, and actualities.

2. *Common-core requirements or staff expectations*

These are arranged in descending order of importance.

- (i) Ability to read a text, whether literary, critical, historical, descriptive, dramatic, technical, or persuasive with reasonably good comprehension of what is being said and implied. Complete comprehension of passages containing unusual or archaic words is not expected, but it is expected that students will make some attempts to use dictionaries or other reference books where they recognise that their comprehension is defective.

- (ii) Ability to write clear, organized, coherent prose with few deviations from standard grammar and orthography.
- (iii) A high standard of oral comprehension.
- (iv) Ability to participate intelligently in class discussions.
- (v) Ability to organize and complete assignments.
- (vi) Ability to use the reference and book-collection sections of the library.

2.1 *Specifically literature requirements*

- (i) An outline acquaintance with the chief genres of literature, notably the lyric poem, the novel, and the play.
- (ii) Some notion of the concerns of literary criticism, including an acquaintance with some at least of the following: the status of literature, the making of literary judgments, the means of discriminating between the important and the unimportant, style, image, metaphor, symbol, myth, narrative techniques, dramatic form, and the relationships of literature to biography, psychology, society, and the other arts.
- (iii) At least a slight acquaintance with British and Australian literary, constitutional and social history.

2.2 *Specifically 'Language in the Media' requirements*

- (i) An interest in a critical attitude to the uses of language in speech, writing, newspapers, essays, drama, television.
- (ii) Willingness to dissect prose carefully and critically.

2.3 *Specifically Drama requirements*

- (i) Some application of drama as a means of expression and communication.
- (ii) Awareness of some of the range of possible dramatic forms (e.g. mime, dance, opera, street-theatre, as well as plays).
- (iii) Willingness to experiment with dramatic forms of expression.

2.4 *Specifically Linguistic requirements*

- (i) An interest in the nature of language.
- (ii) A bare acquaintance with some formal description of language (e.g. parts of speech).
- (iii) An ability to think, argue, and classify logically.

These are very general requirements as the course does not build on any school subject.

3. *Students' actual standards*

The expectations set out in 2 are fairly realistic as a description of the best students' attainments. If there has been a change over the last ten or fifteen years it is in an increasing acceptance of and eloquence in class discussion, accompanied perhaps by greater fluency but less formal correctness in written expression.

3.1 *Literature standards*

Students now know less literary history than they once did. The texts they have studied at schools are more varied from school to school and often, for a particular school, seem to have been selected at random. Knowledge of and sympathy for literature written before the twentieth century has declined.

3.2 *'Language in the Media' standards*

Many schools now incorporate courses that act as a useful preparation for university study. Ten years ago none did.

3.3 *Drama standards*

Schools now provide more opportunities for practical experience of formal and informal theatre.

3.4 *Linguistic standards*

Little work is done in schools that is relevant to this course.

4. *Ideals*

Basically what is needed is a more thorough acquaintance with more examples of literature and language, or, in the case of linguistics, more modern teaching of language in the schools.

Many university teachers of English regret that matriculants have no common background in literature. They cannot be assumed to be familiar with any Shakespearian plays, any poems of Milton, Dryden, Pope, or even the Romantics. The problem is not necessarily one resolvable by the schools. Either there has to be agreement reached about English syllabuses (which have been in a state of flux at secondary and tertiary level for many years) or there has to be an acceptance of arbitrary state-wide prescription. Neither remedy seems likely.

What is more readily remedied is the common complaint that students are not given the opportunity to appreciate the unique qualities of poetry by being encouraged to learn it by heart. It seems as if the prevailing educational fashion (one hesitates to call it philosophy) is for the skill of reference rather than the skill of recall. This is at best arguable, but in any case such a fashion has had an unfortunate effect on students' acquaintance with poetry.

Department of Geography

1. *Preamble*

The Geography Department places no restriction on students enrolling in first-level subjects. The largest proportion of students enrolled in these subjects are in the Faculty of Arts with smaller numbers coming from the Faculties of Commerce and Economics, Science, Education, and Engineering. This results in a very diverse group as far as skills and knowledge are concerned and all we can assume is that they have achieved the necessary TE score and fulfilled the English requirements (except those who gained entry under Rule 27). The following comments, therefore, relate mainly to standards of literacy and numeracy which we consider reasonable to expect in those able to meet the minimum entry requirements as set out in the First Schedule.

2. *Organisation of Report*

The subsequent sections of this Report essentially follow the three main classifications set out in Table 1 of Professor Glen Evans' Guidelines. Under each heading we have indicated the background knowledge and skills we expect as well as the extent to which our first-year students meet these expectations.

3. *Necessary knowledge and skills*

(a) Literacy

We would *expect* all students to be able to communicate effectively especially in the written form by careful choice of *non-specialist* words and in well-structured sentences and paragraphs. In particular, they should be able to express precisely and concisely their own observations and ideas as well as conclusions or results emanating from reading or simple analytical procedures.

Our impression is that there has been some general improvement in recent years in the ability of students to communicate orally. Over the same period, however, we have detected a general decrease in the ability of students to communicate effectively in the written form. In particular, we note an increasing disregard for syntax and careful choice of words which, together with a limited vocabulary, seriously reduces a student's effectiveness in communicating knowledge and understanding to others. As a corollary to this, we are led to suspect that the student may not, therefore, be able to comprehend or appreciate the finer points or nuances made by others and, consequently, acquisition of the specialist knowledge of the subject is impaired.

(b) Numeracy

We would *expect* a student entering university to be able to carry out basic arithmetical procedures such as: calculate an arithmetic average, ratio, percentage, use decimals and logarithms. Although a sound mathematical background would be highly advantageous (see Section 4), we would at least *expect* students: (a) to be able to manipulate simple algebraic expressions (e.g. $x + y = 3$); (b) to have some basic geometrical knowledge (e.g. geometry of a circle); (c) to have some basic trigonometrical knowledge (e.g. how to calculate sin, cos and tan); and (d) to be able to construct simple graphs. Moreover, we would expect first-year students to be completely conversant with both British and especially Metric units of linear measurement.

These basic arithmetical and mathematical skills have never been strongly evident in our first-year students and the situation does not appear to be improving. We recognise, for example, a widespread weakness in the use of metric units of linear measurement with many students quite unaware of the relationship between units. (We even find we have to show some students how to use the scale of a ruler!!). Many students are quite ignorant of basic trigonometry which is a distinct disadvantage when we ask them to calculate, for example, gradient angles in simple map exercises related to geomorphology.

The general weakness in numeracy becomes even more significant when students enter second-level subjects in analytical methods and cartography, both of which are prerequisites in major and double major programmes. Staff involved in these subjects find they are unable to proceed at the pace and to achieve the objectives which they and the Department would ideally like. To alleviate this situation, the Department will introduce in 1978 a new first-level subject (GE130 – Introductory Geographical Techniques) which we hope will remedy some of the deficiencies of students and allow the second-level subjects to achieve the desired level of sophistication.

4. *Desirable background knowledge and skills*

It would be *desirable* for a student enrolling in Geography subjects to have passed four semester units in Mathematics. Students studying Geography for the B.Econ. or B.Sc. degrees would, of course, have such a background but no such pre-requisite is specified for students studying for the B.A. degree and it is not surprising, therefore, that most Arts Faculty students have a rather limited background in mathematics. We do not intend at this stage to introduce a mathematics pre-requisite but it may be considered appropriate to advise all students enrolling in Geography of the desirability of a mathematical background.

5. *Useful background knowledge and skills in Geography*

Since we have no pre-requisites for entry into our first-year subjects there is wide variation in this area. Results in these subjects show that students with little or no studies in Geography do just as well as students who have completed 4 semesters in Grades 11 and 12 and who would presumably have a better "framework knowledge" of Geography. The latter may have some initial advantage but (and we would emphasise this point) this can be made up quite quickly by the able, non-senior Geography student who has the necessary knowledge and skills discussed in Section 3.

A more general weakness has been recognised in recent years in relation to map reading and map interpretation even among students who have studied Geography to Grade 12. We would *expect* any student who has studied Geography in high school (even below Grade 10) to have been introduced at least to topographic maps of their local area with consideration being given to the methods of representation, the legend, the importance of scale, and relationships between the man-made and natural features of the area depicted. A compulsory map interpretation question was a feature of the Senior Examination in Geography, the demise of which may be regarded as a reason for the less prominent position currently given to systematic map studies in high schools.

Students studying Geography would find it *useful* to have a knowledge of the broad global relationships between places as well as an awareness of current local and world events. Unfortunately, we find such a global perspective and awareness very limited or poorly developed in many of our first-year students who may not, therefore, be able to appreciate fully many of the topics or issues presented, especially in subjects such as Introductory Human Geography (GE102) and Population and Resources (GE103).

6. *Integration of knowledge and skills*

Our experience leads us to agree with the comments reported by Professor Evans in Section (ii) of the Introduction to his Guidelines about "fragmented and unrelated" knowledge and also that the University semester system simply aggravates this undesirable situation which apparently originates in the schools.

7. *Conclusion*

This report represents the impressions and opinions of a number of staff members many of whom have been involved with first-year students for many years in this and other universities. We are neither in a position to substantiate many of these views nor can we suggest reasons for the deficiencies in what we regard as "necessary knowledge and skills". We simply stress that the general standard of literacy and numeracy exhibited by our first-year students in recent years is below our expectations.

Department of German

1. *Actually expected*

It is very desirable that students entering first-year German subjects should have some knowledge of the German past and of Germany today, but the essential, indispensable knowledge is a knowledge of the German language.

It is generally accepted that six skills are involved in learning German (or any other foreign language).

- (a) Reading German
- (b) Writing German
- (c) Speaking German
- (d) Understanding spoken German
- (e) Translating from English into German
- (f) Translating from German into English.

All six skills are complementary. None the less, it is possible to develop a high degree of proficiency in one or two of the skills without any comparable development of the others.

We expect that students will come to us with *a fair degree of proficiency in all six skills*. This does not mean that we expect a completely uniform level of proficiency in all six. It is inevitable in the language-learning process that students learning the language under normal classroom conditions will be more proficient in (a) and (f) than in the other four. What we do expect is that none of the six will have been neglected and that an attempt will have been made to bring students to a level of proficiency within each skill that it is reasonable to expect given the nature and degree of difficulty of that particular skill. An attempt to define these levels more precisely is made below.

(a) Reading German

For most people this is the skill that has the greatest practical value and is also the most enduring acquisition in language-learning. Consequently its importance cannot be overemphasized.

The first essential is that students should have acquired the habit of reading in German without translation into English. This is an indispensable requirement for our literature subjects and indeed all German subjects other than cultural history.

It is customary to talk of "intensive reading" and "extensive reading" as though two distinct skills were involved. Skill in intensive reading is seen as the ability to read a limited amount of material carefully and with almost total comprehension, while skill in extensive reading is seen as the ability

to read a large quantity of material (e.g. a novel) rapidly with degrees of comprehension that may vary from total to just enough to follow the plot.

Our view is that the really important thing is the development of skill in extensive reading. If this is developed adequately, then the ability to read intensively will follow almost automatically, and in any case, in any real situation in which total comprehension of a short passage is sought, there is no reason why the student should not have recourse to translation.

We expect that students coming to us from secondary school will be able to take a short story of the less esoteric variety (e.g. Böll's *Es wird etwas geschehen* or Hildesheimer's *Der hellgraue Frühjahrmantel*) and get the essentials of it from one quick reading. It is not expected that they will know every word or fully understand every clause of every sentence, but they should be able to get the gist of it accurately at one reading. We expect the same of non-literary prose. Students entering first year should be able to read quickly in this way virtually anything that is not written in a highly individual style with a vast vocabulary, is not too technical and specialized, and does not move into realms of ideas that they would find difficult in English. Above all, we expect that they will have sufficient practice in reading not to be dismayed at the mere sight of a whole book written in German.

(b) Writing German

A perusal of the topics for essays and essayettes in the Senior papers since 1945 would give a fair picture of what we expect students entering first year to be able to write: simple narrative and descriptive prose, letters of a personal nature (e.g. to a penfriend), their own views on everyday matters like sport, watching television, homework etc. It is fully expected that in writing on even these simple topics with the aid of a dictionary students will not always use the appropriate word or the completely idiomatic phrase and that they will not entirely avoid grammatical mistakes. What we do expect is that they will be able to express themselves clearly on any everyday subject with a minimum of grammatical howlers . . . indeed express themselves in a way that will always be clear to a native speaker of German and will seldom be really offensive to the Sprachgefühl of such a person. Above all, we expect them to have developed habits of precision and accuracy in writing German. In speaking German, they will inevitably at this stage express themselves in a way that is functional rather than precise and accurate (see (c) below), but the writing situation is completely different. Speed is seldom required; they can think about what they are going to write; they have access to dictionaries and grammars. Something more than functionality is required: namely care, accuracy and precision.

(c) Speaking German

We expect students to be able to express themselves orally on a wide range of everyday topics, indeed on much the same range of topics as we expect them to be able to write. The difference is that, in speech, it is fully expected that students will employ a more limited vocabulary and will make far more grammatical errors than in writing. A perennial problem in teaching people to speak a foreign language is how to inculcate habits of accuracy and precision without inhibiting free expression. From the point of view of our own university courses, we would take accuracy and precision in preference to functional fluency, since the latter can easily be developed if a sound basis has been established. But we accept that German at secondary school is not, and should not be, aimed entirely at those who will proceed to tertiary institutions. For those who do not proceed, the important thing is to have some degree of fluency in speech, even if it is at the expense of grammatical accuracy. Consequently we limit our expectations in this area to some degree of balance between accuracy and precision on the one hand and functional fluency on the other. In other words, we expect students to be able to talk about everyday topics with comprehensibility and some fluency and without too many grammatical errors.

