



THE ENACTMENT OF DRAMA IN THE ARTS F-10 CURRICULUM: CONNECTIONS
AND CONTROVERSIES

A thesis submitted by

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Abstract

Curriculum enactment is considered a complicated process of mediating policy into practice, and is often viewed as an isolated, linear process controlled by human agency (Ball, 2016; Fullan, 2014; Reid, 2005). In this thesis, I argue that the space between policy and practice in the Australian Curriculum: The Arts Foundation – Year 10 is messy, multi-layered, entangled and complex. This study investigated the Australian Curriculum: The Arts Foundation – Year 10 curriculum and how the junior secondary drama curriculum was translated from national policy to enacted educational outcomes at state and classroom levels.

The Australian Curriculum: The Arts Foundation – Year 10 has been available for implementation in schools across Australia since the beginning of 2015. Despite the positive response to the arts curriculum at the time, it was noted that it was difficult to predict how the curriculum would be enacted to ensure that every child in Australia would have access to quality arts education (ACARA, 2012a). But what did this mean for the enactment of the drama curriculum in Australia? How did the stakeholders, in order to enact the curriculum, attend to practice and identify the tensions arising in this space? And what might a drama curriculum be, in that enactment, across the multiple educational sites in the Australian context? Would this enactment look, feel and seem the same in different sites? Such were the provocative questions motivating this study.

The study traced and mapped the trajectory of the enactment of drama within curriculum agencies, educational organisations and the middle years of schooling (Years 7 and 8) in Queensland schools. These sites included the Australian Curriculum, Assessment and Reporting Authority (ACARA), the Queensland Curriculum and Assessment Authority (QCAA), the Department of Education (DoE) in Queensland, Independent Schools Queensland (ISQ), the Queensland Catholic Education Commission (QCEC) and four secondary schools in Brisbane, Queensland, representing Catholic, Independent and State schools.

The study drew on the theoretical and methodological sensibilities of actor-network theory (Callon, 1986; Latour, 2005; Law, 2004) and case study (Stake, 1995) to investigate the entanglement of curriculum policy and curriculum enactment. The analytical approach of actor-network theory illuminated the associations between people (human) and material

objects (non-human) (Latour, 2005) actors. The study followed the human and non-human actors during network tracing to reveal how associations were formed to make visible the effects and consequences of the enactment process. Whilst this distinction between the human and the non-human may seem inconsequential, it brought forward the critical roles played by all actors (Law, 2009).

Tracing the networks whereby the drama curriculum was enacted revealed slippage and spaces of struggle. As these stories in the network overlapped and appeared in different networks, the effects of how actors influenced one another in their entanglement to implement the drama curriculum became visible. Rhizomatic constructed maps were constructed for each chapter to reveal the ceaseless forming of connections between sites and entities. This allowed the reader to visualise curriculum enactment in a non-hierarchical way to observe “the fabric of the rhizome” (Deleuze & Guattari, 1987, p. 25). Here connections between actors were observed to untangle the connections and controversies of the enactment of drama, and attended to the research question of how the drama curriculum was mediated and enacted in the different sites.

The study contributed to the educational field and, in particular, to analysing the curriculum enactment of drama, as it is the first study in Australia to follow the junior secondary drama curriculum from intended to enacted curriculum in different sites. The use of actor-network theory as theoretical and methodological sensibilities ruptured the traditional sociological assumptions about knowledge, subjectivity and the social. Lingering in this space and pondering the tangled practices yielded the appreciation for the precarious and uncertain nature of curriculum enactment. The findings provided openings for further conversations to explore the mediation of drama in educational sites.

Key words: Australian Curriculum, actor-network theory, curriculum enactment, drama curriculum, educational policy.

Certification of Thesis

I certify that the ideas, experimental work, results, analyses and conclusions reported in this thesis are entirely my own effort, except where otherwise acknowledged. I also certify that the work is original and has not been previously submitted for any other award, except where otherwise acknowledged.

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Student and supervisors' signatures of endorsement are held at the University.

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Glossary of terms

Content descriptions	Content descriptions in each band reflect the interrelated strands of making and responding.
Foundation	In Australia, Foundation is the first year of school for students. It is also known as “Kindergarten”, “Pre-primary” or “Prep”.
Interessement	Interessement is one of the four moments of translations of the actor-network theory.
Junior secondary school	This level Years 7 – 10 indicates the years between primary and secondary school. It is also referred to as “middle school” or “junior high school”.
Primary school	Primary school in Australia covers education from Foundation to Year 6.
The Arts	The Australian Curriculum: The Arts Foundation to Year 10 covers each of the five subjects – Dance, Drama, Media Arts, Music, and Visual Arts – across bands of year levels.
Year level bands	The arts subjects are presented in bands across year levels. These bands are Foundations to Year 2, Years 3 and 4. Years 5 and 6, Years 7 and 8 and Years 9 and 10.

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List of Abbreviations

ACARA	Australian Curriculum Assessment and Reporting Authority
ACIQ	Australian Curriculum in Queensland
BCE	Brisbane Catholic Education
BSSS	Board of Secondary School Studies
C2C	Classroom to Classroom
DET	Department of Education and Training for state schools
DoE	Department of Education
ISCA	Independent Schools Council of Australia
ISQ	Independent Schools Queensland
KLA	Key Learning Area
MCEETYA	Ministerial Council on Education, Employment, Training and Youth Affairs
OBE	Outcomes-based Education
QBSSSS	Queensland Board of Senior Secondary School Studies
QCAA	Queensland Curriculum and Assessment Authority
QCAR	Queensland Curriculum, Assessment and Reporting
QCEC	Queensland Catholic Education Commission
QSA	Queensland Studies Authority
QSCC	Queensland School Curriculum Council
QTU	Queensland Teachers Union
SEs	Standard Elaborations

Books, peer-reviewed journal article, masters thesis, conference papers and workshop presentations related to this thesis

Books

Hood, J., Luton, J., & Watson, M. (2013). *NCEA level 2 drama study guide*. New Zealand: ESA Publications NZ Ltd.

Luton, J., Watson, M., & Hood, J. (2014). *NCEA level 3 drama study guide*. New Zealand: ESA Publications NZ Ltd.

Peer-reviewed journal articles

Watson, M. (2002). A discussion on key issues in the implementation of the arts and culture program in schools in South Africa. *South African Theatre Journal*, 16, 192-197.

Masters thesis

Watson, M. (2001). *The implementation of the arts and culture program in the GET phase: Quo vadis?* Unpublished Masters thesis. Bloemfontein, South Africa: University of the Free State.

Conference papers

Watson, M. (2019). *An interactive dialogue-oriented creative experiences – stories that evoke place: Using Visual Culture as a teaching tool*. Paper presented At the International Society for Educations in Art world conference, Vancouver, Canada.

Watson, M. (2019). *Between acceptance and resistances: How do drama teachers enact the Australian drama curriculum in their classrooms?* Paper presented at the Drama New South Wales state conference, Sydney, NSW, Australia.

Watson, M. (2019). *Drama voices entangled between policy and practice*. Paper presented at the Drama New Zealand national conference, Christchurch, New Zealand.

Watson, M. (2017). *Finding the Balance: Implementing the Australian Drama Curriculum in primary and junior secondary years*. Paper presented at the Drama Queensland state conference, Brisbane, Qld, Australia.

- Watson, M. (2016). *Drama, the champion of change*. Paper presented at the Drama Queensland state conference, Brisbane, Qld, Australia.
- Watson, M. (2015). *Spaces of struggle: The Australian arts curriculum*. Paper presented at the Drama Australia and Drama New Zealand international conference, Sydney, NSW, Australia.
- Watson, M. (2014). *What is in the black box? Implementing the Australian arts curriculum*. Paper presented at the K – 12 national curriculum conference, Melbourne, Vic, Australia.

Workshop presentations

- Watson, M. (2018). *Poetry in Motion: Embrace poetry in your drama class*. Drama Queensland State Conference, Brisbane. Australia.
- Watson, M. (2018). *Walk in my Shoes. Integrating drama with HASS in primary school*. Drama Queensland Nuts and Bolts Conference, Brisbane. Australia.
- Watson, M. (2019). *Positioning Drama within the school as an integrated part of the curriculum*. Drama Queensland State Conference, Brisbane, Australia.
- Watson, M. (2019). *Process drama – Boy Overboard workshop for middle school teachers*. Drama New Zealand National Conference, Christchurch, New Zealand.

A personal note to readers

My background in drama prompted me to position my writing of the thesis from the point of view of the structure of a play. I take on the role of a bricoleur to gather evidence as the acts or chapters of the thesis unfold. Readers might, at certain points, wonder why they are left in suspense, only to discover that the next chapter reveals the mystery. My intent is to take the reader on a journey, and to tell the story of how drama in the Australian Curriculum was enacted at different times and places. I do not promise that the end of the play or the thesis will have a satisfactory ending for all, nor do I profess that this story of the drama curriculum is the only one. There are many stories to be told, from different viewpoints and perspectives, involving other actors and a different audience.

Chapter 1 – The Prologue

The beginning of the national drama curriculum story in Australia goes back to the early 1990s, when the first attempt at creating a national Arts curriculum came to fruition in the (draft) National Statements and Profiles in the Arts developed by Lee Emery and Geoff Hammond in 1992 and was published in 1994, after a very thoroughly national consultative process (Curriculum Corporation, 1994). Over the years since that attempt at providing a comprehensive arts curriculum for all (which did not progress beyond the draft stage), the role, purpose and outcomes of education more broadly have been of concern to many scholars (see Fullan, 2016; Levin, 1998; Reid, 2005; Yates et al., 2011), amongst many). During this time, Federal and State governments have sought effective ways to improve educational outcomes for all young Australians while building a “democratic, equitable and just society” (The Melbourne Declaration on Educational Goals for Young Australians, 2008, p 1.). Resulting changes have “often been motivated by untested assumptions and beliefs or by issues currently in the public mind” (Levin, 2010, p. 739). Ewing observed that drama has been “relegated to the margins” (2011, p. 1), and drama educators found themselves struggling with the ongoing challenge of providing advocacy for drama's rightful place in the curriculum.

Australian education has entered a new phase with the development of the *Australian Curriculum*, now endorsed by all States and Territories. The *Australian Curriculum: The Arts Foundation to Year 10* (hereafter presented in the thesis as The Arts F-10) has been available for implementation in schools across Australia since the beginning of 2016. Drama in the curriculum is designated as one of the arts subjects and has an assigned space in the educational lives of students in Australia (Assessment and Reporting Authority Australian Curriculum (ACARA), 2013). ACARA (2019c, para 1) defined drama in the new curriculum as “the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges”. O’Toole (2011, p. iv) described the arts curriculum as “...a golden moment of opportunity...[F]or the first time [it] mandates the Arts of dance, drama, media arts, music and visual arts as a basic entitlement of all Australia” (p. 2). Despite the positive response to the arts curriculum at the time, it was noted that it was difficult to predict how the content of the intended curriculum would be understood and enacted in schools (Ewing, 2012).

What does this mean for drama? And what might a drama curriculum be, in its enactment, across the multitudinous sites that constitute educational organisations and schools in the Australian context? How will drama be enacted in these sites? Will this enactment look, feel and seem the same in different classrooms? Such are the questions that motivated this study.

1.1. The purpose and approach of the research

The study aimed to provide an analysis of how drama was enacted in practice in Australian educational spaces such as curriculum agencies, educational organisations and classrooms in Queensland junior secondary schools. The study traced and mapped the trajectory of the Australian drama curriculum, as it filtered through from educational policy into the lived and experienced curriculum of the classroom. The study used a descriptive and interpretive case study, analysed through qualitative methods to collect data and produce the findings of the enactment of drama in the curriculum. The data were collected in the following sites: the Australian Curriculum Assessment and Reporting Authority (ACARA); the Brisbane Catholic Education (BCE); the Queensland Curriculum Assessment Authority (QCAA); the Queensland Department of Education (DoE); the Independent Schools Queensland (ISQ); and four secondary schools (two BCE schools, one state school and one independent school) in Brisbane offering drama in the junior secondary phase of schooling.

Actor-network theory was employed as a theoretical framework (Fenwick & Edwards, 2010; Latour, 2005; Law, 2009; Mol, 2002). The study did not only examine the relations formed between humans to reach conclusions; a key assumption of actor-network theory is an understanding that interactions go beyond examining the relations between humans and tend to the relation of symmetry between humans and non-humans. The focus here is on the relation or association formed between human and non-human entities (Latour, 2005; Law, 2009). This implies that humans do not have privileged status over non-humans. For example, the humans in this study were the teachers, heads of departments, administrators and students, and the non-humans were entities such as lesson plans, subject choices and physical structures like classrooms, curriculum documents, timetables and websites. These human and non-human entities called “actors” were traced in networks where they formed associations to translate the drama curriculum.

The proponents of this approach cautioned me not to follow a linear path when exploring drama in different sites, but instead to follow the various actors present in those sites. I paid attention to John Law's (2002) advice about how "matters grow from the middle and from many places" (p. 1). Consequently, the research questions explored the following issues. First, how was the drama curriculum negotiated, coordinated and organised between the statement of intent of the drama curriculum and the delivery of the curriculum in the classroom? Secondly, who were these actors whom I was following, and how did they mediate, translate and enact the drama curriculum in the educational space in Queensland? Last, how did these translations influence drama?

1.2. The research questions

The following research questions informed the study, and of most significance was the overarching question:

- How was drama in the Australian Curriculum enacted within curriculum agencies, educational organisations and schools in Queensland?

In order to explore this more specifically and guide the research design, data collection and data analysis, I sought to understand:

- What were the connections and controversies between these enactments in the different agencies, educational organisations and schools?
- What were the consequences of these connections and controversies for drama?

1.3 The significance of the study

The study used the implementation of The Arts F – 10 as a catalyst to investigate how drama was enacted in the different sites in the Queensland education system. To date, no other study has traced the enactment process of drama in curriculum agencies, educational organisations and schools in Queensland. The study contributes to a deeper understanding of the complicated relationships among these actors and affords new knowledge to understand the challenges of curriculum enactment, especially when implementing a new curriculum. The research provides an awareness of the complexity of the curriculum implementation

process. It offers helpful information about how educational policy informs and shapes the enactment of a subject such as drama in curriculum agencies, educational organisations, and school.

Further, light is shed on previously unexplored practices of drama, especially in the junior secondary phase of schooling. The findings offer valuable insight into how the arts, and especially drama is enacted in this phase. The study contributes significantly to the debate about curriculum understanding and the role played by all entities, human and non-humans, in the enactment of the drama. The results of this study could encourage reflection within the educational community locally, nationally and internationally in the understanding of the role of human and non-human actors in the enactment process. The developers of curriculum materials could benefit, and the results may inform future policy decisions. The findings of the study provide a platform for further research into drama as presented in the Australian Curriculum, as well as into drama curricula around the world.

The impetus for conducting this study stemmed from my interest in curriculum and pedagogy. My passion for drama, and my growing interest in finding out how the shifting landscape of educational change influenced drama as a subject, were the driving force behind this study. However, I was conscious of how my background and experience could influence the research process (O'Toole, 2006). To maintain integrity, I declare my assumptions and beliefs to explain why this topic was the attention of my study in Section 1.4.

1.4 A personal curriculum story

Throughout my teaching career, I endeavoured to promote drama in the classroom, the school, and the wider community. As an educator, I always had a keen interest in how the curriculum was transferred from policy to practice. My teaching experience spans 25 years in secondary and tertiary education in three different countries: South Africa, New Zealand and Australia. As an educator teaching the arts during this time, I experienced curriculum changes in all three countries.

My first encounter with curriculum change came during the dismantling of Apartheid in South Africa in 1995. At the time, an Outcomes-Based Education (OBE) model was adopted in schools to replace the White Education Policy that had governed curricula in schools for over 30 years. After a teaching career of 10 years in secondary schools during the

Apartheid era, I was employed by the Education Department of the Western Cape in 1996 to support primary and junior secondary school teachers to implement and deliver the new arts curriculum. Working closely with teachers and policymakers, I noticed the disparity between the intended and enacted curriculum as described by theorists such as Cuban (1998), Eisner (1990), Print (1993) and Tyler (1949). The practice that I observed in classrooms often did not reflect the intended official curriculum. The gap was evident not only in the workshops that I conducted but also in classrooms, staffrooms and department meetings at schools. Here I witnessed teachers grappling with their interpretations of the curriculum and assessment structures, and with translating their learning intentions into practice. The language and design features of the curriculum were complex, and teachers' lack of content knowledge, limited resources in schools and inadequate professional development caused tension and stress. I also observed how drama in the curriculum was marginalised to achieve political outcomes and goals as the government moved forward with reform without giving teachers opportunities to become familiar with the curriculum content.

After emigrating to New Zealand in 2001, I started my teaching career as Head of the Arts Department at a large secondary school in Auckland in 2002. Between 2002 and 2004, the National Certificate of Educational Achievement (NCEA) was introduced, replacing the Sixth Form Certificate. The Arts were part of the eight learning areas in the curriculum and in the national senior secondary qualifications' framework for university entrance (O'Connor, 2009). Teaching was guided by *The Arts in New Zealand Curriculum* document that provided the guidelines and objectives for each of the four arts disciplines: dance, drama, music and visual arts (New Zealand Qualifications Authority, 2002).

The curriculum was phased in over three years, and learning, according to the National Facilitator for Drama with the New Zealand Ministry of Education at the time, was "linear and predictable" (O'Connor, 2009, p. 25). However, this view proved to be problematic as teachers had to understand and make sense of "the minutiae of NCEA descriptors" of the curriculum achievement standards, and to translate them into units of work for their students (Greenwood, 2009, p. 258). Language to describe the achievement objectives in the curriculum became a point of tension for teachers, as the terminology used in assessment criteria was not always clear or was interpreted differently. The terminology used in the achievement descriptors was altered from one version of the curriculum to the next.

My experience in the drama classroom confirmed and echoed these viewpoints as I attempted to enact the official curriculum into a critical learning experience for my students. I also noticed a neo-liberal agenda from the government to strengthen the links between schools, curriculum and the economy. There was a determined focus on student results, and on how testing and assessment aligned with national policies and goals, which was consistent with similar research findings across several developing countries (Kamens & McNeely, 2009).

Experiencing such changes in New Zealand, I now understood how teachers in South Africa had felt eight years earlier when they had to implement the OBE model. I remembered how hard these teachers tried to create positive learning outcomes for their students while grappling with an understanding of a new curriculum and a lack of resources. I found myself in a similar situation once more.

In 2007, I was appointed Head of the Drama Department at a private boys' school in Brisbane, Queensland, Australia. At the time, the *Years 1 – 10 Arts Curriculum*, implemented in 2001, was taught in Queensland schools. Each State and Territory had been responsible for delivering school education in its jurisdiction, and consequently, there was no uniformity in teaching drama across Australia. As I was familiarising myself with the drama curriculum, the first rumours of the development of a national curriculum were spreading. In 2008, under the leadership of the then Prime Minister of Australia, Kevin Rudd, the announcement of the development of a new Australian curriculum was made. ACARA was established in 2009 and tasked with the responsibility to deliver a curriculum from Foundation to Year 12 (ACARA, 2012b). This announcement made me wonder how the development and implementation process of a new curriculum would affect drama.

My experiences in different educational settings revealed that curriculum enactment is a complicated process of mediating policy into practice. It is often viewed as an isolated, linear process controlled by human agency (Fenwick & Edwards, 2012; Spillane, 2000). Upon reflection, it became clear to me that the process is not linear and isolated, and is frequently controlled by entities other than humans, such as policy and curriculum documents, websites and resources, to name a few. I was curious to understand the change process. I wanted to investigate the impact that I knew curriculum change had on many areas of education, especially drama.

1.5 Choosing to research junior secondary drama

As a teacher, I taught drama across most year levels in primary and secondary schools during my career. However, my experience was mostly in senior secondary drama. I noticed that in South Africa, New Zealand and Australia, the senior secondary curriculum was organised and well-structured and enacted effectively in schools. Professional development for senior secondary drama teachers (Years 11 – 12 in Australia and South Africa, and Years 11 – 13 in New Zealand) was readily available and attended by teachers.

However, in these countries, I also taught in the junior secondary (Years 7 – 10) or middle school area, and my experience in this section of schooling was vastly different. Professional development opportunities were limited, teaching facilities were inadequate (I remember teaching drama in a classroom full of desks or on the stage in the school hall), and many times drama classes were given to non-drama specialist teachers to teach drama. It was considered to be in order for drama to be taught by non-specialist drama teachers. There was a perception that drama “brings a little fun” into classes (Dinham, 2016, p. 7). (By contrast, I never witnessed a mathematics class taught by a non-mathematics specialist in these schools). It made me furious but also sad, and as Head of Curriculum, I repeatedly had to fight to get specialist drama teachers to teach drama in junior secondary school. To strengthen my case to get specialist drama teachers to teach drama, I cited empirical evidence in my communication with the principals and senior management in schools to demonstrate the importance of drama in junior secondary school. I knew the power that drama could bring into the classroom and reading research that confirmed my view, made me want to explore this further.

Research showed that students in junior secondary school potentially peak in their personal, social and educational development (Smith & McEwin, 2011). This is also potentially a time when students experience anxiety about, dissatisfaction with and disengagement from schools (Centre for Education Statistics and Evaluation, 2017; Pendergast et al., 2005). Here, drama as a powerful teaching tool can counter anxiety about and detachment from school, as the benefits of drama are associated with positive influence in the areas of resilience, self-esteem and motivation (see Bamford, 2006; Catterall et al., 1999; Deasy, 2002; Sinclair et al., 2009; Barton & Ewing, 2017) and language learning (Baldwin & Fleming, 2003; Barton, 2013; Miller & Saxon, 2004). Despite the overwhelming

evidence of the benefits of drama, drama as a subject in many schools still resided in the margins.

Research in Australia showed that for 21% of 9 to 12 year old students, the arts were “extremely important” personally (Hunter, 2005, p. 8). However, the importance of the arts diminished dramatically to 7% for students between 13 and 15 years of age (Hunter, 2005). These findings propelled me to delve more deeply into how drama was enacted in junior secondary schools in Australia, especially with the implementation of a new drama curriculum. Thus, the culmination of my experiences as a drama teacher and my explorations of empirical research about drama led me to conduct this research.

1.6 The structure of the thesis

Chapter 1, **The Prologue**, introduced the thesis and described the context and purpose of the research. The key research questions were detailed, and the significance of the study was explained to show how it could contribute to the discussion of how drama was enacted in the Australian Curriculum. Next, I described my personal experience of curriculum reform and why I chose to focus the study within the junior secondary section of schooling. The rest of the thesis is set out as follows:

Chapter 2, **Between Drama Policy and Practice: A Review of Literature**, is divided into three sections. Section 1 discusses the nature of drama and highlights the importance of arts education and drama research in Australia and the rest of the world. Section 2 investigates curriculum construction and highlights the different models of curriculum used in curriculum reform over the past 50 years. Lastly, key literature informing the complexity of curriculum change and the implications of policy change is considered.

Chapter 3, **Choosing a Theory**, describes the theoretical approach that underpinned the study. The origins of actor-network theory are explained, as well as the key definitions and concepts of the theory. The central debates about the challenges and critiques of actor-network theory are presented. The chapter concludes with the role of actor-network theory in educational research.

Chapter 4, **Research Tools: Methodology and Design**, details the methodology selected to conduct the study. The chapter provides details of the research design used for the

study – namely, case study. Further, the chapter presents the particulars of obtaining ethical clearance, and the choice of the participants, sites and procedures used in the collection and analysis of data.

Chapter 5, **Assembling the Actors: Curriculum Agencies**, provides insights into the educational developments of drama in the last 50 years in Australia. The development of the Australian Curriculum is discussed, with particular attention being paid to the learning areas, general capabilities and cross-curriculum priorities. The last section outlines and summarises the structure of The Arts F – 10 and presents the first site where data was collected for the study.

Chapter 6, **Assembling the Actors: Education Organisation in Queensland**, outlines the findings from the research data collected from the following sites:

Site 2: Educational organisations: QCAA; BCE; DoE and ISQ. The key findings are examined through the lens of actor-network theory, and the chapter concludes with an in-depth analysis and discussion.

Chapter 7, **Assembling the Actors: Drama in Junior Secondary Schools in Queensland**, outlines the findings from the research data collected from the following sites:

Site 3: State, Catholic and Independent schools in Queensland. The key findings are examined through the lens of actor-network theory, and the chapter concludes with an in-depth analysis and discussion.

Chapter 8, **Reassembling the Actors: A Summary of the Findings**, draws the research findings together. The discussion commences with a reflection on the findings in the different sites. The findings are presented in three different sections, curriculum agencies, educational organisations and schools. The chapter concludes with a summary of the findings.

Chapter 9, **Towards Change**, concludes the thesis by presenting the significant and original contributions made by the study to theoretical, methodological and empirical knowledge. The study's implication and limitations are considered, and key recommendations for the three different sites presented. The chapter concludes with a personal reflection.

Chapter 2 – Between Policy and Practice: A Review of Literature

This study is situated in the context of the enactment of drama in The Arts: F - 10 in curriculum agencies, educational organisations and schools in Queensland, Australia. As drama is presented in these different areas, it is considered appropriate to narrow the nature and meaning of drama, and to investigate how drama is presented as a pedagogy in curriculum. It has to be taken into account that drama in the Australian Curriculum is part of a larger arts learning area that draws together related but different arts forms (dance, drama, media arts, music and visual arts). I took the lead from a definition by Ewing (2011) of the arts that was appropriate for the study. She defined the arts “as a way of knowing and learning, one that embodies play, inquiry, experimentation, creation, provocation and aesthetics. As such, arts processes should be at the heart of the formal or intended curriculum, embedded in pedagogy” (p. 10).

Drama, as Ewing noted, should be at the heart of the curriculum. However, drama in the curriculum is enshrouded in policy, and the way that curriculum is designed influences the enactment of drama in the educational domain. Therefore, this literature review explores two focus areas: first, how drama is presented as a way of knowing and learning in education; and second, the construction and enactment of curriculum in education. These two focus areas are divided into their respective sections. Section 2.1 provides an overview of the literature concerning the nature of drama in education and the place of drama in education as a cognitive, affective and aesthetic practice. This is followed by Section 2.2, where research in arts education practices worldwide was examined. Section 2.3 focused on research in the drama in Australia.

Following the discussion of drama, the focus of the study shifts to the construction and enactment of curriculum in education. Section 2.4 considers the nature and definitions of curriculum present in the literature and the development and understanding of curriculum. This is followed by an examination of curriculum construction and models. Next, in Section 2.5, curriculum reform and educational change are investigated. Section 2.6 concludes the chapter by identifying the literature gap and how it guided me in selecting a theoretical framework to suit the research.

2.1 Drama - A way of knowing and learning

Drama is an art form which is directly concerned with living, with the way we lead our lives.

(Burton, 2007, p. vii)

How we tell stories and perform drama in an artistic way, exposing our humanity to one another through this process, are fundamental human activities and are at the heart of drama (O'Connor, 2008). According to Bolton (1979), drama is “doing” (p. 3), and is depicted as dramatic play and performance, expressing creativity, aesthetic development and lived experience. This definition by Bolton (1985) demonstrates how drama can allow actors to enter the world of make-believe and step in the shoes of someone else in an imaginary environment. Neelands (2000) adds to the understanding that viewing drama as the vehicle to explore identity and character allows actors to investigate the interplay between roles and relationships. By entering this world bound by space and time, drama translates the real-life experience into an imaginary dramatic context, using real-life feelings and emotions (O'Neill, 1995).

When contemplating these definitions of drama, the concept of drama reveals multi-faceted meanings, much like a tightly bounded twine where one can observe one entity, but on closer inspection, one can see that it is made up of different strands or threads. By unravelling the threads, one can see that drama is one but also many. One such thread is the historical perspective of drama as a pedagogy. Drama as pedagogy is of importance to this study as it reveals the historical role of practitioners in drama to establish drama in the learning environment of education. Another thread is the intertwined relationship of the affective, aesthetic and cognitive value of drama. These threads were essential to the study to understand how drama was enacted in the Australian Curriculum.

2.1.2 Drama as pedagogy

The last part of the 20th century accentuated the development of drama in schools through contributions by drama practitioners (Peter Slade, Brian Way, Dorothy Heathcote, Richard Courtney, Gavin Bolton, Jonathan Neeland and Cecily O'Neill, to name a few). These educational practitioners not only paved the way for drama to become part of school curriculums but also explored different ways to identify the relationship between drama and learning. These pioneers used drama to advance student learning in schools, fostered

collaboration between teachers and students, fired the imagination of students and inspired the work of teachers.

As early as 1967, Lee wrote that it is “now widely recognized that drama has a vital contribution to make in education” (Lee, 1967, as cited in O'Hara, 1984, p 318). Thinking about drama in a similar sense, Brian Way (1967) aimed to assist teachers in the classroom and wanted to develop students through drama, focusing on the individual. For Way, drama was concerned with the “individuality of individuals” (p. 3), and his approach concentrated on the natural development of individuals and on supporting them with structured drama exercises. The role of drama in the classroom was seen as a series of four concentric circles that represented drama and the development of the person. The inner-circle was the starting point and the beginning of drama. The second circle was the personal release and mastery of resources by the individual. The discovery and exploration of one's environment and sensitivity to others within this discovery were capsulated in the third circle. The outer circle was the enrichment of other influences both within and outside the personal environment.

Way (1967) argued that drama processes could not be explained in a straight line but rather in a circle. The representation of human development and drama in a circle became a place where the different points could be visited multiple times in many different ways, and it would be different for every person engaging in this process. This meant that each individual can be helped “to discover and explore his or her own resources, irrespective of other people” (Way, 1967, p. 12). The practical nature of his book and short classroom drama lessons were popular with drama teachers (Burke et al., 2013; O'Toole et al., 2009). This structure of drama was used worldwide by teachers and can still be seen in the work programs and lesson plans of teachers in Queensland.

Courtney (1974), a Canadian drama educator, put forward the notion that a well-planned curriculum must take dramatic responses and role-play into account. He argued that role-play had not been emphasised enough and should be a planned progression along the stages of school development. It was suggested that, when teachers are given a curriculum, a process of “curricking” (as cited in O'Toole et al., 2009, p. 29) should take place. Curricking implied collaboration between teachers and students when engaging in the curriculum (Anderson & Dunn, 2013). Courtney played a significant role in promoting drama in the curriculum in the 1980s in Canada.

Gavin Bolton (1979, 1985) provided drama with a theoretical basis and gave drama a foothold in the curriculum. Drama, according to Bolton (1979), was “a social, interactive art process and also it creates experiences which enable the development of cognitive, emotional, social and creative understanding and skills” (p. 21). This meant that drama provided students with metaphors for real situations in life, which in turn allowed them to reflect on life experiences using a role-based drama approach. In his writings, Bolton identified the elements of theatre form that later became known as the elements of drama (Burton, 2007). The elements of drama are considered the building blocks of performance in drama. Elements of drama are included in most drama curriculums across the world, including The Arts F-10.

Bolton’s collaboration with Dorothy Heathcote (1994) resulted in documenting the beginning of process drama form as it is now known. The origin of process drama was evident in the work of Heathcote (1991) as she was a leading proponent to use teacher-in-role in drama education. Heathcote worked alongside students as a fellow participant in the drama process in the classroom. Teacher and students observed and simultaneously participated in the narrative created without an external audience (Errington, 1992). Usakli (2018) posited that process drama facilitates social and emotional learning, as the child not only is motivated by the drama, but also can see and understand the reasons for using drama skills. Likewise, Sharma (2016) argued that children who engaged in process drama were not only making decisions but also “performing” (p. 281) the decisions made throughout the process and actively participating in interpreting possible outcomes. Other drama practitioners like O’Neill and Lambert (1982) and Neelands (1984, 1992) began using process drama in schools in the United Kingdom during the 1990s. O’Neill (1995) claimed that process drama is an intense and significant lived experience where actors emerge changed in some way because “they produced a vision of our humanity and a sense of the possibilities facing us and the society in which we live” (pp. 151-152).

Jonathon Neelands (1984) continued to support teachers in schools throughout the 1980s with drama resources to use in classrooms, especially for middle school years. Neelands’ (1984) theory of knowledge and learning was based on enhancing a child’s own resources for learning. In this situation, the child is an “active meaning maker” (p. 5) in the classroom and draws on his/her existing experience as a means of making sense of the new experience. Opportunities are available to the child to learn new skills and to make the connection between existing and new knowledge. Neelands (2000) argued that drama should

be child-centred and that drama is practical and immediate and engages the emotional and intellectual. He further saw drama as not being dependent on specialist teachers but instead as being intended and available for all teachers to use in their classrooms. Drama should not be a subject or a distinct curriculum area but a classroom resource available to all learners and teachers. Neelands (1992) claimed that drama does nothing; it is what teachers do with drama in classrooms that make the difference. The recognition of drama as pedagogy by these practitioners set the stage for further research in the development of the inclusion of drama in the school curriculum worldwide.

2.1.3 Drama as an aesthetic and cognitive practice

O'Toole et al. (2009) suggested that drama could be understood through the lived experience and individuals' cognitive and emotional aspects to assist with personal and social development. One of the aims of drama in the Australian drama curriculum is to develop students' knowledge of and skills in drama through dramatic play. Learning in the arts in the Australian Curriculum is based on students' "cognitive, affective and sensory/kinesthetic response to arts practices" (ACARA, 2019a). Using lived experience and cognitive and emotional aspects, students physically inhabit an imagined role in a situation. By being in role and responding to role, students explore behaviour in the symbolic form of dramatic storytelling and dramatic action. Moreover, in purposeful play, students' exploration of role sharpens their perceptions and enables personal expression and response (ACARA, 2016b).

As early as 1911, Dewey wrote about play and work and the curriculum. Dewey viewed play as an important activity and stated that incorporating active learning into the curriculum could enhance the learning experience. Dewey argued that children learn by doing and that their experience in this process forms a part of the scaffolding of learning. Learning by doing involves active participation in play (O'Toole et al., 2009). To understand the paradigm of active play, one has to go back to early childhood and recognise how dramatic play shapes young children's development. In early childhood, children experience self-directed and spontaneous play creatively.

Piaget (1962) and Vygotsky (1971, 1978) worked in the domain of cognitive development in children and influenced education with their work about children and play. Both saw the value of dramatic play as a way for children to learn and make sense of their social and physical surroundings. Piaget (1962) understood dramatic play as an essential part

of a child's cognitive development and believed that children should explore and experiment for themselves through roles and interactions with others. Vygotsky (1978) proposed an alternative view of dramatic play. He identified the importance of play as constructing knowledge through interactions between children, which included creating imaginary situations and acting roles. The importance of play signals the beginning of the abstract thought processes whereby children frame their learning through the educational effects of role-playing by decontextualising meaning (Vygotsky, 1978). During play, children learn to resolve problems and construct knowledge that supports language development (Bolton, 2007). Moreover, drama creates storylines, uses role-play that give meaning, and shapes students' enactments and language ability (Dinham, 2016).

Slade (1954, 1995) described two types of play observed in young children while playing: projected and personal play. Slade was one of the first drama educators to research and report on projected and personal play in educational settings. According to Slade, projected play used objects and helped the child develop concentration, while personal play involved the whole body and developed confidence. The natural expression and the creation of play that he observed in young children led to his theory and practice of "Child Drama" written in 1954. As Slade carefully observed children's creative play, he acknowledged that play contributed to the child's holistic development and could be seen as a critical and valuable commodity. Slade's observations of practice established the term "dramatic play" and guided the educational tone for drama in schools (O'Toole et al., 2009).

Greene's (1995) philosophy of the importance of aesthetic education gained worldwide attention in the second half of the 20th century. Greene (2001) posited that students in the arts should be exposed to hands-on learning, thereby opening up spaces to create authentic conversations and dialogue and critical thinking that provokes questioning. Moreover, shared memories and a place where students can speak in their "own idioms" (p. 274) should be part of the curriculum to foster lifelong learning. Through her work, Greene attempted to persuade educational policymakers to invest in the notion of imagination and creativity when developing curriculum. Her stance echoed Dewey's (1934) plea to invest in a curriculum that emerged from the experience of the learners.

In Australia, Anderson (2005) wrote that drama education had an "uneasy and often contentious relationship with discussions around aesthetics" (p. 119). To counter this uneasy

relationship, McLean (1996) developed a framework that included the importance of dialogue and experiential learning when teachers and students worked as co-artists. She also emphasised the importance of critical reflection. Bundy (2003), in her reflection study of the aesthetic engagement of drama through a play-building project, reported that three qualities characterised aesthetic engagement: connection, animation and heightened awareness. Bundy posited that if all three of these qualities were experienced simultaneously, it signified aesthetic engagement that led to meaningful learning opportunities.

Through these practitioners' consistent efforts, the curriculum's pedagogical, aesthetic and cognitive values of drama were highlighted. It is important to note that the curriculum writers of the Australian drama curriculum drew on these values to inform the development of The Arts F-10. While much of the literature agreed that the arts provided cognitive and aesthetic benefits to students, I also reviewed research that examined the importance of arts education.

2.2 Arts education research

Significant studies, books, and reports have focused on drama education in schools during the last two decades. A growing body of evidence around the world in places like the United States of America, Canada, the United Kingdom and Europe has revealed the benefits of the arts, and in particular of drama in schools.

One such study was the *Champions of Change: The Impact of the Arts on Learning*, conducted in 1999 in the United States by Edward Fiske and a team of seven researchers to explore how and why young people were changed through their arts experience. The team of researchers examined a variety of arts education programs in schools as well as in out-of-school settings. These studies demonstrated how involvement with the arts provided learning opportunities and enabled students to reach for and attain higher levels of achievement (Fiske, 1999). The study also indicated that social and cognitive processes were developed as a result of the experience.

Two years later, in 2001, Hetland and Winner reviewed studies from 1950 to 1999, testing the claim that studying the arts led to some form of academic improvement. In this study, there was little evidence that students studying the arts improved their academic results in mathematics, science and reading. The study revealed that arts education benefited

students in improving their visual analysis skills, learning from mistakes, and being creative and making better critical judgments. Hetland and Winner (2001) argued that arts programs should not be used to justify what arts can do for other subjects. Instead, the arts should be valued foremost for what it offered on its own merits. Eisner (2002) argued the same point when he stated that the arts should be justified in their own right because of the distinct and unique contributions to the educational process. I agree with both Hetland and Winner (2001) and Eisner (2002) that the arts should be acknowledged on its own merits, as it has the potential to reform learning and the way it is perceived and organised in schools.

Ann Bamford (2006) was commissioned and funded by UNESCO in collaboration with the International Federation of the Arts Council (IFACCA) to investigate a global perspective on arts education. The project, called “The WOW Factor”, surveyed responses from arts practitioners from 37 countries and organisations worldwide. The study asked questions regarding the gap between policy in arts education and implementation and the opportunities and necessities provided within schools. Amongst many findings, Bamford’s (2006) study showed:

- There was a gap between the “lip service” (p. 11) given to arts education and the support provided within schools
- Quality arts education had an impact on the child, the teaching and learning environment, and the community
- There was a need for more training for key providers at the coalface of the delivery chain (e.g., teachers and artists).

The study concluded with recommendations that arts education needed to be supported by the substantial implementation and monitoring structures (Bamford, 2006). Bamford’s findings were significant to this study as the gap between the implementation of curriculum and policy was highlighted.

To date, UNESCO (2006a) has convened two world conferences on arts education. The first conference was held in Lisbon, Portugal in 2006, and the second conference in Seoul, South Korea in 2010. Both conferences produced documents that emphasised the need for additional study and research in the field of the arts. The arts' importance in schools was

reiterated by the Director-General of UNESCO in 2020, who stated that creativity “has to be nurtured from the earliest age to unlock the imagination, awaken curiosity and develop an appreciation for the richness of human talent and diversity. Education is the place where this start (para. 4).

The aim of the World Conference in Lisbon, Portugal, in 2006 was to promote a common understanding amongst all stakeholders of the essential role of arts education. The *Road Map for Arts Education* (UNESCO, 2006b) outlined concrete steps required to promote arts education in schools and establish a framework for future decisions regarding the arts in educational settings. Further goals were to communicate a vision for arts education worldwide and build a creative and culturally aware society, ensuring a complete integration of arts education into schools and communities. Notable findings and recommendations of this report were to give arts education a central place in the curriculum, fund it appropriately, and ensure that schools were staffed with appropriate quality and skilled teachers. The follow-up conference in Seoul produced the *Seoul Agenda: Goals for the Development of Arts Education* (UNESCO, 2010). An action plan generated there recommended that arts educators “stimulate exchange between research and practice in education” (UNESCO, 2010, p. 2).

A two-year international research study, *Drama Improves Lisbon Key Competencies in Education* (UNESCO, 2008), was conducted between 2008 and 2010 and was based on the competence goals set at the Lisbon Conference. That research investigated the effects of educational theatre and drama on five of the eight key competencies. The five competencies were:

1. Communication in the mother tongue
2. Learning to learn
3. Interpersonal, intercultural and social competences, and civic competence
4. Entrepreneurship
5. Cultural expression. (p. 17)

The research was conducted in partnership with 12 countries (the Czech Republic, Hungary, the Netherlands, Norway, Palestine, Poland, Portugal, Romania, Serbia, Slovenia, Sweden and the United Kingdom). Several positive aspects were observed, such as drama students being assessed more positively by their teachers in all aspects. Students were more confident in reading and understanding tasks and felt more creative. Additionally, students were better at problem-solving and enjoyed school activities more.

The findings of these research studies exemplified the value of drama in the school curriculum. There was evidence that exposure to drama boosted students' creativity and enhanced cognitive processes (Eisner, 2002; Robinson, 1999). However, the results also warned that these benefits could be successful only if the gap between curriculum implementation and policy were improved (Deasy, 2002). Moreover, not all studies concluded that arts education benefited the learner, and some research documented that there was no evidence that the arts experience caused such effects (Fiske, 1999; Rabkin & Redmen, 2006). Nevertheless, the studies also showed that drama should take a central place in the curriculum (Bamford, 2006; Deasy, 2002).

I was curious to find out how the diverse range of findings and perceptions of the arts and the place and meaning of drama, as discussed in this section, reflect Australia's research. Bamford (2006) pointed out that little research had been undertaken in Australia to measure the impact of arts education, and that there was an urgent need for detailed study. In response to this statement, Gibson and Anderson (2008) ascribed this lack of research to "low numbers of arts educators working as active researchers" (p. 103). However, Bolton (2007) argued that researchers in arts education in Australia were drawing on a range of viewpoints and approaches to enhance a multicultural perspective that influenced drama (and the arts) education globally. It is, therefore fitting to examine how research is conducted in drama education within the Australian context.

2.3 Drama research in Australia

Following the thread of drama as pedagogy and the aesthetic and cognitive value of drama in the curriculum, literature revealed that Australian drama practitioners considered these paradigms in education to be important. However, O'Toole (2010) conceded that there had been a visible gap between researchers and practitioners, but it has changed over the last

twenty years. He continued to say that there are many “arts-friendly research paradigms” (p.vi) presently in Australia. For example, Bryce (2004) conducted a study in four Australian schools to evaluate school-based arts programs. The study, *Evaluation of School-based Arts Education Programmes in Australian Schools*, sought to establish the impact of the programs and look for empirical evidence of improved learning outcomes. Students of these programs reported increased self-esteem, which led to a more positive view of learning and school. Moreover, students showed better cooperation with others when working in teams when learning to plan, setting goals and recognising the need for persistence. However, no evidence was provided in the study to suggest that participation in arts programs enhanced academic progress.

A study conducted by Barrett et al. (2012) in Tasmania, Australia, was conducted with students between the ages of 5 and 15 years and sought to redress the lack of national data about Australian children’s perceptions of the arts. The children related their arts experiences through stories concerning their engagement in the arts. The findings of the study included the following points:

- The students identified the processes of “reflective thinking, problem-solving, skill development, applying a learned skill in new and unique ways” (p. 13) as features of arts participation that are also common across the arts”.
- Students identified the arts as important in their lives, and through the arts they could express and communicate their feelings.
- Students highlighted the prevalent nature of the arts in the world and valued the opportunity to talk about the arts. They viewed the arts as “a way of seeing the world” (p. 14).

A study by Hunter (2005) for the Australian Council for the Arts reported on six arts research projects investigating the impact of the arts program on middle schooling age students (9 – 15 years). An enquiry to find empirical examples of improved learning outcomes and benefits for students attending these arts programs was conducted. The findings of this research were consistent with Bryce's (2004) research that drama increased self-esteem, which led to a more positive view of learning and school. Moreover, the findings showed how collaboration and learning to plan and set goals through arts participation

improved learning. The study also revealed that arts programs gave students learning opportunities as well as opportunities for reflection, which was a helpful way of expressing and exploring emotions. Similar to the study of Bryce (2004), no empirical evidence was found that these programs enhanced academic progress. However, the study reported an improvement in problem-solving, communication, planning and organisational skills.

A longitude study by Martin et al. (2013) examined the role of school, home and community-arts-based participation on student's academic and non-academic outcomes. The finding showed that engagement in the arts should not be measured only by the quantity or presence of arts participation in young people's lives but also by factors such as the quality of the engagement. These findings endorsed and supported research into the arts. For example, the research of Bryce (2004) that home, school and community-based arts participation support motivation, engagement, self-esteem and life satisfaction in young people.

In Australia, Ewing's (2011) report for the Australian Council for Educational Research (ACER) helped understand the promotion of arts education in Australia. This publication referred to the growing research evidence about the importance of arts education in terms of emotional well-being and its impact on students from all backgrounds. Ewing pointed out that "if a creative culture is to be developed through arts education amongst teachers, principals and other leaders, government and education systems must reshape the competing academic discourse that currently works against achieving such [a] culture" (p. 55).

Ewing's (2011) research focused on the benefits of the arts for all students, and pointed to the intrinsic benefits of the arts, in particular, within pedagogy and curriculum. Moreover, Gibson and Ewing (2011) and Harland et al. (2000) endorsed the notion of the arts as a vehicle to develop creativity and divergent thinking, as well as having the ability to transfer to other subject areas. This report was a timely reflection on the role of the arts in schools and was published while the *Shape of the Australian Curriculum: The Arts* (ACARA, 2011) was written. Since Ewing's report in 2011, The Arts F-10 has been released in 2014 for implementation in Australian schools. The story of the arts, and in particular of drama, has continued to play out in schools and classrooms across Australia and as the development and implementation phases of The Arts F-10 were central to this study, an in-depth discussion of the development of the curriculum is presented in Chapter 5.

Although drama is often viewed with “lingering suspicions” (O’Toole & O’Mara, 2007, p. 215) by educational gatekeepers, Anderson and Donelan (2009) reported that there was growth in drama research in Australia. The release of The Arts F-10 produced new research relating to the implementation of drama in schools. Research topics included investigations into assessment in the drama curriculum (Jacobs, 2017, 2020); assessment and feedback (Hogan, 2019); performativity in senior secondary drama classes (Lambert et al., 2016); and the use of drama to support literacy in the classroom (Ewing & Saunders, 2016; Harden, 2015). However, no research has been conducted to report on the implementation of The Arts F-10 or the enactment of the drama curriculum in junior secondary school. Therefore, this study contributes to new knowledge about how drama is enacted in this area of schooling.

The presence of the National Association of Drama Education (NADIE) between 1976 and 1996, renamed as Drama Australia in 1999, provided researchers with the opportunity to report their research into drama in the association’s *National Journal of Drama Australia (NJ)*. Mooney and O’Mara (2019) wrote that the national journal had been “an integral voice” (p. 115) in Australian drama practice. Drama Australia, as the national peak body representing all States and Territories’ drama education associations in Australia, also represents drama practitioners in other national and international bodies such as the Australian Alliance of Associations in Education (AAAE), International Drama/Theatre and Education Association (IDEA) and the National Advocates of Arts Education (NAAE) (Davies, 2015). Each year, the States and Territories offer drama practitioners, teachers, and academics opportunities to participate in state conferences. These associations also support teachers with professional development and drama resources. I agree with Davis’ (2015) statement that “an interconnected network” was needed to promote advocacy “and keep “the arts on the agenda” (p, 329).

2.4 Conclusion

This section of the chapter has defined the nature of drama and showed that 20th and early 21st century theorists and practitioners had challenged the notion of drama as an add-on subject. The development of The Arts F-10, and the strong advocacy through drama bodies and member associations, reinforced the rightful place of drama in the curriculum. However, curriculum is understood through practices, curriculum policy and documents, and how the

translation of these documents presents itself in classrooms. Therefore, the next section of the chapter examines the curriculum assembly and how curriculum shifts from policy to the classroom.

2.5 Curriculum - between policy and practice

Curriculum development in Australia has been influenced by numerous educational and political decisions over the last 50 years (Brennan, 2011; Reid, 2005, 2009). After several failed attempts to create a national curriculum in Australia described by Reid (2005) as “a superficial approach to national collaboration” (p. 19) by the government, the State and Territory ministers endorsed the first phase of the Australian Curriculum (Foundation – Year 10) in 2010. The difficulty in establishing a curriculum in Australia was an example of the complexity of curriculum development, and therefore it is appropriate to consider educational reform and curriculum implementation in the literature.

2.5.1 Curriculum defined

The word “curriculum” is derived from the Greek root word *curro* (“I ran”) as a noun, and describes the running of a race and the nature of the course. The metaphor of the running track and of the predetermined course was used as an analogy to describe the nature of the curriculum (Pinar et al., 1995). The imagery of runners, the track, the spectators, the equipment, the timekeepers, coaches, prizes and podium draws a parallel with elements such as students, curriculum framework documents, teachers, parents and the assessment instruments of the curriculum (Smith & Lovat, 2003).

The term *currere* - the infinitive form of curriculum (to be running) – was introduced by Pinar in 1975 at an annual meeting of the American Educational Research Association. The shift from the noun *curro* to the verb *currere* emphasised how the course is run and described the lived experience of individuals within the school setting. No longer was curriculum focused on teacher-centred learning. Instead, it sought to understand the contribution that academic studies make to students’ understanding of their lives, their history, and their present engagement with daily life. In thinking about curriculum in this way, Pinar (2004) urged researchers to describe and observe the curriculum process and think of curriculum as a method, a process, and a journey that focused on the individual's educational experience. This meant that the process or journey included retelling stories of our educational experience and imagining future possibilities to understand the educational

practice. Moreover, it helped analyse the relationship among the past, present and future to consider new ways of thinking about education (Pinar, 2004).

Pinar's viewpoint on curriculum influenced many theorists and practitioners in the 20th and 21st centuries. However, identifying a unified description and an appropriate curriculum definition was problematic and contentious (Print, 1993). One way of defining curriculum could be to describe it as an interconnected set of plans for teaching intentions (Taba, 1962; Marsh, 2009). Alternatively, it could be as diverse as Goodson's (1994, 2005) definition of curriculum as "a multifaceted concept, constructed, negotiated and renegotiated at a variety of levels" (p. 11). Moreover, Marsh and Wills (2007) posited that curriculum is often defined in a certain way to promote the individual understandings of curriculum held by the creators of such curriculum. For Reid (2005), curriculum is a set of documents that sets out what students are required to learn. Broadly, curriculum can be understood as a social and political agreement that serves local, national and global needs.

Finding an appropriate definition to define the concept of curriculum seems challenging, reflecting the complex nature of curriculum. However, these definitions give us insight into the concepts and theories of curriculum development. I find personal resonance in Smith and Ewing's (2002) description of curriculum as a set of stories where each story has many layers of interpretation and meaning. I am also drawn towards the notion of the retelling of stories that become a collection of dialogues told by various participants to reveal the practice of curriculum. Similarly, Lovat & Smith (2003) suggested that curriculum becomes the "deconstruction of these stories", and that we have to examine the messages critically within these stories as they "relate to the type of experiences that are constructed for learners and for society" (p. 20).

2.5.2 Curriculum development and understanding

Pinar (2013) divided the history of modern curriculum broadly into two phases: the development of curriculum; and the understanding of curriculum. Another way to look at curriculum is to explore the development of models of and approaches to curriculum as temporal concepts defined by education scholars. These approaches included the planned or intended curriculum; the enacted curriculum; the experienced, achieved or lived curriculum; and the hidden or null curriculum (Marsh & Willis, 2003).

Pinar (2004) and Valverde et al. (2002) referred to the curriculum as the planned or intended curriculum. The planned or intended curriculum is what appears as the written objectives in national and official documents expected of all students. ACARA (2019d) stated that the Australian Curriculum is a progression of learning, of what is to be taught and what is expected of students as they progress through school, thus making it an intended curriculum. Van den Akker (2003) refined the intended curriculum as the ideal or the philosophy underlying a curriculum and a formal/written curriculum that specified the learning and outcome intentions in curriculum documents and materials.

When the intended curriculum filters through to the classroom level, the curriculum shifts to the implemented or enacted curriculum where the objectives are interpreted in classroom instruction as teachers and students interact (Eisner, 1996; Kelly, 2004; Print, 1993). The enacted curriculum considers the teacher's different beliefs about pedagogies and practices, and the unique collaborations between teachers and students (Eisner, 1996). Moreover, these differences point to a gap between the planned and the implemented curriculum. Stenhouse (1975) argued that there will always be a gap between the planned and implemented curriculum – between what is intended and what is enacted. Further, this gap also exposes how curriculum designers expect teachers to use the curriculum when planning their teaching, and how teachers interpret and enact the curriculum in their classrooms.

Aoki (1993, 2004) posits that knowledge is transferred to the students and altered through a series of complex interactions at the classroom level through the achieved or lived curriculum. Aoki (1993) perceived the achieved or lived curriculum as a transfer of knowledge to embrace cultures, languages and the lived experiences of people. Thus, the curriculum is no longer confined to the classroom but includes society in the curriculum to create a sense of community (Brady & Kennedy, 2014). Similar to the views of Ewing (2011) and Stenhouse (1975), Aoki (1993) acknowledged that tension could arise “between the curriculum-as-planned and the curriculum-as-lived” (p. 354) in schools and classrooms.

Another related curriculum concept is the hidden curriculum, coined by Philip Jackson (1968) as the “unpublicised features of school life” (p. 17). The hidden curriculum is a range of experiences that are not written down, and points to the verbal and non-verbal messages in educational practices (Giroux, 1997; Pinar et al., 1995). The hidden curriculum contains powerful messages about the “customs, rules and relationships and rituals in which

students engage in school time” (Lovat & Smith, 2003, p. 35). The hidden curriculum can perpetuate inequalities like ethnicity and gender in education, and influence teachers’ practice in class (Braslavsky, 2000; Dworkin & Stevens, 2014).

The hidden curriculum is similar to the null curriculum (Aoki, 1993). The null curriculum is the content and skills left out of the planned curriculum. Eisner (1985) described this aspect of the curriculum as the content that is not taught in schools:

Schools have consequences not only by virtue of what they do teach, but also by virtue of what they neglect to teach. What students cannot consider, what they do not processes they are unable to use, have consequences for the kinds of lives they lead. (p. 103)

An example of the null curriculum in Australian schools was the limited teaching about Aboriginal and Torres Strait Islanders people’s history in schools until it was mandated and included in the Australian Curriculum.

Two other views of curriculum came from Apple (1993) and Freire (1996). Apple argued that the official content of the curriculum is used by the dominant group to control the minority groups. According to Apple (1993), the question about curriculum and what we should teach relates to whose knowledge is of most worth. Schools shape how students think not only by what is included in the curriculum but also by what is omitted from the curriculum (Apple, 1971). Freire’s views on education related to Apple’s viewpoint. Freire (1998) claimed that teachers use the “banking method” (p. 72) in education. A banking method is an act that prohibits the intellectual growth of students by turning them into receivers of information, stifling their creativity and critical thought. Freire (1998) described this process as follows: “knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing” (p. 58). He argued that this method does not teach students to think but keeps them oppressed, and urged teachers to initiate dialogue with students about their status in the world.

The concept of the hidden or null curriculum was of particular interest to this study. Considerations of what is omitted from or included in the drama curriculum may vary across the contexts in which drama curriculum is enacted. Equally, the gap between the intended and the enacted curriculum was also of significance for this study and permits to where tensions

and limitations might occur as the drama curriculum shifts among different curriculum agencies, educational organisations and schools. To understand the complex nature and development of curriculum, Section 2.5.4 explores the construction of curriculum and curriculum models.

2.5.3 Curriculum construction and models

To construct curriculum, according to Kliebard (1992), the questions of what should be taught, who should have access to knowledge, who should govern teaching and how parts of the curriculum should be interrelated should be asked. Apple (1993) coined the term “official curriculum” and wrote that curriculum is “never a neutral assemblage It is always part of a selective tradition, someone’s selection, some group’s vision of legitimate knowledge. It is produced out of the cultural, political, and economic conflicts, tensions” (p. 223). Similarly, Postiglione & Lee (1997) posit that “schools do not exist in a vacuum” (p. 2) and are part of society that surrounds them. Curriculum construction is also not static but a continuous process of construction and modification. Marsh (2009) stated that these matters have fundamental concerns for curriculum and therefore, curriculum models should be examined. I followed Posner’s (1998) division of curriculum models to investigate curriculum construction. He divided curriculum as *procedural*, *descriptive* and *conceptual* models.

The *procedural model* was based on simplifying plans and procedures in teaching and set up the steps to be followed. Franklin Bobbitt, often called the father of curriculum theory, published *The Curriculum* in 1918. This text outlined curriculum planning and stated the importance of outlining the knowledge involved in each subject area. Activities needed to be developed to prepare the learner to assume their roles as productive adults. These activities should be planned to suit each learner's situation. Bobbitt criticised the notion of textbook learning and directed the focus of learning to the setting of objectives. In the same decade, as discussed in Section 2.1.3, Dewey (1911) developed this curriculum theory based on pragmatism, where students had to interact with their environment and learn through discovery and life experience. The organisation of the curriculum was a linear process whereby “all aspects of education must serve the ends of the education process”, and where students learn in a pre-determined manner in which teachers delivered the content, structured according to a predetermined scientific method (Webster & Ryan, 2016, p. 26). The

curriculum supported detailed attention to what students needed to be successful in a systematic way.

Drawing on this means-end approach, Tyler (1949) developed a curriculum model based on four fundamental questions to address education developments in the United States during the first half of the 20th century. These questions stressed the importance of emphasis on the objectives, design, implementation and evaluation of curriculum. Tyler's objective model offered the idea that there must be an educational purpose to the curriculum and matching educational experiences to support that purpose. Further, the experience must be effectively and efficiently organized, and lastly, evaluated to determine if the educational purposes were attained. Similar to Bobbit's (1918) model, prominence was assigned to the construction of behavioural objectives. This focus suggested that teachers have a limited influence and opportunity to make use of collaborations with learners. Johnson (1967) wrote that curriculum at this time was "focused toward improvement rather than understanding, action and results rather than inquiry" (p. 267). Nevertheless, Tyler's model is still widely used because it offers a set of procedures that is easy to follow (Marsh, 2009).

Taba (1962) elaborated on Tyler's model objective to develop an inductive model. She suggested that curriculum should emerge from instructional strategies such as teaching units as this would provide the basis of curriculum design (Lunenburg, 2011). The addition of specificity in establishing objectives and content made this model innovative for its time. According to Taba, objectives assisted in establishing criteria for the selection of learning experiences and supported the evaluation of learning outcomes. This model was based on Tyler's linear four-step approach.

The *descriptive model* was less focused on planning procedures and more focused on conceptualising curriculum (Marsh, 2009). Theorists such as Stenhouse (1975) and Walker (1971) were interested in how curriculum planners planned and developed curriculum, and saw the curriculum development process as dynamic and interactive. To Walker, the curriculum developers bring points of view that serve as a platform where curriculum can be conceptualised, designed and developed (Print, 1993). It was a fundamental move away from Tyler's (1949) linear, prescriptive notion of how the curriculum should be managed. Adding to this notion of a vision for curriculum, Stenhouse (1975) defined the process of curriculum construction as an effort to "communicate those values and features of a curriculum in such a

way that they should be open to critical examination and effective translation” (p. 4). Stenhouse likened curriculum to a recipe in a cookbook and stated that curriculum should be grounded in practice. The curriculum must adjust to student needs as they are the source of the content.

However, Schwab (1969) criticised the field of curriculum by stating that it is “moribund” (p. 1) and proposed that a revision of curriculum studies should take place. His *conceptual model* suggested that curriculum should develop a functional language where thought should go into using enquiry. In Schwab’s model, four considerations were identified to be included in the curriculum. These were: “subject matter”, “learner”, “teacher” and “milieu” (Marsh, 2009, p. 27). Gardiner (1983) also developed a conceptual model derived from his studies in childhood development and cognitive science. The model was based on the notion that there were multiple types of human intelligence, and each was represented in a different way when processing information. This model influenced curriculum development as Gardiner stressed that individuals differ in their abilities and that curriculum planners and schools need to acknowledge these differences.

Researchers such as Havelock (1971) and Bennis et al. (1976) presented an overview of educational reform in the 1970s and pointed out the complexity of curriculum reform. These reviews prompted conversations about, and ultimately a shared language for the study of, educational change (Luttenberg et al., 2013). These conversations and actions resulted in large-scale educational reform across the world in the decades that followed. The educational models for the 20th century accentuated that curriculum construction is not static, but a continually shifting process and changing with the times.

McLaughlin (1987) wrote that in the late 1970s, the “discovery of implementation problems came as something of a surprise to planners and analysts” (p. 171). Hence, implementation became the focus of curriculum reform in the 1970s and 1980s. He pointed out that the first generation of implementation analysts who showed that implementation dominated outcomes realised that even the best-supported initiatives depended on what happened as individuals interpret and act on policy (Berman & McLaughlin, 1978; Elmore & Sykes, 1992). By examining curriculum models, the aim was to comprehend the efforts by these theorists to understand curriculum. As some models were grouped as prescriptive to improve school practice, others attempted to describe how curriculum construction took

place. These curriculum theorists had a thoughtful effect on curriculum writers and influenced curriculum reform by elevating a focus on how curriculum was enacted.

2.5.4 Curriculum reform

Examining educational reform since the late 1970s (see Ball, 2016; Fullan & Pomfret, 1977; Lingard & Rawolle, 2011; McLaughlin, 2006; Van den Akker, 2003) confirmed the view that curriculum policy is often distant from everyday practice. It was argued that the top-down or linear implementation of curriculum is “often crafted (designed/planned) without consulting educators whose job it is to implement and enact it ultimately” (Magrini, 2015, p. 14). Marsh (2009) admitted that the literature abounded with examples to demonstrate that the linear or top-down implementation approach often failed. Aoki (2004) argued that curriculum from this perspective was a commodity dispensed to teachers and consumed by students. However, the literature indicated that implementation could be successful with high-quality teaching support and resources to help teachers address and shape their practices (Carless, 1998; Fullan, 2014).