In connection with speech, we expect a good standard of pronunciation. Naturally the quality of pronunciation considerably affects the clarity and the acceptability of the student's speech, but there is no necessary connection between fluency and correctness in free conversation and accuracy of pronunciation. The best test of pronunciation is the student's ability to read aloud a passage of simple German. We expect that he will do this with understanding (here there is a close link with (a) above) and with a fair approximation to German vowel sounds, consonants and, to some extent, intonation. In short, we want students to be able to read aloud a passage of simple German in a way

that will be completely comprehensible to a native speaker and seldom offensive to the ear of a native speaker. If this can be achieved in reading aloud, much of it will inevitably carry over into speech.

(d) Understanding spoken German

This is the skill in which Australian students entering the University are likely to be least proficient, largely because of the lack of opportunities for hearing German outside the classroom . . . and the failure of most to take advantage of such opportunities as do exist. It is unlikely that most students will be able to understand more than snatches of a normal conversation between native speakers, and even a news bulletin read at a normal speed by a German radio or television newsreader will be understood only in a fragmentary way by most students. What we expect is that students will be able to follow almost everything said by a native speaker who consciously limits the range of his vocabulary, speaks rather more slowly than normal speed, and articulates with care and clarity.

(e) Translating from English into German

This is a particularly difficult skill and one that has come under attack since it is unlikely to have much direct practical application. It is argued that students at the end of Grade 12 will rarely find themselves in any real situation in which they are required to sit down and formally translate a piece of English into German.

We agree that this skill has often been overemphasized in the past, but at the same time we regard it as an important part of the language-learning process and one that should not be neglected. Provided the material for translation is carefully prepared, translation into German is a highly effective method of teaching many areas of German syntax and grammar. Error-free translation of sentences or a connected passage of prose also provides the student with a concrete example of proficiency and can contribute greatly to the feeling of satisfaction and achievement that is so important in language-learning. Translation is also the simplest and probably most accurate method of testing the degree of mastery of the written language achieved by the individual student. We expect that students will be able to translate into German with a fair degree of accuracy prepared material that is commensurate with the level of linguistic development that can be expected at the end of Grade 12. The passages for translation contained in the Senior Examinations since 1970 are an example of what is expected.

(f) Translating from German into English

This skill has also come under attack. Indeed in some quarters "translation" is almost a dirty word. As was stated in (e) above, we accept some of the objections to translation into German, but we strongly support translation into English, unless it be developed to the detriment of the other skills, as sometimes happened in the past. Again and again, every student of German will be faced with the question "What does that mean in English?", and many will find themselves in real situations in which they are called upon formally to translate German material into English. We do not accept that ability to translate quickly and accurately into English is something that follows automatically if skills (a), (b), (c) and (d) are developed. Practice in translation is required. We expect that any student coming to us from school should be able, with the aid of a dictionary, to translate with a fair degree of accuracy any of the material that we expect him to be able to read (See (a) above).

The postulates for the development of the six skills

It was said above that all six skills are complementary. They also have a common basis: not, of course, a basis that has to be laid completely before any one of the skills is developed but rather a basis that develops as the skills develop. *The basis is quite simply a thorough knowledge of German grammar and syntax, plus an adequate vocabulary.* Some development of individual skills is possible even if this basis is inadequately laid. For example, a student with a poor grammatical knowledge may still achieve a fair degree of functional fluency in speech. But he will never develop beyond functional fluency to accurate and correct speech. Any skill built up without the sound grammatical basis will be a very shaky structure, and will certainly militate against the development of confidence and a sense of mastery in the individual student. And where vocabulary is concerned, it is obvious that no skill can be developed to any significant extent unless the student has the words with which to develop it.

In grammar and syntax, we expect that students will have mastered all the basic "rules" by the time they come to us. We could list all of the aspects of grammar and syntax that should be known, but it is simpler to refer to a book. We expect that students will have covered the ground that is covered in K. Leopold's *Introducing German*, which does not mean that that particular book must be used. Students who have mastered most of the rules of basic grammar are in an infinitely better position to proceed with German studies than those who come to us with a sketchy grammatical knowledge.

In vocabulary it is difficult to be quite so precise. We expect students to have a good recall vocabulary and a much wider recognition vocabulary, but no one has yet succeeded in defining precisely what constitutes a good recall vocabulary for a Grade 12 student and, even less, what constitutes a wide recognition vocabulary. The British Council has put forward the rather arbitrary figure of a total of 8000 words as a desirable target for candidates in A-level German, but we would be content with fewer words thoroughly known. The recall vocabulary obviously should include the key operative words that occur in all contexts (articles, pronouns, the really basic verbs like *sein*, *haben*, *werden*, conjunctions, common adverbs and adjectives, some of the common particles), a sound grounding in everyday situational terminology (house and home, school, occupations, free time and entertainment, travel, health and welfare, relations with other people, countries and nationalities, basic time phrases) and also some of the common abstract nouns. But what we place even more stress on than the actual size of the individual student's vocabulary is *the habit of actively acquiring new vocabulary*. We expect students to understand the importance of this activity and to be proficient in the methods of the acquisition of vocabulary.

2. *Students' actual performance*

"Actual Performance" is discussed here under the same headings as "Necessary Knowledge".

(a) Reading German

Unfortunately this most important skill is also the most difficult to test in a meaningful way. It can only be tested by written comprehension tests, which, being necessarily short passages, provide no real indication of the student's ability to read a novel or a long short story. Consequently we can only work on impressions, but the impression of all concerned with first-year students is that actual performance in reading falls very far short of our expectations. This is evidenced by the reluctance of students to undertake first-year subjects that require the reading of complete works of German literature, such as "Selected German Classics" or "Modern German Authors", even though the works prescribed are always short (e.g. Storm's *Immensee*, Andersch' *Sansibar*). There are also frequent complaints from the students who do take the subjects that the books are too hard to read, even though most of them are amongst the simplest of standard German classics. Our impression is that not one student in a hundred ever takes out of the library non-prescribed German novels just to read for entertainment and edification. We also have the impression that many have done no extensive reading at all during their years at school. They can cope with short passages of prose (they are used to these in comprehension tests at school) but to sit down and read a whole German book is something too dismaying to be seriously contemplated.

It is impossible to say with any certainty whether or not the present standard in extensive reading is lower than it was before the introduction of the Radford Scheme. Semesterization at the University of Queensland, with its fragmentation of German I into a number of separate language and literature subjects, coincided with the admission of the first students to come to us under the Radford Scheme. This made comparison between the two groups of students in the area of extensive reading virtually impossible, since all the pre-Radford students had been compelled to read German literature from the beginning of their German I course while the Radford students were able to avoid literature subjects if they wished to do so. It may well have been that the pre-Radford students were no better at extensive reading when they came to us than the present students are, but because of the compulsion on extensive reading they soon acquired the skill and their weakness did not show up in the way it does today.

(b) Writing German

This skill can be tested adequately. Performance generally falls short of what we expect but not as short as in (a). Students can write about the things we expect them to be able to write about. What is lacking in most cases is accuracy, precision, correctness. Their written German usually has the functional fluency that it is reasonable to accept in speech but not in writing.

(c) Speaking German

What was said above of actual performance in the writing skill is also applicable to the speaking skill. Students can usually talk about the things we expect them to be able to talk about. Where actual performance falls short of expectation is (1) in the range of things they can say on any topic (lack of vocabulary) and (2) in the number of grammatical mistakes they make in what they do say. As was stated in this connection in "Necessary Knowledge", it is inevitable that grammatical mistakes will occur in speech, but their occurrence is usually higher than the level we regard as acceptable.

Where pronunciation is concerned, we are of the opinion that there has been a marked deterioration over the last few years. Naturally this is always an area in which individual achievements will differ very substantially, depending on the individual's ability to hear and reproduce accurately what is heard, and some students still come to us with very good pronunciation. But the general level is low. One cannot but link this deterioration with the disappearance of the centrally set and conducted Senior oral test with its very heavy stress on accurate pronunciation.

(d) Understanding spoken German

In this area we do not expect very much, and actual performance lives up to our expectations. To those who have been involved in the teaching of German at the University of Queensland for two decades or more, it is striking what little difference the various methods of teaching German in schools have made to proficiency in this skill. The student from 1957 when audio-aids were still a rarity had about the same level of proficiency as the student who comes to us in 1977 when the main problem with audio-aids is their superabundance.

(e) Translating from English into German

Much the same must be said here as of speaking and writing. Students can translate the sort of material we expect them to be able to translate. Where the actual performance falls short of what is expected is in accuracy, precision, correctness. The view seems to be widely held that "functionality is all" and provided a translation is more or less comprehensible and roughly reproduces the sense of the original, it does not matter much how many mistakes it contains. Like pronunciation, this is an area in which a very marked deterioration has occurred, but in this case the deterioration was apparent before the disappearance of the Senior.

(f) Translation from German into English

Here too students can come up with some sort of a translation of the material we expect them to be able to translate. It is again a matter of lack of accuracy and precision, combined in this case with an inability to work out the structure of the more complex German sentences, and, in unseen translation, a striking lack of vocabulary. The current quality of English expression is also a factor. When confronted with a poorly done piece of translation, one often has difficulty in deciding to what extent the poorness of the translation is due to lack of knowledge of German or to an inability to write reasonable English. This is another area in which there has been a marked deterioration, but in this case too the deterioration begins before the abolition of the Senior.

The postulates for the development of the six skills

If we except reading, which is a special problem, it is clear from the foregoing that the main areas in which actual performance falls short of expectations are accuracy, precision and correctness, and also vocabulary. And this leads inevitably to the conclusion that the fundamentals are not being adequately taught and learnt. The phrase "functionality is all" was used above, and this seems to be the principle on which many classes operate.

It is an extraordinary experience to give a first-year class two words like *Fähigkeit* and *Bearbeitung*, to say to them "what gender *must* these words be?" and to discover that not one member of the class has ever learnt any of the basic rules relating to gender – rules that are designed to bring some order, system and pattern for the foreigner into the apparent chaos of gender in German. It is the same with dozens of other elementary rules and devices (e.g. mnemonics for prepositions with dative or accusative) that can vastly simplify the learning process and provide a simple and rapid check on the correctness of what has been

written, while things like parts of strong verbs are largely a matter of hit or miss. Why it should be deemed progressive not to require children to learn the things that will make language-learning easier for them is one of the modern mysteries that we have never fathomed.

It is also a normal occurrence to find that not one member of a first-year class has ever kept his or her own vocabulary book or made any systematic attempt to learn vocabulary. Modern psycholinguistic theory stresses that the most satisfactory way to learn vocabulary is by active use in a context, and very few would dispute this view. But in the few periods a week allotted to German, the number of words that can be repeated often enough in a context to stick in the students' minds is very limited indeed. They must be supplemented by the conscious memorizing of words. Words learnt out of context may not be as satisfactorily learnt as words learnt in context, but they are still vastly better than no words learnt at all.

Primarily because of the inadequate knowledge of basic grammar we are forced to structure our first-year courses in such a way that, while introducing new material, they also provide revision of almost everything that has been done at school. This is a frustrating situation for the small group of students who come to us with a really thorough grounding in the basics of German. It also limits the progress that we can make in German language in the first year. But it is inevitable at the present time. We would happily see students come to us with a reduced functional ability in all six skills if only they would come with a really thorough knowledge of fundamentals.

3. *Can we blame the Radford Scheme?*

That actual performance mostly falls short of expected performance is clear, but it is less clear where the blame lies. We have named above one area (pronunciation) in which the abolition of the Senior does seem to be the main trouble, but it is scarcely possible to be so specific about other areas. Generally speaking, it seems to us that the Radford Scheme has exacerbated existing tendencies rather than caused the tendencies.

About ten years ago there was a great swing to the structural approach, with all sorts of audio-lingual aids and drills. Quite apart from moot questions such as whether or not the structural approach is really the best one, it is now conceded even by its strongest proponents that it was often applied not wisely but too well by teachers untrained in the new methodology. This combined with a general educational philosophy that regarded rote-learning as abhorrent and indeed seemed opposed to the idea that anyone should ever actually sit down and learn anything. The result was the almost total disappearance from many schools of any systematic study of German grammar and vocabulary. The effects of this are still being felt. While there was a Senior examination, the new tendency was held in check to some extent by the clear-cut requirement of a pass in an examination that was 95% a language test, and primarily a language test of the traditional type. With the abolition of the Senior the new tendency had free rein, and up to the beginning of 1977 we were still getting many students who had been trained on this basis.

Fortunately, a swing away from the unrestricted use of the structural approach began to appear about the time of the abolition of the Senior, and many teachers have now managed to find a compromise between revolutionary and traditional methods. It was striking that in the 1976 Goethe Society Prize and Scholarship Examination (admittedly an examination taken only by the better students) the degree of mastery of grammar and vocabulary shown by Grade 11 candidates was very much higher than at any time since the institution of the examination after the abolition of the Senior. There is a good chance that this was not an isolated phenomenon and that, despite the Radford Scheme, students coming to us from 1978 on will come closer to our expectations in the fundamentals of the German language.

4. *Very desirable knowledge and useful background knowledge*

As was indicated at the beginning of this document, for our purposes the essential thing is German language. We would settle for students who knew virtually nothing of Germany if they really knew some German, since the knowledge of Germany can easily be acquired during their degree course. In practice it is expected that students will come to us with some knowledge of Germany and things German, though there is no degree subject in which success would be dependent on previous knowledge in this area. We would like students to have some knowledge of the following:

- (a) *German geography.* The states; main cities (location and approximate population); main rivers; geographical differences between south and north; climate; industries.

- (b) *Germany since 1914.* In very broad outlines, what has happened in and to Germany since the beginning of the First World War.
- (c) *Germany before 1914.* A few of the main events and figures from the German past, such as Bismarck and the unification of Germany.
- (d) *German literature.* In very broad outlines, the major tendencies since the middle of the eighteenth century, with slightly more detailed study of a few major figures like Goethe and Schiller.
- (e) *German cultural history apart from literature.* Particular stress on German music. Also a little about the major German artists, especially in the present century.

In practice, students come to us with some knowledge in most of these areas. Obviously a truly vast field is involved, and there is no possibility of ever achieving either completeness or uniformity of knowledge amongst any group of students. Our view is that this sort of background study should for the most part arise naturally from the language instruction and material that is read in class rather than be the subject of regular systematic instruction.

Department of Physics

We have been asked to prepare a statement showing the requirements that the Physics Department places upon its incoming students and pointing to deficiencies which we currently observe.

Unfortunately, we are unable to assume a useful prior knowledge of any specific areas of physics as a basis on which we can build our first level courses. This may seem somewhat surprising, but it is a position which we have been forced to adopt because of the great variability of backgrounds and preparation which we observe in those students who have completed Senior Physics. In order to cover the entire range of deficiencies in these students' backgrounds, we are forced to begin more or less at the beginning. For example, if student "A" has some knowledge of a certain topic but is deficient in another area, and student "B" has some knowledge of the second area but is deficient in the first, and if we have both these students present in the same first level class, we have to assume ignorance in both subject areas. This lack of a common core of knowledge on which we can rely, due to the variability introduced by the Radford Scheme and exacerbated by the abolition of a University entrance examination, has rendered Senior Physics rather barren for our purposes.

We are not saying that Senior Physics could well be abolished or that it is of no value. Some prior exposure to physics and to the methods of mathematical modelling is certainly useful, and the student who has had some experience in this area has a clear advantage over those who have not. However, in the present context, we cannot take any account of prior knowledge of specific areas of the subject as a basis on which a first year University course can be constructed.

Since the Matriculation Examination was abolished, we have not reduced significantly the depth of treatment of first level topics, but we have reduced the range of topics in the syllabuses in order to accommodate some remedial teaching and also to permit us to teach at a slower pace. The major problem, however, is not the contraction of the University syllabuses but rather mathematical illiteracy. Perhaps it is like trying to conduct a course in English composition for students who have not yet mastered the vocabulary, and who certainly cannot spell. We cannot proceed until certain mathematical skills have been acquired.

For example, in our treatment of the Ideal Gas, which we do in the first semester, we need to integrate $1/V$ with respect to V . The answer to this is the natural logarithm of V . Not only does a large proportion of our students not know what an integral is, but very few of them know what a logarithm is, let alone a natural logarithm – for our purposes logarithms must be understood in their relation to the theory of indices and certainly have more meaning than mysterious numbers which one used to look up in books of tables. At this point, the lecture on Ideal Gases must come to a complete standstill while we deal with this mathematical deficiency. The trigonometric functions and elementary differentiation are perhaps even more important, and here again our students express great lack of confidence.

Skill in mathematical modelling is vital to the study of physics. Mathematical modelling is the ability to start from a statement of the physical problem and to convert it into a set of mathematical statements which may then be dealt with using mathematical techniques. For example, a man places a ladder up against a smooth wall at a certain angle; how high up the ladder can the man climb before the ladder slides to the ground?

Converting this statement of the physical problem to a set of mathematical equations is the act of mathematical modelling – something which is acquired after much practice. In this connection we would certainly support St James in his exhortation “but be ye doers of the word and not hearers only, deceiving your own selves”.¹ The abstraction and translation into mathematical terms, which involves a recognition of what is and what is not significant in a physical situation, is probably the most difficult intellectual step for a student to take. It is essential that he should be confident that having translated the problem into the language of mathematics, he then has the mathematical fluency required to solve it. It is also vital that the student should learn the need for exact expression. This can perhaps be learned best during a study of mechanics. In considering the problem of the ladder against the wall, for example, the student should draw a diagram showing the forces which act on the ladder; it is useless to show only some of the forces, just as it would be useless to include too many – a mistake which is sometimes made by students who are not sufficiently careful in deciding which body they wish to consider. This latter point is made by Fowler and Meyer in their introductory text “Physics for Engineers and Scientists”.²

“Newton’s Second Law states that the vector sum of the forces acting on a body is equal to the mass of the body times its acceleration. In order to apply this law, one must first be perfectly certain to which body he is referring. This may seem like a trivial and obvious statement, and yet a lack of clarity as to what exactly has been picked for the body to be considered causes more trouble than any other point in setting up problems. Next, one must ascertain *all* the forces that act *on* the body.”

In conclusion, we would urge all high school mathematics teachers to demand genuine competence of their students before awarding passing marks in their courses, and we would urge all science teachers to give their students an abundance of problem-solving exercises, preferably using genuinely unseen problems rather than minor deviants of problems which the student has already been shown how to solve. We require competence in the subject areas defined by Units I, II and III of the Mathematics syllabus, and we believe that it is greatly to the advantage of a student if he has also studied Units VII, VIII and XI. However, until some kind of university entrance examination is reinstated, our teaching at first level cannot realistically assume any prior knowledge of specific areas of physics even for students who have completed the Senior Physics course; we do, however, recommend that students wishing to proceed to first level University Physics should study enough physics at school to become familiar with its methods.

References

1. St. James (60). General Epistle to the twelve tribes, Authorised Version, I, 22.
2. Fowler, R.G. and Meyer, D.I. (1961). Physics for Engineers & Scientists, 2nd Edition, Allen & Bacon, V. 73.

Department of Mathematics

The attitude of this Department reflects concern in two matters – (a) the general knowledge of mathematics acquired by students who have attended Queensland schools, and (b) the level and type of knowledge and abilities possessed by students entering this Department.

Taking the second matter first, it is clear that students who have passed through the primary and secondary education system of this State studying mathematics in each year should be expected to have a reasonable knowledge of the subject, and an ability to solve at least routine problems. The members of this Department appear to be of the opinion that the general standard of mathematics students is declining at entry to this Department. The reasons proposed for this are various; what seems obvious is that –

- (1) Due to the fragmentation of the Senior syllabus and continuous assessment, material covered in the earlier part of the Senior course is forgotten at the end of the course. Also there is little integration of knowledge across the different mathematics units.
- (2) Students from different schools appear to have omitted various sections of the Senior course from their study; thus there is little common knowledge possessed by all the students.
- (3) Moderation notwithstanding – standards are a long way from uniform in the schools. In too many cases, high grades in the Senior Certificate are illusory as regards performance in the first year at University.

- (4) The general manipulative ability of students is declining; also there is little knowledge of three-dimensional geometry and of trigonometry in some cases.
- (5) The general inability, even with better students, to set out an answer as a series of English sentences is noticeable. In some cases, spelling is so bad the student cannot even look up an index.

Bearing in mind that the students entering this Department are likely to be among the better mathematics students produced by the schools, we are left to speculate on the standards attained by students entering one of the Faculties of this University for which Senior Mathematics I is not a matriculation requirement, or not entering a tertiary institute at all. And this reflects our concern on the first matter raised at the outset.

The Board of Secondary School Studies has recently revised the syllabi of and the requirements for Senior Mathematics I (now consisting of units I, II, III and any other one of the remaining 8 units offered). We believe that this consolidation of Senior Mathematics I is a move in the correct direction to provide a common core of relevant knowledge possessed by students either entering a tertiary institution or proceeding directly into the work force. However, we also feel that this is of little use unless there is a considerable revision in the teaching of mathematics in the early secondary and even late primary years. It is not that the content of the syllabus is greatly at fault, rather it is that in the classroom excessive emphasis out of all proportion to their worth is placed on the more abstract concepts such as set theory and the formal laws of algebra that justify algebraic manipulations. This is at the expense of time spent in practising manipulation and the application of mathematics.

It is well known that these defects in mathematical training mentioned above are widespread at the present time in Western countries, and are ascribed by many to the influence of the New Syllabus in mathematics introduced in schools within the last fifteen years. But now there are voices raised in other Australian States - for example, Professor R.B. Potts of Adelaide University - and overseas - for example, Dr. J. Hammersley of Oxford University, advocating the excision of this overly abstract approach, and this Department wholeheartedly supports them.

To achieve the correct emphasis in the teaching process is clearly the work of the schools. We should strongly recommend a change of emphasis in the school syllabus so that less importance is placed on set language and formal laws (particularly in the primary schools) and more time is devoted to basic manipulative skills and application.

To remedy the problems of the Department, a number of staff members advocate the institution of an entrance examination in mathematics (however implemented) for entry to this Department. They feel that this is the only way to overcome the difficulties (1) to (5) mentioned earlier.

Department of Zoology

1. First year students in Zoology have always displayed a wide range of knowledge, skills and experience. But the percentage of students with a sound basic knowledge of zoology has declined drastically since the introduction of the Radford Scheme. This, however, is not the fault of the Radford Scheme per se, but because of the substitution of a course in "Biology" for the previous courses in "Zoology", "Botany" and "Physiology". This course which attempts to cover four disciplines (the three above plus biochemistry) in the same time previously devoted to one discipline succeeds in providing a good background in none. The zoology content of the Senior Biology course is at no higher level than the zoology content of the intermediate science course in the pre-Radford curriculum. The present senior Biology course - which can only be described as doing science "the fun way" - does not prepare the students well for University work, either in ability to take notes in lectures, how to do practical work, or how to discipline oneself to work through the more humdrum techniques which are necessary to achieve progress in any discipline.
2. The terminology of Zoology is vast and necessarily comprises a learning of facts that cannot be strung together in a logical development as in Mathematics. Consequently the first year students have a huge new vocabulary to assimilate. Previously a large proportion of the students had already acquired the terminology, now very few have done so, and consequently, although in general we have retained our standards in examining, to achieve good passes students must now work harder than formerly.
3. The department has always assumed that a proportion of students have little or no prior knowledge; but the proportion of students of whom this is true is now greater than previously and consequently it is difficult to develop the courses as rapidly as could be done a few years ago.

4. Despite these difficulties in first year, it is our impression that students entering second year are as well prepared as formerly. It therefore appears that students are responding to the challenge. Nevertheless the strain on staff and students to achieve this standard is undoubtedly greater than it was a few years ago. This has no relationship with the semester system, it is purely the result of the greater proportion of students lacking basic zoological knowledge and skills entering our courses.
5. As indicated above, the basic skills and knowledge we would prefer to see in matriculated students are firstly, a much larger vocabulary and an understanding of zoological terms, and secondly some introductory standards of skill in dissection, and use of the microscope.

APPENDIX D: CORRELATION OF SENIOR AND UNIVERSITY PERFORMANCE – ALL FACULTIES

(C. O'Connor)

Introduction

This report compares Senior and University performance for the cohort of students entering the University of Queensland in 1975. Twenty five courses are considered, as listed in Table 1. These include all major courses available to first year students. Two earlier reports^{1,2} studied the performance of Engineering students in more detail.

Sample

Table 1 lists the courses included in this report, and the sample sizes. The initial samples contained all students whose names were included on the data sheets made available for the study. Many of these did not continue their enrolments, for various reasons. Some transferred to other courses, here or elsewhere; some discontinued after commencing their studies here. Other names were deleted because of missing information on school performance.

The residual samples contained 1,494 students attempting Semester 1 examinations. Of these, 69 did not continue with the Semester 2 examinations, leaving a reduced population of 1,425 who attempted the whole of first year in 1975.

These two samples are referred to as the Semester 1 sample and the Whole Year sample. It would be expected that the Whole Year sample would be (a) more select, and (b) less variable than the Semester 1 sample.

Data

The following information was obtained for each student

- (a) school,
- (b) school aggregate score,
- (c) ASAT mathematics component (ASAT M),
- (d) ASAT humanities component (ASAT H),
- (e) ASAT total (ASAT T),
- (f) Order of Merit position (for some faculties only),
- (g) T.E. score,
- (h) Semester 1 credit points enrolled,
- (i) Semester 1 credit points passed,
- (j) Semester 1 Grade Point Average (GPA),
- (k) Semester 2 credit points enrolled,
- (l) Semester 2 credit points passed,
- (m) Semester 2 Grade Point Average (GPA).

Not all of this information has been used in this report.

There are some differences between this data and that contained in the previous reports. The first report includes results for the group entering the University in 1973. This was the last group who sat for the external Senior Examination. School performance was indicated by a matriculation score (out of 35). Reference was made to a basic matriculation score (best five subjects, including English) and an Engineering matriculation score (including all specified subjects). This report also considered the group entering in 1974. For this group, the University used unscaled teacher assessments in the form of the sum of semester ratings (out of 140) as matriculation scores. An Order of Merit score, based on specially prepared teacher assessments (out of 99) scaled by ASAT, was also available, and is quoted in that report.