In many instances, these reforms were accompanied by political interest and ideology, and it was noted that the consequences of these reforms were mostly unpredictable (Goodson, 2005; Pinar, 2004; Sahlberg; 2009, 2011sch). Ball (2012) argued that these reforms created profound shifts in the meaning of education. There is an argument that the emergence of the neo-liberal policy model in education during the late 20th century was shaped by globalisation's discourse (Lingard & Rizvi, 2009). Global competitive pressures and international comparisons between nations to produce the highest test scores and to deliver “the best” education are fuelled by the presumption that test scores via standardising test programs are reflective of “the ability of nations to be economically competitive in the global knowledge economy” (Savage & O'Connor, 2014, p. 2). Brennen (2011) and Lingard and Rawolle (2011) argued that Government attention in Australia was focused on education, mainly for its contribution to national economic productivity. Yates and Collins (2010) summed up this shift in focus as follows:

Many of those involved as influential curriculum ‘professionals’ in the 1990s and 2000s developed their understanding of curriculum in the 1970s, a period when a concern about social justice and a view of students as developing individuals

were dominant and unquestioned. By contrast, politicians of the 1990s and 2000s take the issue of a changing economy and the primacy of economic as dominant and unquestioned. (p. 98)

The shifting focus influenced this development of educational policies. Lingard and Rizvi (2009) described the development as patterns of decisions “taken by political actors” (p. 4) to influence policy implementation. Similarly, Piper (1997) argued that school and curriculum reform has always been a battleground for political ideology and warned that caution must be taken when balancing the needs and interests of all parties involved. The Australian Curriculum found itself situated in the political domain in what Reid (2005) referred to as a “tangled relationship” (p. 47) between curriculum and democracy. This pointed to the political interference in educational matters on how the curriculum is developed and delivered in schools.

The writers of the Australian Curriculum responded to the social, political, economic and technological changes that were shaping the communities in Australia. Therefore, the Australian Curriculum reflected many global trends such as diversity, accountability and national testing (Yates et al., 2011). The curriculum caters for students with disabilities, gifted and talented students, and learners of additional languages. ACARA (2013) acknowledged that the needs and interests of students would vary by providing expert advice and recommendations on matters relating to equity and diversity to ensure that the Australian Curriculum was inclusive of and accessible for all students.

The factors discussed have greatly influenced curriculum reform as they shape how policymakers make decisions about policy and how curriculum writers design and construct the formal curriculum (Marsh, 2009). Ultimately, these factors determine how stakeholders such as educational organisations, schools and teachers, translate and enact the curriculum. This indicated that somewhere along the line, between planning and delivering the curriculum, close attention must be paid to the process of change (see Ball, 2013; Fullan, 1992; Fullan & Steigelbauer, 1991; Goodson, 2013; Hargreaves & Fink, 2003).

The literature review in this chapter has consistently pointed to the complexity of curriculum development, construction and reform (Fullan & Stiegelbauer, 1991; Goodson, 2005; Hargreaves & Fink, 2003). Fullan and Pomfret (1977) were the first researchers to document the failure of the change processes in schools in the late 1970s. Honig (2004)

argued that in the past, policy implementation focused on the process of implemented policy and on what worked best. However, as was noted in Section 2.4.3, recent studies were more concerned about understanding what constitutes the curriculum process. Therefore, I now examine the current literature to determine how educational change is understood and addressed when implemented.

2.6 Educational change

Educational change is often perceived in three broad stages, as Fullan (2016) described: the *initiation*, *implementation* and *institutionalisation* phases. The initiation phase is where areas for improvement and possible solutions are identified and addressed before implementation. Implementation is where the plan is put into practice and supported by schools. Eventually, the policy becomes embedded in the system and is institutionalised.

Professional development positioned in the *initiation phase*, for example, is a way to support teachers when challenged with the implementation of a new curriculum (Lowe & Appleton, 2015). Similarly, studies by Albright et al. (2013) and Carless (1998) confirmed professional development as the most helpful support during the initiation phase. However, Clement (2013) found that “a sense of compulsion and distress” (p. 41) was experienced by teachers when dealing with the implementation of a new curriculum.

The *implementation phase* is where the curriculum change is transferred and used in the classroom. Fullan (1992, 2016) noted that educational changes are difficult to perceive and put into practice. Some teachers are eager to see the plan unfold; others dread the effort that it will take to implement the curriculum successfully. Ball and Braun (2012) conducted a study on implementing a new curriculum in four English secondary schools in England. It became apparent that some teachers in these schools had different orientations towards possible ways of enacting the curriculum. The study found that some teachers did not invest in the implementation process and did not take an active part in interpreting and translating the curriculum. However, the study found that younger and newly qualified teachers exhibited a dependence on the documents and showed a high compliance level.

Lin (2013) investigated drama teachers and their understanding of assessment rubrics in Taiwan. The study involved 15 teachers from local primary schools who participated in a three-year project to develop their own school-based assessment for drama. The curriculum

provided guidelines to subjects for assessment and contained competence indicators for the different levels of schooling. In the arts, the indicators were structured to express and explore ideas, apply knowledge, and understand how the arts are connected with personal and social life. Lin's findings determined that the indicators were vague and hard to interpret, and teachers found it challenging to interpret the indicators to produce their own rubrics for assessment in class. Teachers struggled to transform the "abstract concepts of the indicators in the curriculum into concrete teaching and learning objectives" (p. 303). Lin found that when teachers had professional development and time to understand the connection between the curriculum and the rubric criteria, they were more successful at incorporating assessment into their classes. Doyle (1992) supported this view when he stated that the gap needs to be bridged between interpreting abstract curriculum and classroom application by translating the ideal instructional curriculum into an operational framework. This study was of interest to me as the Australian Curriculum did not provide assessment tools such as rubrics to assist with evaluating students' progress.

In another study, Riek (2013) examined how general classroom teachers in one primary school in Queensland, Australia, balanced performative education policies with arts education policy. Data were collected from teachers, parents and students to establish how education policies had affected the delivery and value of the arts in the school. The findings showed that policy was steered by globalisation, neo-liberalism and performativity. Neo-liberal globalisation has a strong drive towards performance, standards of excellence and globalization of academic assessment. Moreover, the global discourse had filtered through to the local level at this school. The arts at this school were highly valued; however, they were compromised by the lack of time and resources. Riek (2013) reported that teachers felt "disillusioned about the way education policy, in general, was heading" (p. 267), but that they valued and maintained the arts in their classrooms.

Educational scholars such as Cuban (2013b) and Priestley (2011) stated that educational change has failed to alter how teachers put the curriculum into practice. I concur with this statement as Riek (2013), and Lin's (2013) research into the understanding and enactment of the arts curriculum showed the disparity between policy and practice. Cuban (2013a) ascribed this disparity to the fact that policymakers and teachers understand curriculum differently. Moreover, the emphasis is on the mistakes that schools and teachers

make when implementing the curriculum, instead of looking at other factors outside the classroom that could impede the process.

The third phase, *institutionalisation*, refers to the processes and decisions that lead to change either being incorporated as an ongoing part of the learning environment or being rejected (Huberman & Miles, 2013). Fullan (2016) cautioned that teachers become overwhelmed, and curriculum implementation fails when change becomes too complicated or complex. Spillane (2000) stated that implementation involves the interpretation of curriculum documents and that teachers must understand the curriculum to decide whether to “adapt, ignore or adopt” (p. 145). This meant that teachers need to actively question and discuss curriculum and access quality resources to shift the intended curriculum to the enacted curriculum in the classroom. However, problems arise when a policy is transferred from one site to another. For example, a policy can travel from leadership at a school to heads of departments and individual teachers, and somewhere between, disconnection can occur.

O’Sullivan’s (2002) study in Namibia was another example where disconnection occurred. The study investigated the implementation of the national curriculum into 31 primary schools in Namibia. The findings discovered that curriculum changes were significantly beyond teachers’ capacity. The curriculum writers did not take grassroots realities into account, and there were inadequate in-service training and a lack of resources. Moreover, there was evidence of bureaucratic inefficiencies and a lack of communication and information transfer to teachers. These examples prompted me to question the linear model of curriculum implementation, as it became clear that teachers were not always to blame for curriculum failure (Van den Akker, 2003). I wanted to find out what other considerations - that could not be attributed to teachers - were to blame for the disconnection and failure of curriculum implementation. Therefore, I decide to follow literature that showed different views amongst researchers about how the information travels or translates from one phase to another (Ball, 1994, 2013; Braslavsky, 2000; Luttenberg et al., 2011).

2.7 Towards a new approach

Contemplating the history of curriculum innovation since the 1960’s, it became clear that implementation is indeed a complex process. During the last two decades, many studies have analysed this phenomenon and painted a sobering picture of curriculum reform worldwide. The curriculum models examined in this chapter - the top-down or linear

approach of the procedural curriculum of Tyler and Taba, the descriptive curriculum by Stenhouse and Walker and the conceptual curriculum by Schwab and Gardiner –exposed the desire of educational theorists to define curriculum construction. Fullan (1992, 2014) was at the forefront in drawing attention to the problems experienced during curriculum reform and remains an influential voice in this area.

However, these models and reform (as discussed in Section 2.5.3) efforts demonstrated that curriculum construction and implementation followed a predictable linear path signified by steps to follow in order to construct and implement a curriculum. Moreover, these models foregrounded the role people played in the process. For example, the way people such as curriculum writers, politicians, teachers and students interact and actioned the curriculum is front and foremost and accentuates the role people play in ensuring successful and sustainable implementation of the curriculum. Moreover, how teachers handled the top-down approach to curriculum reform is often the measure of the success of curriculum reform (Cuban, 2013a; Hargreaves & Fink, 2003; Van den Akker, 2003).

The fact that the human capacity to influence curriculum reform was cited in most of the literature reviewed in this chapter made me wonder if there could be another way to look at curriculum reform, as stated at the end of Section 2.4.4. I am not disputing the critical role teachers and schools play in curriculum reform, but as a teacher, I know that other issues can influence curriculum implementation. For example, documents and websites carry information about curriculum, timetables, units of work, lesson plans, assessments and task sheets containing the essence of how curriculum appears in classrooms. Moreover, technology, communications and resources also serve the transfer of information. I felt a gap in the literature did not address the role and function of material artifacts in curriculum enactment. I wanted to know how humans, material objects and artefacts can come together in a heterogeneous network to shape curriculum reform.

Lingard and Rawolle (2011) point to the notion of a network or “looking down” strategy whereby the artificial levels of a linear model can be avoided. Ball (2016) argued that, in disregarding levels as distinct boundaries of activity, emphasis could instead be placed on the “interdependency of actors and movement of ideas in framing problems” (p. 2). This prompted me to look at the actor-network theory, developed by the French theorists, Callon (1986) and Latour (1988). The actor-network theory offered a theoretical framework

that can investigate the heterogeneous curriculum enactment process. The actor-network theory as a framework for the study, is considered and examined in Chapter 3.

A fundamental assumption of this theoretical framework is that the relations between participants or actors can be both material (between things) and semiotic (between concepts) (Fenwick & Nerland, 2014; Law, 2009). Actors disregard the difference between people and objects (human and non-human) and grant them equal amounts of agency within networks. Instead of looking at curriculum enactment as a linear process, the network formation of actor-network theory offered the study a way of understanding complex social processes. Actor-network theory approach presents “a fine-grained way to recognize the materiality and materializing processes” that are key to educational policy and curriculum implementation to reveal the place where the enactment of drama can be explored (Fenwick et al., 2011, p. 95).

2.8 Conclusion

This section has investigated the nature of drama and curriculum in educational sites. It was pointed out that the transfer of information or policy in education is a complicated process, where many points of tension can arise between the intended and the enacted curriculum. The concept of a linear interpretation of curriculum was rejected, and a case was made for a new approach to viewing the implementation of the curriculum by using actor-network theory. The next chapter presents the theoretical framework of actor-network theory that informs the study.

Chapter 3 – Choosing a Theory

This chapter presents the theoretical framework used in this study to investigate some of the diverse enactments of the Australian drama curriculum. The chapter familiarises the reader with the specific elements of actor-network theory mobilised in the study, and constituting the foundation of the study's contribution to theoretical knowledge elucidated in Chapter 9. In this thesis, I did not attempt to resolve the myriad of issues accompanying curriculum reform. However, I have strived to expose the messiness and complexity of curriculum reform by considering how humans negotiate reform and put forward a performative, socio-material perspective on how the enactment of the drama curriculum unfolds in curriculum agencies, educational organisations and schools.

The chapter begins with an overview in Section 3.1, explaining the study's theoretical choice of actor-network theory. Discussion of the origins of actor-network is provided in Section 3.2, followed by Section 3.3, which examines the significance of using a theoretical framework in research and explores the use of the word “theory” in actor-network theory. Section 3.4 presents the key definitions and concepts of actor-network theory assembled in this study. These key concepts address the role of the actor-network formations, translations and coordination, and demonstrate their relevance to the study's research questions (Sections 3.4.1 – 3.4.4). Section 3.5 attends to the central debates in and about actor-network theory. As this study was situated in the educational field, Section 3.6 explores the practice of actor-network theory in education. The chapter concludes with Section 3.7, where the significance and feasibility of actor-network theory as a theoretical framework for this study are discussed.

3.1 Theoretical framework

The theoretical framework of a research project relates to the philosophical base on which the research takes place. Mertens (2016) highlighted that a theoretical framework has implications for every decision that I made in the research process, as my theoretical framework related directly to the methodology and must be attuned with the case that was investigated to answer the research questions. I wanted to understand how the curriculum-making process played out over time and place, and how the drama curriculum was translated as it travelled from origin to application. In many research studies, as was pointed out in

Chapter 2, curriculum implementation is viewed as a linear (top-down/bottom-up and bottom-up/top-down) process that occurs in many instances in isolation, and that is controlled by human agency. By contrast, this study aimed to explore the enactment of the drama curriculum in a non-linear way. This meant that the strategy of “looking down” at the detail instead of looking up at the “broader picture (Law, 2004, p. 19).

I chose actor-network theory to guide the study to provide a non-linear account of how the drama curriculum was enacted. Actor-network theory rejects the notion of separate macro and micro levels. Latour (2005) made it clear that actor-network theory is not a linear account of procedures as the social world is laid flat “to ensure that the establishment of any new link is clearly visibly” (p. 16). The division between a micro and a macro network is not to be assumed *a priori*, and gives way to a flat ontology where the macro level is nothing more than a network of participants called “actors” (Cressman, 2009, p. 5) expanded in time and space. A network becomes visible as the process is laid flat, and associations amongst actors can be followed and observed. A key assumption of actor-network theory is that the relations between these actors can be both material (between things) and semiotic (between concepts) (Fenwick & Nerland, 2014; Law, 2009). This concept, known as general symmetry, allows human and non-human actors to be recognised as co-constructive within an array of networks. In turn, networks develop as actors relate to one another and build the network through their transformational interactions (Latour, 1986, 1988). Law (1992) stated emphatically that “this, then, is the core of the actor-network approach: a concern with how actors and organisations mobilise, juxtapose and hold together the bits and pieces out of which they are composed” (p. 6).

The actor-network approach was well-suited to the study as I could follow the curriculum-making process of drama in a non-linear way. The relations between human and/or non-human actors could be traced to reveal the connections and controversies of the enactment process. This meant that I could pay attention to human actors such as teachers, curriculum writers and policymakers that influenced the enactment of the curriculum. In addition, I could give consideration to non-human actors such as timetable schedules, assessment documents and lesson plans. Actor-network theory focuses on tracing the associations between these actors to build an understanding of how the curriculum is organised without imposing a pre-determined structure.

Actor-network theory does not aim to provide theoretical constructs but involves choosing sensibilities or tools to assist in the “actor’s world-building activities” (Latour, 1999, p. 15). This permits the actors access to sites and allows them to move from one site to the next to clarify the sensibilities or tools used by actor-network theory and explore the actor’s world-building activities.

3.2 Actor-network theory’s origins

Actor-network theory developed from the field of Science and Technology Studies (STS)¹, and is associated with the French scientists Bruno Latour (1988) Michel Callon (1986) and with the British sociologist John Law (1984). These writers were the first to use actor-network theory in seminal works such as Latour’s writings on *The Pasteurization of France* (1988), Callon’s study of the *Domestication of the Scallops and the Fishermen of St. Brieuc Bay* (1986) and Law’s historical study of the Portuguese maritime expansion called *On the Methods of Long Distance Control: Vessels, Navigation and the Portuguese Route to India* (1984). These early writings of actor-network theory studies explored the “construction sites” (Latour, 2005, p. 88) in which innovation, new knowledge and new entities were manufactured. Latour (2005) stated that they witnessed the “puzzling merger of human and non-human activities” (p. 90), and how human beings and objects form associations or networks to produce reality. Actor-network theory ruptures traditional sociological assumptions about knowledge, subjectivity and the social to show how both human (subjects) and non-human (objects) can be traced as enactments that form relations with each other within a network (Fenwick & Edwards, 2010; Latour, 1993).

In the mid-1990s, actor-network theory moved beyond STS, and transformed and changed to a widely applicable theory of the social world. The publication of Law and Hassard’s book *Actor Network Theory and After* (1999) marked the start of a new phase of actor-network theory called “after” or “post-actor-network theory”. The book included chapters written by Latour, Law and Callon, which reflected on the criticism of actor-network

¹ STS appeared at the end of the 1960s, and was influenced by the work of scholars such as Thomas Kuhn’s (1962) paradigm shift approach indicating how knowledge is produced, mobilised and validated.

theory as a theory and explored how new intellectual ground came about in the post-actor-network theory phase. Attention has increasingly shifted from studying the formation of stable actor-networks to studying more fluid, moving forms of webs of associations (Law, 2009). Latour (1999) described the early traditional or “classic ANT” movement as “a slow drift from a sociology of science and technology into another enquiry of modernity” (p. 21).

The shift to post-actor-network theory also marked the beginning of a broader inquiry into other fields of practice. In the last 10 years, actor-network theory’s influence on empirical studies has spread to research into information systems, economics, health systems, anthropology, and management. In the area of education, actor-network theory is deployed as a theoretical framework in research studies. Scholars such as Fenwick and Edwards (2010, 2012, 2014), Gorur (2011) and Mulcahy (2011, 2012a), to name a few, used actor-network theory to investigate and explore policy reforms, curriculum and educational policy. However, research using actor-network theory in the arts, and in particular in drama, is limited.

3.3 Theory in actor-network theory

According to Silverman (2019), a theory is a concept used to define and explain a phenomenon. Choosing to use a specific theory to guide the study is critical as it allows the researcher to view a problem or an issue through a different lens, and it provides a framework to use when analysing data to understand a phenomenon. Theories are the lenses through which researchers interact and construct contributions to their fields (Cibangu, 2013). Choosing to use a specific theory to guide the study is critical as it allows the researcher to view a problem or an issue through a particular lens (Denzin & Lincoln, 2011; Merriam & Tisdell, 2015). However, Abend (2008) argued that, in choosing a theory for research, the meaning of the word “theory” can be interpreted diversely and can lead to “miscommunication” (p. 174) and multiple understandings of the meaning of theory. In contemplating Abend's argument about the multiple understandings and meanings of the word “theory” and what it could mean for my study, I realised that it was imperative to understand what the word “theory” in actor-network theory signifies. Law (2009) stated:

[A] disparate family of material-semiotic tools, sensibilities and methods of analysis treat everything in the social and natural worlds as a continuously

generated effect of the webs of relations within which they are located. It assumes that nothing has reality or form outside the enactments of those relations. Its studies explore and characterize the webs and the practices that carry them. (p. 2)

Law (2009) continued to state that actor-network theory is not a theory because it cannot provide explanations, but rather is focused on description and telling stories. Thus, the goal of actor-network theory is to shed light on the process, rather than to explain the results. Similarly, Mol (2010) described actor-network theory as a theory that offers a structure or framework or “a list of terms or a set of sensitivities”. She stated that,

...if ANT is a theory, then a theory helps to tell cases, draw contrasts, articulate silent layers, turn questions upside down, focus on the unexpected, add to one’s sensitivities, propose new terms and shift stories from one context to another (p. 262).

Actor-network theory is also described as a “virtual ‘cloud’, continually moving, shrinking and stretching, dissolving in an attempt to grasp it firmly” (Fenwick et al., 2011, p. 95). Fenwick acknowledged that actor-network theory is not a “theoretical technology”, but instead a way to get closer to a phenomenon (p. 95).

Despite the various interpretations and understandings of actor-network theory, I believed that the use of material-semiotics tools or sensibilities to gather and analyse data could assist this study. By focusing on the unexpected, turning questions upside down and opening up the world where humans and non-humans both play a role, I could tell a story of the enactment of the drama curriculum. Therefore, the study was concerned with investigating the world where human and non-human elements called *actors* are seen as intertwined, appearing in *networks* where network building takes place through *translation* and *coordination* or *heterogeneous engineering*. The actor-network theory sensibilities mentioned here in italics are clarified in the next section to show how these tools were applied in this study.

3.4 Actor-network sensibilities

Actor-network theory brings a “repository of terms and modes” (Mol, 2010, p. 253). This section considers the set of sensibilities deployed to show how actor-network theory was

used in this study to investigate the phenomenon that was the Australian drama curriculum. In particular, the section addresses the underlying principles of actor-network theory – namely, the role of the actor, network formations, translations and coordination – to show their relevance to the research questions of the study.

3.4.1 Actors

A fundamental tenet of actor-network theory is that humans are treated no differently to non-humans. An actor in actor-network theory is not restricted to human beings but also reveals associations between objects (non-humans) and subjects (humans) and how these relations assemble or disassemble (Law, 2009). However, of importance is the fact that all actors – human or non-human - receive equal consideration. Callon and Law (1997) argued that:

Often in practice, we bracket off non-human materials, assuming that they have status which differs from that of a human. So, materials become resources or constraints; they are said to be passive; to be active only when they are mobilized by flesh and blood actors. But if the social is really materially heterogeneous then this symmetry doesn't work very well. Yes, there are differences between conversations, texts, techniques and bodies. Of course. But why should we start out by assuming that some of these have no active role to play in social dynamics? (p. 168)

This orientation towards general symmetry assisted me in tracing the drama curriculum in the different sites where these actors such as teachers, educational organisations, curriculum documents, websites and classrooms all stood on an equal ontological footing. Latour (1996) wrote about welcoming the “crowds of non-humans with open arms” (p. viii) and stated that speaking subjects (humans) are attached to objects (non-human) at all points.

With regard to finding the actors to answer my research questions about how drama was enacted in the Australian Curriculum, actor-network theory assisted me in identifying these actors – human and non-human. However, a consequence of this concept of symmetry was that the possible list of actors detected and described in this study could have been enormous. Therefore, a frame of reference was needed to manage the array of actors in the study. One way to achieve this was to attend to those actors I deemed significant or

noteworthy present in the study. To test the noteworthiness of the actors, I proposed a framework with four criteria.

First, I had to attend to the actors that received a significant amount of credit from the participants in the study and from drama curriculum researchers for the contribution that they made to the enactments of the drama curriculum. Second, I attended to the actors that did not receive much credit from the participants and researchers for what they did, but that should have been given credit for the contribution that they made to drama curriculum enactments based on the substantial evidence present in the data. Third, I attended to the actors that, based on the literature review, were expected to make a difference, but that did not seem to have made much of a contribution to the drama curriculum enactment based on the collected data. Fourth, I attended to the actors whose contribution to drama curriculum enactments had been the topic of much debate in the research literature.

In this study, using the framework to identify noteworthy actors to be followed in each site was the first step. From here, the actors could be followed as they emerged and attempted to interpret the process of network construction. Curriculum agencies, educational authorities and Queensland schools were the actors that could be followed to understand how relations were formed as the curriculum circulated in these sites. However, to see how these actors formed relations and associations with other actors in the network, opening up the networks and observing the actors was necessary. As these actors were punctuated or blacked boxed, I could not see what was happening inside the black box and how the actors formed relations. Latour (1987) explained the meaning of the black box:

The word **black box** is used by cyberneticians whenever a piece of machinery or a set of commands is too complex. In its place they draw a little box about which they need to know nothing but its input and output....That is, no matter how controversial their history, how complex their inner workings, how large the commercial or academic networks that hold them in place, only their input and output count. (pp. 2-3; **emphasis in original**)

Thus, it is not quite the case that every black box needs to be unpacked. Some black boxes are usefully kept closed for the time being. Instead, the key point is that the black box should be opened when the blackboxing strategy breaks down (i.e., when it would seem that more information is needed to know more than the input and the output to understand why

something is not working the way that it should be). In the opening of the black box, other actors could be seen circulating.

As I followed the actors further, the minute details of how these actors formed relations and translated the curriculum were uncovered. In these actions being observed, the next part of the research questions could be answered by detecting the connections and controversies between the enactments and how they were negotiated by the actors involved. For drama to be translated, relationships were formed between the different actors to enact the drama curriculum, and this transpired in networks.

3.4.2 Networks

Actor-network theory offers an approach to understanding the creation of networks of associated and aligned interests (Mähring et al., 2004). The word “networks” evokes a picture of a self-contained linear pipeline, but networks can be thought of as rhizomatic, where there is no centre or defined boundary (Fenwick, 2010a). This view is in accordance with Deleuze’s and Guattari’s (1987) principles of rhizomatic analysis, and Latour (1999) acknowledged that the images of broken lines that start up on old lines or that form new lines are apparent and discernible in actor-network theory. Latour (2005) also described a network as:

...the sort of action that is flowing from one to the other, hence the word “net” and “work”. Really, we should say “worknet” instead of “network”. It is the work and the movement and the flow and the changes that should be stressed. (p. 145)

Latour's explanation added to the concept that nets or networks are webs that grow through the connections made between actors in the network. For a similar reason, Czarniawska (2018) preferred to use the word “nets” or “action nets” to the word “networks” (p. 118). She argued that networks presumed the previous existence of actors. In contrast, action nets are the product of action between actors. Fenwick (2011) described a network as “an unspecified set of connected points or nodes with un-represented spaces among them” (p. 119). I was drawn to the use of networks as described by Latour. (2005). He compared actor-networks with actors on stage who might appear alone and isolated, but who are actually achievements by make-up artists, costumes, settings, ropes, winches, writers, directors, acting schools and the audience. When two or more actors connect, they form an actor-network. This network is not fixed like a structure but is a form of organisation. The network is

sustained through the enrolment of actors who, in aligning their interests, in turn, stabilise the network by enlarging it and inscribing it in material forms.

There are two types of actors present in the network: intermediaries and mediators. Intermediaries are stable and transport the force of other entities without transforming networks. Mediators, on the other hand, are entities that transform and modify the meaning of the message to change the network (Latour, 2005). Translation occurs through mediators who create new connections, and who trigger modifications of the network. These displacements result from negotiations where actors reorganise connections, enrol other actors and shape the network (Latour, 1987). Any actors - human or non-human – can act as mediators or intermediaries (Latour, 2005). However, this status is not fixed, and mediators can become intermediaries, and intermediaries can change into mediators.

Callon (1991) defined an intermediary as “anything passing between actors, which defines the relationship between them” (p. 134). In a network, different intermediaries can be present, and Callon defined four types of intermediary: texts or literacy inscriptions; technical artefacts; human beings; and money (Callon, 1991). First, texts or literary inscriptions (Latour, 1986) could include reports, books, scientific or non-scientific publications, articles and notes. Second, technical artefacts include scientific instruments, machines, and computers. Third, human beings and the skills and knowledge that they have and lastly, money in all its different forms. Owing to the fluid nature of these actors, following them in the network can be very difficult. Understanding how these entities behave in a network is essential to discern the distinction between intermediaries and mediators.

Actors enrol other actors to grow the network. As actors converge, enrol and mobilise others to strengthen the alliances, they do this without any *a priori* assumptions. Actor-network theory defends the notion that, in order to study any occurrence, all preceding concepts and theories must be abandoned. Tracing the actors into various places, no *a priori* assumptions about the impact of the social on the networks and the actors can be made (Law, 1999). All *a priori* assumptions must be made with fairness, and all interpretations must be unprivileged. In *Reassembling the Social* (2005), Latour argued that traditional sociology prevented actors from pursuing the opportunity to show how associations in a network can develop. He pointed out that the sociology of association allows the actors to produce the social via the actors and their associations. The social includes both human and non-human

actors and points towards actor-network theory's notion of symmetry. According to Latour, this principle states that nature and society should be explained from the same point of view.

As the actors enrol other actors, a network is created by inscribing it in material forms to give durability to the network. However, as a network is in a continual state of becoming, and is always at risk of dissipating, breaking down, dissolving or becoming abandoned, the goal of the network is to become stable (Law, 1999, 2009). Latour (1988) posed the question of how much of a network must travel along with actors for it to stay active and not fall apart. He used the example of how camembert would never reach California if no cold chains of travel to transport it existed. Relating it to this study, for example, I could ask the question of how the drama curriculum would reach the classroom if there were no printing machines, paper, telephones, faxes, email or websites to bring it into schools. Similarly, teachers need to create lesson plans, mark assignments and come to school every school day to teach those lessons to reflect the drama curriculum for the network to be stable. The point is that actors are allowed their very ability to act by what is around them. If the network fails, the actors will fail too. Therefore, enactment must take place to ensure the durability of the network (Mol, 2008).

Applying actor-network in this study, I could follow how actors were attracted or excluded and how associations worked or did not work. Most importantly, I could observe the minute negotiations that occurred at the points of connection (Fenwick, 2010a). Fenwick and Edwards (2010) stated that actor-network theory focused on "the individual nodes holding these networks together, examining how these connections came about and what sustains them. These include negotiations, forces, resistance and exclusions, which are at play in these micro-interactions that eventually forge links" (p. 9).

These "nodes" in a network can appear single and coherent with limited noticeable parts, and no sub-network can be seen behind the actors (Edwards, 2010, p. 9). This means that the network is black boxed or punctuated, as was discussed in Section 3.4.1. Callon (1991) wrote that "the process of punctualisation thus converts an entire network into a single point or node in another network" (p. 153). Therefore, the black box needs to be opened to see where actors go and how the associations between them shed light on the activities that occur in the micro or minute socio-material connections. Each box can be expanded and

opened to see the complex network and, by the different black boxes being opened, spaces of tension, flux and instability are exposed in the spaces where actors form associations.

Opening the black box and tracing the actors in this space reveals how actors form relations and associations, as well as the traces that they leave in the network (Law & Hassard, 1999.) As these actors link up, not always willingly, and many times unknowingly, the networks can stay together or break up as associations are formed and translated (Fenwick and Edwards, 2010).