The second report considered Engineering students entering in 1975. From 1975 onwards, entrance to the University has been based on the T.E. score. This represents a percentile order of merit ranking and is based on the BOSSS aggregate score, computed from special teacher assessments (1-99) scaled by ASAT. This report quotes BOSSS aggregate scores as well as T.E. scores. The sums of semester ratings (out of 140) are referred to in that report as matriculation scores.

¹ "Correlation of Senior and University Performance (Engineering Semester 1, 1974)", C. O'Connor, 1974. (Department of Civil Engineering)

² "Senior and Engineering University Performance II", C. O'Connor, October, 1976. (Department of Civil Engineering)

In the present report, the school aggregate scores are unscaled teacher assessments, in the form of sums of semester ratings (out of 140). They include the student's best five subjects including English. The Order of Merit position (where available) and the T.E. score are as defined previously. It should be noted that the T.E. score does not necessarily include English.

The University awards grades from 1 to 7 in ascending order of excellence. The Grade Point Average (GPA) is a mean of the grades obtained by a student, weighted by subject Credit Points.

TABLE 1
SAMPLE SIZES

Course	Initial Sample	Deletions		Final Sample	
		Missing School Information	Cancelled Enrolment	Semester 1 alone	Semester 1+2
B.Agr.Sc.	31	1	5	25	24
B.A.	252	22	35	195	183
B.A.(Hons)	56	1	7	48	45
B.A.-LL.B.	76	4	6	66	66
B.Comm.	70	1	8	61	58
B.Comm-LL.B.	41	1	1	39	36
B.D.Sc.	57	1	1	55	53
B.Des.Stud.	30	1	3	26	25
B.Econ.	28	-	4	24	23
B.Econ-LL.B.	16	-	1	15	15
B.E.	166	4	11	151	144
B.H.M.S.	7	-	1	6	4
B.H.M.S.(Ed.)	35	-	4	31	28
LL.B.	69	1	6	62	57
M.B.	182	7	1	174	173
B.Occ.Thy.	34	-	5	29	27
B.Pharm.	62	3	1	58	57
B.Phty, Course A	21	1	-	20	19
B.Phty, Course B	70	3	5	62	57
B.Sc.	200	10	17	173	166
B.Sc.(Hons)	19	2	1	16	14
B.Soc.Wk.	72	10	4	58	55
B.Sp.Thy.	23	-	1	22	22
B.Surv.	25	1	5	19	17
B.V.Sc.	61	-	2	59	57
Totals	1703	74	135	1494	1425

Average Performance – By Course

Tables 2 and 3 summarise the performance of students in (i) the Semester 1 sample, and (ii) the Whole Year sample. Means and Standard Deviations of the following quantities are listed by course –

- (a) school aggregate;
- (b) ASAT T;
- (c) T.E. score;
- (d) Order of Merit position (where available);
- (e) Semester 1 Grade Point Average.

For the Whole Year sample, courses are listed below in order of T.E. score.

<u>Course</u>	<u>T.E. Score</u>	
	<u>Mean</u>	<u>Standard Deviation</u>
B.Sc.(Hons)	984	14
M.B.	978	15
B.E.	974	20
B.V.Sc.	968	20
B.Econ-LL.B.	962	31
B.Sc.	960	30
B.Comm-LL.B. }	954	26
B.D.Sc. }	954	22
B.Pharm. }	954	31
B.Agr.Sc.	951	30
B.Surv.	948	35
B.Des.Stud. }	946	34
B.Phty (A) }	946	24
B.A.-LL.B.	942	42
B.A.(Hons)	941	43
B.Phty (B) }	932	37
B.Soc.Wk. }	932	38
B.Comm.	929	35
B.Sp.Thy.	928	35
B.Econ.	924	49
B.A. }	922	46
B.Occ.Thy. }	922	40
LL.B.	918	45
B.H.M.S.	909	29
B.H.M.S.(Ed)	906	51

It is noticeable that the variability of the samples is less with the higher T.E. scores, presumably as a result of the fixed upper bound of T.E. scores at 990, and the quota cut-off in some courses. Some of the courses with small enrolments have a small variability; notably, B.H.M.S. and B.Phty, Course (A).

An order based on ASAT T roughly follows that given above. However, there are greater departures with an order based on School Aggregate scores. The following courses have relatively high School Aggregate scores – B.Econ-LL.B., B.Comm-LL.B., B.Des.Stud., B.A.-LL.B., B.A.(Hons), and, to a lesser extent, B.Soc.Wk. and LL.B.

The other data in these tables will be discussed later.

TABLE 2

SUMMARY OF PERFORMANCE - SEMESTER 1 SAMPLE

Course	School agg.		ASAT T		T.E. Score		O.M. Position		GPA(Sem.1)	
	Mean	SD ¹	Mean	SD ¹	Mean	SD ¹	Mean	SD ^{1,2}	Mean	SD ¹
B.Agr.Sc.	109.9	10.1	61.8	7.9	950	30	1616	1035	4.40	0.94
B.A.	112.1	10.8	54.4	9.4	921	45	-	-	4.34	0.97
B.A.(Hons)	118.1	12.2	56.9	11.2	940	43	2066	1534	4.77	0.79
B.A.-LL.B.	116.9	10.6	58.9	10.9	942	42	1939	1423	4.43	0.96
B.Comm.	110.4	7.8	56.0	9.0	929	35	-	-	4.26	0.84
B.Comm-LL.B.	116.7	10.4	60.7	7.4	954	25	1557	917	4.41	1.37
B.D.Sc.	110.1	9.2	60.7	8.3	954	22	1526	802	4.02	0.76
B.Des.Stud.	115.4	10.6	61.7	8.2	947	34	1811	1200	4.28	0.83
B.Econ.	110.8	13.8	57.9	11.2	926	49	2547	1744	4.13	1.12
B.Econ-LL.B.	121.5	11.0	64.3	8.2	962	31	1251	1098	4.75	0.59
B.E.	117.8	10.3	64.7	8.9	973	20	-	-	4.31	0.92
B.H.M.S.	105.2	7.5	52.0	14.1	905	26	3280	929	3.22	1.95
B.H.M.S.(Ed)	107.0	7.3	55.1	8.2	907	50	3239	1762	4.12	1.06
LL.B.	113.0	8.0	54.8	9.4	915	47	2912	1662	3.77	1.50
M.B.	124.8	7.9	66.4	7.2	979	15	-	-	4.69	0.71
B.Occ.Thy.	110.0	8.9	56.4	9.1	923	40	2647	1418	4.51	0.60
B.Pharm.	110.3	9.8	60.9	8.6	953	32	-	-	4.10	1.12
B.Phty, Course A	107.1	5.8	59.8	10.9	948	24	1770	862	4.03	0.44
B.Phty, Course B	110.8	9.3	55.5	9.2	929	39	2442	1383	4.25	1.03
B.Sc.	113.9	12.0	63.3	8.9	959	31	-	-	4.37	1.27
B.Sc.(Hons)	127.3	10.6	67.6	7.8	983	14	404	562	4.59	1.51
B.Soc.Wk.	114.9	8.9	55.8	8.6	932	39	-	-	4.67	0.63
B.Sp.Thy.	112.6	10.5	57.6	9.5	928	35	2485	1246	4.67	0.53
B.Surv.	107.1	8.4	61.5	10.6	946	35	1826	1228	3.67	1.50
B.V.Sc.	116.0	9.5	63.0	8.7	967	20	-	-	4.30	0.85

¹ Standard Deviation² There is some doubt of the validity of these Standard Deviations computed from Order of Merit position, rather than from a score.

TABLE 3

SUMMARY OF PERFORMANCE - WHOLE YEAR SAMPLE

Course	School agg.		ASAT T		T.E.Score		O.M. Position		GPA(Sem.1)	
	Mean	SD ¹	Mean	SD ¹	Mean	SD ¹	Mean	SD ^{1,2}	Mean	SD ¹
B.Agr.Sc.	109.9	10.3	61.7	8.0	951	30	1583	1044	4.48	0.86
B.A.	112.1	10.7	54.1	9.3	922	46	-	-	4.49	0.70
B.A.(Hons)	118.6	12.3	56.6	11.0	941	43	2053	1567	4.80	0.79
B.A.-LL.B.	117.0	10.7	59.0	11.0	942	42	1943	1434	4.46	0.94
B.Comm.	110.4	7.9	55.8	9.1	929	35	-	-	4.31	0.75
B.Comm-LL.B.	117.0	10.8	60.4	7.2	954	26	1534	923	4.67	0.92
B.D.Sc.	110.4	9.2	60.9	8.4	954	22	1528	817	4.06	0.75
B.Des.Stud.	114.8	10.4	61.3	8.1	946	34	1850	1209	4.29	0.84
B.Econ.	110.4	13.9	57.3	11.0	924	49	2598	1764	4.31	0.71
B.Econ-LL.B.	121.5	11.0	64.3	8.2	962	31	1251	1098	4.75	0.59
B.E.	118.0	10.4	64.9	8.8	974	20	-	-	4.37	0.90
B.H.M.S.	105.8	8.6	49.5	14.9	909	29	3166	1032	4.03	0.86
B.H.M.S.(Ed)	106.5	6.9	55.5	8.1	906	51	3274	1798	4.25	0.74
LL.B.	113.3	8.1	55.2	9.3	918	45	2826	1594	4.04	1.16
M.B.	124.7	7.8	66.4	7.2	978	15	-	-	4.68	0.70
B.Occ.Thy.	109.6	9.1	56.9	9.1	922	40	2696	1429	4.55	0.55
B.Pharm.	110.5	9.8	61.0	8.6	954	31	-	-	4.17	0.99
B.Phty, Course A	107.0	5.9	60.4	10.8	946	24	1825	849	4.05	0.45
B.Phty, Course B	111.4	9.4	56.1	9.2	932	37	2323	1333	4.46	0.61
B.Sc.	114.3	12.0	63.4	9.1	960	30	-	-	4.47	1.13
B.Sc.(Hons)	128.3	10.2	68.4	7.5	984	14	362	558	4.87	1.07
B.Soc.Wk.	114.7	8.9	56.0	8.6	932	38	-	-	4.72	0.60
B.Sp.Thy.	112.6	10.5	57.6	9.5	928	35	2485	1246	4.67	0.53
B.Surv.	107.9	8.5	62.1	11.0	948	35	1768	1244	4.08	0.94
B.V.Sc.	116.2	9.5	62.9	8.9	968	20	-	-	4.36	0.78
Total sample	115.1	11.1	60.2	9.9	948	40	-	-	4.45	0.86

¹ Standard Deviation² There is some doubt of the validity of these Standard Deviations computed from Order of Merit position, rather than from a score.

Correlation Coefficients

Tables 4 and 5 list correlation coefficients for the Semester 1 and Whole Year Samples respectively. Table 5(a) lists values for Semester 1 and Senior only, and is directly comparable with Table 4. The only differences arise from the slightly smaller and more select sample in Table 5(a). Table 5(b) contains coefficients based on performances for the year as a whole, and also compares results for Semester 1 with Semester 2.

Consider the case of a fixed group of students assessed first by a Senior teacher, and then by a University lecturer. Variations between these assessments may arise from factors which include the following –

- (a) Errors in the relative grading of the students by the Senior teacher;
- (b) Variations in student performance between Senior and University, due to (i) changes in student effort, (ii) course changes which place emphasis on differing student skills, and (iii) changes in learning conditions and assessment procedures;
- (c) Errors in the relative grading of students by the University lecturer.

More generally, other factors will arise which may be expected to worsen the correlations. These include the following –

- (d) Students are assessed at Senior level by many teachers from different schools. Differences may be expected in the absolute standards of these assessments;
- (e) Senior performance is aggregated into a single score – either the School Aggregate score or the T.E. score. These are based on the student's best five subjects, including English. That is, the subjects included in these scores will vary from student to student;
- (f) At University level, students enrol for a variety of courses, and these involve assessments from many staff members, from many faculties. Again, the absolute standards imposed by these staff members in their assessments will vary;
- (g) These different University courses vary in size, and require differing student skills. Some of the courses give a greater choice of subjects than others – notably the B.A. and B.Sc.

It may be expected that the quality of correlation will degenerate as the number of these factors is increased. For example, the School Aggregate scores used in Tables 4 and 5 include results from many schools, and this will contribute to variability. On the other hand, the ASAT test is common to all schools.

With this in mind, the following comments may be made on the results. It may be noted that the last rows of Tables 5(a) and (b) list results for the total Whole Year sample. Similar overall results were not obtained for the Semester 1 sample.

1. The best correlations are for University Semester 1/University Semester 2. From Table 5(b), the overall figure was 0.69. Values for particular courses vary from 0.34 – 0.86. Of the 25 courses, 21 gave values in excess of 0.60, and 18 equal to or greater than 0.65.
2. In general, correlations between University and Senior assessments are poor.
3. Correlations of GPA with School Aggregates tend to be better than with T.E. scores. For the total Whole Year sample, the correlations of whole year GPA with School Aggregates and T.E. scores were 0.51 and 0.41 respectively. For the same sample, using Semester 1 results only, the corresponding figures were 0.51 and 0.37.

Similarly, at a course level, for whole year GPAs, correlations with the T.E. score were better in 8 cases, worse in 17 cases. Using Semester 1 GPAs, correlations with T.E. score were better in 11 cases, equal in 1 case, and worse in 13 cases.

4. Correlations with Order of Merit position are very similar to those with T.E. score.
5. Courses vary in size, as measured by total Credit Points. The last column of Table 5(b) lists correlations between T.E. score and GPA (whole year) x C.P. These may be compared with the corresponding figures for T.E./GPA, listed in the third result column of the same table. At a course level, weighting by Credit Points has only a small effect. This could be expected, as variations in C.P. within a course would normally be small. For the University as a whole, weighting by Credit Points improved this correlation from 0.41 to 0.53. That is, there is evidence that the size of University course has some effect on student performance.