3.4.3 Translation

Actor-network theory borrowed the concept of translation, which is central in actor-network theory, from the writings of Michel Serres² (1982). Callon (1986) used this idea of translation, also referred to as the sociology of translation, to describe the process of converting entities or actors and the conditions of interactions. Translation in actor-network theory terms is not a modest transfer, and Hamilton (2011) described translation as a method “whereby the messy complexities of everyday life are ordered and simplified for the project at hand” (p. 44). Translation brings the continual transformation and disruption of power relations and the displacement of actors, and Sakai (2006) argued that translation is always concerned with the emergence, convergence and divergence of networks. Callon (1986) stated his observation of the process of translation when following the exploration path of actor-network theory:

To translate is to displace...[b]ut to translate is also to express in one's own language what others say and why they act in the way they do and how they associate with each other: it is to establish oneself as a spokesman. At the end of the process, if it is successful, only voices speaking in unison will be heard. (p. 223)

For new networks to emerge, the actors in the network must make connections, negotiate and enrol other actors to align with their goals. Actors form these links and enrol

² In Serres' (1982) works, translation appeared as the process of making connections and of forging a passage between two domains, or simply as establishing communication. Serres claimed that the most interesting places lie on the boundaries between order and disorder. He created metaphors for imagining how these orders create conflict when passing uncertain messages between them.

other actors to strengthen the alliances, thus forming networks. Callon (1980) summed up translation as follows:

Considered from a very general point of view, this notion [translation] postulates the existence of a single field of significations, concerns and interests, the expression of a shared desire to arrive at the same result....Translation involves creating convergences and homologies by relating things that were previously different. (p. 211)

Translation is about making two things equivalent, and Law (2008) described this process as both a shift and a continuous process. Callon (1986) wrote about this precarious process in his inquiry into the *Domestication of the Scallops and the Fishermen of St. Brieuc*. He examined the efforts of marine biologists to restock the St Brieuc Bay to produce more scallops. In this account, Callon told the story of how three marine biologists introduced scallop harvesting along the coast of Brittany. Here Callon removed the *a priori* distinction between the social (fishermen) and the natural (scallops). The scientists established an alliance with the scallops and opened up a multitude of other entities such as ocean currents, scallop larvae and fishermen. This study mapped the translation that related, defined and ordered objects and humans in St Brieuc Bay, and it has become one of the keystone publications of actor-network theory. In this seminal work, Callon (1986) defined the four moments of translation: the problematization, interessement, enrolment and mobilisation of allies to form networks.

Problematization describes the problem and the set of relevant actors who, by defining the problem and the plan for dealing with it, make themselves indispensable. The actors suggest that the solution to the problem is to pass through an obligatory passage point (Heeks & Stanforth, 2007). The actors must acknowledge that they not only have needs that the project will satisfy, but also that the project is the only way that these needs can be attained (Callon, 1986). Actors form alliances and associations to define what they need. In this research, for example, the need was identified to produce a document, The Arts F-10, to standardise the drama curriculum across all Australian States and Territories.

Interessement occurs when the principal actor interests other actors to agree with its proposal and to invest in the process (Callon, 1986). Other actors become interested in joining a network and enlist more actors to agree to and identify with their roles in the

network. The enrolment of more actors suggests that the project may provide the means of meeting those desired goals. In this process to interest other actors, a range of devices, concepts and procedures may be used to interest the other actors in joining the process. For example, the blueprint for the Australian Curriculum was developed by enlisting experts and advisors to write a draft curriculum. During this period, consultation with stakeholders was conducted, and the responses were analysed to revise the draft curriculum. At the end of this process, the ACARA Board and all the Education Ministers approved the final curriculum.

Enrolment of the actors is achieved by “negotiations and [a] trial of strength” (Callon, 1986, p. 211) to unite the actors. Here the principal actor defines the roles that are to be played by the other actors. During this period, roles are defined, and enrolment ensues in the network as actors formally accept and take on these roles. For example, when the curriculum was made available by ACARA, it was passed to state and territory education departments for implementation. For example, in Queensland, educational organisations such as State, Independent and Catholic schools enrolled to implement the Australian Curriculum in their schools. At this point, there was a commitment to both the social and the technical (human and non-human) as a subject advisor, for example, emailing schools about how to proceed to implement the curriculum through suggested time allocations for drama. The actors agree to play a role, and they are translated and are inscribed into the network (Law, 2004).

Mobilisation takes place as primary actors assume a spokesperson role for passive network actors and seek to mobilise them to action. For example, professional development was organised for teachers through subject advisors of the education departments to help them to understand and implement the drama curriculum. The final step was to enrol teachers to commit to teaching the curriculum and start developing unit plans and work programs for their drama classes. Mary Hamilton (2011) described this moment as “where few come to speak as many” (p. 46). However, this process is precarious as controversies may occur that make actors leave the network, and therefore the network will become unstable. For example, if schools did not provide opportunities for teachers to attend professional development, teachers would lack the understanding of how to implement the curriculum.

It needs to be understood that the moments of translation do not happen linearly but are connected with each actor enrolled in the network. Therefore, the moments have the potential to overlap in a disorderly manner as there is a continued movement and growth

within the network that is a result of interest carried into the network by the actors. This process changes the actors as they emerge through interactions with other actors, and this creates delimitations and negotiates action paths to achieve proficiency such as knowledge or skill within the process of building connections (Braga & Suarez, 2018). This means that the translation process is never neutral or without consequences; it is always an ongoing negotiation/settlement process between actors with diverse interests. This study was attuned to the fact that all the movement and growth in the networks needed to be recorded to map the enactment of the drama curriculum. However, as recording the growth was not enough, tracing the growth of the network must also be conducted to detect enactments (Latour, 2005).

3.4.4 Coordination/heterogeneous engineering

The chapter so far has outlined the toolkit or sensibilities of actor-network theory to assist in tracing the actors, and in detecting the enactments happening in the network between those actors. It is important to note that everything in the social and natural worlds does not exist independently when actors are assembled in heterogeneous networks. Instead, it is continually generated by relationships between actors in networks (Law, 2009). The process of coordination or heterogeneous engineering is needed to show how these relations and translations are organised in the network (Law, 1986). Latour (1987) equated this concept of heterogeneous engineering with the coordination of funding, research articles, equipment, diagrams, charts and research assistants to form a successful research program. In this study, I used actor-network theory to detect and describe the work involved in coordinating enactments of the drama curriculum. Examples of this included how the curriculum leaders attempted to make sure that what happened in classrooms was in accordance with the schools' planning documents. Another instance was how the QCAA endeavoured to ensure that schools' enactments of the *Australian Curriculum in Queensland* materials were comparable with the authority's enactments of the Australian Curriculum.

Coordination also suggests that continuing effort is needed where tensions and gaps appear in research (Mol, 2010). Tracing how enactments happen in the Australian drama curriculum, I had to attend not only to the enactments but also to the gaps and tensions that could appear when the actors translated the curriculum. However, in the process of recording these enactments, the differences between networks needed to be realised as the question

shifted from how to explain differences across networks to what held an object together in practice (Tatnall, 2005). In doing this, I attended to the research question to detect the consequences of these connections and controversies between the enactments of the Australian drama curriculum.

3.5 Central debates in and about actor-network theory

In this section, the central debates in and about actor-network theory are discussed to acknowledge the challenges and critiques of this approach. Two aspects are discussed: first, the central debate in the model regarding the name “actor-network theory”; second, the debate about actor-network theory and its criticisms and challenges that were important to this study – namely, translation, tracing associations and symmetry between human and non-humans.

A central debate within actor-network theory, as was mentioned earlier in this chapter, is the semantic meaning of the phrase “actor-network theory”. The French term “acteur-reseau” was first used by Callon in the early 1980s to describe his work. Because of its uptake in the English-speaking world, it was translated directly into English to become “actor-network theory”. The criticism of the word “theory” in actor-network theory was dealt with earlier in this chapter. However, the concept of a network was problematic, especially after the inception of the Internet in the 1990s when the word “networks” became popular. In the article “On Actor-Network-Theory: A Few Clarifications, Plus More than a Few Complications” (Latour, 1996), Latour refuted the misunderstandings of the word “network” by saying that a network is formed through the work done by actors who are acting or upon whom other entities are acting and “has very little to do with the study of social networks” (p. 369). I understand that networks in this study indicated fluid, complex associations where points of connections can be reached through the processes of translation. For translation to be successful, actors need to take action to align their interests. The notion of translation, as was discussed earlier in this chapter, was also criticised. Whittle and Spicer (2008) argued that Callon’s four moments of translation in his work *The Domestication of the Scallops and the Fishermen of St. Brieuc* (Callon, 1986) could be valuable in the context of scallop fishing, but challenging in areas such as academic publishing. They continued to state that researchers should not use the four-stage approach to reduce the research into “a series of deductive

tests” to prove or contest the four-stage model of translation, “as opposed to being an inductive theory generation theory that is grounded in and emergent from the empirical data” (p. 618).

I take sides with Cressman’s (2009) statement that the translation process accentuates an interpretive approach where notions of behaviour are sociotechnical. Cressman also stated that “the question [of] what is being translated as opposed to studying the mechanisms of translation opens actor-network theory to new lines of inquiry” (p. 10). For this study, it meant that I would be able to see how educational authorities such as QCAA acted on behalf of ACARA to distribute the curriculum to Queensland schools and how Catholic, State and Independent schools translated the curriculum and passed it on to teachers to enact in their drama classes.

A key contribution of actor-network theory is to follow the associations that form networks. However, there is a risk that the result could be “describing endless chains of associations without ever arriving at an explanation for the reasons and differences in network formation processes” (Muller, 2015, p. 30). Strathern (1996) suggested cutting the network. However, there would be implications of doing so, such as privileging the network and making the support invisible (Fenwick & Edwards, 2012).

One of the central tenets of actor-network theory is that it holds no *a priori* distinction between the social and the technical (Law, 1999). The stance on symmetry and affording humans and non-humans’ agency in actor-network theory is criticised because it challenges the rigid division between society and the technical to promote a generalised symmetry between humans and non-humans. Scholars such as Amsterdamska (1990), Pels et al. (2002) and Riss (2008) criticised actor-network theory’s use of symmetry between human and non-humans. Similarly, Elder-Vass (2015) described human beings as being different because of their dynamic relationships with one another, which give humans “a distinctive set of powers and capacities” (p. 113). In the same vein, Vandenberghe (2002) wrote that artefacts are not endowed with intentionality and cannot act. He argued that humans move and talk, but non-humans do neither, and that humans and non-humans belong to different ontological areas. Latour (2005) refuted these claims by saying:

...actor-network-theory is not, I repeat is not, the establishment of some absurd symmetry between humans and non-humans. To be symmetric, for us, simply

means *not* to impose a priori some spurious *asymmetry* among human intentional action and a material world of causal relations. There are divisions one should never try to bypass, to go beyond, to try to overcome dialectically. They should rather be ignored and left to their own devices, like a once formidable castle now in ruins. (p. 76; *emphasis in the original*)

Latour (2005) described the shift away from human intentionality as “anything that does modify a state of affairs by making a difference” (p. 71). He continued to say that we have to answer “Yes” to only two questions: Does an entity make a difference in the actor’s action or not? Is there a trial that allows you to detect the difference? If the answer is “Yes” to both questions, then we have an actor who is exercising agency, and it does not matter if the actor is human or non-human. Latour (1993) pointed out that, if “nonhumans never acted, or never added anything that was sociologically relevant, one aspect of analysis would automatically be foreclosed” (p. 13). Actor-network theory gave this study a toolkit to understand the notions of symmetry and to detect displacements, translations and enactments, no matter what the actors looked like. I concur with Sayes’ (2014) argument that:

We remain open to the possibility that nonhumans add something that is of sociological relevance to a chain of events: that something happens, that this something is added by a nonhuman and that this addition falls under the general rubric of action and agency. It is the action itself that is the important thing to trace. (p. 145)

Despite the disagreements that arise in the use of actor-network theory research, the approach offered a rich analytical and methodological approach for my study. Actor-network theory moves beyond the human-centred view and provides strategies that examine consequences such as translation, tracing associations and the notion of symmetry between human and non-humans that were central to this study. Actor-network theory provides a method to investigate the emergence of relationships formed between the actors in different networks, and foregrounds how actors form relations and enrol other actors to grow the network. I could follow the actors to reveal everyday details of situations and sets of activities to understand how things emerged and unfolded. Moreover, I could detect and observe interactions and associations that could be silent, concealed or taken for granted. In terms of this study, actor-network theory helped me see how the curriculum was translated and enacted to produce new information about the enactment of the Australian drama curriculum.

3.6 Actor-network theory in educational research

Since the 1980s, actor-network theory's influence on empirical studies has travelled across disparate disciplines such as information systems, economics, health systems, anthropology, and management. The influential work of Nesper (1994) marked the introduction of actor-network theory into education, analysing a case study of two undergraduate courses, physics and management, to demonstrate how the organisation of space and time can be produced in social practice. Since Nesper's study, Fenwick and Edwards (2010) claimed that there is "a growing, if still surprisingly limited, educational interest in ANT" (p. 118) when researching studies of curriculum and educational policy and change.

However, in recent years the uptake of actor-network theory has grown. Fenwick (2010a, 2010b, 2011) and Fenwick and Edwards (2010, 2012, 2014) have published extensively about the use of actor-network theory in education. Further uptakes in educational research using actor-network theory included the study of international assessments (Gorur, 2011), adult literacy assessment and policies (Hamilton, 2009, 2012), Luck, 2012; Rimpiläinen, 2009), teacher education (Bigum & Rowan, 2004, 2008), curriculum and schools (Edwards & Fenwick, 2015), educational policy and change (Kamp, 2018; Landri, 2014; Nesper, 2011) and teachers and professional teaching standards (Mulcahy, 2011, 2012a, 2012b; Mulcahy et al., 2015; Mulcahy & Perillo, 2011).

Fenwick et al. (2011) wrote that actor-network theory assists researchers in exploring "how education is assembled in a network of practice" (p. 95). Actor-network theory brings the different viewpoints in education forward and offers a language and resources to help the researcher understand and make sense of "the messy objects and ambivalences that educational issues can produce" (Fenwick, 2011, p. 95). As actor-network theory does not privilege humans, it means that researchers do not look at situations from one perspective – the human (for example, the role of the teacher, students, principal or curriculum writer) – but instead they take into account the material or non-human aspects of education. Here school timetables, computers, lesson plans and curriculum documents all play a role.

An example of a study using actor-network theory was Mulcahy's (2012a) investigation of learning spaces in schools, and how these spaces contributed to promoting

21st-century learning goals. Challenging the human-centred approach, Mulcahy used the assemblage method of actor-network theory to make “visible what is often invisible in both policy and pedagogic practice and help [to] renew ways of supporting policy-makers and school practitioners” (p. 502). Mulcahy collected data from material artefacts such as teachers’ data sets, wall displays, floor plans and teachers’ unit plans. Her research showed that the concept of open space in a classroom’s learning environment opens up possibilities in certain situations and challenges the notion of predetermined policy outcomes. The study showed that the open spaces learning environment can unlock “something more” (p. 512), and that this “something more” takes in the concept of policy as an open system, a process, rather than a totalising structure or a program that policymakers and practitioners must carry out (p. 512).

I take note of Mulcahy’s (2012a) notion that policy systems are a process, not a program. Mulcahy’s work inspired me to think about the enactment of drama curriculum as a process where I opened the black boxes in the networks to show the collaborations, connections and associations between actors that became visible. By examining these minute interactions between actors that become visible in the process, actor-network theory challenges educational conceptions of identity, policy and practice (Fenwick & Edwards, 2010). To comprehend actor-network and its influence on education more effectively, we have to understand that the “mundane masses (the everyday and the humdrum that are frequently overlooked), assemblages (description of things holding together), materiality (that which does or does not endure), heterogeneity (achieved diversity within an assemblage) and flows/fluidity (movement without necessary stability)”, can provide researchers with an entry point into education” (Neyland, 2006, p. 45).

3.7. The significance and feasibility of actor-network theory as a theoretical framework

Actor-network theory, chosen as the theoretical framework for this study, guided me to understand how the drama curriculum was translated from the Australian national policy discourse to enact educational outcomes at state and classroom levels made visible in practice. I wanted to know how curriculum enactment played out over time and place, and how actors responded, mobilised and formed networks to translate the curriculum. Actor-network theory allowed the enactment process of the drama curriculum to become visible

regarding how particular effects emerged from the networks and how a network materialised from heterogeneous interactions (Fenwick & Edwards, 2010). These descriptions of the role of the network and of the ways that actors expressed themselves can raise interesting questions about curriculum making and implementation as it can offer “a sensibility [in relation]? to the messy practices of relationality and materiality of the world” (Law, 2009, p. 142).

I did not want the study to follow a “predetermined natural or best route” (Nimmo, 2011, p. 109), but instead to find ways to trace drama where it materialised in networks. As Latour (2005) stated, “[T]here is no question that actor-network theory prefers to travel slowly, on small roads, on foot and by paying the full cost of any displacement out of its own pocket” (p. 23). Actor-network theory does not only offer a different approach to questioning reality; it also introduces a new way of conceptualising the understanding of that reality. It proposes a shift of focus towards an ontological approach that attends to how objects and processes are viewed, enacted and known simultaneously through practice. Law and Singleton (2013) concluded that:

...perhaps, then, actor-network theory is best treated as a sensibility, as a craft or a set of practices that works slowly both on and in the world, as uncertain, as empirically sensitive, as situated and as passionate because it stays with the trouble. (p. 491)

3.8 Conclusion

The intention of this chapter was to describe the theoretical framework chosen for this study. In this chapter, I examined the origins of actor-network theory and the place and understanding of theory in actor-network theory. I also illustrated the use actor-network theory’s sensibilities to show the role of the actors, and to observe how they form alliances to create networks. This section demonstrated how relations and translations in the network are organised through heterogeneous engineering and coordination to show the movements of actors across networks. The chapter also attended to the central debates in and about actor-network theory and discussed several criticisms levelled at this approach. Further, the chapter addressed how actor-network theory is situated in educational research. The chapter concluded with the significance and feasibility of using actor-network theory in the study.

The following chapter provides a detailed explanation of the methodological choices that I made for the study to unpack the methods used to perform the case study design.

Chapter 4 – Research Tools: Methodology and Design

This study does not try to chase away doubt but seeks instead to raise it. (Mol, 2002, p. 184)

This chapter aims to describe and outline the methodological commitments and methods selected and adopted in this study. Methodology refers to the strategy that directs researchers to select a particular research method, and to fulfil the overall aims of the study (Creswell & Poth, 2016; Crotty, 1998). As already outlined in Chapter 3, I did not want this study to be a linear research enquiry closely aligned with particular methods. Essentially, I wanted to avoid “methadolatry” (Janesick, 2003, p. 215), which is a combination of the words “methodology” and “idolatry”, and which points to a slavish attachment to following the methods of research. On the contrary, I wanted to choose a methodological approach that told the story of the enactment of the drama curriculum in Australia, and of how drama was enacted in different networks. Research into the social sciences, such as education, can be slippery, uncertain, continually changing and vague (Law, 2004). However, that does not mean that we must choose research methods that “smooth away and simplify the messy lumpishness” (Fenwick & Edwards, 2010, p. 145) of such research. Therefore, I strived to avoid selecting and using methods to the exclusion of telling a story of how the drama curriculum was negotiated among actors.

The chapter unfolds in three sections. First, the notion of choosing alternative research methods to move away from a singular representation of reality to conduct this study is explored in Section 4.1. I then draw on the metaphor of the travelling bricoleur in Section 4.2 to clarify the methodological choices and decisions I made in an authentic attempt to answer the research questions. Section 4.3 considers case study methods used in the study. Next, in Section 4.4, I consider data collection processes using case study methods such as interviews, observations, artefacts/documents, and researcher journal and notebooks. Ethical guidance for the study, the researchers' role and the validity and reliability of the study are considered in Sections 4.5 to 4.7. Sections 4.8 - 4.9 articulate the analysis of data and how network tracing was done using associations and construction of rhizomatic maps. The chapter concludes with a summary of the chapter.

4.1 Research methods – some assumptions

I had an interest in knowing how drama was constructed and enacted in educational spaces in Australia. As the study engaged in an inquiry about practice, an understanding of the philosophical foundations underlying research was necessary to inform decisions in the study's design and implementation. Therefore, it was essential to consider what constitutes the theoretical framework and philosophical knowledge in a field of study.

Each researcher is guided by their selected approach to research (Mackenzie & Knipe, 2006). This study adopted actor-network theory methods to investigate how drama within the Australian Curriculum was enacted in different educational sites. Actor-network theory supported the study with tools to understand how ideas became established by paying attention to relations formed between actors, and how these ideas were translated, assembled and performed into being. This meant that pre-arranged assumptions about research were challenged, as there is an argument for a broader and more generous acceptance of alternative research methods that move away from a singular representation of reality (Tatnall, 2012). Hence, this research was not grounded in a positivist paradigm where there is one “true” and “correct” reality, and where reality can become known only by following the objective methods of science. In education, this paradigm could be seen in the educational work of Bobbitt’s (1918) and Tyler’s (1949) models of curriculum development where the steps in delivering curriculum were fixed and rigid through a process of input, process and output. In this study, I wanted to stay away from a linear model that depicted one reality, and I did not want to view the enquiry as a series of static events.

Actor-network theory challenges the notion of singularity and argues that research methods do not innocently discover and depict realities. Instead, it posits that actors “participate in the enactment of those realities” (Law, 2004, p. 45). Mol (2010) wrote that reality is not something “out there” but occurs within the network. Mulcahy (2012b) explained:

...[t]hat reality is brought into being: is enacted, fashioned, or done. It does not exist outside its “doing” in various and different practices. The assumption is made that nothing has reality, or form, outside its performance in webs of relations. (p. 13)

Therefore, this perspective moves away from conventional theories and negates distinct categories such as subject/object and foregrounds instead the importance of the performativity of things or materials.

When we view the world as performative, we understand that a network is shaped by all the actors participating in this world. For this study, it meant that actors both human and non-human – for example, textbooks, teachers, timetables and government policies involved in the enactment of the drama curriculum – were investigated and considered as they formed relations and were enacted in different places in practice. This study aimed to shift the empirical focus from representing the enactment of the drama curriculum to investigating how the drama curriculum was managed and translated into everyday practice.

4.2 Story gathering

Claude Lévi-Strauss (1966) used the term “bricolage” to describe the use of numerous tools to collect and analyse data. The term is derived from the French word “bricoleur”, describing a person who uses the tools available to complete tasks (Kincheloe, 2001). The expression “bricolage” has been conceptualised and employed in educational research by Denzin & Lincoln (2011) to describe the use of multi-perspectival research methods. A bricoleur seeks knowledge by travelling through the social world, walking along with the actors, asking questions and encouraging them to tell stories (Kvale, 2007a). This enables the researcher to connect parts to the whole and study the relationships that operate in the social world (Weinstein & Weinstein, 1991). This results in constructing a complex and reflective account of the research that represents narratives, understandings and interpretations of the work under investigation. Exploring the enactment of drama, I have engaged in bricolage, and accept that there is not only one correct way of looking at the world (Denzin & Lincoln, 2011). It allows me a critical awareness to work within situations and relations of complexity (Kincheloe, 2001). Law and Singleton (2013) described this process as one where we “work *in* the world, but also that we work *on* the world” (p. 2; *emphasis in the original*). In this study, I followed the actors not only to create an analytical context of how drama was enacted in the world, but also to analyse how the enactment of drama worked on the world to articulate the uncertainties of the world to “stay with the trouble” (Haraway, 2016, p. 53).

This implies that reality is explored through the eyes of the actors, and that researchers can have a deeper understanding of the actions of the actors and of how their stories unfold. I wanted to employ detailed descriptions to help the reader make connections between the actors in the different networks to show how relations were negotiated to form networks. The actors are empowered as they become writers of their history when positioned in a world that consists of a set of interpretive, material practices that make the world visible (Denzin & Lincoln, 2011). However, I could not assume that the stories told by the actors were static or complete, and I understood that there were other stories to be told. The space within the research allowed me to open up new stories to show what was possible but also told of how things could be otherwise.

As a travelling bricoleur, equipped with the tools to collect and analyse data, I entered the world where drama was situated in the Australian Curriculum. As there has been limited research conducted to investigate drama in the Australian Curriculum, I was entering uncharted territory. On my way, however, I constructed a reflective and interpretative account of the world of drama assisted by case study to answer the overarching research question of how drama was enacted in educational spaces in Australia.

4.3 Case study

Good case studies inspire theory, shape ideas and shift conceptions. They do not lead to conclusions that are universally valid, but neither do they claim to do so. Instead, the lessons learned are quite specific. If one immerses oneself long enough in a case, one may get a sense of what is acceptable, desirable or called for in a particular setting (Mol, 2008, p. 9).

In the search to get a sense of what was acceptable and desirable for this study, and to inspire theory, shape ideas and shift conceptions, as suggested by Mol (2002), the study employed a single case study to explore how drama within the Australian Curriculum was enacted in a range of settings. When looking for a common ground to define case study, it is argued that case study design is a contemporary approach that investigates a context and a perspective with a multitude of methods (Creswell & Poth, 2016; Denzin & Lincoln, 2011; Merriam & Grenier, 2019; Yin, 2015). Case study is also defined as a detailed examination of a phenomenon comprising detail, richness and depth to explain the phenomenon under investigation. Case study can also be employed to explore and understand complex issues in

real-world settings (Crotty, 1998; Stake, 1995). These definitions demonstrated why case study was chosen for this study, as it captured the intention to use a variety of methods to unravel meticulously and understand the issues from the actors' perspectives when located in a complex setting.

Actor-network theory research uses “carefully articulated case-studies” (Law & Singleton, 2013, p. 15) to conduct a detailed examination of the issues present in the research. Mol (2008) supported the use of case study in actor-network theory in research, as the use of this approach can increase the researcher’s sensitivity to the case, enable her or him to ask pertinent questions, and observe points of contrast and comparison with other sites. It is the “very specificity of a meticulously studied case” (Mol, 2008, p. 15) that allows the disentanglement of issues and concerns that either remain the same or that change from one situation to the next. With this in mind, I followed the actors to develop an understanding of their actions and to interpret and analyse the story of the enactment of the drama curriculum.

The study adopted Stake’s (1995) instrumental case study method to address the enactment of the drama curriculum through a thick description and examination of the networks where actors appeared to enact drama. Instrumental case study enabled the investigation of emergent issues to provide an in-depth insight into spaces where the curriculum making and enacting of drama was occurring through identifying commonalities and differences within the case (Stake, 1995). Paying attention to, and noting, the connections and controversies in the case across the different sites, and the consequences that these connections and controversies could have for the enactment of drama, enabled me to answer the two sub-questions of the research. The tools employed within case study such as interviews, observations, artefacts and personal journals assisted the study in following how the drama curriculum was enacted in and across different sites.

Both Stake (1995) and Merriam & Tisdell (2015) drew on Louise Smith’s (1978) view that case study is a bounded system. Bounding the case means that parameters around time, space and activity are drawn. However, as was mentioned in Chapter 3, I recognised that using actor-network theory tools for analysis and placing a boundary around the tracing of actors in the network potentially privileged a particular network, or rendered invisible other enactments and actors (Fenwick & Edwards, 2010). As Strathern (1996) and McLean and Hassard (2004) recommended cutting the network when tracing actors, decisions were made

about which actors to follow to avoid tracing the endless interconnected networks of the association present in the study.

4.4 Data collection

To frame the study, I considered where I could observe the drama curriculum and whom I should follow. I understand that the Australian drama curriculum could appear in an assessment piece of a Year 7 drama presentation, on a teacher's computers or in a document on the ACARA website. Polkinghorne (2005) argued that it does not matter how much data are gathered or from how many sources, but instead "whether the data that were collected are sufficiently rich to bring refinement and clarity to understanding an experience" (p. 140). In this study, I endeavoured to investigate the aspects that influenced the actors as I followed them.

Three different sites (explored below) were recognised as representing the locations where the socio-material practices of drama could be observed, while acknowledging that the number of participants and artefacts chosen for the analysis could never be an adequate and comprehensive representation. For the interviews, a small number of participants in each site were selected. Furthermore, the selection of data sources was guided by Merriam and Grenier's (2019) advice to select data and samples from sources where the "most could be learned" (p. 13). Thus, the three following sites were selected purposefully.

Site 1

The Australian Curriculum, Assessment and Reporting Authority (ACARA) was the body that developed and produced the Australian Curriculum. Two interviews took place at the national curriculum level with two members of the Arts Curriculum Advisory group. The participants were chosen for their expert views and involvement in developing The Arts F - 10. Both members participated in semi-structured interviews that varied between 60 and 80 minutes in length. The interview with the first participant was face-to-face. The second participant's interview was via Skype due to location logistics. Table 1 shows the details of the interviews conducted at a national level.

Table 1*Interviews Conducted in National and Federal Sites*

Organisation	Group	Participants	Interviews	Method
Australian Curriculum, Assessment and Reporting Authority (ACARA)	The Arts Curriculum Advisory group	Members of the Arts Curriculum Advisory group	60 – 80 minutes	1 face-to-face and one Skype interview Audio-recordings

Site 2

The second site involved four educational organisations at the state level that were responsible for delivering educational services to Queensland schools. These four bodies were:

- The Queensland Curriculum and Assessment Authority (QCAA) that provides a range of educational services to Queensland schools;
- The Department of Education (DoE) in Queensland that delivers educational services to state schools in Queensland;
- Independent Schools Queensland (ISQ), the peak body representing and supporting Queensland's independent schooling sector; and
- The Queensland Catholic Education Commission (QCEC), the peak body representing and supporting Queensland Catholic Schools.

A total of six semi-structured interviews were conducted face to face, with the interview duration ranging between 40 and 60 minutes per participant. Invitation letters to participate in the study were sent directly to members of the above organisations, as was mentioned above. In all instances, approval was granted by the organisations to interview the participants. The QCAA was selected because it was the statutory body of the Queensland Government. The three other organisations, DoE, ISQ and QCEC, represented the three schooling sectors in Queensland. Table 2 shows the details of the interviews conducted at the organisational level in Queensland.

Table 2*Interviews Conducted in Queensland Educational Organisations*

Organisation	Group	Participants	Interviews	Method
Queensland Curriculum and Assessment Authority (QCAA)	Curriculum Service Division: Curriculum policy: Brisbane Branch	2 people	60 minutes per interview	Face-to-face Audio-recording
Department of Education (DoE)	State Schools Performance	1 person	60 minutes	Face-to-face Audio-recording
Independent Schools Queensland (ISQ)	Brisbane School Services	2 people	40 - 60 minutes per interview	Face-to-face Audio-recording
Queensland Catholic Education Commission (QCEC)	Brisbane Educational Services (BES)	1 person	60 minutes	Face-to-face Audio-recording

Site 3

Finally, four secondary schools were selected in Brisbane, Queensland, representing Catholic, Independent and State schools where drama was offered in Years 7 to 10. This selection represented a range of secondary schools in Brisbane, Queensland: a single-sex female school, a single-sex male school and two co-educational schools, all situated in different locations (South Brisbane, Brisbane city and North Brisbane).

A total of nine face-to-face semi-structured interviews were conducted with participants at their respective schools, with interviews lasting between 40 and 60 minutes per participant. A range of participants was interviewed, including three Head of Arts Departments (HODs) and five drama teachers from the respective schools (see Table 4). The

HODs were invited to participate after approval to participate in the study was obtained from the principals of the selected schools. The four HODs provided insights into their schools' curriculum planning processes and the importance placed on implementing the arts curriculum in the school.

The respective principals of the four schools provided the names of the drama teachers teaching in the Years 7 – 10 bands, and these teachers were invited to participate in the interviews. Five of the drama teachers across the four schools self-nominated to participate in the interviews. These teachers had a range of 7 to 25 years of teaching experience. Table 3 shows the details of the interviews conducted at the Queensland secondary school level.