6. Correlations with ASAT are generally poor – 0.43 for School Aggregate/ASAT T, and 0.23, 0.24 for GPA/ASAT T.

The degeneration between these figures presumably results from adding the variations between school and University to the other variables involved.

7. A comparison between Tables 4 and 5(a) shows that the use of the more select Whole Year sample tends to improve the quality of correlations between school and University.

TABLE 4
CORRELATION COEFFICIENTS – SEMESTER 1 SAMPLE

Semester I – Senior

Course	Sample Size	School Agg/ ASAT T	School Agg/ GPA	ASAT T/ GPA	T.E.score/ GPA	O.M.Position/ GPA
B.Agr.Sc.	25	0.31	0.55	0.02	0.44	0.47
B.A.	195	.27	.33	.16	.27	–
B.A.(Hons)	48	.27	.43	.09	.41	.39
B.A.-LL.B.	66	.42	.44	.26	.29	.30
B.Comm.	61	.15	.48	.09	.48	–
B.Comm-LL.B.	39	.25	.25	-.02	.21	.23
B.D.Sc.	55	.33	.40	.05	.44	.40
B.Des.Stud.	26	.47	.11	.02	.19	.17
B.Econ.	24	.28	.18	-.32	.02	.03
B.Econ-LL.B.	15	.39	.70	.37	.71	.71
B.E.	151	.54	.56	.41	.52	–
B.H.M.S.	6	.30	.52	-.26	.56	.50
B.H.M.S.(Ed)	31	.23	.30	.28	.38	.38
LL.B.	62	.20	.29	.22	.28	.28
M.B.	174	.46	.55	.40	.44	–
B.Occ.Thy.	29	.08	.56	.41	.63	.63
B.Pharm.	58	.31	.63	.25	.55	–
B.Phty, Course A	20	.02	.31	.06	.31	.29
B.Phty, Course B	62	.41	.36	.36	.44	.44
B.Sc.	173	.49	.69	.25	.63	–
B.Sc.(Hons)	16	.42	.60	.48	.42	.47
B.Soc.Wk.	58	.41	.34	.30	.47	–
B.Sp.Thy.	22	.17	.40	.36	.71	.71
B.Surv.	19	.53	.41	.28	.36	.37
B.V.Sc.	59	.37	.51	.09	.32	–

TABLE 5(a)

CORRELATION COEFFICIENTS - WHOLE YEAR SAMPLE

Semester 1 - Senior

Course	Sample Size	School Agg/ ASAT T	School Agg/ GPA	ASAT T/ GPA	T.E.score/ GPA	O.M.Position/ GPA
B.Agr.Sc.	24	0.31	0.62	0.08	0.43	0.45
B.A.	183	.32	.49	.28	.41	-
B.A.(Hons)	45	.31	.41	.13	.41	.39
B.A.-LL.B.	66	.42	.44	.26	.31	.32
B.Comm.	58	.15	.53	.16	.52	-
B.Comm-LL.B.	36	.26	.33	.31	.36	.37
B.D.Sc.	53	.32	.38	.03	.46	.41
B.Des.Stud.	25	.43	.13	.04	.21	.19
B.Econ.	23	.26	.48	-.18	.23	.23
B.Econ-LL.B.	15	.39	.70	.37	.71	.71
B.E.	144	.53	.57	.41	.53	-
B.H.M.S.	4	.40	.99	.31	.72	.68
B.H.M.S.(Ed)	28	.23	.37	.09	.48	.48
LL.B.	57	.18	.26	.14	.22	.22
M.B.	173	.45	.54	.38	.43	-
B.Occ.Thy.	27	.11	.65	.36	.68	.67
B.Pharm.	57	.29	.64	.21	.51	-
B.Phty, Course A	19	.04	.33	.01	.37	.36
B.Phty, Course B	57	.39	.43	.45	.61	.60
B.Sc.	166	.49	.72	.26	.65	-
B.Sc.(Hons)	14	.32	.52	.33	.35	.39
B.Soc.Wk.	55	.41	.41	.30	.52	-
B.Sp.Thy.	22	.17	.40	.36	.71	.71
B.Surv.	17	.52	.32	.26	.42	.43
B.V.Sc.	57	.39	.50	.13	.32	-
Total sample	1425	.43	.51	.23	.37	-

TABLE 5(b)

CORRELATION COEFFICIENTS - WHOLE YEAR SAMPLE

Whole year result - Senior; Semester 1 - Semester 2

Course	Sample Size	School agg/ GPA ¹	ASAT T/ GPA ¹	T.E.score/ GPA ¹	O.M.Position/ GPA ¹	GPA ² / GPA ₂	T.E./ GPA ¹ x CP
B.Agr.Sc.	24	0.55	-0.15	0.50	0.50	0.72	0.51
B.A.	183	.51	.31	.48	-	.61	.44
B.A.(Hons)	45	.56	.17	.54	.55	.62	.54
B.A.-LL.B.	66	.45	.26	.39	.40	.65	.43
B.Comm.	58	.53	.16	.52	-	.70	.51
B.Comm-LL.B.	36	.60	.34	.48	.48	.34	.37
B.D.Sc.	53	.47	.08	.55	.53	.65	.53
B.Des.Stud.	25	.19	.10	.22	.21	.65	.22
B.Econ.	23	.67	-.03	.51	.52	.56	.38
B.Econ-LL.B.	15	.74	.55	.56	.57	.67	.56
B.E.	144	.59	.37	.54	-	.82	.54
B.H.M.S.	4	.82	.04	.35	.29	.78	.22
B.H.M.S.(Ed)	28	.38	.24	.46	.46	.53	.45
LL.B.	57	.25	.16	.35	.34	.67	.40
M.B.	173	.58	.41	.42	-	.78	.42
B.Occ.Thy.	27	.71	.35	.61	.61	.69	.61
B.Pharm.	57	.60	.16	.49	-	.63	.50
B.Phty, Course A	19	.39	-.26	.40	.39	.65	.44
B.Phty, Course B	57	.42	.43	.65	.64	.78	.63
B.Sc.	166	.69	.26	.62	-	.78	.63
B.Sc.(Hons)	14	.52	.29	.38	.45	.72	.13
B.Soc.Wk.	55	.42	.25	.39	-	.46	.31
B.Sp.Thy.	22	.42	.28	.70	.70	.86	.71
B.Surv.	17	.23	.07	.32	.33	.78	.29
B.V.Sc.	57	.50	.15	.29	-	.70	.29
Total sample	1425	.51	.24	.41	-	.69	.53

¹ GPA for subjects of Semesters 1 + 2.² GPA for Semester 1/GPA for Semester 2.

Variability of Standards between University Courses

Tables 2 and 3 list mean T.E. scores and Semester 1 GPAs for the individual University courses. These values are plotted in Figure 1 for the Whole Year sample.

The variability shown in this diagram could arise from a number of causes. For example, it could be influenced by variability in the T.E. scores, and by the size of University course. It also indicates either variations in the standards of University marking, or in the relative difficulty of the courses.

Figure 1 shows the regression lines based on T.E. score and GPA. The difference between these lines is a consequence of the extreme variability of the data. The correlation coefficient – assigning a weight of unity to each point – is 0.35.

Courses furthest from the regression lines are listed below, in alphabetical order.

(a) Courses with severe marking standards, or of greatest relative difficulty.

B.D.Sc.
B.E.
B.Pharm.
B.Phty (A)
B.Surv.
B.V.Sc.

(b) Courses with liberal marking, or of least relative difficulty.

B.A.
B.A. (Hons)
B.Occ.Thy.
B.Soc.Wk.
B.Sp.Thy.

Similar conclusions may be drawn from the Semester 1 sample. A comparison of GPAs shows again that the Whole Year sample is slightly better and less variable.

GPA (SEMESTER 1)

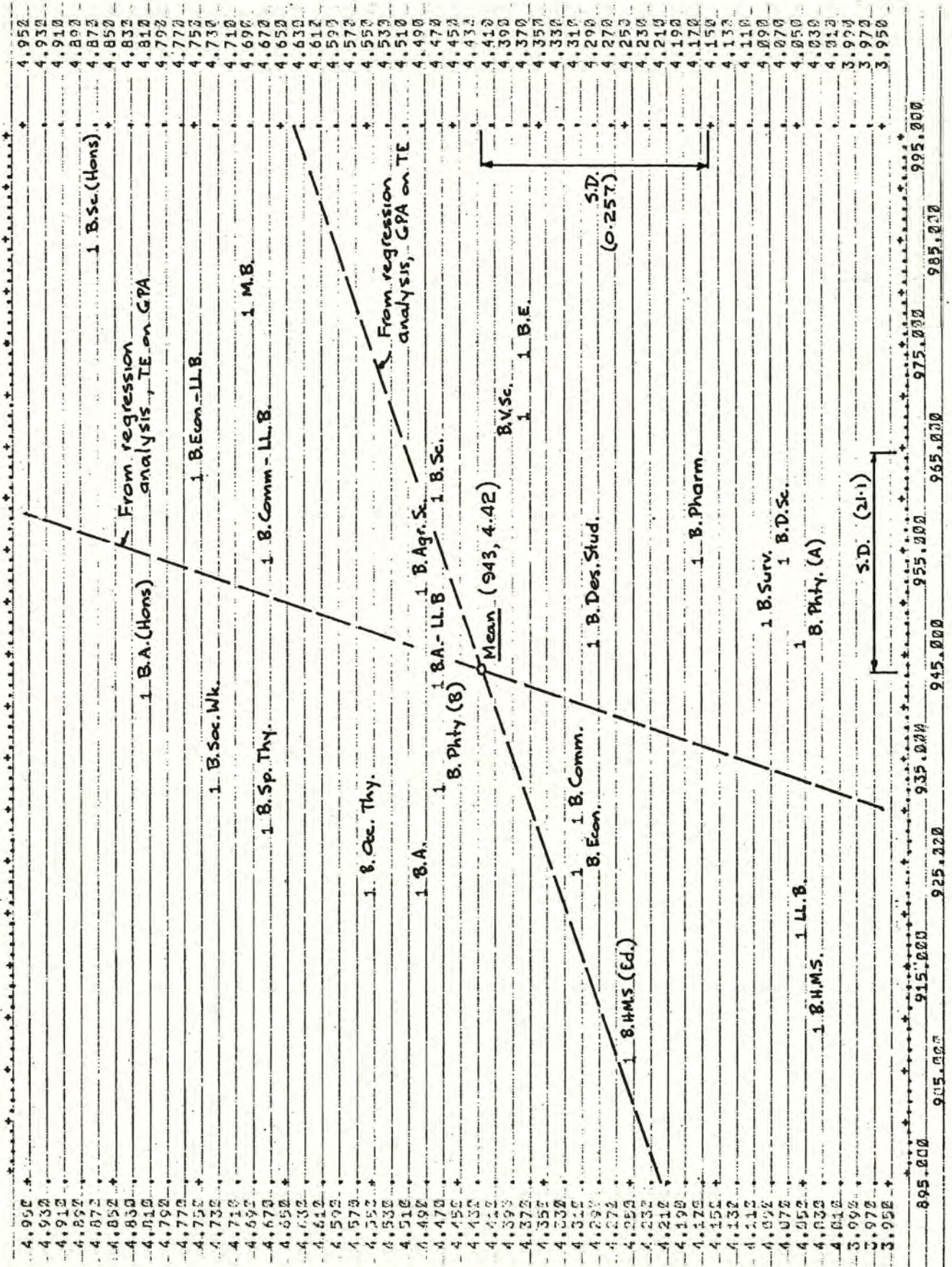


FIGURE 1: MEAN VALUES OF GPA (SEMESTER 1) AND T.E. SCORE FOR PARTICULAR UNIVERSITY COURSES.

T.E. SCORE

Studies based on Particular Schools

The schools supplying the largest numbers of students at the University of Queensland, Semester 1, were as follows –

<u>School Number</u>	<u>Number of University Students</u>
2	79
175	76
48	55
174	30
176	28
186	27

Of these, school 174 was deleted, as the largest number from this school entering any course was only 4. School 33 supplied only 19 students, but 6 of these were enrolled for the B.A. degree. It was decided to give special consideration to the schools listed below. No attempt was made to identify the schools, but it was determined by inquiry from the Board of Secondary School Studies whether the schools were Mixed, or Boys' or Girls' schools.

<u>School</u>	<u>Type</u>	<u>Numbers enrolled for –</u>			
		<u>B.A.*</u>	<u>B.E.</u>	<u>M.B.</u>	<u>B.Sc.*</u>
2	Mixed	3	<u>9</u>	<u>7</u>	<u>8</u>
33	Mixed	<u>6</u>	3	1	1
48	Boys	4	<u>8</u>	<u>7</u>	<u>11</u>
175	Boys	1	<u>11</u>	<u>13</u>	<u>6</u>
176	Girls	<u>5</u>	1	<u>5</u>	1
186	Girls	2	0	<u>8</u>	1

*Not including B.A.(Hons) or B.Sc.(Hons).

The numbers in this table are of students attempting both University semesters. The numbers underlined represent groups which were used for further correlation studies. The three schools – 2, 48 and 175 – provided reasonable numbers of students in each of the three courses, B.E., M.B. and B.Sc. Of these schools, the first was mixed, and the other two were boys' schools.

Schools 33 and 176 provided reasonable groups in the B.A., one being mixed and the other a girls' school. The second of these schools also had a group of reasonable size in the M.B. degree, as did also the girls' school, 186.

There was, in fact, only one other school which provided at least 5 B.A. students – school 24. The total number coming to the University from this school was only 8, and for this reason it was not included in this further study. There were also one group of 7 (in the LL.B.), three groups of 6 and nine groups of 5, chiefly in other courses, that have not been considered here.

Correlation coefficients have been obtained –

- separately for each school and for each of the courses underlined above;
- for schools 2, 48 and 175 combined, against each of the courses B.E., M.B. and B.Sc. separately;
- for schools 2, 48 and 175, taken separately, against the combination of the courses B.E. + M.B. + B.Sc.

The results are listed in Tables 6, 7 and 8. The following comments may be made –

1. The most direct correlations are those from a single school to a single course. These are listed in Tables 6 and 7. The correlation coefficients for School Aggregate/GPA are generally very good; with 12 of 16 values above 0.65 for each of the cases, Semester 1 and Whole Year.
2. These values may be compared with those given in Table 7 for successive GPAs in the two semesters. In this case, 13 out of 16 are in excess of 0.65. Generally, the correlations GPA_1/GPA_2 are better than those for School Aggregate/GPA. For Semester 1 results, 10 out of 16 are better; for Whole Year results, 11 out of 16 are better.
3. The previous two conclusions tend to inspire confidence in the ability of either school or University teachers to place students in correct relative order.
4. Table 7 also lists correlations for School Aggregate/ASAT T. These are somewhat lower. For example, 6 out of 16 values exceed 0.65; 10 out of 16 exceed 0.5.

It may be observed that these results are better than previous results with ASAT. As mentioned elsewhere, the ASAT test is a uniform test for the whole state. Comparisons with ASAT tend to involve (a) variations between schools, (b) variations between school and University, or (c) variations between University courses.

For this reason, the present data probably provide a fairer assessment of the validity of the ASAT test, although this needs to be qualified somewhat because of the small sample sizes. Despite the improvement in the present figures, the correlations with ASAT are still worse than other comparable correlations – such as School Aggregates/GPA or GPA_1/GPA_2 .

5. The quality of the correlations appears to vary somewhat with school or with course. For example, for school 33, correlations of school assessments with the B.A. are not good. For school 176, correlations with Semester 1 B.A. are good, but those with the Whole Year B.A. are much worse.
6. Tables 6 and 7 also include correlations for the combination of the B.E., M.B. and B.Sc. courses. These show some degeneration with those for the courses taken separately.

In the second part of Table 8, correlations are listed which include students in all courses from the schools taken separately. There is a further degeneration in the quality of correlation.

7. The upper part of Table 8 shows the effect of combining the students from three schools, while keeping courses separate. Again there is a degeneration as compared with the correlations for separate schools and separate courses.
8. In considering these conclusions, it must be remembered that these schools are the select Queensland schools which provide the largest numbers of students at the University of Queensland. There could conceivably be larger variations between other schools. Furthermore, although the samples used in this study are the largest available, the numbers of students involved are small. The small sample sizes may adversely influence the validity of the above conclusions.

TABLE 6

CORRELATIONS BY SCHOOL FOR VARIOUS COURSES

- WHOLE YEAR SAMPLE, SEMESTER 1.

School	Course	Sample Size	School Agg/ GPA	ASAT T/ GPA	T.E. Score/ GPA
2 (Mixed)	B.E.	9	0.93	0.41	0.79
	M.B.	7	0.95	0.29	0.76
	B.Sc.	8	0.94	0.19	0.92
	B.E.+M.B.+B.Sc.	24	0.82	0.23	0.74
33 (Mixed)	B.A.	6	-0.15	0	-0.44
48 (Boys)	B.E.	8	0.55	0.13	0.37
	M.B.	7	0.67	0.59	0.53
	B.Sc.	11	0.76	0.59	0.80
	B.E.+M.B.+B.Sc.	26	0.66	0.48	0.64
175 (Boys)	B.E.	11	0.61	0.49	0.55
	M.B.	13	0.78	0.74	0.64
	B.Sc.	6	0.51	0.32	0.53
	B.E.+M.B.+B.Sc.	30	0.67	0.57	0.49
176 (Girls)	M.B.	5	0.72	-0.17	0.61
	B.A.	5	0.74	0.45	0.78
186 (Girls)	M.B.	8	0.85	0.92	0.91

TABLE 7
CORRELATIONS BY SCHOOL FOR VARIOUS COURSES
- WHOLE YEAR SAMPLE, WHOLE YEAR RESULTS

School	Course	Sample Size	School Agg/ ASAT T	School Agg/ GPA	ASAT T/ GPA	T.E.Score/ GPA	GPA ₁ / GPA ₂
2 (Mixed)	B.E.	9	0.64	0.81	0.33	0.71	0.70
	M.B.	7	0.36	0.87	0.35	0.61	0.88
	B.Sc.	8	0.32	0.71	-0.03	0.70	0.53
	B.E.+M.B.+B.Sc.	24	0.41	0.74	0.17	0.64	0.66
33 (Mixed)	B.A.	6	0.87	-0.16	0	-0.45	0.89
48 (Boys)	B.E.	8	0.65	0.61	0.35	0.47	0.81
	M.B.	7	0.76	0.76	0.82	0.70	0.18
	B.Sc.	11	0.86	0.78	0.63	0.80	0.88
	B.E.+M.B.+B.Sc.	26	0.57	0.70	0.53	0.68	0.80
175 (Boys)	B.E.	11	0.66	0.52	0.39	0.44	0.95
	M.B.	13	0.58	0.82	0.66	0.63	0.86
	B.Sc.	6	0.45	0.69	0.29	0.53	0.81
	B.E.+M.B.+B.Sc.	30	0.52	0.69	0.50	0.52	0.89
176 (Girls)	M.B.	5	0.14	0.87	-0.01	0.76	0.91
	B.A.	5	0.34	0.38	0.13	0.41	0.27
186 (Girls)	M.B.	8	0.86	0.80	0.89	0.90	0.90

TABLE 8

COMBINED CORRELATIONS – SCHOOLS 2, 48 AND 175
 FOR COURSES B.E., M.B., B.Sc. – WHOLE YEAR SAMPLE,
 WHOLE YEAR RESULTS

School	Course	Sample Size	School Agg/ ASAT T	School Agg/ GPA	ASAT T/ GPA	T.E.Score/ GPA	GPA ₁ / GPA ₂
2 + 48 + 175	B.E.	28	0.63	0.55	0.35	0.40	0.90
	M.B.	27	0.50	0.81	0.52	0.63	0.79
	B.Sc.	25	0.68	0.79	0.51	0.69	0.81
2	All courses	75	0.48	0.36	0.10	0.30	0.66
48	All courses	52	0.64	0.66	0.39	0.54	0.79
175	All courses	74	0.54	0.65	0.41	0.53	0.74

General Conclusions

1. The correlation of school and University performance is not good. Typical correlation coefficients are as follows (from Table 5(b)).

(a) T.E. score/Whole Year GPA.

B.A.	0.48
B.E.	0.54
LL.B.	0.35
M.B.	0.42
B.Sc.	0.62
All courses	0.41

(b) School Aggregate score (unmoderated by ASAT)/Whole Year GPA

B.A.	0.51
B.E.	0.59
LL.B.	0.25
M.B.	0.58
B.Sc.	0.69
All courses	0.51

(c) ASAT T/Whole Year GPA

B.A.	0.31
B.E.	0.37
LL.B.	0.16
M.B.	0.41
B.Sc.	0.26
All courses	0.24

- The figures quoted above suggest that (a) the ASAT test provides a poor assessment of students, (b) correlations with the T.E. score are somewhat worse than with the unmoderated School Assessments.
- For those courses where the Order of Merit position was available, correlation with this position was no better than with the T.E. score.
- Nevertheless, there is evidence that both school and University teachers can achieve reasonably consistent relative assessments of students; that is, of students relative to one another.

(a) Correlation between successive assessments at the University is relatively good for almost all courses. Typical correlation coefficients for GPA Semester 1/GPA Semester 2 (Table 5(b)) are as follows –

B.A.	0.61
B.E.	0.82
LL.B.	0.67
M.B.	0.78
B.Sc.	0.78
All courses	0.69

(b) Correlations between individual schools and particular courses are relatively good. Some correlations coefficients for School Aggregate score/Whole Year GPA (Table 7) are as follows –

<u>B.E.</u>	<u>M.B.</u>	<u>B.Sc.</u>
0.81, 0.61, 0.52	0.87, 0.76	0.71, 0.78, 0.69
	0.82, 0.87, 0.80	

Similar correlation coefficients for the B.A. degree are worse – -0.16, 0.38 – but this could be influenced by the large choice of subjects in the B.A. degree.

- This evidence suggests that variations in the absolute levels of assessment constitute the major cause of variability. Direct evidence of inter-school variations is not available. Comparisons of mean levels of University assessments are given in Figure 1. These results indicate a marked variability of standards between courses. Some of this could result from variability in the T.E. score, or from differences in difficulty of the courses.
- For the purposes of University entry, the prime difficulty arises from variability between schools. This is, of course, recognised by the use of the ASAT test as a moderating device. This report continues to show unreliability in the ASAT test. It is suggested that efforts should be made to find an improved replacement for the ASAT test. One possibility has been suggested in two previous reports (referenced on Page 1). This involves the use of test questions based on the common core of subject syllabi. Other alternatives may also be possible.

7. The ASAT test appears to correlate better with the School Aggregate score in some schools than others (Tables 7, 8). It is possible that the performance of students in the ASAT test is affected by variations in student motivation towards the test, as between schools,

It should be noted, however, that the present results were for students entering the University in 1975. General awareness of the importance of the ASAT test may be expected to have increased in succeeding years. That is, this source of variability – if it has existed – may be less now than in 1975.

Acknowledgements

The data contained in this report was supplied by the Board of Secondary School Studies through the Registrar. The detailed computations were performed by Neville Richter, Tutor in the Department of Civil Engineering.

**APPENDIX E: CORRELATION OF "MATRICULATION" EXAMINATION RESULTS
AND UNIVERSITY PERFORMANCE**

Appendix D and earlier sections of the report contain coefficients showing the relationship between TE scores and results in first year examinations in the University of Queensland. As the only correlation coefficient attained in recent years in this University is the figure of 0.64 between the Engineering matriculation results in the Senior Examination in 1972 and the mean score in first year Engineering in 1973, results of other correlations in this State and elsewhere are of interest as indicating the extent of relationships found in earlier studies.

The most recent Australian review of the literature is W. McDonell: *Testing for Student Selection at Tertiary Level* (ACER 1975). Data from this report give a perspective on the coefficients reported in the present study.

On page 33, she reports an American review of research prior to 1960 which showed that high school achievement correlated about 0.50 with first year college grades.

On page 42, she reports that, for those entrants who had only one attempt at matriculation, the correlation coefficient with the selection score and first year examination results for each of the six faculties in Monash University varied from 0.41 in Arts to 0.63 in Science.

On page 45, she reports the correlations quoted in the "1961 Study" conducted by the Australian Department of Education. Correlations between matriculation scores and first year results were in the range 0.3 to 0.4.

On page 51, she reports correlation of tertiary results with Higher School Certificate scores in the A.C.T. In the Science Faculty the coefficient was 0.65.

In Western Australia (Page 54) in 1971, biserial correlation coefficients of passing/failing in first year with Leaving, Matriculation and ASAT aggregates were 0.57, 0.52 and 0.32 respectively. In the following year (those sitting for matriculation in 1971 and entering the University of Western Australia in 1972) the coefficients were 0.61, 0.52 and 0.25 respectively.

On page 57, she reports correlations in the University of Melbourne in the late 1960's. The highest correlation being "around 0.6 for Quota score" with first year results. "Most other correlations were around 0.3 or less."

The report by Schonell, Roe and Meddleton *Promise and Performance* (University of Queensland Press, 1962) reports on page 59 that the biserial correlation between matriculation score and academic progress of those who entered the University in 1954 was 0.48.

Studies undertaken in the University of Queensland by Professor Bassett and others reported by the Department of Education and Science (Canberra) in January 1971 as *Interim Report on the Evaluation of the T.E.E.P. Series A Test Battery* showed that the matriculation total marks correlated with first year University performance in 1969 as follows:

Medicine	0.56
Dentistry	0.41
Social Work	0.03

The other major Queensland study was the so-called Queensland Grade 12 study undertaken by the Research branch of the Queensland Department of Education. Courses were grouped into three main categories and the correlations of the aggregate of percentage marks on the five best Senior subjects in 1970 with the University grade point averages in 1971 were:

Sciences	0.49
Humanities	0.46
Business Studies	0.38

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WHY TEACH SOCIAL SCIENCE(S)?

INTRODUCTION

Traditionally, students studied only history and geography. Useful as these disciplines are in contributing to an understanding of social behaviour, they are limited by their self-imposed foci of study as well as their methods. It is argued that a comprehensive understanding of social behaviour requires an integration of the perspectives of the aforementioned disciplines with the approaches and concepts of the "newer" social sciences : economics, sociology, political science, anthropology and ethology.

All of these newer social sciences are empirical by nature and concern themselves with an investigation of "what is" in society rather than "what ought to be" in society i.e., normative. Social science attempts to be value free, and seeks to understand, describe, analyze and explain the passing human scene without sitting in judgment on it.