Table 3

Interviews conducted in Queensland schools

Organisation	Group	Participants	Interview	Method
Secondary school in Brisbane	1 state co-educational school in Brisbane	1 Head of Curriculum/ Drama Department 2 Years 7 - 10 drama teachers	40 - 60 minutes per interview	Face to face Audio-recording
Secondary schools in Brisbane	2 Catholic schools	<i>School One:</i> 1 Head of Arts Department 1 Years 7 – 10 Drama teacher <i>School Two:</i> 1 Head of Arts Department Years 7 – 10 1 Drama teacher	40 – 60 minutes per interview	Face to face Audio-recording
Secondary school in Brisbane	1 independent school	1 Head of Curriculum (The Arts) 1 Drama teacher	40 - 60 minutes per interview	Face to face Audio-recording

4.4.1 Interviews

As outlined in Table 3, interviews were selected as an appropriate means of gaining detailed and nuanced insights into the experiences of the participants. Interviews allow a researcher to address the research questions and to gain access to insights and perspectives that would otherwise be inaccessible (Bell & Brayman, 2018; Brinkmans & Kvale, 2015; Silverman, 2019). For this study, this meant that I could access the voices of actors across the different educational sites, and enable the participants to discuss and share their attitudes to, and their experiences and interpretations of, the Australian Curriculum. As such, I had insight into the experiences of the participants by listening to and analysing their words as they described and explicated those experiences (Merriam & Tisdell, 2015; Roulston, 2014). Semi-structured interviews were selected to examine the actors' social world, and this offered an opportunity to seek clarification and invite expansion to access interviewees' thoughts or hidden views and values (Cohen & Crabtree, 2006; Creswell & Poth, 2016; Dworkin, 2012). As opposed to structured interviews with a set of specific questions that do not allow room for expansion, semi-structured interviews offer the researcher a flexible way to hear interviewees' points of view without predetermining their beliefs and opinions (Babbie, 2007; Patton, 2015).

The interviews in this research generated insights into the participants' perceptions and experiences regarding implementing the Australian drama curriculum. O'Toole (2006) advised the use of existing policy documents to structure the interview questions. Documents such as *The Shape of the Australian Curriculum: The Arts F – 10* and *The Arts F-10* were used to structure the focus documents. Questions about how these documents contributed to the development of the Australian Curriculum were part of the focus topics used to frame the interviews. Permission to conduct interviews was obtained from various stakeholders such as personnel from the BCE, DoE and QCAA offices in Brisbane. In addition, I sought permission from State, Independent and Catholic schools in Queensland to conduct interviews with teachers in their respective schools. These letters of approval accompanied the letters written to the principals of these schools and included permission to conduct interviews and observations in these schools. These letters were followed up by emails and telephone calls to participants to arrange interview times and locations. These letters and permissions are included in Appendices A - C.

During the interview, the focus topics were displayed on the table and acted as a guide to assist in the interview process. These topics encouraged participants to talk freely and openly, and to use a conversational style and everyday language to express themselves (Alversson, 2003). The aim here was to invite detailed discussion and to ask open-ended questions to encourage in-depth responses, perceptions, opinions and knowledge of the actors pertaining to their enactment of the drama curriculum (Patton, 2015). These open-ended questions attempted to draw information from the participants that encouraged full, meaningful answers, and that offered opportunities to extend and clarify the interviewees' responses to encourage elaborations of questions and thoughts. The focus topics varied slightly in each site to accommodate the different participants' reflections on their roles in the organisations. The headings of the focus topic stayed the same for all participants. They were: description of a participant's role; the place of the drama curriculum; the management and perceptions of drama; reflections on teaching practice; and an additional focus where participants could ask me questions. The schedule of the focus topics for the different groups is included in Appendices D and E.

Although the focus topics guided the interview, an opportunity was allowed for follow-up questions and elaborations of questions. Silences were accommodated during the interviews, thereby enabling the actors to consider and reflect on their responses and think deeply to add more information (Brinkman & Kvale, 2015). Miller and Glassner (2011) claimed that the strength of qualitative interviewing is to invite self-reflexivity among interviewees, as this leads to the probability of the "telling of collective stories" (p. 137). This approach was helpful and allowed the interviewees to expand on the subject. Holloway and Todres (2003) recommended that flexibility should be practised during the interview process. For example, participants were not pressured to respond to all focus topics. If the person appeared to feel uncomfortable answering the questions, I as the interviewer moved on to the next topic to avoid discomfort. Notes were made during the interviews. While this did not interfere with the interview flow, it was valuable to note significant points or observations for expanding after the interview.

Miles et al. (2014) wrote that data collection, analysis and report writing are not distinct steps in the process, but often interrelated and coinciding in a study. The study reflected this as the process included uncontrollable delays, such as waiting for permissions to be granted to interview personnel from different organisations. In one case, I had to wait

nearly five months before I could interview an educational manager. School holidays also impacted classroom observations and interviews with teachers.

Interviews for the study were conducted at locations convenient to the interviewees over a period of 18 months, and participants were interviewed only once. The interviews adhered to ethical guidelines and were undertaken with informed consent. Seventeen one-on-one semi-structured interviews were conducted across the three sites. All interviews were audio-recorded and transcribed verbatim for analysis by me and stored appropriately on a secure computer.

4.4.2 Observations

Observations of two drama classes took place at two of the selected secondary schools. Observation offers the investigator the opportunity to gather “live” data from naturally occurring social situations (Taylor et al., 2015; Silverman, 2019). Live data provide an opportunity to learn about actors' activities in natural settings such as classrooms and to develop descriptions of activities, actions, behaviours, and interactions (Patton, 2015). The observation of two drama lessons allowed contact with actors and disclosed a continuous practice performed by humans and materials, objects, and artifacts. Observations extended not only to human actors but also to the non-human actors present in the class – for example, lesson instructions, assessment rubrics, homework and posters.

Permission to audio-record the lessons were obtained from the different educational organisations and the respective schools' principals. The first observation was with a Year 8 drama class in School A, and the length of the lesson was 70 minutes. The students undertook studies in drama for one semester over the Years 7 and 8 band. The students also studied media, visual arts and music in the remaining three semesters. The second observation was at School C with a Year 8 drama class, and the lesson was 40 minutes long. The students studied drama for one term in Year 8, followed by visual arts and music in Terms Two and Three respectively, and were given the choice of another elective subject in Term Four. Both lessons were observed during school hours. Transcription of the voice recordings on the video was completed as soon as possible after the observations, and the data were stored on the secure computer in the files designated for this activity.

In entering the natural environment of the classroom, I positioned myself as a non-participant conducting an unstructured observation (Cohen & Crabtree, 2006). Although I

was a non-participant, I was still in the world where “we do not master realities enacted out there, but we are involved in them” (Mol, 2002, p. 179). This meant that being present allowed me to observe the socio-material world of the actors. During the classroom observations, detailed field notes were made to describe what happened as accurately as I could. A template developed by Chiseri-Strater & Sunstein (2006) guided me in the notetaking process. The notetaking created a record and provided a context of the observation experiences. Writing about how I might have influenced events, what went wrong and what I could do differently next time assisted me significantly in the analysis process, as I could go back to these notes to revisit my comments. These procedures enabled me to access a range of actors that allowed me to build up an account that reflected a multifaceted and nuanced understanding of the complex process of the enactment of the drama curriculum..

4.4.3 Documents/Text

In this study, documents were collected and analysed to gain insightful information about how the drama curriculum was enacted in different networks. Texts are mobile and material inscriptions that not only assemble and shape practice but also mediate relations between subjects (Nimmo, 2011). These documents included policy documents relating to the Australian Curriculum and documentation from educational organisations and schools. For example, the analysis of the documents related to the development of the Australian Curriculum assisted me in tracking and identifying actors who played a pivotal role in the process. The collection and analysis of these documents informed the research and identified actors carrying inscriptions to reflect their actions over space and time (Latour, 2005).

These texts often contain valuable hints about practices and implicit knowledge, and can provide valuable information about interpretations of the underlying background knowledge (Patton, 2015). Nimmo (2011) wrote that “texts as mobile and material inscriptions are active agents which assemble, shape and connect practices, and in doing so enact objects, constitute subjects, and inscribe relations, ontological boundaries and domains” (p. 114). For me, this meant that I had to link and interlace layers of information by reconstructing secondary knowledge, looking for “subaltern voices” (Nimmo, 2011, p. 114) to ensure that the relations in the text were not exclusively between humans, but instead to open up the multiple networks of a more heterogeneous collective. In this study, I looked for actors who were concealed in networks such as unit and lesson plans, assessment rubrics, news articles, website content and curriculum documents. Identifying these actors assisted me

in finding out how a text such as the assessment rubric, for example, was performed into being.

The documents collected for the study were intrinsic to the practices observed in the study. These artefacts were tools through which entities could be made visible, invisible or silent. These artefacts included documents such as The Arts F-10, newspaper articles and government documents concerning educational policy and drama exemplars from Scootle, which is a national repository that provides schools with digital resources that are aligned with the Australian Curriculum. I collected all the lesson and unit plans provided by schools, as well as correspondence and emails to and from the different educational organisations. All this documentation was stored on a hard drive in different folders on my computer.

4.4.4 Journal and notebooks

The writing style of actor-network theory researchers such as John Law, Bruno Latour and Annemarie Mol is highly self-reflective. According to Latour (2005), the researcher must keep track of all the interactions with the actors “as everything is data” (p. 133). He suggested that four notebooks be maintained during the research process: an information notebook; a notebook for the dataset; a personal journaling notebook; and a notebook for the formal written accounts of the study. Following Latour’s advice to organise and keep track of the progress of the study, I created four electronic notebooks at the beginning of the study, and I continuously added information, evidence and personal reflection memos throughout the data collection and analysis process. The notebooks served me to assist with organising the material for the study and provided transparency and a visible trail for every part of the study.

4.5 Ethical guidance

One of the cornerstones of the ethical conduct of research is the principle of avoiding unnecessary risk or harm to participants (Farrimond, 2012; Lichtman, 2012). To address this principle, informed consent and measures taken to ensure the privacy, confidentiality and anonymity of the participants must be guaranteed. I thus ensured that all interviews and observations were conducted with sensitivity, and that participants in the study were recruited voluntarily and provided with a written invitation that explained the context of the study. Permission for interviews was obtained from various stakeholders such as personnel from the Brisbane Catholic Education, Queensland Department of Education and Queensland

Curriculum and Assessment Authority. In addition, I sought permission from State, Independent and Catholic Schools in Queensland to conduct interviews with teachers in their respective schools. These letters of approval accompanied the letters written to principals of these school and included permission to conduct interviews and observations in schools. These letters were followed up by emails and telephone calls to participants to arrange interview times and locations. All participation in the research was treated confidentially and, to protect participants' privacy, pseudonyms were used for participants and schools, except for participants who permitted to reveal their identities. The ethical clearance number for this study was GU Ref No: 2016/475.

4.6 The researcher as actor

In the position of a researcher, I understood the importance of declaring and taking responsibility for attaining credibility and authenticity related to how I conducted the research. Law (2002) stated that “the hands of the storyteller are never clean” (p. 11), as the researcher traces networks and deals with data. As a researcher, I was always attuned and attentive to monitoring the impact of my bias, beliefs and personal experiences when telling the story of the enactment of the drama curriculum. This bias can often result from selective observation and recording of information that allows the researcher's personal views and perspective to affect the data and how the research is conducted (Bloor et al., 2010). I understood that I brought my own experience as a drama teacher and researcher to this study.

In examining my own beliefs, I engaged in the process of reflexivity. Reflexivity involves being self-aware and requires a continual review of perceptions and assumptions owing to the degree of subjectivity involved (Greene, 2014; Guba & Lincoln, 1994). Reflexivity was first defined by Dewey (1934) as an “active, persistent and careful consideration of any belief or supposed form of knowledge in light of the grounds which support it” (p. 118). This meant that I recognised that my background as a drama teacher in schools for over 20 years and my worldview of curriculum implementation influenced the way that I perceived drama as a subject in schools and shaped the way that I reflected on and conducted this research.

To minimise the influence of my beliefs and personal assumptions about the enactment of drama, I employed activities to assist me in being self-aware and in practising

reflexivity. For example, I wrote journal entries that documented my thoughts and values, reread previous field notes, thought about how my presence as an actor in the study could influence my understanding and strove to make the research process open and transparent. I reflected on the reciprocal influence of participants and researcher on each other. These reflections and notes were shared and discussed with my supervisors for checking interpretation and reflection on my research.

Understanding that I was the instrument through which all meaning was coming, and that I shaped the research just as much as it shaped me, was of utmost importance (Lichtman, 2012). Although I was “the eye of the text, the facilitator of the display of voices and the illuminator of text” (Grbich, 2012, p. 105), I had to practise self-awareness and critical reflection to ensure the validity and integrity of the study.

4.7 Validity and reliability

Throughout the study, measures were taken to ensure the validity and reliability of the research. The validity and reliability of a study depend upon the ethics of the investigator, methodological competence and intellectual rigour (Merriam & Tidsell 2015; Patton, 2015; Yin, 2015). Furthermore, the research practices are required to be visible, auditable and justified (Cohen & Crabtree, 2006; Silverman, 2019). Using case study methods to collect data for the study ensured that multiple data and data collection methods were used to confirm emerging findings. This was achieved through strategies such as memoing and the maintenance of the four journals, as suggested by Latour (2005). These strategies functioned as validation strategies to document my thinking process, thereby creating an audit trail whereby a detailed account of the methods, procedures and decisions made in the study were rendered visible (Silver & Lewins, 2014).

Through methodological consistency, working inductively, collecting appropriate data and tending to relational ethics, I sought to provide a deep understanding of this particular case and to tell the stories of the actors accurately and authentically (Freebody, 2003; Merriam and Tisdell, 2015; Morse et al., 2002).

4.8 Data analysis - tracing networks

In the analysis of the data in this case study, I focused on the different sites where data collection occurred in my research: curriculum agencies; educational authorities; and Queensland schools. As all three of these sites were punctualised or black boxed, I considered them one by one to investigate the entities inside the black boxes. In the process of observing how the actors constructed reality and established practices in the network, the sites were opened, inspected and defragmented (Latour, 2005).

Each node was considered in isolation to establish the actors. I was mindful that actor-network theory required me on an ontological level to note that an actor can or could be anything, as long as it represents the source of action (Latour, 1996). Both human and non-human actors must be treated as equally noteworthy, important and competent when forming alliances or relations as they exert “force upon each other as they come together” (Fenwick & Edwards, 2010, p. 146) to mediate the drama curriculum. For example, I examined how drama was circulated, translated and mediated in the different networks. These networks presented themselves in educational organisations such as ACARA, DoE, ISQ, BCE, QCAA and schools.

As I was reading the transcripts, I could not make a distinction between the different actors and position them in a hierarchal structure. Mol (2002) wrote that objects could not be positioned according to their size or power:

If practice becomes our entrance into the world, objects that are enacted cannot be aligned from small to big, from simple to complex. Their relations are the intricate ones that we find between practices. Instead of being piled up in a pyramid, they rather relate like the pages in a sketchbook. Each new page may yield a different image, made with a different technique and, in as far as a scale is recognizable, it may again, each time, be a different one. (p. 157)

I enacted this advice by constructing rhizomatic sketches to identify actors and how they related to one another to translate drama in the different networks. These diagrams were depicted as an organic structure rather than in a linear or top-to-bottom representation; the diagrams can be viewed in Chapters 5, 6 and 7.

4.9 Constructing associations

The associations of heterogeneous actors were traced in the sites identified earlier in this chapter, to reassemble the data needed for analysis. It was essential not to take what was observed and experience for granted, but instead to record and place observations and actions in a broader context of what was happening in the network. Attention should be paid to both human and non-human presence to attune to and analyse practices in socio-material sites.

In order to construct the analysis of the data related to the interviews, documentation, artefacts and researcher journals and notes, I organised information into categories to reflect the research questions. Reading the transcripts, I made comments next to the text (in the margin), but without taking note of the actor's size or status (Miles et al., 2014). In the next reading of the data, I looked for associations to identify the actions of the actors. This process assisted me in looking for actors who formed associations and actors that diverged and disassociated from the network. In tracing drama, inconspicuous and supporting actors who were associated with the drama curriculum became visible, and I started to follow these actors as they attempted to mediate and translate the drama curriculum.

It was important not only to identify the connections between the actors but also to describe the nature of those connections. These connections between the actors brought forward other actors in the network as I traced them in the different sites. I transferred these emerging actors to a rhizomatic³ map to plot the trajectory of the different actors. On this map, I made notes of who the actors were and how they associated with one another, and separate maps were created for each node (see Appendix O). For each of the site, I wrote reflective passages and used sketches to indicate their connections. The analysis at this stage looked like “pages in a sketchbook” (Mol, 2002, p. 157), with different images generated for every stage of the analysis.

³ Deleuze and Guattari used the metaphor of a rhizome in their seminal work *A Thousand Plateaus* (1980) as a model to illustrate how information and ideas emerge, flow and develop. This metaphor embraces multiplicity, and rejects the linear trajectory of a beginning, middle and end.

At this point, the data set was “messy”. Attempting to follow all the actors was a slow process, with actors stubbornly not staying neatly in their sites or not behaving consistently. While actors mediated the curriculum, ties were formed with actors that appeared in other networks. It was noted that some translations failed, while others endured. To overcome this “messiness”, I went back to my research question to focus the study. I wanted to know:

- How was drama in the Australian Curriculum enacted within curriculum agencies, educational organisations and Queensland schools?

In order to explore this more specifically and guide the research design, data collection and data analysis, I sought to understand:

- What were the connections and controversies between these enactments in the different agencies, educational organisations and schools?
- What were the consequences of these connections and controversies for drama?

With the research question firmly in my mind, I paid attention to whether and how drama was mediated in the different sites. Furthermore, I was attentive to what the differences and similarities were in each site, as well as to the variances across the different sites. I also attended to the similarities and difference between the processes and practices (the enactment) in these spaces, which took place every day (Law & Singleton, 2005). When reading the data, I considered what the actors said and did in practice. I was looking for actors that acted – not looking for intermediaries that acted only as transporters, but instead for mediators that transformed meaning (Latour, 2005). I opened the intermediaries that acted as black boxes, and I paid attention to mediators that transformed and modified the meaning of how drama was enacted.

4.10 Drawing rhizomatic maps

Going back to my rhizomatic maps, I slowly charted how drama circulated in the networks, and how drama was presented similarly and differently in each site and across sites. Tracing the actors mediating the curriculum in the different sites, I employed the memoing process to assist me in synthesising descriptive summaries of data into a higher

analytical meaning level (Miles et al., 2014). Charmaz (2004) described this process as a vital step between data collection and writing the report. Two memoing methods were applied in analysing the data. First, the reading of data and paying attention to particular phrases in the data were helpful to identify initial codes; and secondly, document memos were used to capture concepts developed from documenting evolving ideas across multiple documents and texts (Corbin & Strauss, 2015; Miles et al., 2014; Ravitch & Carl, 2019).

Using the memoing to develop codes, I began to build up detailed descriptions of what I could see *media res*. The descriptions of the enactment of drama in the different sites, and the appearance of actors in these sites to translate and mediate drama, started to emerge. This enabled me to look across the sites to answer my research sub-questions: how the connections and controversies between the enactments of drama appeared, and how actors in the network negotiated these connections and controversies to trace the consequences of those negotiations.

As I was not using any *a priori* codes to guide the coding, the emerging codes generated by the descriptive memos reflected how the objects moved in the networks. I attended to disruptions in the network, examined silences and noted who/what was included and excluded. Memoing provided me with a higher awareness of what was happening in the networks. My writing became a trail where I could be constructively critical in fine-tuning my ideas.

4.11 Discovering patterns

The rhizomatic maps allowed me to see patterns between the connections, and gave me a better view of what takes place *in loci* as I was looking down into the networks (Nimmo, 2011). Law and Hassard (1999) supported the idea of looking down to get an overall grasp of relations between actors and the messy material of practice, and to observe detail and texture. Through my employing the strategy of “looking down”, unlike much of social science that attempts to “look up” to search for coherence and regularity, the relations that formed or were abandoned between the actors became visible as actors mediated and translated the drama curriculum (Fenwick & Edwards, 2010; Latour, 2005; Law, 2004). “Looking down” allowed the invisible, the hidden and the absences in the data to become noticeable and visible.

As was stated before, the analysis of the data uncovered a divergence of networks, and writing down these accounts was difficult. Latour (2005) wrote of rummaging “about in this dark sludge of data”, and that endeavouring to present this to the world suggested the need to “sacrifice vast amounts of data that cannot fit into the small pages allotted to you” (p. 123). However, in stating the difficulty of comprehending the analysis, the methodological commitments described in this chapter supported me to present a critical analysis of the enactment of the drama curriculum in the next three chapters.

4.12 Conclusion

This chapter has provided an overview of the methodological commitments selected and adopted in this study. As the bricoleur gathering data to tell the story of the enactment of the drama curriculum, I have explained the case study methods used to gather data through interviews, observations and the collection of artefacts. These methods were helpful as they enabled me to enter the world of the actors, and to follow them as they assembled and made connections to form networks. I was able to extract rich data as I recounted the enactment of drama as it emerged and traversed through the networks formed by the actors.

Using actor-network theory methods to analyse the data, I described the ways that the actors were followed to observe the construction of the associations made by them to create networks. I have explained the application of rhizomatic maps to record how actors created and formed associations in the different networks. Following the actors showed the multitude of relationships and what the chosen analytical methods demanded of me not only to notice ambivalences and uncertainties but also to dwell within them.

The following three chapters of the thesis present the examination and analysis of the translation process and actions of the actors present in the three sites where data were collected. Chapter 5 attends to the history of curriculum development in Australia and the subsequent development of the Australian Curriculum. Chapter 6 presents an analysis of the educational organisations such as QCAA, BCE, DoE and ISQ. Chapter 7 follows the actors in five BCE, state and independent schools in Brisbane. Chapter 8 provides a discussion and summary of the findings. The thesis concludes in Chapter 9 with a discussion of the study’s contributions to knowledge, implications and recommendations for further study, limitation of the study and a personal reflection.

Chapter 5 – Assembling the Actors: Curriculum Agencies

The curriculum is never simply a neutral assemblage of knowledge, somehow appearing in the text and classrooms of a nation. It is produced out of the cultural, political and economic conflicts, tensions and compromises that organize and disorganize a people. (Apple, 1993, p. 1)

In this chapter, drama in the Australian educational scene is contextualised to investigate the history of the construction of the Arts Curriculum. The chapter follows educational reform in Australia and considers the position of drama within the reform process spanning from the 1960s to the endorsement of the Arts Curriculum in 2014. The first part of the chapter is ordered chronologically to illustrate the significant decisions and attempts made by the Australian Government, States and Territories and educational organisations in Australia to develop a national curriculum. Interwoven in this narrative is the story of how the position of drama in schools was influenced by policy decisions of the day. The historical narrative of the attempts to establish a national curriculum was of importance to this study, as the culmination of these events and efforts directly influenced the construction of the Australian Curriculum. Next, a discussion of the Australian Curriculum structure and the three-dimensional design of the curriculum is presented, unpacking the learning areas and general capabilities. Following the Australian Curriculum construction, the shaping and writing phase of the arts curriculum and the implications of the Review of the Australian Curriculum (Donnelly and Wiltshire, 2014) are critically reviewed. The chapter concludes with the organisation of resources for drama in the curriculum.

While there are many stories to be told about how to enact the Australian drama curriculum in Australia's educational spaces, this account of drama was seen through my eyes, and it reflected my voice as I recounted the stories. I purposely wrote this chapter to show how drama was influenced by many actors, such as policy and politics. It serves as a reminder that events do not happen in isolation but are influenced by the actors around them. Assuming the role of the bricoleur in this chapter to identify the actors and to tell their stories, I was guided by the advice of Latour (2005), who suggested “starting in the middle of things” (p. 27). Latour compared “starting in the middle of things” with reading a newspaper. The stories in a newspaper offer the reader the opportunity to start exploring, gathering and

relaying information that suggests one particular point of view and points to controversial ties that are shifting and merging as we follow the stories of the actors (Latour, 2005).

The history of drama in Australia and the development of the Arts Curriculum are made up of various stories, with actors telling their own stories. These stories are not always straightforward, but are fraught with tensions, tangled relationships and silences, and “the world could always be otherwise” (Law, 2004, p. 152). I am mindful that there could be different versions of these events, as the study attempted to bring forward the many voices present that make up the story of the Australian drama curriculum. However, I am also conscious that there could be voices absent and silent, and that these voices may tell a different story of the events leading to the development of drama in the Australian Curriculum. The reader should perhaps read these chapters as a dramatic play, with the acts unfolding as the actors play their different parts and unveil how drama is situated in different spaces.

5.1 Positioning drama in Australian education – the Australian educational background

The arrival of the First Fleet in Botany Bay in 1788 led to the first rudimentary schooling system in Australia, and by 1820 public schools in Sydney offered reading, writing, arithmetic and religious instruction to students (O’Toole et al., 2009). Before British settlers occupied Australia in 1788, Aboriginal people, as the original custodians of the land, passed on their culture and religion through storytelling, song, dance and art. O’Toole et al. (2009) wrote that since the invasion, the indigenous curriculum was driven underground, and the Eurocentric outlook on education changed the landscape of Australia over the next two hundred and forty years.

The first steps to unify Australia came on 1 January 1901, when the British Parliament passed legislation to allow six separate British self-governing colonies to unite and form the Commonwealth of Australia (Australian Government, n.d). This entailed States and

Territories⁴ being able to govern in their own right and reserve legislative power over all matters that occurred within their borders, including education. The unification of the States and Territories did not mean the merging of the education systems in Australia.

The sovereignty to make decisions regarding school-based curriculum denoted that Australian States and Territories could determine the education policy followed in their schools (Marsh, 2009). This meant that States and Territories controlled curriculum development and implementation, which, over the years, has caused dissonances and tensions in Australia (Reid, 2019). Principals of schools could vary courses, alter timetables, change the school's organisational structure, and experiment with teaching methods (Reid, 2005). Piper (1997) argued that this arrangement amplified the fragmented character of the education system in Australia, often controlled by political decisions and not always in the interest of the students:

A persistent underlying theme in the history of national attempts at curriculum reform in Australia has been the efforts of the State and Territory bureaucracies either to control the process, or to undermine it; a predictable response, but one not necessarily in the national interest, nor indeed in the interests of students in Australian classrooms. (p. 9)

To understand the turbulent relationship between actors such as the Commonwealth and the States and Territories, and the struggle to control the process and the events leading up to the formation of a national curriculum, this section of the chapter outlines efforts over the last 50 years to establish a national curriculum. This period reveals how the political and economic decisions taken by the Australian Government and the States and Territories influenced the assemblage of a national curriculum.

In this chapter, actors engaged in the educational developments of the last 50 years were traced to analyse how drama was positioned in the years preceding the establishment of the Australian Curriculum. To understand how drama was situated historically in Australia's

⁴ The Commonwealth of Australia is made up of six States and 10 Territories. Two of the Territories, the Northern Territory and Australian Capital Territory, have parliaments and can pass legislation. The other eight territories are administered by the Federal Government (State Library Victoria, 2019).

educational panorama, I followed the actors as they circulated and connected to form networks. The aim was not to uncover hidden power relationships between the actors, but rather to examine which actors successfully acted and contributed or did not contribute to the network - and to attend to the controversies generated in the process.

Reid (2005) divided the educational landscape of Australia in the 40 years between 1968 and 2007 into three periods (1968 – 1988; 1989 – 1993; 1994 – 2007) to show the trends towards the establishment of a national curriculum in 2008. This section follows these time frames, starting with the period 1968 – 1988. I charted the process to make visible the different actors and how they positioned themselves to form and stabilise the network in site 1.

5.1.1 Struggle for legitimacy

The period between 1968 and 1988 marked the attempts of the Commonwealth as an actor to influence state-based curriculum indirectly (Reid, 2005). To achieve this, the establishment of the Commonwealth Schools Commission in 1973 supported funding allocations to encourage curriculum reform. According to Reid (2009), not many opportunities existed to develop a consistent view of curriculum to further curriculum change in Australia. The national collaboration to advance curriculum change was “piecemeal and open to shifting political whims” (Reid, 2009, p. 17), and political parties in power often manipulated the system for their own gain. States had their educational systems (state, church and private schools) that operated independently from other states and from one another (O’Toole et al., 2009). The consequence of this difference led to differentiation in school syllabi across the country.

Similarly, the position and status of drama were influenced by conflicting views of curriculum change, which O’Toole, et al. (2009) described as follows:

In Australian schools, it was left for many decades to the private and religious schools to continue to offer drama, sometimes in the curriculum, more often on the edge as an optional extra and frequently in the form known as “speech and drama”. (p. 33)

During this period, drama was mostly linked with the English syllabus in state schools, although some private and Catholic schools in Australia incorporated drama as part of their syllabus by offering speech and drama lessons (O’Toole et al., 2009; Russell-Bowie,

2011). Although networking in the drama community to showcase drama as a viable subject in schools occurred, drama as a subject in schools was not supported by States and Territories. However, in 1974, the *Arts in Schools Report* (1974) was released to generate recognition for the arts, including drama. The Arts Council established different boards to deal with the arts, and the Theatre Board was responsible for drama, dance and puppetry. The *Australia Council Act 1975* was established to promote excellence in the arts and enhance the general application of the arts in the community. A national report by the Schools Commission and the Australia Council advocating for the arts and pointing to the benefits of drama as a subject was released in 1978 (Piper, 1997). However, the prospect of the arts as a subject or subjects in schools was not addressed.

While there was still no conclusion about a national syllabus, drama as a subject appeared unequally amongst States and Territories during this period. Drama remained the add-on subject in most schools, and was part of extra-curricular activity, such as the school play and speech and drama classes. However, the formation of the Queensland Association of Drama in Education (QADIE) in 1971, and the National Association of Drama in Education (NADIE) in 1976, enhanced the appearance of drama on the Australian educational scene. Visits to Australia by international drama practitioners such as Richard Courtney, Dorothy Heathcote, Gavin Bolton and Cecily O'Neill during this time showcased drama. They contributed to the resolve of drama teachers to establish drama in the curriculum (O'Toole et al., 2009).

The necessity of a drama curriculum and to make drama a part of mainstream schooling persisted amongst these organisations and drama practitioners. In following the actors to establish how drama was presented in schools, it became apparent that there were “layers and layers” (Fenwick & Edwards, 2010, p. 15) of networks present. States and Territories operated in their particular networks as they made autonomous decisions about how the curriculum should be presented in their States and Territories. In 1971, public examinations were abolished in Queensland, and the Board of Secondary School Studies (BSSS) was established there to regulate syllabuses and internal assessment. In Queensland, as drama was well established in private and Catholic schools, a new syllabus called *Theatre* was trialled in secondary schools and became a “Board” subject in 1979. Schools could now choose to teach either the *Theatre* or the *Speech and Drama* syllabus (O'Toole et al., 2009). South Australia was the first state to develop a drama syllabus for *Years 1 – 10: Images of*

Life in 1981 (O'Toole et al., 2009). In 1985, the New South Wales Secondary Schools Board approved the *School Certificate Drama Syllabus for Years 7 – 10* where schools could offer drama as an elective subject.