The goal of social science is the discovery of knowledge, describing and explaining human phenomena. Social scientists are engaged, primarily, in the search for new knowledge bases. The aim of social science is to establish general laws of human society which may be used to explain and predict human behaviour. Although the search is for orderliness, there is, presently, no agreement among social scientists as to what that order is. Prediction in social science is, at best, hazardous. As a result, the Social sciences embrace many competing theories, each with some support in logic and empirical data but none, as yet, with a sure footing in facts.

Social science avoids closure, holds all findings tentatively until a new theoretical and factual assault can be launched against them. Social scientists pride themselves on objectivity, do not engage in advocacy, and view the human scene with an unbiased eye. They may describe values but they do not, as social scientists, engage in valuation.

Social scientists may claim that social science is the best available knowledge upon which to base citizenship education. But, in the majority of cases, they do not make the claim (and rightly so) that social sciences are a sufficient or even necessary basis of good citizenship or that they should preclude the teaching as well, of the traditional disciplines of history and geography.

There are many good citizens and many good politicians who have never formally studied the social sciences. Alternative routes to good citizenship do, therefore, exist. We should show more respect for the integrity of social science and cease asking of it more than it has to offer. On the other hand, however, there are few other instruments which provide Man with the discipline he requires in his interpretation of social behaviour, that the social sciences offer. This discipline comes from the methods or techniques used to collect and evaluate knowledge. Techniques used in the social sciences are derived from the scientific method developed for the physical and natural sciences.

Eventhough the scientific method emphasizes that scientific knowledge should be sought without consideration of the moral implications of the knowledge, the scientist cannot avoid involvement with moral considerations. There are times when the scientist is forced to make decisions which are based on value judgments. Values frequently enter the research process at the stage of formulating a problem. The social scientist is trained however to recognize normative orientations (i.e. those times when a decision is made after judgment that one thing is preferable to another) and to control for possible biases caused by such orientations. A common error made when normative issues interfere with a person's ability to positively analyze problems is the overemphasis of those aspects of the problems which tend to support one's personal views. This must be avoided because overemphasizing certain aspects of a problem can lead to a distortion of the real issues associated with the problem.

It has been suggested in some quarters that people preparing teachers for the profession and teachers themselves are involved in indoctrination. This criticism has been made particularly of the recently banned course M.A.C.O.S. Nothing can be further from the truth. Indoctrination involves presenting one point of view to the exclusion of all alternatives. Social scientists are concerned with collecting objective data and making rational conclusions on the basis of all the evidence, and would argue that this is exactly what children in schools should be learning to do. It is on this basis that they can make wise decisions when they meet the multitude of problems that confront them in the real world. The evidence of this real world with class and group conflict, spiralling divorce rates, increased crime, alcohol and drug dependence, poverty and alienation and a great range of other problems suggests that our schools of the past have not adequately prepared children for living.

No one would argue that the kind of teaching suggested in this submission will remove all the problems but it certainly gives hope for producing adults much better equipped to live and work in the world of tomorrow - adults who are better able to make logical and rational judgments on the evidence available - adults whose attitudes values and philosophy are durable enough to guide behaviour in periods of stress and uncertainty.

An area of controversy related to how we teach children is that of what content material is used. It has often been argued that many of the social problems or issues of today should be excluded from discussion in schools. Certainly there needs to be careful consideration of the age at which such topics are introduced but with the free discussion of many of these issues in the press, on television (often in prime viewing time for children) in films and certainly in children's peer groups the school is in danger of forming distorted views unless they have full and appropriate evidence on which to base their opinions, attitudes and values.

The Social Science Disciplines

- Sociology - The central problem of sociology is the relation of individuals, or groups of individuals, to society as a whole. It concentrates mainly on complex industrial society.
- Anthropology - This is the study of the social and cultural systems of total (usually small-scale) and traditional societies.
- Political Science - Attempts to understand the structure of political life by looking for regularities and patterns behind the apparently incoherent mass of political events. e.g. in the study of elections.
- Economics - Is concerned with analyses of how the economic system works, with major problems of the day, e.g. growth, inflation, with understanding the structure and function of economic institutions.
- History - Attempts to study human and social events and processes occurring and interacting over time. Is concerned with such concepts as : change and development, evolution, revolution, cycle, types of change, eras, periods, trends.
- Geography - Is concerned with spatial and areal distributions, associations and interaction. This discipline is more and more concerned with socio-cultural elements which is demonstrated by recent emphasis on the relationship between man and his environment.
- Ethology - Is the study of man in natural settings, and investigates the relevance of animal studies for an understanding of human interaction in micro settings.

This list could be expanded to include such disciplines as religion, linguistics, jurisprudence and others which, it appears, are increasingly coming under the umbrella of social science. What is very clear from trends throughout the world is an increasing emphasis on socio-cultural aspects of the traditional disciplines. The emergence to great popularity of social history, cultural geography, cultural anthropology is evidence of this shift. It is also obvious that the natural and physical sciences are moving into the "social" domain, with such courses in universities and colleges as "The social responsibility of science and scientists". Scientists, it appears, are becoming aware of the social outcomes and effects of the results of laboratory experiments in, for example, the nuclear energy area. There is also the suggestion of concern with the social and cultural effects of the applications of scientific developments in technology. There appears, as well as the above, to be an increasing questioning of what were once thought to be immutable scientific laws and mathematical principles and absolutes, by those engaged in the natural and physical sciences. There is also an increased awareness in natural and social science of what can be called "the social construction of science", i.e. the influence of pressure groups, vested interests, power differentials, status and prestige, gerontocracies, "old boy networks" etc. on what is viewed as acceptable scientific theory. Such an awareness has led in recent years to the emergence of courses like the sociology of science and the sociology of knowledge in universities and colleges throughout the world.

One very important point needs to be made here. Sociology has nothing whatsoever to do with socialism, even though the two words look alike. That they are somehow synonymous or have a common origin or methods, is a very common misapprehension. Sociology or (for that matter social science courses in general) could be taught by socialists or communists or capitalists or liberals or fascists or persons from anywhere on the political spectrum. But, from what has been argued above about the neutrality of science, it should become obvious that when scientists (or teachers) use podiums or lectures as places to deliver political speeches in the guise of formal lectures they are being unethical and completely incompatible with the canons of science.

SOCIAL SCIENCE AT N.B.C.A.E.

Students in teacher education at the above college read for a three-year Diploma in Teaching (Primary) or a one year Graduate Diploma in Teaching (Primary). These latter students have already completed a degree at a recognized University. The following comments will be restricted to the courses offered by the Social Studies Division within the college. Staff in this Division believe that students need to be prepared to implement the Primary Social Studies curriculum. This curriculum is produced by the State Department of Education and is the only social studies course, i.e. its base is a synthesis of the major concepts and main ideas derived from the social science disciplines discussed earlier. This being the case, it is argued by the staff that student teachers require a solid background in the subject matter which includes facts, concepts, ideas, theories and methods, of the social sciences as well as in teaching strategies for sequencing learning experiences in social studies lessons and units in primary school classrooms.

In their first year all Teacher Education Students are required to take a course entitled Concepts Underlying the Social Sciences.

CONCEPTS UNDERLYING THE SOCIAL SCIENCES SS3301.

This subject aims to outline a model of social science enquiry and to indicate how this confirms generally to the 'scientific method'; to introduce a wide range of social sciences disciplines including the particular concepts, generalizations, theories and modes of enquiry of each discipline and to emphasize the way in which these different perspectives can contribute to an understanding of the student's world. (1978 N.B.C.A.E. Handbook pp 132).

The General aims, specific objectives, rationale and evaluation requirements for this course are included in Appendix A. This is an introduction to the social sciences and provides a useful subject matter background to the primary social studies curriculum as well as a base mark from which students can make decisions concerning elective and major studies in second and third year. The grouping of elective studies and pattern of requirements is shown in Appendix B.

It is obvious from the conditions governing the election of elective studies that every student is required to take at least one social studies elective in second or third year. As well as this all students are required to take the one-semester social studies method course in second year. A list of social studies electives with a brief overview of content is shown in Appendix C.

The following is a brief overview of content in the Social Studies Method Course:

SOCIAL STUDIES METHOD SS4401

This subject aims to give a broad introduction to the psychological and philosophical theories underlying social studies syllabi in general, and the Queensland syllabus in particular; to introduce the student to the various theories of the nature of social studies; to study the theories of Unit development; to attempt to provide a practical approach to implementing the social studies syllabus in Queensland.

You will note in Appendix D. and in the conditions governing selection of elective studies, Appendix B, that students are required to take a major (one-year) study in third year. Students are not obliged, however, to take a social studies major study. If, on the other hand, a student decides to read a social studies major in third year he can choose from those listed and overviewed in Appendix E.

Academic staff in the Social Studies Division assume that Man will continue for a long time to live in a world that is subject to rapid material change, that will throw up constantly fresh intellectual challenges, that will be searching for new ethical and social values to replace long-standing traditions which have come under challenge, and that, throughout this period of material, intellectual, ethical and social ferment Man will be seeking ways in which all individuals may develop and express their personality, may conduct their lives with dignity and responsibility, and may widen and deepen the sense of community throughout our society. It is our judgment that it is through the study of the social sciences that we can best provide for the development of the principal kinds of desirable qualities for persons to survive in a future of the type outlined. The qualities are: persons with a lively sense of community, persons capable of living intellectually and emotionally with the uncertain and the unknown (being able to live with tentative answers and partial solutions) and persons of discernment and sensitivity. These persons must also appreciate their cultural heritage and value the persistence of certain cherished traditional values.

SOCIAL SCIENCE AND SOCIETY

Social science tends to disturb social patterns. The job of social science is to investigate the prevailing economic practices, governmental organization, family structure, sex patterns, religious beliefs and practices, arrangement of social classes, relations between races, and the general beliefs and values of a society. The social scientist tries to examine his own society as objectively as a biologist would study a shellfish, or a chemist an unidentified compound. This is not the way, however, in which people usually view their own customs. Rather, the members of any society are likely to grow up believing in the rightness and wisdom of their traditional way. They feel confused and threatened, particularly if they are members of powerful elites or vested interest groups, if these are questioned.

They are likely to react to the social scientist, therefore, with fear and hostility, especially when he questions sensitive areas such as religion, sex, or form of government or alternative life styles. The more deeply the findings of social science conflict with cherished social patterns, the greater is likely to be the fear and hostility. Resistance to social science has been greatest in the totalitarian countries. Nazi Germany, fascist Italy, had little place for objective study of society.

In these countries, more clearly than elsewhere, there was an official ideology which held the existing social arrangements to be the ideal form of society. Vested interests in these societies were more centralized and in a better position to suppress investigations that threatened them. Similar processes have operated and continue to operate in Communist Russia and China.

It is sincerely hoped that in more enlightened and liberated regimes the powerful will realize that their survival just as much as that of the total culture, of which they are a part, depends on solving the major social problems facing Man today. Such solutions will emerge if social scientists are free to conduct research and the findings of their research are critically discussed and wisely applied at all levels of society, particularly in the area of education.

APPENDIX A.

NORTH BRISBANE COLLEGE OF ADVANCED EDUCATION

SOCIAL STUDIES DIVISION

CONCEPTS UNDERLYING THE SOCIAL SCIENCES - SS 3301 - 1978.

Students are provided with a brief overview of the course and a list of general textbooks in the N.B.C.A.E. Handbook.

See individual lecturers concerning specific references in the individual social sciences disciplines.

GENERAL AIMS

- to understand the processes involved in social science inquiry and to see the relationship between these processes and the 'scientific method'.
- to understand the structure (concepts, methods and methodologies) of a variety of social science disciplines.
- to appreciate the limitations of social science disciplines.
- to appreciate the need for the integration of social science disciplines in the investigation of broad social issues.
- to appreciate that an understanding of human behaviour demands synthesis of humanistic and scientific perspectives.

SPECIFIC OBJECTIVES

- to investigate a number of small-scale social situations and issues using the concepts and methods of a variety of social science disciplines.
- to collect data and analyze it.
- to draw conclusions from quantitative and qualitative evidence.
- to critically read case studies in a variety of social science disciplines.
- to see the relationship between social scientific theories and 'common sense' situations.
- to evaluate mass media statements on social situations and issues.
- to generalize from conclusions.
- to appreciate the need for tentativeness of conclusions.
- to evaluate statements made by social scientists, for bias.
- to appreciate the influence of the social scientist's values in research.
- to demonstrate evidence of integrative thinking about selected social situations and issues.
- to observe, describe, compare and classify human behaviour
- to see the interdependence of logical rules of analysis and methods of investigation.
- to recognize the need for substantiated evidence and rigorous analysis of social data.

COURSE ARRANGEMENT AND INSTRUCTIONAL APPROACHES

In 1978 this course is spread over the whole of the year. There will be an introduction to the course followed by treatment of two disciplines in the first semester. In second semester a further group of disciplines will be studied. The plan for the year is attached.

A grade will be allocated to students in each semester of 1978, the grade in each case being for the work done in that semester.

Three hours per week will be devoted to this course and it is envisaged that a lecture-seminar/discussion/tutorial - field work approach will be adopted. The proportions of total time devoted to each approach will depend on the preferences of individual lecturers.

The course is timetabled for four hours each week. Different lecturers may have different arrangements but students will not average more than three hours per week for any section of the course. A typical arrangement is that four hours per week will be devoted to large group lectures for part of a section of the course but that towards the conclusion of that section students will be required to attend in small groups to present their project or seminar (perhaps once for each student). Lecturers will advise students of the arrangements they wish to adopt early in their part of the course.

EVALUATION

Students will be required to write one major paper. The details of this are shown below - 50% of marks.

Each student will be required to write a seminar paper or collect notes for a topic, on each section of the course. Topics will be distributed by individual lecturers - 20% of marks.

An objective test at the end of the course will test understanding of the major ideas covered in lectures or from prescribed reading - 30% of marks.

In order to complete this course successfully students must satisfactorily fulfill the requirements of each lecturer.

THE MAJOR PAPER (ASSIGNMENT)

Select one of the topics listed in Annex A and discuss it from the perspective of two social science disciplines. The disciplines used will be from those studied during the semester.

Length - 1,500 - 3,000 words

Due Date - Semester 1 - 12th June, 1978.

Semester 2 - 14th November, 1978.

Students must indicate on the title page the disciplines they are using to investigate the topic they have chosen.

If the examination of the topic is made in separate sections relevant to the disciplines chosen, an attempt should be made in the conclusion to integrate the arguments and to present some coherent, logical analysis of the topic. However, students are encouraged to present, for the whole of the essay, an integrated argument drawing on insights from the disciplines chosen. A good essay must, at least show evidence of the student's analysis of the issue that draws on data available from the sources used in preparing the essay.

A hand-out on essay preparation and presentation will be made available and students who do not conform to the requirements set down will be penalised.

An essay that merely presents information gleaned from sources without any evidence of analysis of the problem in the light of this evidence is unsatisfactory.

As the course is designed to show how a number of disciplines contribute to the understanding of a problem, an essay that uses only one discipline cannot gain more than a pass mark even if it is well done.

If at all possible, essays should be typed. Other essays must be presented in clearly legible writing. Students whose work is not of this quality may be asked to re-write the essay. Long illegible essays are often presented because students reproduce long extracts from their sources (often without any documentation) - this is a very undesirable practice. The best marks are secured by students who present a concise analysis of the problem using the data available.

Essays in excess of 3,000 words are likely to be penalised, particularly if they fail to present arguments concisely and logically.

SEMESTER 1.

SS102

ASSIGNMENT TOPICS

1. Natural Disasters in Australia.
2. The Effect of Mandatory Zero Population Growth on Australia.
3. Rural Decline in Australia.
4. Mineral Policy Dilemmas for Australia.
5. Professionalism in Australian Sports.
6. Problem of Unemployment.
7. Crime in Australia.
8. Drug Traffic in Australia.
9. Energy Crisis.
10. Education in Australia.
11. Any other topic - Discuss with Lecturers.

SEMESTER 2.

SS102

ASSIGNMENT TOPICS

1. Ethnic Group relations in Australia.
2. Growth Centres (or Decentralization) in Australia.
3. Secession.
4. Northern Development.
5. The Queensland - Niugine Border Issue.
6. The direction of Australia's Foreign Policy.
7. Environmental Deterioration in Australia.
8. The Australian Car Industry.
9. Multi-national corporations in Australia.

It is advisable to discuss topics with the lecturers concerned before preparing the essay.

APPENDIX B.

GENERAL ELECTIVE STUDIES

Pattern of Requirements

In second year students elect two minor studies at level 200, one of which must be pre-requisite to the third year major study.

In third year students elect one major study at level 300 and either two further minor studies at level 200 or one further minor study at level 200 and one study from the Advanced Curriculum and Method offerings.

Election of Studies

For the purpose of student election, subjects are grouped as follows.

Group A English (Theatre and Creative Writing), Art, Music, Health and Physical Education.

These are studies principally concerned with the forms man has developed for expressing his thoughts and feelings and for communicating about these thoughts and feelings with other men.

Group B English (Literature and Communication), and all Social Studies courses.

These are studies principally concerned with man's attempts to come to terms with himself and his situation - the humanities.

Group C Mathematics, Science.

These are studies principally concerned with the discovery, description, and control of man's environment.

Election of studies is governed by the following conditions.

- (i) The major study and its pre-requisite minor study may be elected from any of the three groups of studies.
- (ii) No further minor study may be elected from that group to be studied in the second year, but a further minor study can be elected from one of the remaining groups and it could lead to a major in third year.
- (iii) During the course a student may elect to study three minor studies and one advanced curriculum and method study or four minor studies. In either case the three groups A, B and C must be represented in the minor studies undertaken.
- (iv) No two minor studies may be elected from the same subject area except in English. (Refer to group classification above).

SS102

PROGRAMME FOR 1978.

1 A B

1 C D

Semester 1

6.2.78 - 24.2.78.	INTRODUCTION	R. HIBBINS
6.3.78 - 7.4.78.	SOCIOLOGY	DR. M. WASSEL
10.4.78 - 9.6.78.	ECONOMICS	J. MILES

Semester 1

6.2.78 - 24.2.78.	INTRODUCTION	R. HIBBINS
6.3.78 - 7.4.78.	GEOGRAPHY	J. VAN WESSEM
10.4.78 - 9.6.78.	SOCIOLOGY	DR. M. WASSEL

Semester 2

17.7.78 - 11.8.78.	HISTORY AND ETHOLOGY	D. ARMSTRONG
18.9.78 - 13.10.78.	GEOGRAPHY	J. VAN WESSEM
16.10.78 - 10.11.78.	ANTHROPOLOGY	D. R. M. WASSEL

Semester 2

17.7.78 - 11.8.78.	ANTHROPOLOGY	DR. M. WASSEL
18.9.78 - 13.10.78.	ECONOMICS	J. MILES
16.10.78 - 10.11.78.	HISTORY AND ETHOLOGY	D. ARMSTRONG

APPENDIX C.

Regional Geography SS3401

This subject aims to develop in students a greater understanding of the earth as the home of man, using world vegetation patterns as a framework for the study of both physical and cultural aspects of these regions.

Economics SS3402

The pre-requisite for this subject is a grade of 4 or higher in matriculation economics or a pass in SS3301.

The subject aims to continue the study of economics with a more detailed and extensive treatment of aspects and problems in the Australian economy.

Content includes -

Labour resources; wage fixation; industrial relationships; unemployment; social services - policies and issues; inflation; public finance; trading relationships and problems; overseas investment; economic growth.

Urban Geography SS3403

Content includes -

World urbanization and urban redevelopment since 1800; development and characteristics of functional structural regions within industrial - commercial urban areas; problems and practices in local redevelopment programs; the objectives and values that underlie many of the actual program and policy issues.

Queensland History SS3404

This subject aims to provide an historical background to the development of Queensland society.

Content includes -

Aboriginal occupation; the coming of Europeans to Australia; European colonization of Australia, and of the Moreton Bay district; pastoral expansion in Queensland; aborigines and settlers; achievement of separation from New South Wales and subsequent political development in the nineteenth century; minerals, beef, sugar; workers arise - growth of unionism in Queensland; the black labour state; Queensland and Federation; the deep North; development of the major political parties; Queensland in two world wars; Queensland architecture; a race apart?

British History 1485 - 1815 SS3405

Content includes -

Major themes of the sixteenth and seventeenth centuries and some aspects of the eighteenth century; Tudor government; the Reformation; the use of Parliament; society and politics in the eighteenth century; the Industrial and Agrarian revolutions; the American revolution; the Napoleonic Wars.

History and Language of Indonesia SS3406

This subject aims to contribute to an understanding of the Indonesian people and their culture through a study of Indonesian history and language.

Content includes -

Aspects of history; colonialism; the rise of nationalism; the fight for independence; Indonesia's problems in today's world. Aspects of language: development of an ability to communicate at an elementary level with Indonesian people; customs; etiquette; concepts of the Indonesian language and people..

A special arrangement may be made for students who wish to study the history but not the language of Indonesia.

Sociology SS3407

Content includes -

Sociology of 'the family': The concept of 'the family'; different family structures (including cross-cultural comparisons); family disorganization (including geographic and social mobility, disasters, divorce, death); different types of families, e.g., single-parent, group marriages, communes; kinship relations among Australian Aboriginals, Greek and Italian families; the changing family (including female liberation); the future of the nuclear family.

Sociology of 'deviance': The concept of 'deviance'; the problem of order and conflict in society; juvenile delinquency; sexual deviance; career deviance and the school; labelling behaviour; social class and deviance.

Anthropology SS3408

This subject consists of two parts dealing with indigenous societies in Australia and India.

India: Ancient culture; political life; castes; religion.

Aborigines: Cultural diversity; men and women; mythology; law, order and magic.

Ethology SS3409

This subject aims to investigate the relevance of animal studies to an understanding of human behaviour; and to study the insights into human behaviour made possible by this comparison.

The following concepts, as they apply to various animal societies, will be studied -

Life cycle - survival; adaptation and natural selection; innate and learned behaviour; bonding; structure and function; aggression; territoriality; communication; social organization.

Political Science SS3410

An examination of Australian political systems and the major issues and debates associated with them.

Content: structure and function of governments and political administrations in Australia; power, change and decision-making at federal and state levels; parties, pressure groups, representatives, elections and voting behaviour; issues, debates and controversies associated with governmental operations.

APPENDIX D .

DIPLOMA IN TEACHING

COURSE STRUCTURE

	YEAR 1	YEAR 2	YEAR 3
PROFESSIONAL STUDIES	ED4301 PY3301	CURRICULUM METHOD STUDIES AR4401 MU4401 EN4401 SC4401 MA4401 SS4401 PE4401 PY3401	ED4501 PY3501
EDUCATION ELECTIVES		ED4402 ED4401	ED4503 Elective 1 Elective 2
GENERAL STUDIES	BASIC AR3301 EN3301 EN3302 MA3301 MU3301 SC3301 SS3301 PE4301	Minor 1 Minor 2	Major Study Minor 3 Minor 4 or Method Elective PE4501

To satisfy requirements for the Diploma in Teaching, a student must -

- (a) complete all Professional studies at 100, 200, and 300 levels in the core, and two Education Electives in third year;
- (b) take one course in each General Studies area at 100 level;
- (c) take two General Studies in second year at Minor (200) level;
- (d) take one of the second year Minor studies throughout third year as a Major study;
- (e) Minor study at 200 level and one study from the Advanced Curriculum and Method offerings.

APPENDIX E .

Geography of South-East Asia SS3501

Content includes -

Studies of systematic and regional bases of the physical, social and economic aspects of the geography of the mainland and island archipelagos of South-East Asia and either China or Japan; detailed regional analysis of selected areas; the significance of cultural traditions and technological advances in economic development; the structure of the economics and the external, political, and economic relations of the constituent nations.

Economic Geography SS3502

Content includes -

Nature and function of economic geography; nature and distribution of economic activity on the earth's surface, especially in Australia; consideration of principles governing the productive activities of man; economical development in various regional settings.

Environmental Studies SS3503

This subject aims to promote a greater understanding and appreciation of the physical environment.

Study is made of man as an agent in environmental change.

Far-East Asia History SS3504

This subject will examine distinctive social and economic features of Chinese and Japanese cultures up to the period of European expansion, the impact of western culture, and the position of China and Japan in the modern world.

Australian History Since 1860 SS3505

This subject aims to develop in students -

- A basic knowledge of the history of Australia and its people from approximately 1860 to the present day through study, investigation and discussion of the major social, political and economic developments of that era;
- The ability to use the techniques of an historian;
- Understanding of the problems of an historian in describing, explaining and interpreting the past;
- Knowledge of the structure of the discipline of history.

Sociology - Social Change And Social Problems SS3506

In the first semester of this subject students are introduced to a range of sociological theories through an analysis of selected social phenomena (e.g., social stratification, poverty, crime) and world problems (e.g., over population, nationalistic militarism, racial prejudice).

The second semester is concerned with theories of social-cultural change and approaches to the future and futurology.

Malaysian History And Language SS3507

This subject is planned as an extension of SS3406

It aims to expand the student's knowledge of our South-East Asian neighbours, and to continue study of the language spoken in Bahasa Indonesia which, with a few exceptions, is the language of Indonesia. It also aims to enable students to implement the social studies curriculum more meaningfully through an understanding of a culture different from our own.

Content includes -

Cultural aspects: Particularly cultural differences and the problems arising from them associated with the three major ethnic groups - Malay, Chinese and Indian.

Historical aspects: Colonial policy and problems of control; the role of trade in development of the area; the Emergency following the Second World War; problems of present-day Malaysia and Singapore.

Language: Skills necessary for communicating with Indonesian and Malaysian people; simple reading material dealing with aspects of life in Malaysia and Indonesia.

Students wishing to study the history of the area but not the language may do so and will be expected to complete some individual investigation, in depth, of aspects of the history of Malaysia and Singapore.

Anthropology SS3508

This subject aims to examine some of the ways in which anthropologists have approached the study of African tribalism and its political system and the social anthropology of the Middle East.

Each semester consists of seven teaching weeks and seven weeks of field work project.

Content includes -

Semester 1: The African political system - Kinship in political organization; the kingdom of Zulu of South Africa; the kingdom of Ankole in Uganda; tribalism in eastern Uganda; the kingdom of Dahomey; the political system of the Beuba tribe - North Eastern Rhodesia.

Semester 2: Arabia before Islam - the Sabaean - Himyarite period, the Jahiliya period, the Islamic period, the Semitic family; Judaism in pre-Islamic Arabia. Christianity in pre-Islamic Arabia; the rise of Islam; the status of the child in Islam; marriage and family before and after Islam; the Caliphs during the Abbasid dynasty. ---