As drama as a subject gradually became visible in Australian schools, there was also an effort to establish a national curriculum. A discussion to develop a national approach to curriculum was launched in 1980, when the Curriculum Development Centre (CDC) released a *Core curriculum for Australian schools: What it is and why we need one* (Curriculum Development Centre, 1980). The document proposed the need for a future-orientated curriculum where students would participate in shared knowledge and culture. The nine areas of knowledge and experience proposed in this document foreshadowed the “key learning areas” (KLAs) present in the Australian Curriculum (Brennan, 2011). Arts and Crafts were classified as one of the nine areas of the core curriculum. According to the rationale put forward by the CDC, the arts were included in the core curriculum as they represented fundamental forms of human expression, understanding, appreciation, and communication.

To negotiate the translation of the Australian national curriculum, the core curriculum proposal as a mediator attempted to enrol actors such as the States and Territories to accept the notion of a national curriculum. However, it was unsuccessful as the States and Territories did not take up this initiative, and therefore the network could not be established. Nonetheless, the idea of a national curriculum was carried forward in the effort of the Australian Education Council (AEC) in 1986 to map the curriculum across the States and Territories (Brennan, 2011).

In 1985, a national task force was formed to investigate the status of the arts in Australia, and the accessibility of the arts for young people. The task force analysed the federal arts education policy: *Education and the Arts* (Department of Education and Youth Affairs, 1985), aimed to develop strategies to improve arts education in Australia (Brown & Kendall, 1997). The task force report highlighted the fact that different actors in the implementation process of the policy, such as the Australian Department of Education and Youth Affairs, the Commonwealth Schools Commission (CSC) and the Curriculum Development Centre (CDC), modified the policy direction “to fit more closely the priorities and mandates of each particular organisation” (Brown & Kendall, 1997, p. 6). These actors all pursued their own goals and resisted enrolling in the network, and therefore the network

dissolved. The determination of the actors to adhere to their own aspirations hampered the development of a national curriculum. However, there was a strong sense by the Commonwealth Labor government at the time that a core curriculum for all students in Australia was essential (Seddon, 2001).

5.1.2 Towards a National Curriculum

The political wrangle to establish an Australian national curriculum continued. During the next five years (from 1988 to 1993), a robust effort was launched to unify Australia's educational system. Malcolm Skilbeck (the then head of the CDC) endeavoured to create a national discussion to develop a core curriculum (Skilbeck, 1984). Through the AEC, State and Territory authorities were invited to consider a collaborative national curriculum. In April 1988 the Federal Minister for Education, John Dawkins, released a policy document for Australian schools called *Strengthening Australian Schools: A consideration of the focus and content of schooling* (SAS) (Dawkins, 1988). This policy document stated that schools needed to become more receptive to the requirements of a changing Australian economy. Furthermore, the Australian community expected schools to provide students with contemporary skills to ensure that they were trained to contribute to the economy of the country (Lingard et al., 1993, p. 235).

The policy statement addressed the inconsistencies of achievement standards between the Australian States and Territories, and SAS (Dawkins, 1988) argued that national reform was needed to achieve economic growth. This statement prompted a revision of educational policies to focus on vocational education and training, and a closer connection between school and industry became prevalent. Dawkins (1988) continued to assert that there was a need for regular assessment and standards in schools underpinned by a national framework and approach to assessment. Schools had to show how they performed against the established goals. Dawkins (1988) contended that education was central to economic reform, and reported on the role that schools played as part of the economic restructuring of the country (Reid, 2019; Savage & O'Connor, 2014). This statement made 32 years ago was echoed in the cross-curriculum priorities in the Australian Curriculum. For example, the *Australian Curriculum* was designed to meet the needs of students by delivering a relevant, contemporary and engaging curriculum that equipped students to live and work in the 21st century by developing capabilities such as “knowledge, skills, behaviours and dispositions” (Australian Curriculum, 2014, para 2).

On the international front, England passed the Education Reform Act in 1988, which established a National Curriculum framework. The focus was on developing a broad and balanced curriculum to support school accountability. In contrast to the Australian initiative, the Education Reform Act did not address the economic aspects as outlined in Dawkins' (1988) proposal for the curriculum in Australia. However, the Australian similarity to the English initiative focused on standardised testing. The Education Reform Act made provision for a nationally administered standardised test known as the "Key Stage Test" whereby results were published in performance tables (United Kingdom: House of Commons, Children, Schools and Families Committee, 2009). In Australia, as was mentioned above, in 1988 Dawkins called for regular assessment and measures to show how schools were performing against established goals. However, he did not go so far as to propose national testing. However, the notion of a national standardised test was reflected in Australia two decades later with the establishment of NAPLAN as a national assessment tool of the Australian Curriculum. The groundwork completed towards establishing a unified educational system in Australia during this time was constructed in the 1990s and 2000s.

In 1989, State and Territory ministers agreed to a *Common and Agreed National Goals for Schooling in Australia* (Australian Education Council, 1989). Simultaneously, the decision was made to compile an annual national report about schooling in Australia every year to inform the Australian public about the progress towards achieving these national goals. The first steps to form a national body reporting yearly on education culminated in the Australian Education Commission's release of *The Hobart Declaration on Schooling* in April 1989. This body committed to the improvement of Australian education within the framework of national collaboration (Australian Educational Council, 2014). The framework aimed to reduce differences in the delivery of the curriculum between States and Territories as a set of goals. Piper (1997) wrote that the national goals presented a successful outcome and a sense of direction for curriculum reform in Australian schooling for the first time in history.

The development of the eight KLAs in the curriculum served as a common and agreed goal. The eight KLAs across the curriculum were: English, mathematics, science, languages other than English, the arts, technology, studies of society and the environment, and health. The shift from traditional subjects to learning areas was significant, as the learning areas formed the basis on which the Australian Curriculum was developed 15 years later.

A National Affiliation of Arts Educators (NAAE) was established in 1989, and worked towards the inclusion of the arts in the eight KLAs when the National Statements and Profiles were developed in 1992 (Ewing, 2011; Gattenhof, 2009). At this point, drama was already a part of the Victorian, Queensland and Tasmanian curricula (Ewing, 2011). In 1991, Robin Pascoe was nominated on behalf of NADIE to be the drama writer for the development of the National Profiles and Statements and was led by Dr Lee Emery and Dr Geoff Hammond from the University of Melbourne. The next two years were spent in consultation, writing, rewriting and developing the drama curriculum (R. Pascoe, interview, November 8, 2016). However, the Curriculum Assessment Committee (CURASS) overseeing the writing of the national curriculum was accused of being “top-down” (Clements, 1996, p. 64). CURASS imposed limitations on the profile writing teams by insisting on the same eight levels for each learning area, and on similar numbers of strands and outcome statements (Marsh, 2010). These measures were not popular with the different States and Territories as they were regarded as too prescriptive. Moreover, it was argued that a national curriculum had to be “general” (Barcan, 2003, p. 119) to respect the autonomy of the school systems and individual schools. Other concerns were that the curriculum would be “dumbed down” and that the arts were in danger of “being restricted” (Ewing, 2011, p. 21) by the emphasis on vocational training in schools.

Because of the difficulties in consolidating and uniting the Australian States and Territories to accept the National Profiles and Statements, a motion was passed in 1993 by the Federal Labor Government to defer the implementation process (Clements, 1996). At the same time, the AEC failed to endorse the National Profiles and Statements, thus halting the notion of a national curriculum (Reid, 2005). The prescriptive curriculum, the top-down approach, the lack of consultation with actors and the fact that *The Hobart Declaration on Schooling* (MCEETYA, 1989) did not mandate the Statements and Profiles as compulsory for States and Territories to implement were cited as reasons for the failure to establish a national curriculum (Kennedy et al., 1996; Piper, 1997). The consequences of the lack of consultation and of the top-down approach in international educational reform were well-documented in the writings of educational researchers such as Ball (2013), Fullan (1992, 2011, 2014), Goodson (2013) and Hargreaves & Shirley (2012; Priestley & Biesta, 2013; Priestley et al., 2013), pointing out that consultation and communication between actors were vital for successful curriculum implementation.

Some Australian States and Territories tested the National Statements and Profiles, but by 1995 it was clear that they had moved away from a national approach and continued to favour their state-orientated curricula (Clements, 1996; Marsh, 2010). The Liberal and National Government in power at the time in Western Australia decided to write their own *Western Australian Curriculum* framework. The arts were included in the framework, and Robin Pascoe was appointed as the chief writer for the arts framework. South Australia developed a new *Accountability Curriculum Standards Framework* that was implemented in 2001 (Whitehead, 2001). The *South Australia Curriculum* was organised around eight learning areas, and included five arts forms (dance, drama, media studies, music and visual arts). Drama practitioners such as Bruce Burton, Brad Haseman and John O'Toole continued to promote drama in Australian schools. O'Toole and Haseman (1987) published *Dramawise* in 1987 that influenced drama education in Australia and internationally. In 1991, the Years 1 – 10 Drama Curriculum Guide *Drama Makes Meaning* developed by the Department of Education (1991) became available in Queensland, and was taught in schools until the implementation of the Years 1 – 10 Arts Curriculum in 2001.

By 1998, the eight KLAs were adopted in either a partial or a modified form by the Australian States and Territories (Reid, 2005). At a meeting in April 1999, ministers of the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA, 1999) forum endorsed a new set of national goals for schools. The Commonwealth, States and Territories signed the goals specified in the Adelaide Declaration of 1999 on National Goals for Schooling in the Twenty-First Century. With the constitutional responsibility for schooling still resting with the States and Territories, it was agreed to pursue the best possible educational outcomes for young Australians to improve the quality of schooling nationally. These goals included strengthening schools as learning communities, enhancing the status of the teaching profession, developing curriculum, and elaborating explicit and defensible standards that guided improvements in students' achievement (MCEETYA, 1999).

5.2 A Queensland perspective - two curricula

In the wake of the failures to establish a national curriculum in the preceding years, the Australian States and Territories reasserted their prime responsibilities for the school curriculum. The Queensland School Curriculum Council (QSCC) was established in 1996

and followed the outcomes-based education (OBE) approach to develop curriculum materials for Queensland schools. OBE was a direct result of the development of the National Statements and Profiles using the eight KLAs, as was described in Section 5.2.3. The OBE approach specified what students should have achieved by the end of the teaching process and was a shift from a syllabus-based approach where a guide was provided for the scope and sequence of content to be taught (Donnelly, 2007). This approach paved the way for the development of the Years 1 – 10 Arts Curriculum project that commenced in 1998 (O’Toole et al., 2009). The QSCC adopted the eight KLAs that were based on composite fields of knowledge, each with its own content and context (Queensland Government, 2001). The eight KLAs were English, health and physical education, languages other than English, mathematics, science, studies of society and environment, technology and the arts. In 1998/1999, the arts syllabus was trialled in 36 schools across Queensland. The Curriculum Council approved the arts curriculum, and implementation commenced in Queensland schools in 2001.

5.2.1 Multiple curricula

A change in political leadership in 1998 in Queensland altered the direction of Education Queensland’s commitment to the outcomes-based syllabi (Matters, 2004). The Labor Government, under the leadership of State Premier Peter Beattie, identified knowledge, creativity and innovation as drivers of education in a new millennium. The *Queensland State Education - 2010* (Department of Education, 2000) initiative investigated the educational challenges faced by Education Queensland, such as student retention rates, as well as the implications of economic and social changes related to globalisation (Lingard & McGregor, 2013). Under the leadership of Professor Allan Luke, a new curriculum framework for schooling for Years 1 – 9 was developed and trialled in Queensland. The framework was called “The New Basics” (Education Queensland, 2004) and aimed to align curriculum, pedagogy and assessment by recognising the importance of teachers’ professional knowledge and skills to enhance learning outcomes for students (Queensland Education, 2004).

The New Basics approach was introduced as a preferred curriculum organiser for state schools (Department of Education and the Arts, Assessment and New Basics Branch, 2004). This approach aimed to increase student achievement levels and promote social, cultural and economic futures for students in Queensland State schools in a globalised and digitalised world. The aim was to develop a curriculum that produced successful learners, confident

citizens and productive contributors as described in the *Melbourne Declaration on Educational Goals for Young Australians* (MCEETYA, 2008). The curriculum was organised into four categories: namely, life pathways and social futures; multiliteracies and communication media; active citizenship; and environments and technologies. The New Basics approach was trialled in 38 state primary and secondary schools in Queensland between 2000 and 2004 (Matters, 2005).

The introduction of the New Basics framework divided the educational field in Queensland. Stinson (2008) pointed out that the move to introduce a new approach was in conflict with the model “agreed upon by all curriculum stakeholders in Queensland”, and that it “was distracting and disturbing to have Education Queensland making such a major shift” (pp. 173-174). Having two competing curricula operating in Queensland contributed to tension in the network as actors from both sides attempted to translate their own curriculum to stabilise the network. A research report about New Basics found several controversies (Department of Education and the Arts, Assessment and New Basics Branch, 2004). First, there were significant gaps between the intended and the enacted curriculum, and research showed a disparity in the relationships between schools and communities. Further, teachers did not possess high levels of content knowledge, and were not confident about assessment and student learning. Last, communication in the Queensland education system lacked coherence. These controversies added to the network's failure as the trial of the introduction of the New Basics into schools lasted only until 2004 at the cost of \$10.7 million over the four years (Matters, 2004).

The division and tension caused by the introduction of two different curricula amongst the actors were an example of how actors in the network assembled and negotiated translation to produce their own curricula. Even though a considerable amount of money had been spent on the New Basics development and trial, the network dissolved as the policy failed, and schools and teachers did not enrol in the initiative to make the network stable. However, the Years 1 – 10 Arts Curriculum endured the translation and was implemented in Queensland schools in 2001. The difficulty of curriculum implementation, especially if politicised, was once again highlighted.

5.2.2 Political pressure

The politicising of educational reform was not yet over as by 2003 the then Federal Minister of Education, Dr Brendan Nelson, “became impatient” (Reid, 2009, p. 3) with States’ and Territories’ resistance to implementing the government’s educational ideas. Instead of promoting collaboration, as in all the previous attempts, the government threatened to withhold funds from States and Territories unless they agreed to implement the government’s curriculum changes (Reid, 2009). Reid (2009) reported that the States and Territories bowed to coercive federalism:

States and Territories agreed to such disparate curriculum initiatives as benchmark testing for literacy and numeracy, a requirement for all schools to have a functioning flagpole and to hang a values poster in the school foyer, A-E reporting, performance pay for teachers and compulsory Australian history in Years 9 and 10. (p. 3)

The government’s coercive treatment resulted in growing resentment by States’ and Territories’ educational institutions as they had to bow to the revolving door of federal Education Ministers, each endeavouring to change the Australian educational vista with a new initiative. As early as the 1990s, Goodson (1989) and Fullan (1994) pointed out that continuous change, especially when imposing new educational ideas, resulted in change fatigue. Even earlier than the 1990s, the Beazley inquiry and the McGaw report in 1980 mentioned reform or change fatigue, especially at the coalface of teaching in the classroom (Tully, 2002). This phenomenon was also evident in Norway, where Hopfenbeck et al. (2015) reported the resistance to educational change and subsequent teacher fatigue in response to reforms in the 1990s and 2000s. A report by the Organisation for Economic Co-operation and Development (OECD) (2014) into an educational change in Wales stated similar findings regarding educational reform and initiatives.

Meanwhile, in Queensland, more changes were happening, and by 2002 the QSCC was amalgamated with BSSS and the Tertiary Entrance Procedures Authority and became known as the Queensland Curriculum, Assessment and Reporting (QCAR) Framework (Stinson, 2008). A new policy direction in Queensland was a collaboration among the Department of Education and the Arts, QCE, ISQ and QSA. QSA was set to develop materials and tools in consultation with stakeholders to implement the curriculum state-wide in 2008. The writers of drama syllabi across Australia continued to build on materials

developed by different States and Territories, showing the value of drama and attempting to support teachers in schools (J. O'Toole, interview, October 26, 2016).

However, the wind of educational change kept blowing. As the analysis of the period 1968 - 2007 revealed, the Australian Commonwealth exerted a strong influence over the States and Territories regarding educational policies, some direct, and many indirect and politically motivated. In November 2007, the Liberal/National Party lost office and the new Labor Federal Government under the leadership of Prime Minister Kevin Rudd signalled the start of a new phase in a national curriculum approach. Within weeks of assuming office, the new Labor Education Minister, Julia Gillard, made it clear that the future of Australian society depended on the quality of its education system (Reid, 2009). As I followed the actors and traced how curriculum reform in Australia unfolded, it became apparent that the establishment of a national curriculum was imminent.

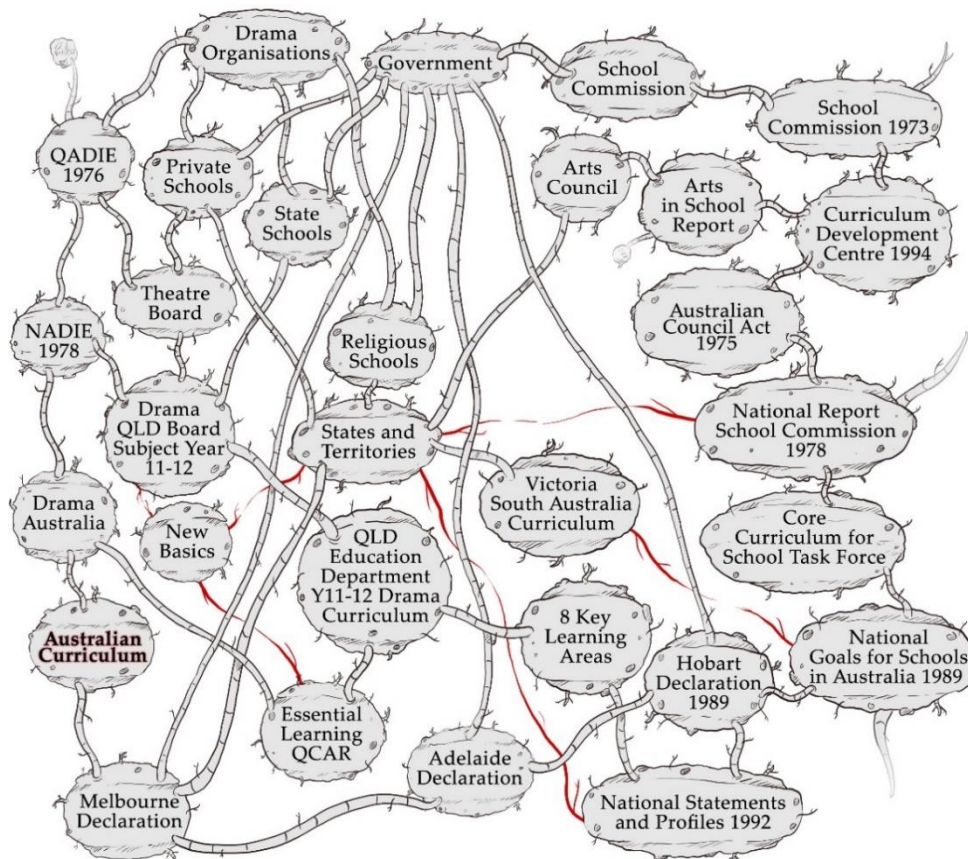
5.3 Mapping the winds of change

Throughout this thesis, I used visually constructed maps to give the reader a better understanding of how the relations and associations between actors unfolded in networks. These maps reiterated the fact that curriculum reform is not linear in the translation process of curriculum. The rhizomatic map (Figure 1) revealed that, although the account of the Australian educational attempts towards a national curriculum between 1968 and 2007 was perceived as linear, the account was entangled in many controversies. The development of the arts, and in particular of drama, was enmeshed with the various attempts made to establish a national curriculum.

As I followed the actors, the construction of a rhizomatic map assisted me in tracing the actors in the “multiplicity of curriculum-making practice” (Fenwick & Edwards, 2010, p. 58), and depicted how things were without privileging human intention and agency. Circulating in this space were actors such as a collection of policy documents, reports, official declarations, educational boards, councils, official acts, States and Territories, official syllabi, policymakers, schools, teachers, leaders of political parties and governments.

Figure 1

Rhizomatic Mapping of the History of Education Reform towards an Australian Curriculum 1968 - 2007



The rhizomatic map (Figure 1) traced the movements of actors in the Australian educational space between 1968 and 2007. Employing the strategy of looking down, I could see that drama was entangled with other actors such as education policies, community, policymakers, different curricula, boards and committees, schools, politicians and teachers. What became visible in this map was that mediations were fragile and that not all translations were successful. Some of these translations endured, others dissolved, and some were delayed. The place that drama held in this space was entangled within the vision to establish a national curriculum, and drew attention to the controversies in the network. As I followed the actors and mapped their trajectories, the entanglements and controversies became visible. The red lines in the freeze-frame indicate the fragile and broken relations between actors.

For the reader to interpret the freeze-frame, I present the discussion drawn from the analysis of the historical period between 1969 and 2007 in three parts: Section 5.3.1, arts

organisation, Section 5.3.2, the mediation of the curriculum and Section 5.3.3, the Key Learning Areas.

5.3.1 Arts organisations

First, the plight of the arts, and, more specifically, the low priority attached to including the arts in the curriculum and the marginalisation of subjects such as drama, delayed the network from forming. Despite the acknowledgement of the importance of the arts, the arts were not included in early iterations of a national curriculum in Australia. However, actors in arts organisations such as the National Affiliation of Arts Educators (NAAE) and Drama Australia mediated the promotion of drama as an artform. This can be seen on the freeze-frame on the left side where these organisations enrolled in the promotion of drama. These organisations supported the inclusion of drama as a viable subject in schools. These actors enrolled in the network to see drama take its rightful position as a subject in schools, and they rejected the notion that the arts were mere “an add-on” subject. These actors became visible as they mobilised other actors in the network to prove the strength of the network, thus propelling drama into the Australian Curriculum. This can be seen on the left side of the freeze-frame where, for example, QADIE formed a connection with the Theatre Board and strong direct links connected NADIE, Drama Australia and the Australian Curriculum.

Second, drama, as it emerged in private, state and religious schools, travelled a more complex route as indicated in Figure 1 on the left side of the freeze-frame. The importance of creativity and the arts was mediated through policies such as the “Arts in Schools Report” (Australian Government, 1974) and the Australian Council Act of 1975. However, States and Territories' sovereignty to develop, implement, and control their own curricula was firmly embedded in Australian education. States and Territories resisted any interference in the curriculum by the Federal Government, and they took control of their education priorities to develop their individual curricula to suit their own needs.

5.3.2 The mediation of curriculum

States and Territories were reluctant to relinquish their control over curriculum development and implementation. Several attempts by the Federal Government to mediate a national curriculum and to enrol States and Territories in a stable network were unsuccessful. For example, States and Territories did not accept the task force recommendations in 1985 to

establish a core curriculum for Australian schools. Nor were the Statements and Profiles developed in 1993 endorsed by them. States and Territories developed their own curricula to suit their needs. The development of two different curricula in Queensland pointed to the unsuccessful mediation of curriculum that caused controversy in the network. This disconnection between these actors can be seen on the freeze-frame where States and Territories did not enrol into the federal policy; hence the absence of any lines between them. The red lines, however, showed a broken and fragile relationship between actors.

5.3.3 The Key Learning Areas

The establishment of the eight KLAs in the Statements and Profiles was a significant landmark in the development of a national curriculum. The freeze-frame showed the disconnect between the National Statements and Profiles and States and Territories marked by a red line on the bottom right corners of the freeze-frame leading the States and Territories in the centre of the freeze-frame. The fragile red line indicated that States and Territories did not accept the National Statements and Profiles and therefore did not enrol in the network. However, in Queensland, there was a strong connection between the KLA's, the Education Department which utilised the KLA's to develop the Essential Learning framework. In Queensland, the QCAR (Essential Learnings) was replaced by the Australian Curriculum.

It must be noted that many of the connections on the map may appear single and coherent, with limited noticeable parts (Fenwick & Edwards, 2010). This means that many of the actors on the map were punctualised and appeared as a black box. As this study was focused on tracing the actors involved in the enactment of the drama curriculum in Queensland, it was not in the scope of the study to open all the black boxes. I followed Strathern's (1996) and Fenwick and Edwards' (2010) advice to cut the network and focus on opening the black boxes that informed this study.

5.4 The assemblage of the Australian Curriculum

High stakes are involved when decisions are made over the selection, organisation and assessment of what counts as valid knowledge in a curriculum (Bernstein, 1971). This means that questions around the selection of content (what is selected as valuable knowledge) and form (how knowledge is organised within and across the educational field) are important when curriculum construction is addressed (Atweh & Singh, 2011).

This section investigates the formation of the Australian Curriculum, Assessment and Reporting (ACARA), and the structure and organisation of the learning areas, general capabilities, and cross-curricular priorities. I follow the actors to see how the Australian Curriculum was constructed, and how the enactment of drama unfolded.

5.4.1 The construction of a national curriculum

In 2007, a Federal Labor government was elected in Australia under Kevin Rudd's leadership and promised the nation an “educational revolution” (Savage & O’Connor, 2014, p. 8) that would embrace greater national cooperation, consistency and accountability, and that would develop a national curriculum. *The Melbourne Declaration on Educational Goals for Young Australians* (MCEETYA, 2008), endorsed by Education Ministers in 2009, committed States, Territory and the Commonwealth governments to working together with all school sectors to deliver a world-class curriculum in Australia. The commitment was to ensure that all Australian school students would acquire the knowledge and skills to participate effectively in society and employment in a globalised economy (ACARA, 2016a).

In the same year, the Government announced the establishment of a National Curriculum Board (NCB) whose aim was to create a national policy to construct the first Australian Curriculum. Marsh (2010) wrote that the reasons for establishing a national curriculum in 2008 included removing the disparity of educational attainments between States and Territories and were similar to the goals set out in 1989 for the national Statements and Profiles and the aspirations of the *Adelaide Declaration* (MCEETYA, 1999). Between February and October 2008, a proposal about the shape of the national curriculum was developed, and the NCB held a series of national forums between November 2008 and February 2009. A public invitation posted on the NCB’s website invited comments, and final recommendations to guide the curriculum development was released in April 2009. Although the NCB held forums to encourage comments, the consultation process period was very short, and at the end of the school year (Brennan, 2011). The procedure was similar to the much-criticised process of limited consultation about the national curriculum with stakeholders in 1993. Despite the inadequate consultation, the Government moved forward with planning the curriculum. In May 2009, ACARA was established, replacing the Curriculum Corporation and the short-lived NCB, to design a national curriculum for Australian students from Prep to

Year 12. For the first time, Australia was to have one curriculum framework, rather than the eight different arrangements by States and Territories before 2010.

5.4.2 The Australian Curriculum Assessment and Reporting Authority

ACARA is an independent statutory authority established by the Australian Commonwealth Government under Section 5 of the Australian Curriculum, Assessment and Reporting Authority Act (ACARA, 2016a). The ACARA Board has a Chair, Deputy Chair and 11 other members representing the Australian Government, including independent, government and Catholic schools across States and Territories (ACARA, 2016a). Guided by the *Melbourne Declaration on Educational Goal for Young Australians* (MCEETYA, 2008) overarching goals for schooling, the Australian Curriculum promoted equity and excellence to ensure that all young Australians “become successful learners, confident and creative individuals and active and informed citizens” (ACARA, 2019d, p.ara.1). The declaration also underlined the “importance of knowledge, skills and understandings of learning areas, general capabilities, and cross-curricular priorities as the basis for a curriculum designed to support 21st-century learning” (ACARA, 2011, p. 5).

ACARA was tasked with the following responsibilities:

- a national curriculum from Foundation to Year 12 in specified learning areas
- a national assessment program aligned to the national curriculum that measures students’ progress
- a national data collection and reporting program that supports analysis, evaluation, research and resource allocation
- accountability and reporting on schools
- and broader national achievement. (ACARA, 2012b, p. 4)

ACARA (2016a) was supported by reference and advisory groups such as the F- 12 Curriculum Reference Group that provided advice on the design, the development of policies, and the implementation and improvement of the Australian Curriculum and practices. The Reference Group consisted of:

- the General Manager Curriculum at ACARA (chair)
- one nominee from each State and Territory drawn from members of the Curriculum Directors Forum

- one nominee of the National Catholic Education Commission (NCEC)
- one nominee of the Independent School Council of Australia (ISCA)
- one nominee of the Department of Education, Employment and Workplace Relations (DEEWR)
- members of the ACARA Board as determined by the Board.

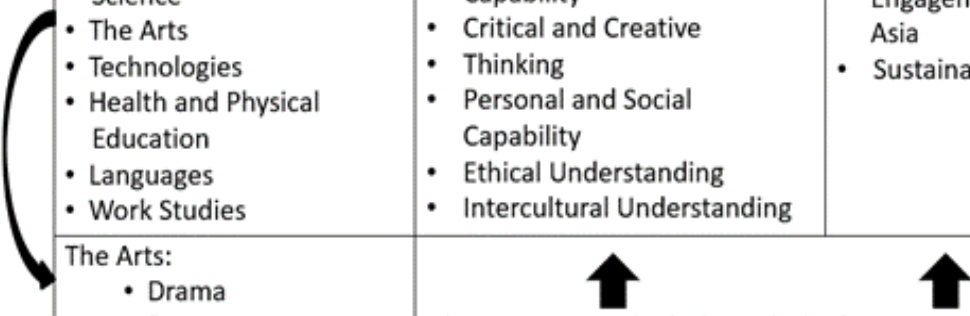
The release of the Australian Curriculum unfolded in three phases. The first phase of the Australian Curriculum was released in December 2010, and the learning areas included English, Mathematics, Science and History. Schools started familiarisation with and implementation of this phase in 2011. Phases Two and Three subjects included geography, languages and the arts, and physical education and technologies. Implementation was expected to commence between 2013 and 2015, and depended on the endorsement dates, which varied for the different subjects. After the endorsement phase of a subject area, the process consisted of three stages: familiarisation; consolidation; and implementation (ACARA, 2012b). The familiarisation stage commenced at the release of the final version. It was expected of teachers to engage in reading, discussion, planning and resourcing to teach the content. In the consolidation phase, it was expected of teachers to use the resources and to trial the curriculum in the different learning areas. The implementation stage had to commence at any point up to three years after the release of the learning area. The process of implementation of the learning areas seemed straight forward. However, the reality in practice was very different, as discussed in the development of the The Arts F-10.

5.4.3 Navigating the Australian Curriculum

The curriculum comprises eight KLAs similar to the KLAs discussed in the previous section, and has a three-dimensional design: discipline-based learning areas; seven general capabilities; and three cross-curriculum priorities (Table 4). The Australian Curriculum was published online, and was a move away from the previous practice of producing hard copies for teachers. There was an increasing expectation for teachers to access a growing range of resources digitally (Klebansky & Fraser, 2013). Creating the Australian Curriculum produced an extensive collection of policy documents and diverse policy practices that contributed to the complexity of the curriculum.

Table 4

Overview of the Australian Curriculum Foundation to Year 10

Australian Curriculum Overview Foundation – Year 10		
8 Learning Areas	7 General capabilities	3 Cross curriculum priorities
<ul style="list-style-type: none"> • English • Mathematics • Science • Humanities and Social Science • The Arts • Technologies • Health and Physical Education • Languages • Work Studies 	<ul style="list-style-type: none"> • Literacy • Numeracy • Information and Communication Technology Capability • Critical and Creative Thinking • Personal and Social Capability • Ethical Understanding • Intercultural Understanding 	<ul style="list-style-type: none"> • Aboriginal and Torres Strait Islander Histories and Culture • Asia and Australia's Engagement with Asia • Sustainability
The Arts: <ul style="list-style-type: none"> • Drama • Dance • Media Arts • Music • Visual Arts 	 <p>These areas are dealt through the learning area content on which curriculum is built</p>	

5.4.4 Learning areas

The planned curriculum is presented through eight learning areas, as was depicted in Table 4. Each of the learning areas comprised a rationale, aims, curriculum content and achievement standards. The rationale provided for each subject area explained why the chosen content was important for students and teachers and outlined the broad scope and sequence of learning. The aim is to identify the significant learning that students will demonstrate as a result of learning. The curriculum content presented as content descriptors specified what teachers are expected to teach and what students are expected to learn across the years of Foundation to Year 10. Content elaborations are part of the content descriptions and provide support material and examples of content descriptions. Achievement standards described the depth of understanding required of students, and indicated the standard of learning that students should demonstrate at a particular year level of schooling. The achievements standards are sequenced within each subject area, and describe the depth of

conceptual understanding and skills needed for students to be able to apply their essential knowledge (ACARA, 2016b).

The sequential and linear nature of the curriculum drew criticism, and Brennan (2011) wrote that the linear design of the curriculum was a return to the accountability-driven and measurements-focused testing policy of the Tylerian model (Tyler, 1949). Brennan further wrote that:

...this linear and pre-determined characterisation of curriculum does not consider the need for a futures-orientation, nor provide space for appropriate negotiation of knowledge among teachers and students in an information-rich and changing world. Nor does it allow for an appropriate role for teacher judgement, for student, parent and community input, or for identification of other emergent issues. (p. 17)

Here Brennan (2011) was calling for a collaboration between the different actors in education and for a return to the understanding of curriculum as process and development, such as Pinar's (1975) view on "currere" and Dewey's (1911) understanding of knowledge, not as fixed and universal, but instead as evolving and with no permanent status, as was discussed in Chapter 3.

The curriculum is presented in bands, and this means that year levels are either single (for example, Year 1, Year 2, Year 3, etc.) or else folded into two-year bands. The Australian Curriculum: The Arts: F - 10 is banded into two-year levels: Foundation, (not banded), Years 1 – 2; Years 3 – 4; Years 5 – 6; Years 7 – 8; and Years 9 – 10. For the arts, this means that content descriptions and achievement standards are taught and assessed over two years in the different bands instead of one year as in English, Mathematics, Science, History and Geography (ACARA, 2011). ACARA (2016b) stated that presenting curriculum in bands could provide schools with the flexibility to decide when to teach particular content.

5.4.5 General capabilities and cross-curriculum priorities

There are seven general capabilities and three cross-curriculum priorities. The seven general capabilities are literacy, numeracy, information and communication technology, critical and creative thinking, personal and social capabilities, ethical understanding and cultural understanding. The general capabilities are addressed through the content of the different learning areas and offer opportunities to add depth and richness to students' learning

(ACARA, 2014). The three cross-curriculum priorities, Aboriginal and Torres Strait Islander histories and cultures, Asia and Australia's engagement with Asia, and Sustainability, provide students “with the tools and language to engage with and better understand their world at a range of levels” (ACARA, 2016b, para. 1). The cross priorities present a regional, national and global focus on the curriculum.

Although the Australian Curriculum is organised into three key dimensions, ACARA (2019b) stated that they should not be enacted in isolation:

Increasingly, in a world where knowledge itself is constantly growing and evolving, students need to develop a set of knowledge, skills, behaviours and dispositions, or general capabilities that apply across subject-based content and equip them to be lifelong learners able to operate with confidence in a complex, information-rich, globalised world. (para. 2)

Rather than being self-contained or fixed, disciplines are interconnected, dynamic and developing. A discipline-based curriculum should allow cross-disciplinary learning that broadens and enriches each student’s learning (ACARA, 2012b). Although there was support for the inclusion of general capabilities and cross-curriculum priorities in the Australian Curriculum, the critique was levelled at this approach as outlined in the *Review of the Australian Curriculum: Final Report* (Donnelly & Wiltshire, 2014). The report stated several reasons, such as the “poor and confusing way” (p. 134) that the cross-curriculum priorities were incorporated into the design of the curriculum, and the way that they should be taught and whether it was mandatory to teach them. A similar trend in collected data revealed that teachers felt unprepared and unsure about integrating the three-dimensional design of the curriculum. One drama teacher responded as follows:

How do you incorporate those cross-curriculum priorities? Do you specifically look at Aboriginal/Torres Strait island perspectives? Yes. It’s tough to do it. That was the biggest thing when I looked at the curriculum and I went, “How do we fit all of that in?” It’s ridiculous and without just glossing over things, because I find they’re still learning the basic skills, let alone looking at texts from other cultures and worlds and so on. I tick the box in Year Eight and stimulus is a dream time story. I tick a box that way. I find it hard, the environmental and sustainability; all of that is near impossible. I feel like, while we only have the term, there is only so much I can do,

and I prefer them to get core elements and Classroom to Classroom resources and things like being able to analyse and reflect and compare and create. Those sorts of things have taken priority and I guess you try. (Participant 5, interview, 22 February 2017)

Another teacher, who responded similarly to the difficulty of including the cross-curriculum priorities, said that the biggest change was “to get your head around are those cross-curriculum priorities. I think that was the biggest shift, and that’s the hardest thing to include” (Participant 7, interview, 14 November 2016).

The *Review of the Australian Curriculum: Final Report* (Donnelly and Wiltshire, 2014) expressed concern that the consideration of the general capabilities and cross-curriculum priorities could be “tokenistic” (p. 181), as was described in the teachers’ comments above. Gilbert (2019) posited a different view and pointed out that seeing the capabilities as tools can undervalue their unique intellectual substance”. It cannot be seen as a low-level list as it could be at risk of being addressed as a checklist, which could undermine its purpose. Reid (2015) argued that general capabilities cannot exist independently of the learning areas, and should be developed through a partnership with learning areas and subjects.

5.5. The structure of the Australian Curriculum: The Arts F - 10

Drama is one of the five related but distinct art forms, which also include dance, music, media arts and visual arts. These subjects have a close relationship and can be studied in an interconnected manner (ACARA, 2016b). The Arts curriculum “entitles all Australian students to engage with these five Arts subjects throughout primary school with opportunities for students to specialise in one or more Arts subjects from the beginning of secondary school” (ACARA, 2016b, para 1).

In the Arts F-10, each subject focuses on its own aesthetic traditions and distinctive ways of looking at the world. The Australian Curriculum entitles and requires all Australian students to engage with the five Arts subjects throughout primary school (F – Year 6). In the junior secondary school phase, Years 7 – 10, students are provided with the opportunity to specialise in one or more arts subjects (ACARA, 2013). All the arts subjects are organised

within the same structure – namely, aims, rationales, strands, bands, content descriptions and achievement standards, as depicted in Table 5.

Table 5

The Organisation of the Australian Curriculum: The Arts Foundation to Year 10

Structure of the Australian Curriculum: The Arts F - 10	
Learning areas	Dance, Drama, Media Arts, Music and Visual Arts
Rationale and Aims	Outline the purpose and structure of the learning area
Band descriptions	Presented in a sequence of learning: Foundation, Years 1 to 2; Years 3 to 4; Years 5 to 6; Years 7 to 8; Years 9 to 10
Achievement standards	Describing the learning expected of students: what students are expected to understand and do
Content descriptions and elaborations	Content descriptions include core knowledge, understanding and skills. Elaborations illustrate how content might be taught
Strands	Making Responding

Note. Table 5 shows the structure and organisation of the Arts Curriculum and the place of the five arts subjects: dance, drama, media arts, music and visual arts (adapted from ACARA, 2013, para 1).

ACARA (2019c) defined drama as “the expression and exploration of personal, cultural and social worlds through role and situation that engages, entertains and challenges” (para 1). These expressions develop the student’s self-confidence, imagination, good communication skills and improve their concentration (Alter et al., 2009; Bolton, 2007; Catterall et al., 1999; Ewing, 2011).

5.5.1 Position of the Arts in the Australian Curriculum – the shaping phase

The next account explores the associations and alliances formed between actors to shape the journey of the Australian drama curriculum through the shaping and writing phase between 2009 and the endorsement of the curriculum in 2014.

The shaping phase of the Australian Curriculum occurred between September 2009 and January 2011 (ACARA, 2011). Professor John O'Toole was appointed as the lead writer for the development of the Shape Paper for the Arts along with discipline contributors from each art form (dance, drama, media arts, music and visual arts). O'Toole felt that ACARA was "a good organisation to work for because it was consultative" (personal communication, 26 October 2016). It needs to be mentioned that O'Toole, being a drama specialist and lead writer for the Shape Paper, had considerable power to influence the development of the drama curriculum owing to his position. However, O'Toole stated that working in collaboration with other members of the team was a priority to establish the best outcome for the arts curriculum (J. O'Toole, interview, October 26, 2016).

A national project officer was appointed and organised a reference group to attend a two-day preliminary forum to discuss the curriculum. The group was a gathering of 26 experts from across all the arts and education systems. O'Toole noted:

Those two days were absolutely vital. In the end, there had been a lot of robust and contentious discussions. There was also a terrific feeling of goodwill because at this time we're still all so excited that the arts were in the national curriculum. Everybody wanted to make it work. (J. O'Toole, interview, October 26, 2016)

O'Toole (2015) highlighted the fragmented status of the teaching of the arts in Australia, and described how irregular the situation in schools was, "with some great strengths and arts-rich schools and areas of dearth and complete absence elsewhere" (p. 188). However, O'Toole stated the following:

By the end of those two days, a decision had been made that all five art forms would be represented: dance, drama, media arts, music and visual arts – in alphabetical order, and with all primary school children having an entitlement to all those art forms. (J. O'Toole, interview, October 26, 2016)

O'Toole and four other experts in each of the respective fields of music, dance, visual arts and media arts were set the task to write the draft shape paper. The paper was released in August 2010, outlining key areas such as the definition of the arts, and the organisation and structure of the curriculum. One of the difficulties with which the group grappled, as was noted above, was to determine if the drama curriculum was to be written for specialist drama

teachers or generalist teachers. In the advisory group were primary school teachers, and O'Toole noted that:

[W]e had primary school teachers who didn't know anything about the arts but were very good ones. But we were told explicitly that the curriculum had to be written for a national Year Three teacher who knew nothing about the arts. (J. O'Toole, interview, October 26, 2016)

This meant that the curriculum from the outset was written for generalist teachers, as instructed by ACARA. The research report of the Task Forces in 1985, as was mentioned earlier in this chapter, reported that “there seems to be a strong consensus among arts educators that, one way or another, they need specialists” (p. 48). And, again in 1995, a similar concern was expressed in the *Arts Education: Report by the Senate Environment, Recreation, Communications and the Arts References Committee* (Australian Parliament, 1995).

The Commonwealth, as part of the outcomes of the competency standards element of the Project for the Quality of Teaching and Learning, should encourage the States and Territories to give priority to the development of more detailed competency standards both for specialist arts teachers and for generalist primary teachers teaching arts. (p. 4)

In 2011, the QSA responded to the draft of the *Shape of Australian Curriculum: The Arts* (ACARA, 2011) by identifying similar issues concerning support for arts teachers, and the need to clarify the role of the generalist and specialist teachers in delivering the drama curriculum. There was a strong consensus amongst drama educators that specialist teachers should be supported to teach drama, in both primary, junior secondary and senior school. Data collected for this project showed that many non-specialist teachers, especially in the middle years 7 – 10, were teaching drama in Queensland schools. One teacher interviewed remarked that “Drama was introduced with a non-specialist teacher. The poor thing, he struggled through and then left, and so I came in last year and have written a whole program from there” (Participant 5, interview, February 22, 2017). Another teacher made a similar comment:

The teacher is actually an English and Maths teacher. He has been thrown [in]to Year 7 drama. He is doing quite a lovely job, but he has no training except for what I've told him. I've given him every lesson: "Peter [pseudonym], this is what you do. This is what you do. This what you do". (Participant 7, interview, November 14, 2016)

It seems that very little has changed in the last 25 years in Australian schools regarding non-specialist teachers teaching drama. Non-specialist teachers without a background in the arts find it challenging to teach the arts, and the enactment of the subject is likely to be less meaningful when teachers lack confidence and a sense of competence (Garvis & Pendergast, 2011).

Despite these challenges, the initial advisory group was extended to involve teachers, school leaders, academics and curriculum experts (ACARA, 2013). There was a directive to be consultative and to allow enough time for consultation, the lesson having been learned from the situation described in the first section of this chapter. The development of the Draft Shape of the Australian Curriculum: The Arts F – 10 took place during 2010, and a national forum was held between October 2010 and January 2011. ACARA received over 1600 responses nationally to the online questionnaire and 166 written submissions. These comments, suggestions and findings of the consultation informed the final *Shape of the Australian Curriculum: The Arts*. The Shape paper was published in August 2011 (ACARA, 2011).

5.5.2 The writing phase

The writing of The Arts F-10 commenced in 2011 with input from advisory group members and writers. Ms Lynn Redley was appointed the chair of the advisory group, and two drama experts, John O'Toole and Robin Pascoe were part of the writing team. The writing phase took place between February 2011 and June 2013. O'Toole remarked that "it was a very intensive process" (interview, 26 October 2016), as writers met periodically every two to three months in Sydney to look at the latest draft.

Although all the writers were drama experts, the writing team had to adhere to the recommendations from ACARA in terms of time allocation and was guided by the indicative time allocations. ACARA (2013) stated that time allocation should be considered in the following manner:

The Australian Curriculum content for any learning area should be “teachable” within the indicative time allocation that ACARA sets for its curriculum writers, to avoid overcrowding and to allow for the inclusion of other content. Such an approach is not designed to establish time allocations for education systems and sectors, schools or teachers. Rather, it is a design assumption about relative emphasis given to curriculum areas and is intended to guide writers on the teaching/learning time that they can assume as they write the curriculum. (p. 8)

ACARA (2013) suggested that 8% of a school’s total hours per year should be allocated to the arts. The 8% assumed “a total of 1000 hours of teaching time each year (25 hours of teaching time each week; 40 weeks/year). 1% equates to approximately 10 hours per year” (p. 8). A further statement by ACARA (2013) recommended that “decisions about the actual organisation and delivery of curriculum, including opportunities for integration, are best taken at the school level” (p. 8). When converting the 8% into actual teaching hours, the following time allocations for the arts were available per week, term and semester: 1 – 1.5 hours per week or 10 – 15 hours per term or 20 – 30 hours per semester.

The allocated hours did not assume “how schools should organise learning and are not required hours” (QSA, 2011, p. 1). The statement implied that schools should organise their learning according to the needs such as teacher availability and student numbers. The fact that the hours “are not required hours” suggested that the allocation of hours was a mere guideline for schools and that schools may decide to timetable more or fewer hours for a learning area. The implications of these decisions became visible at the juncture where drama was enacted in schools. The issue of timetabling and how schools utilised the time allotted to drama are examined in Chapter 7.

Another complexity that the writing group encountered was to procure collective names for the arts strands Making and Responding. According to O’Toole (interview communication, October 26, 2016), there were “49 different words for that in the various curriculums”. At first, “making”, “communicating” and “responding” were proposed, but “Relentless opposition of the visual arts lobby in Victoria and New South Wales” rejected this proposal. Eventually, the decision was made to reduce the strands to *making* and *responding*. O’Toole admitted that it was “one of the hardest things” (interview, 26 October 2016) that the writers had to do:

In one way, I do not mind the fact that at least they're simple, "making and responding", but it just makes it very difficult for the performing arts to [have] "making" all conflated into one. Again, we have not been able to make this explicit. This is why I still think ACARA is wrong to refuse to let us write the Authorized Version as the dummy's version of the curriculum. We were not able to identify that in the content descriptors. All through primary [schooling], we have full content descriptors in drama, and each of those you will find if you are very clever and can spend the time to look through. That content descriptor one is always the preliminary phase of creating content descriptor two, [which] is always the production phase of taking it to the next step. Content descriptor number three is the presenting, performing and acting. Content descriptor four is responding. Then we add some more responding ones when it gets to secondary and middle schooling.

O'Toole (2016) highlighted that changing and standardising drama terminology was a restriction and a compromise for drama, and influenced how assessment is understood and used in practice. ACARA did not provide any assistance about how to organise assessment was "perplexing" for O'Toole (2015). Writers of the curriculum were instructed not to consider what would be assessed nor how "but just what content needed to be taught and what the achievements of this content would entail" (p. 190). This suggested that it was up to schools to decide how to structure the assessment and report on the achievement standards to parents.⁵ However, ACARA required schools to provide parents or carers with a report twice a year, using the achievement standards to understand the quality of the student's work. (QCAA, 2019). ACARA (2010) stated that "teachers should use the achievement standards at the end of a period of teaching, to make on-balance judgments about the quality of learning demonstrated by students – that is, whether the students have achieved below, at or above the standard" (p. 1).

⁵ NAPLAN is conducted every year in three-year levels - Years 3, 7 and 9 – across Australia. ACARA administers the tests, and collects, manages, analyses, evaluate and reports statistical information about the educational outcomes in collaboration with representatives from all States and Territories and non-government school sectors (ACARA, 2016a)

The fact that the terminology of creating, presenting, responding and reflecting was now concealed in the content descriptors posed a difficulty for teachers, especially non-specialist teachers, in understanding and creating assessments. For example, the curriculum does not explicitly point out what making and reflecting constitute in the drama achievement standards. However, there is a general statement in the structure of the arts, briefly explaining the concept of *making* and *responding* in the arts. The removal of “all subtlety and complexity”, as stated by O’Toole (2015, p. 192), led to difficulties in creating assessment tasks.

In his interview, O’Toole pointed out that the arrangement of the content descriptors enabled drama teachers to understand subject-specific words embedded within the content descriptors to describe *making* and *responding*. However, in writing the achievement standards *making* and *responding*, ACARA (2011) wanted the curriculum writers to make sure that all the arts subjects had a similar vocabulary to describe the strands. For example, the achievement standard for Years 7 and 8 drama was written as follows:

By the end of Year 8, students identify and analyse how the elements of drama are used, combined and manipulated in different styles. They apply this knowledge in drama they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through drama.

Students collaborate to devise, interpret and perform drama. They manipulate the elements of drama, narrative and structure to control and communicate meaning. They apply different performance styles and conventions to convey status, relationships and intentions. They use performance skills and design elements to shape and focus theatrical effect for an audience. (paras. 1 and 2; underlining of words added)

I have underlined the words in these paragraphs to show the difference between *making* and *responding* wording in the achievement standard for Years 7 and 8. A specialist teacher with drama knowledge would know that the underlined words identify, analyse, perform and devise refer to *making*, and that interpret and apply and evaluate refer to *responding*. However, this terminology is subject-specific and not used consistently across the different bands, although the writing team endeavoured to sustain the same vocabulary. Data showed that drama teachers at one school had difficulty in using the vocabulary in assessment criteria sheets, and were advised by the Head of Learning to “keep doing what

you're doing but change your criteria sheets to say 'making and responding', so that's what we did". Several teachers interviewed in the study reverted to the Essential Learning iteration of strands – namely, creating, presenting, responding and reflecting instead of the proposed strands, making and responding. The lack of clarification of subject-specific language and the lack of guidance by ACARA about making connections and negotiating to enrol other actors to align with their goals were disconnecting actors from the network, thereby preventing them from forming links to strengthen the alliances.

Despite the difficulties experienced by the writing group, ACARA consulted and hosted workshops with actors such as teachers and curriculum experts from across the country to review, critique and offer feedback about the achievement standards. A *Draft Australian Curriculum: The Arts Foundation to Year 10* was released in November 2012 after a consultation period of two and a half months between 9 July and October 2012. The report presented the key finding from consultation feedback, and O'Toole (2015) wrote that most teachers' groups and organisations responded well to the curriculum. Many welcomed the mandate to teach the arts. The revised curriculum was available for viewing on the ACARA website from February to July 2013 (ACARA, 2013).

The report identified 12 concerns requiring attention. Amongst these 12 concerns, four issues were relevant, as discussed in this chapter. They were:

- Specialist teachers perceived the making and responding strand organisers as limited.
- The cross-curriculum priorities need to be better developed and integrated across the five Arts subjects.
- Language needs to be consistent across the Arts and terminology specific within each Arts subject.
- Achievement standards are too generic and need to clearly identify the knowledge, understanding and skills students are expected to demonstrate by the end of the band. (ACARA, 2013, p. ii)

During 2013, an authentication and refinement process was conducted to ensure that the achievement standards provided a clear progression across each band of learning. The notion of a banded curriculum was opposed by Western Australia, which wanted a year by year scope and sequence of the curriculum (Government of Western Australia, 2014). The

other States and Territories felt that “the scope and sequence within drama could only be reasonably looked at within two-year blocks and ACARA agreed to that” (J. O’Toole, personal communication, 26 October 26, 2016). Currently, Western Australian schools are implementing the Western Australian Curriculum, and the drama syllabus is not banded but taught in a year-by-year manner.

Following the validation of the achievement standards, The Arts F-10 was approved by the ACARA Board, and education ministers formally endorsed the curriculum in late July 2013, subject to further consultation with Western Australia. The Arts F-10 was made available to States and Territories for their use via the Australian Curriculum websites on 18 February 2014 (ACARA, 2016b).

5.5.3 The Review of the Australian Curriculum

A month after The Arts F-10 was endorsed in 2014, the Australian Government ordered a review of the Australian Curriculum, four years after the release of Phase 1 subjects. Minister Christopher Pyne, Federal Minister for Education at the time, described the purpose of the review as being to evaluate the robustness of the curriculum by considering and examining the content and the process of implementation (Hurst, 2014). However, this statement was criticised as the State and Territories barely had time to implement the curriculum (Yates, 2018). It was also noted that the review was called before some subjects – such as the arts, which at that point was not yet published online – had been enacted.

In August 2014, a report compiled by Professor Kenneth Wiltshire and Dr Kevin Donnelly was released. The report proposed 30 recommendations to the Government that were tabled and discussed with the States and Territory ministers in early 2015. The report commented on the arts curriculum as follows:

The arts curriculum has been cobbled together to reach a compromise among the advocates of all the five art forms, rather than a serious consideration on educational grounds as to the place of each in the whole curriculum, the current practices in schools and the realities of a school’s resources and time. (Donnelly & Wiltshire, 2014, p. 224)

Ewing (2020) wrote that this claim made by the reviewers was “difficult to understand” (p. 79) as experts and experienced leaders wrote the arts curriculum in their

respective arts disciplines. Seven recommendations were proposed relating to the Arts curriculum. One specific recommendation about the place of drama in the curriculum sent shockwaves through the drama community. The recommendation stated that:

Two of the arts strands should be mandatory and we recommend music and visual arts. The other three strands would be elective subjects and schools would choose which to offer according to their resources, the wishes of the parents and the nature of the school context. Media arts should become a separate stand-alone subject and substantially reduced in content. (Donnelly & Wiltshire, 2014, p. 216)

This statement provoked a adverse reaction in Australia, especially in the performing arts community, and immediate consultation with States and Territories ministers and the Government ensued. Although the review pointed out that the arts are a crucial part of formal school education and should not be viewed as an ancillary or add-on component of schooling, the comments and recommendations drew a mixture of reactions and responses from the educational community. The review had a minimum impact on the drama curriculum, but it caused concern and stress amongst stakeholders. A positive outcome of this review for drama was that interested parties such as Drama Australia, State and Territory drama organisations, universities, schools and teachers rallied together to emphasise the critical role of drama in schools.

Despite the interruption caused by the review, the Education Council endorsed The Arts F-10 in eight learning areas on 18 September 2015. They are the revised Foundation – Year 10 Australian Curriculum for English, Mathematics, Science, Humanities and Social Science, The Arts, Technologies, Health and Physical Education, Languages and Work Studies. The endorsement of all these subjects at the same time added to the pressure on schools and teachers to implement multiple subjects simultaneously. As teachers are at the forefront of enacting the curriculum (Smith & Lovat, 2003), an increase in workload and a lack of resources and support during implementation can affect the quality of teaching, and the morale and productivity of teachers (Dilkes et al., 2014). The next section investigates the availability of resources to support the implementation of the Australian Curriculum.

5.5.4 Resources

The Australian Curriculum is published online to provide maximum flexibility in how the curriculum is organised and accessed. Through the school curriculum resource services,

ACARA makes information, resources and support visible and available to educators. The process to access the website and subsequent links to drama can be followed easily to bring the user to the chosen location. The resources available on the ACARA website provide one sample of work for drama in Years 7 and 8, and one sample for Years 9 and 10. These samples were developed in 2014, and are available only in video format. The video resources show three samples of student work at “satisfactory”, “above satisfactory” and “below satisfactory” levels. Students are assessed on their ability to interpret a script and show understanding of the conventions of drama required for a performance. Although one of the teachers interviewed used this resource, she felt that the sample was limited as no task sheet, guidelines for teachers, or assessment rubric were provided. In *The Review of the Australian Curriculum: Final Report*, the shortage of student work samples for the arts was mentioned as a concern to be addressed (Donnelly & Wiltshire, 2014). To date, the two samples mentioned are still available on the website, and no new resources have been added.

Further, there was a lack of clarity about the nature of assessment, as there was no rubric or assessment tool attached to this portfolio sample to show how assessment should be conducted. The website stated that each portfolio demonstrated student learning in relation to the achievement standard of the band. Nevertheless, there were few guidelines to assist teachers in assessing students other than using the achievement standard. The portfolios of student work on the website indicated “satisfactory”, “above satisfactory” and “below satisfactory” standards. Another looming question was how consistency and quality of assessment could be ensured. In Queensland, the QCAA has addressed this limitation by developing the Standard Elaborations (SEs) to help teachers evaluate student work. Assessment of drama is discussed and traced in this educational organisation network in Chapter 6.

ACARA uses the platform Scootle⁶ to provide support for teachers. Scootle is a digital platform that provides teachers with resources aligned with the Australian Curriculum.

⁶ Scootle is a digital platform, supported by the Australian Government Department of Education. It includes learning resources from the National Digital Learning Resources Network, managed by Education Services Australia on behalf of all Education Ministers (Scootle, 2017).

Teachers can access resources on this platform, and links to Scootle can be found next to the drama content descriptions on the Australian Curriculum drama page. The Scootle website is free and requires users to create a login account. Other resources can be found on websites such as Drama Queensland (which requires membership of the organisation); Australian Curriculum Teaching Resources (Foundation – Year 10) can be accessed through a paid subscription; and QCAA Classroom to Classroom (C2C) resources are accessible only with a login for teachers working in a state school, to mention a few.

Several arts organisations in Australia offer arts resources to teachers and schools. For example, a non-profit organisation, The Songroom⁷ works in partnership with schools to deliver arts programs (dance, drama, media arts, music and visual arts) over a minimum period of six months to address disengaged children to improve their academic performance and social skills. The Songroom's national online arts education portal ARTS:LIVE has additional arts resources available for free, but a paid subscription allows access to the full package. ArtsPOP (Arts Packages Of Practice) developed ten different packages to support arts teaching in schools. A specific package was developed for drama to assist students in learning different subject areas and general capabilities through drama (ArtsPOP, n.d). This unit was developed for primary school (Year 3-4) with links to the SoSE (Studies of Society and Environment in those year levels).

The lack of freely available resources for teachers in year levels 7 – 10 is problematic. One teacher described the lack of accessible resources:

It is very concerning - I either make them up, I doodle, I borrow. I find [the] Drama Queensland forum useful. Who's got an idea for this? Who can share something? You beg, borrow and steal from others and units that you have taught before. So things can evolve, or you just make them up. (Participant 2, interview, December 1, 2016)

Access to quality resources and professional development, especially when implementing a new curriculum, is vital for teachers. Data showed that teachers cite lack of time to develop resources and shortage of quality resources for Year 7 – 10 as a concern. An

⁷ The Songroom is a non-for-profit organisation that delivers music and arts program to schools in Australia. Through ARTS:LIVE, the digital platform of Songroom, the organisation offers community engagement projects and professional learning for teachers in Foundation to Year 10.

investigation into the use and availability of resources for drama in Years 7–10 could be a possible topic of further research.

5.6 Conclusion

The first part of this chapter presented a historical overview of the different attempts to construct a national curriculum for Australia and the challenges that drama faced in being acknowledged and becoming an official subject in schools. The second part of the chapter examined the development of a national curriculum for Australia, and the structure of the Australian Curriculum: The Arts F–10. The subsequent review of the Australian Curriculum (Donnelly and Wiltshire, 2014) and the availability of resources to enact the drama curriculum, were also examined. The analysis presented in this chapter exposed the fact that curriculum making and the enactment process of drama were not straightforward.

The data analysis revealed and made visible the fragility of relations between actors when developing and implementing a curriculum. Figure 5, the rhizomatic map associated with this chapter, revealed how relations were formed and translations attempted. The map also revealed where translation broke down and failed because actors did not enrol in the network. The analysis of data showed that the development of a national curriculum for Australia revolved around a sequence of problematisations. According to Keating (2009), a national curriculum would create equity and efficiency in education, but the constitutional responsibilities of the State and Territory governments made this an exceedingly difficult task. The government, as an actor, appeared as the obligatory point of passage to develop a national curriculum through which States and Territories had to establish such a curriculum. The analysis showed how, for example, the Government used various devices of *interessement* to persuade actors to enrol into the network and establish a national curriculum for Australia. New educational policies were written, experts in curriculum development were consulted, intergovernmental agreements were drafted, and even political pressure was used to persuade actors to enrol in this network. For example, the CDC's failed attempt in the 1980s to elicit a conversation amongst stakeholders to create "a link that did not exist before" (Latour, 1988, p. 32) to develop a national curriculum. The effort to convince States and Territories to implement the national statements and profiles framework, as was described in this chapter, was another example of an unsuccessful translation where the trial of strength

did not occur. However, a network was established and punctualised after the *Melbourne Declaration on Educational Goals for Young Australians* (MCEETYA, 2008) was accepted by the States and Territories that led to the development of the Australian Curriculum.

For drama, the story was to some extent different. The inclusion of the arts in State and Territory school curricula since the late 1970s secured a place for drama in this arena. However, the path was not straightforward as States and Territories had different views about establishing a curriculum that would suit their needs and protect their self-governing powers. Actors such as drama syllabi, teachers, schools, arts organisations, tertiary institutions and individuals rallied to interest and mobilised the drama curriculum. Still, this did not occur on a national level, and States and Territories, and different educational organisations such as state, Catholic and Independent schools, still enacted their own version of a drama curriculum. This had different representations in schools – for example, practices such as time allocations, subject matter, assessment and reporting were enacted differently and varied across schools and across States and Territories.

With the announcement of the development of the Australian Curriculum, drama already had a foothold and, again through mediation, the translation of drama as a distinct subject within the arts was achieved. The development of The Arts F-10, as was discussed in this chapter, was not straightforward. Nevertheless, through mediation and consultation with actors, the arts curriculum's shaping and writing phases ensued, and the arts curriculum was endorsed in 2014. This chapter highlighted the tensions between actors in the shaping and writing process of the Australian Curriculum, and showed how these tensions contributed to a disruption of the implementation process. The apparent lack of direction from ACARA in providing assessment advice to validate the achievement standards became visible. Another tension was detected regarding the terminology selected for the arts subjects to describe the different strands. Two common strands, *making* and *responding*, were chosen because “they were regarded as more neutral” (Ewing, 2020, p. 78). The review of the Australian Curriculum (Donnelly and Wiltshire, 2014) did not significantly impact drama, as most schools were only in the familiarisation phase of the implementation at the time. Although the arts curriculum has now been available for seven years, not all State and Territories have been implementing the curriculum. For example, New South Wales is currently using the *Creative Arts 7 – 10* syllabus documents in junior secondary school, and in Queensland

schools still have the option until the end of 2020 to teach the arts using the Queensland Curriculum.

In Chapter 6, the enactment of drama is further investigated in Site 2 – Educational Organisation. These organisations included BCE, DoE, QCAA and ISQ.

Chapter 6 – Assembling the Actors: Educational Organisations

According to actor-network theory, everything in the social and natural worlds does not exist separately but is being generated continuously by relationships between the actors in the networks (Law, 2007). This study of the enactment of the Australian drama curriculum investigated how networks were connected, and reports how they were performed through the participation and actions of the actors in those networks (Mol, 2008). Latour (2005) pointed out that the network helps “...in defining space and offers us a notion which is neither social nor ‘real’ space, but simply associations” (p. 22). He asserted that researchers must break the habit “...of linking the notions of ‘society’, ‘social factor’ and ‘social explanation’ with sudden acceleration in the description to avoid pointing out patterns and ready explanations” (p. 22). In ordering and presenting the collected data, it is crucial to reflect on how these relationships between actors are connected. Reporting and writing up the connections are a way of transferring information and a method of creating order (Woolgar & Latour, 1986).

This chapter, which presents a critical analysis employing the four stages of translation (Callon, 1986), examines how the drama curriculum was translated and performed in the educational organisations’ sites in Queensland by the actors circulating in the space. Data collected for this study, as was discussed in Chapter 4, were constituted in three sites: curriculum agencies; educational authorities; and Queensland schools. The four educational organisations in Queensland were:

- The Queensland Curriculum and Assessment Authority (QCAA) - acting as a liaison between ACARA and schools in Queensland.
- Brisbane Catholic Education (BCE) - representing Catholic schools in Brisbane.
- The Department of Education for state schools (DoE). DoE is also referred to as Queensland Education (EQ), but in this study, I use the name Department of Education (DoE) and use the acronym “DoE” to refer to the Education Department in Queensland.
- Independent School Queensland (ISQ) - representing private and independent schools in Queensland.

These four organisations were explored to reveal and identify actors in this site. By following the actors, I could examine how they negotiated and attempted to enrol other actors to form a network.

6.1 Revealing the Actors

At first glance, when looking at the educational organisations, one can see only black boxes where the educational organisations were punctualised. Essentially, the goal of these actors was to achieve “network consolidation” (Law, 1992, p. 380), whereby actors were enrolled and became punctualised or black boxed in the network (Callon, 1991). By opening the black boxes of each of these educational organisations, the actors present (and absent) and the negotiations amongst them within the network were revealed. Central to the analysis was the ordering and presentation of the data collected to show how the actors communicated their story of the enactment of the drama curriculum. The actors were traced to determine the sequence of connections and associations, and how alliances were formed with other actors in the network.

To assist the narrative story of the network formation, rhizomatic freeze-frames were constructed to illustrate how the actors formed alliances to establish a network. I followed the advice from Mol (2002) to look at the accounts found in the network as pages in a sketchbook where each page presented a different image. The four educational organisations followed in this chapter yielded four different narratives and four different freeze-frames to reveal the constructions, challenges and tensions among actors in the network. These freeze-frames not only revealed the displacements and breakdown of the alliances among these actors but also the associations and relationships between them. Latour (2005) cautioned that a detailed description of the fragile constructions between actors should be observed to record the displacements present in each translation.

Actors did not stay neatly in their own sites, but also appeared in other sites. For example, policy documents concerning the implementation of the drama curriculum, teachers, schools, exemplars of units of works and websites overlapped as they appeared in more than one site. In mapping these enactments in the different sites, the goal was to stay close and pay attention to what was translated, performed, privileged, reproduced, ignored or excluded.

The chapter is presented as follows: Each educational organisation is analysed separately. QCAA is presented in Section 6.4 – 6.7, BCE in Section 6.8 – 6.88, DoE in Section 6.9 – 6.9.4.9; ISQ in Section 6.10 – 6.10.6. In Section 6.11 – 6.11.4, the enactment of drama in these sites is analysed through the lens of the four moments of translation, as outlined in Chapter 2. The chapter closes with a conclusion in Section 6.12. Each section begins with a description of the role and background of the organisation. Next, the actors in the site are identified, and attention is paid to the actions of the actors and how they attempted to form alliances to create a network. Each section concludes with a summary and a rhizomatic freeze-frame illustrating the network formation.

6.2 The Queensland Curriculum Assessment Authority (QCAA)

This section investigates the role of the QCAA and how it acted as a conduit between ACARA and Queensland schools to mediate and enact the drama curriculum. QCAA is a statutory body of the Queensland Government, and it plays a critical role in the design and delivery of education in Queensland (QCAA, 2019, p. 1).

Historically, curriculum in Queensland has been made up of separate syllabus documents for primary, junior secondary and senior secondary.. As was discussed in Chapter 5, the Queensland School Curriculum Council (QSCC) was responsible for delivering the P-10 curricula, and the Board of Secondary School Studies (BSSS) for the senior curricula. The QSCC arts curriculum was developed in 1998 in partnership with the DET and Queensland's three schooling sectors: State schools (Department of Education (DoE); the Queensland Catholic Education Commission (QCEC); and Independent Schools Queensland (ISQ). In Queensland schools, drama was offered as one of the arts subject areas through the P – 10 Arts Curriculum supported by the Queensland Curriculum, Assessment and Reporting (QCAR) framework. QSCC and BSSS were amalgamated in 2002 to become the Queensland Studies Authority (QSA) responsible for all curricular development (Mills & McGregor, 2016, p. 118).

As the news of a possible national curriculum occupied the headlines in late 2007, Queensland was implementing the newly developed QCAR Framework. Between 2009 and 2011, while the implementation of the Queensland Curriculum unfolded, an advisory committee for the arts was established, and the shaping phase of The Arts F-10 commenced.

In Queensland, the winds of educational change touched the Queensland Curriculum Authority (QCA), and the organisation was abolished in 2013, and on 1 July 2014, a new body called the QCAA replaced the QCA (Mills & McGregor, 2016, p. 117). A new legislative framework was required to reflect the current educational environment, including the implementation of the Australian Curriculum (Education Queensland Curriculum and Assessment Authority Bill, 2013).

This change heralded a new era of responsibility for the QCAA. Responsibilities included providing Kindergarten to Year 12 syllabi, guidelines for assessment, reporting, testing and certification services to Queensland schools (QCAA, 2015). QCAA focused on providing resources and professional learning for teachers in Queensland to implement the Australian Curriculum, which included drama. Also, QCAA stated that they acted as an umbrella across the three schooling sectors in Queensland – namely, state schooling or the Department of Education (DoE), Independent Schools Queensland (ISQ) and Brisbane Catholic Education (BCE).

6.3 The Actors

The Arts F-10 in this study acted as an immutable object, holding its place due to its solidity as it moved about in multiple networks (Fenwick & Edwards, 2010). This meant that the curriculum was punctualised and black boxed. Within it was a group of entities that formed the network and operated together to give the black box an appearance of stability as a single entity. To establish who the other actors were and their position in the network in relation to the QCCA guidelines, the black box had to be opened. The goal was to comprehend and record whether negotiations, connections and controversies among these actors were traceable. As actors and their actions were not always visible, network tracing had to be conducted to uncover these actors. Coburn (2005) wrote that it is not the “quantity and variety of connections” that matter, but rather the “content and intensity of these connections” (p. 25). As the bricoleur, I traced the actors who were noticeable in the QCAA site to construct a reflective account of the drama curriculum.

To establish an entry point into the QCCA black box, I started in *media res*. Interviews were conducted with QCAA personnel, and I examined and analysed documents on the official website and documents relating to QCAA policies. The QCAA offices are in a

government building in South Brisbane, Queensland. In this building, a heterogeneous network of actors such as managers of divisions, project officers, writing teams, computers, emails, telephones, meeting rooms and files with curriculum documents were assembled to assist schools in Queensland to enact the Australian Curriculum (QCAA, 2015). The official website consisted of resources and services to assist teachers in Queensland in developing curriculum, teaching and learning programs from kindergarten to Year 12 (QCAA, 2015).

Opening the black box whereby QCAA was punctualized in the network, I examined the website as this was the location where all relevant documents and policies were visible. QCAA offered advice and guidelines, resources and professional learning to schools and teachers to implement the Australian Curriculum (QCAA, 2015). The QCAA website contained details of these services provided, access to policy documents, announcements to schools, professional development opportunities and resources that consisted of planning, teaching and assessment advice, exemplars and templates.

6.4 Multiple Curricula

In navigating the Prep - Year 10 site on the QCAA website, two actors – namely, the Queensland Curriculum and the Australian Curriculum – were noted. I wanted to investigate why two curricula were present on the website. First, I investigated why the Queensland Curriculum appeared on the website, and second how the Australian Curriculum was presented on the QCAA website.

6.4.1 The Queensland Curriculum

The history of the development of syllabi in Queensland was discussed in Chapter 5. However, I wanted to revisit this history briefly in this subsection to clarify the position of the QCAA in curriculum development in Queensland, and to trace how actors can play multiple roles at various points. The predecessor of QCAA, the Queensland School Curriculum Council (QSCC), was formed in 1996. Although QSCC was a statutory government body, it was not involved in the implementation of curriculum (Stinson, 2008). Nevertheless, QSCC developed the Years 1 – 10 syllabus between 1998 and 2004, modelled on the outcomes-based education (OBE) model, also known as Essential Learnings (ELs). OBE is a learner-centred approach to education focused on what a student should know and

can do, leading to specific outcomes (Spady, 1994). The development of the syllabus was an attempt to create a syllabus for all the educational organisations in Queensland: DoE, ISQ and QCEC (Stinson, 2009, p. 170). As part of the Years 1 – 10 syllabus, the Years 1–10 Arts Curriculum was developed, including Dance, Drama, Music and Visual Arts. This syllabus was designed to equip arts students with “aesthetic awareness and the ability to solve problems, make decisions and communicate effectively” (QSCC, 2002, p. 3). The learning outcomes in the arts were presented as levels: Level 1 Foundation, Level 2 at the end of Year 3, Level 3 at the end of Year 5, Level 4 at the end of Year 7 and Level 5 at the end of Year 10. The organising concepts in the drama outcomes were forming, presenting and responding. Time allocation for the syllabus was indicated as 100 hours per year for Levels 1 – 4 and 180 hours per year for each of the five arts strands (QSCC, 2002). A set of elaborations was developed to help teachers to understand the intent of the core learning outcomes and the relationship among the level statement, learning outcomes and core content at each level in each strand (QSCC, 2002, p. 19). The drama syllabus contained 60 exemplar modules with advice on assessment for learners in Years 1 - 10. The Arts curriculum was trialled in 36 schools, and the Curriculum Council approved the curriculum in 2001 (Stinson, 2008).

At the same time (1999 – 2002), the New Basics framework was developed and piloted in 180 Queensland state schools, as was explained in Chapter 5. Stinson (2008) wrote that DoE did not support the Arts syllabus and provided little implementation support. At this time, there was also a move away from the OBE model. In 2002, QSCC amalgamated with BSSSS, which was responsible for the senior secondary curricula, and which became known as “QSA”. In the meantime, in 2001, the Queensland State Education — 2010 (QSE—2010) education plan was announced. The Queensland Curriculum, Assessment and Reporting (QCAR) framework was established, and the QCAR Essential Learnings were developed between 2005 and 2007 and, after a trial was conducted, released to schools in 2009. This curriculum became known as “the Queensland Curriculum” or “ELs”. The rationale for developing the QCAR framework was to align curriculum, assessment and reporting for students in Years 1 – 9 (QSA, 2007). There was also a concern that the curriculum was too crowded in the early and middle years, and the intention was to “de-clutter” (Mills & McGregor, 2016, p. 118) the curriculum. The QCAR Framework consisted of five components: ELs; Standards; an online Assessment Bank; Queensland Comparable

Assessment Tasks (QCATs); and Guidelines for Reporting (QSA, 2007). The QCAR framework formed a part of Stage 2 of the Smart State Strategy announced in 2005.

In the QCAR Framework, ELs identified what should be taught and what was essential for students to know, understand and do (QCAA, 2015). The ELs supported the planning and components within and across year levels for the arts, which included Dance, Drama, Music, Media and Visual Arts. The components of the ELs were Knowledge and Understanding (K&U), the Learning and Assessment focus (L&AF) and Ways of Working (WoW). In the Arts syllabus, assessable elements were used to create a matrix to assess student learning (QCAA, 2015). In drama, these assessable elements were divided into knowledge and understanding, creating, presenting, responding and reflecting. On the five-point scale, the standards described the quality of student achievement to show how well students had demonstrated their learning based on a collection of evidence – for example, A (very high level of knowledge) to E (very limited level of knowledge) (QCAA, 2015).

6.4.1 QCAA mediation of the curriculum

What became apparent in the investigation of the QCAA role in developing curriculum in Queensland was the difficulty this organisation faced in persuading actors to enrol in and accept their curriculum. It needs to be pointed out that QCAA did not exist in the present form at the time and was called QSCC (Queensland School Curriculum Council) (Queensland School Curriculum Council, 2002). Other actors such as the Queensland Government, the New Basics framework and the ELs competed to establish their versions of a curriculum. However, both the New Basics framework and QSCC's Years 1 -10 syllabus had to give way to creating the QCAR ELs developed in partnership with the DET and the schooling sectors (state, Catholic and Independent schools) in Queensland.

As Queensland schools were vacillating between the different curricula during this period (2001 and 2007), there were calls from the Howard Government to establish a national curriculum similar to the one proposed in the Dawkins era 15 years previously (Reid, 2005). As schools in Queensland started to trial the QCAR ELs, the establishment of a national curriculum was announced in 2008 by the Rudd Federal Government. Schools continued to teach ELs while the national curriculum was being developed. The Arts F-10 was endorsed officially on 18 February 2014, and the recommendation was that schools in Queensland

should familiarise themselves with the drama curriculum during 2014/2015 and commence with implementation in 2015/2016 (ACARA, 2014).

As was discussed in Chapter 5, a review of the Australian Curriculum was ordered by the Australian Government in January 2014 to appraise the robustness, independence and balance of the Australian Curriculum. While waiting for the review and recommendations, schools in Queensland continued teaching the Queensland Curriculum. Schools had tight budgets, inadequate resources were provided to teachers, and a challenge to provide appropriate and sufficient professional development for all teachers (Low & Appleton, 2014). Many schools decided to delay the familiarisation and implementation process, and continued to teach the ELs. One teacher explained that “there is now a pause for a while; we put it on hold. We continued the Essential Learnings; that is what we are doing currently” (Participant 6, interview, November 14, 2016).

In 2016, the QCAA Board compiled the *Core P – 10 Australian Curriculum - A Report to the Minister of Education from the Board of the QCAA* with recommendations to the Minister of Education in Queensland (2016). At the time of writing this account, the current Minister of Education in Queensland, Grace Grace MP, had still not ratified these recommendations. Thus, the timeline of implementation by the beginning of 2021, as proposed by the then Queensland Minister of Education, Rod Welford, in 2011, is still valid (Participant 13, interview, August 24, 2016).

These events revealed why the curriculum was still visible and present on the QCAA website. This curriculum is an example of a black box that appeared neatly intact and stable. However, by opening the black box, new actors became visible. It also revealed the connections and controversies that affected the network building. As the bricoleur, I followed these actors to see how they shaped the implementation of the drama curriculum. I turned my attention to the next black box, the Australian Curriculum, on the QCAA website.

6.4.2 The Australian Curriculum

The link, Australian Curriculum, was present on the QCAA website. It stated that resources to support Queensland schools during the transition to implementing the Australian Curriculum were available under this link. The link opened a new window with the heading “Australian Curriculum in Queensland (ACiQ)”, and not - as expected - the Australian Curriculum.

The information on the website revealed that QCAA and Queensland's school sectors — state, Catholic and Independent schools — had developed advice, guidelines and resources to support schools during the Australian Curriculum transition (QCAA, 2015). Although it was called “the Australian Curriculum in Queensland (ACiQ)”, the statement suggested that the ACiQ was not a different curriculum, but rather a set of documents that provided advice and resources for teachers to assist in the implementation of the Australian Curriculum. According to the website, and as was confirmed in an interview with personnel at QCAA, the ACiQ was referred to as a resource:

The advice and guidelines, resources and professional learning that the QCAA provides for the Australian Curriculum, and particularly for drama, is within the learning area of the arts. Over time, progressively, QCAA has made available resources such as the Australian Curriculum in Queensland, which is provided in Phases P to two, three to six and seven to 10. It is a resource that provides advice and guidelines, including assessment techniques and conditions and marking guides. (Participant 2, interview, December 2, 2016)

The reason for developing resources, advice and guidelines stemmed from the fact that not all States and Territories approached the implementation of the Australian Curriculum as intended by ACARA. The report to the Minister for Education in Queensland from the Board of the QCAA in June 2016, stated that New South Wales, Victoria and Western Australia had modified the Australian Curriculum to suit their curriculum frameworks, and planned their own revision activities and jurisdictional priorities.

QCAA (2016) confirmed that “there is an acknowledgement that implementation of the unmodified P–10 Australian Curriculum places too great a burden on schools” (para. 1). These states modified the Australian Curriculum to assist schools with the implementation process across all sectors. The report further disclosed the following:

It is now public recognition that the full curriculum developed by ACARA is not implementation-ready in the way it is articulated to jurisdictions. It is no longer presented as an entitlement for all students but rather [as] an aspirational curriculum that is subject to jurisdictional curriculum and school authority decisions about the focus, priorities and implementation timeline for their schools. (QCAA, 2016, p. 2)

This statement assumed that a modified Australian Curriculum was needed because the full curriculum was not “implementation-ready”, and that school authorities could make decisions about implementation. This suggested that schools could develop tailored local curricula to meet students' needs in their schools. ACARA (2016) stated that schools could use the Australian Curriculum or curriculum documents incorporating the Australian Curriculum for implementation. The question was what a modified curriculum entailed, and the effects that the modifications had on users. QCAA’s decision to provide resources - advice and guidelines, including assessment techniques and conditions, and marking guides - to schools and drama teachers to enrol them in the network prompted me to follow the modified curriculum to see how the enactment of drama unfolded in this space.

6.4.3 The Australian Curriculum in Queensland (ACiQ)

The ACiQ reporting advice and guidelines for assessment for the Australian Curriculum: The Arts Years 7 to 10 in Queensland were accessed on the QCAA website. According to this document, the ACiQ brings together assessment advice, making judgements and reporting in a single document (QCAA, 2015).

Table 6

The ACiQ Assessment and Reporting Advice and Guidelines

ACARA – curriculum requirements	ACiQ - advice and guidelines and resources
Achievement Standards as per ACARA Curriculum Requirements were taken directly from The Arts F-10 curriculum as developed by ACARA	<ul style="list-style-type: none"> • Standard Elaborations (SEs) on a five-point scale • Assessment advice and guidelines • Reporting advice and guidelines

Note: Curriculum requirements and advice, guidelines and resources developed by ACiQ (adapted from QCAA, 2015, pp. 1 – 3).

Information from Table 6 indicated that the achievement standards were taken directly from ACARA documents. The advice made it clear that it was mandatory to use the Achievement Standards as developed by ACARA. The ACiQ modifications are shown on the righthand side under advice, guidelines and resources in Table 6.

QCAA's reason for developing these modifications was to assist the enactment of the Australian Curriculum. Hence, the ACiQ established itself as the obligatory passage point through which actors had to pass to grow and stabilise the network (Callon, 1986). The success of enrolling actors in the network was contingent on QCAA's mobilisation of actors to define the modification in such a way that actors accepted their definition of the problem (Law, 1986). QCAA wanted all actors to enrol in this version of the Australian Curriculum. To understand how the modifications were presented to determine how the QCAA convinced and persuaded actors to enrol in this network to accept the ACiQ, I examined the SEs' structure.

6.5 The Standard Elaborations

QCAA developed SEs from the Australian Curriculum achievement standards (QCAA, 2020). This development supported the application of assessment, by providing "...teachers with a tool for making consistent, comparable and defensible judgements about how well, on a five-point scale, students have demonstrated what they know, understand and can do" (QCAA, 2020, p. 1). In the Years 7 – 8 drama band, the purpose of Standard Elaborations was described as providing:

...additional clarity when using the Australian Curriculum achievement standards to make judgments on a five-point scale. These could be used as a tool for:

- making consistent and comparable judgments about the evidence of learning in a folio of student work
- developing task-specific standards for individual assessment tasks. (QCAA, 2019, p. 1)

The five-point scale consisted of an A to E range. In the SEs model, the Australian Curriculum achievement standard in all learning areas represented the C standard. Students who were obtaining this level in any assessment would have a sound level of knowledge and understanding of skills' content and application. In developing these tools, QCAA addressed the absence of an assessment instrument in the Australian Curriculum. SEs promoted and supported assessment in the following ways:

- align curriculum, assessment and reporting
- develop task-specific standards (marking guides)
- make consistent, comparable and defensible judgments on a five-point scale, based on evidence of learning in an individual assessment or a folio of student work (QCAA, 2020a, p. 1)

The SEs were also used as a tool to communicate the progress that students made in their learning in Queensland schools. The Schools Assistance Act 2008 (updated in March 2016) and the Schools Assistance Regulations 2009 (updated in October 2013) required schools to provide parents and carers with reports twice a year (QCAA, 2019). The reports to parents included an assessment of the student's achievement and progress against any available national standards. For the year levels from Prep to Year 10, the national standards referred to the Australian Curriculum achievement standards.

By developing SEs, QCAA created a solution to the assessment problem (problematisation) and an interest (interessement) in the framework to persuade actors to use this framework above any other framework (enrolment). Moreover, QCAA established itself as an obligatory passage point for actors to be included in the network. For the network to become durable, there needed to be “clear points of connection between heterogeneous entities that become assembled” (Fenwick et al., 2011, p. 101). However, as these connections were not always clear and visible, actor-network theory methodology prompted me to drill further into the site to see how the minute connections between actors were negotiated in this network.

6.5.1 The matrix and terminology

The SEs were presented in the form of a matrix, similar to the Years 1 – 10 syllabi developed in 1998. A detailed description of each range of the achievement standards identified the characteristics of student work, and was used to interpret and evaluate students' work. The matrix created by ACiQ used two dimensions – namely, understanding and skills – as developed by ACARA and shared amongst all learning areas. These dimensions described a sequence of expected learning across Foundation – Year 10. Within these dimensions, there were two strands for drama as determined by ACARA: making and responding. Within these

dimensions, the SEs identified the valued features of the learning area obtained from the achievement strands and the content descriptions of the year level.

The matrix used as an example for the Years 7 – 8 drama band on the QCAA website showed that drama was assessed in making and responding. However, making was assessed under the sub-strands forming and performing, which was different from how the strands for drama are presented in The Arts F-10. The difference between the two curricula is depicted in Table 7.

Table 7

Strands in the Australian Curriculum and in the Australian Curriculum in Queensland

Strands in the Australian Curriculum: The Arts F – 10	Strands in the AQiC
Making	<ul style="list-style-type: none"> • Making • Forming • Performing
Responding	<ul style="list-style-type: none"> • Responding

Note: Comparison of strands developed by Australian Curriculum and ACiQ (adapted from QCAA, 2017).

QCAA (2019) described the use of the strands in drama as “...drawn from the achievement standard and content descriptions based on the practices of drama education” (p. 1). However, the expansion to identify additional levels in the strands referred back to the difficulty expressed by the advisory group that created the *Shape of the Australian Curriculum: The Arts* (ACARA, 2011), as was discussed in Chapter 5.

The disparity in the additional creation of sub-strands and the use of terminology became apparent as I followed the actors. Teachers found terminology on the criteria sheets, particularly on the matrix provided by QCAA, confusing. During interviews with teachers, it became evident that there was uncertainty and ambiguity when referring to the different strands. For example, three drama teachers from three different schools identified and named the strands in the following way:

School A - Teacher 1: My Year Eights at the moment are doing an improvisation task; I'll assess them on **performing** and **presenting** in that form. (Participant 5, interview, February 22, 2017)

School B - Teacher 2: I start with a **presenting** task using a script, and then they go on to the **responding** task. (Participant 2, interview, December 1, 2016)

School C: Teacher 3: My curriculum leader just said, "Just keep doing what you are doing, but change your criteria sheets to say **making and responding**", so that is what we did. (Participant 3, interview, May 26, 2017) (**Bold font** used in text to accentuate the use of the different strands.)

When I asked the teachers why they used different terminology for the strands, one teacher said that the terminology to describe the strands is "...used inconsistently in example rubrics and [it] leads to confusion" (Participant 5, interview, February 22, 2017). Teachers wanted to see terminology applied consistently in all documents to avoid misinterpretation. Only Teacher 3 used the ACARA terminology – making and responding - when assessing the students. None of the teachers interviewed used the term forming, but instead, they used the term presenting. Teachers admitted that they used the term presenting instead of making because that was how strands/outcomes were described in the Queensland Curriculum. The terminology describing forming, presenting, and responding originally was used in the Senior Secondary Drama Syllabus, and could have caused confusion as many teachers in the Year 7 – 10 level also teach senior drama (Years 11 and 12). Similarly, , the Queensland Curriculum also used forming, presenting and responding to describe the outcomes. Teachers were using the terminology to describe the strands presented in the Queensland Curriculum, although they were teaching the Australian Curriculum.

These details in the assessment had a significant impact on actors, as the strands were not used as presented in the Australian Curriculum. This confused teachers as to what the correct terminology would be to use in assessment practice for students. However, I investigated how this gap could be addressed by looking at the assessment advice and guidelines presented by QCAA.

6.5.2 Assessment advice and guidelines

SEs were developed to assist all schools in Queensland (state, Independent and Catholic) with assessment advice and guidelines. One member of an educational organisation explained:

The anchor point that all three sectors have agreed to is that the Australian Curriculum achievement standard is the midpoint. Whether you call it a “C” or not, the mid-point will be the Australian Curriculum expectations, as described by the achievement standard. (Participant 9, interview, November 29, 2017)

However, this participant also spoke about the controversy surrounding the development of the SEs:

So we have a long and fraught history around these Standard Elaborations, primarily because it is taking a model that was used in senior secondary [schooling] around degrees of quality and talking about “good, better, best” and relying on adverbs and adjectives to then describe that quality. And then bringing that model down from the senior [secondary level], down into an Australian Curriculum context. And I worked first of all with the Year Ten and Year Nine and then down into Year Seven and, by the time you get that model at a prep level, it is very broken. (Participant 9, interview, November 29, 2017)

Interviews with drama teachers revealed that the approach to managing assessments in schools, especially across the non-state schools - Catholic schools and Independent schools - was challenging. Participants spoke of the lack of examples of constructing the A – E matrix to make sound judgements about students’ progress. Two drama teachers from different schools shared their thoughts about assessment:

My biggest concern at the moment is our assessment tasks. I think we are just doing our own thing. I do not think they are in line with anything in particular, except for the dimensions. [Dimensions are the learning areas, general capabilities and cross-curriculum priorities in the Australian Curriculum]. I know that we are doing them right. The rest, I think, we are just making it up. (Participant 3, interview, May, 26, 2017)

and:

It was the shift in assessment and breaking that down and the different schema and all of the elaborations. At first, the elaborations were not available, and we were kind of muddling through the assessment. There were no assessment guidelines at all, and [that] made it very difficult. (Participant 5, interview, February 22, 2017)

According to Klenowski and Wyatt-Smith (2010), there is a need for clarity about the purpose of standards and assessment, and an obligation to provide models to support teacher judgement. Although the achievement standards of the Australian Curriculum have not changed, the additional advice and guidelines were not applied consistently across the educational organisations. For example, QCAA's assessment conditions for the arts suggested that a written response for the Years 7 and 8 band should be between 50 and 150 words long, and between 1 and 2 minutes suggested for a performance. For English in Year 8, a suggested written response was between 100 and 400 words long. The word limit for the written responses for drama was shorter than for English in the same year band, and drama teachers mentioned the disparity between the assessment conditions for the different subjects (Participant 2, interview, December 1, 2016). Evidence of this disparity could be seen in lesson plans and units of work, where there was either no evidence of assessment conditions present on the task sheets or assessment conditions not following the ACiQ's conditions.

Another participant acknowledged that the new curriculum was overwhelming, especially the recording of evidence in making judgements about students' work:

Some of the reasons that teachers feel a little overwhelmed is that the curriculum is new and some of the language is new. So, it seems like it is new, [but] a large percentage of it is what you already do. It is how you speak about it and record evidence and making judgements that is different. (Participant 1, interview, December 2, 2016)

The consistency in interpreting resources is imperative when implementing a new curriculum (Ball, Maquire, & Braun, 2012; Lin, 2013). The absence of information, unclear directives, and different assessment methods were an overwhelming experience for the users of a new curriculum. The gap between interpreting the curriculum and applying resources must be bridged so that users can be consistent in that application (Fullan, 2011). As the

availability of resources was a vital part of the implementation of the curriculum, I examined how resources as an actor appeared and were mediated in this network.

6.6 Resources

QCAA developed resources to support drama in schools. QCAA offered advice and guidelines, resources and professional learning to schools and teachers to implement the drama curriculum. One participant commented:

They are all sitting on our website; you could access them there. These resources include things like viewpoint questions and unit overviews, illustrations of practice [and] video resources that are provided for arts subjects. These resources were, over time, progressively made available to teachers in P- 2, Years 3 – 6 and Years 7 – 10. (Participant, interview, 2 December 2016)

I was interested to know if all the schools – Catholic, Independent and state – could view the resources. In an interview with Participant 2, I was reassured:

Absolutely, there is no login required. It is all open availability, sitting on the webpage. It is our job to make whatever we have available to all our sectors and further than that, so parents should be able to have a look and see. Pre-service teachers often come to our website to have a look at the resources that we have. (Participant 2, interview, December 2, 2016)

However, to find the resources, users must know which curriculum they want to access. As was discussed earlier in Section 6.4, three different curricula were available on the QCAA website: the Queensland Curriculum; ACiQ; and the Australian Curriculum. There was also a link to the QCAR ELs curriculum. No login was required to access resources to support the Queensland Curriculum (Years 1 – 9) or the ELs. Resources supporting the ACiQ (QCAA, 2021) were located in two ways. Firstly, the School Portal on the QCAA website contained drama resources, but to get access to that portal, a user needed an account and had to be a registered teacher at a Queensland school. Furthermore, a set of resources was available on the ACiQ website without a school login. Under the resources on the ACiQ website, five videos were provided as examples of drama practices in a classroom

environment. No login to access this site was required, and these videos supported the implementation of the drama curriculum and addressed the following topics:

- The introduction of drama as a subject in the Australian Curriculum
- Examples of how to manage drama in a classroom environment
- Two videos providing examples of how to address the making strand
- One video exemplar to address the responding strand in drama. (QCAA, 2021)

The length of the videos was between two and four minutes each and showed a drama teacher explaining different drama practices to students. These samples portrayed a practical way to show users how these practices could be addressed in a drama classroom. The videos were short and did not elaborate on how assessment should be conducted in class. None of the examples in the making and responding strands had assessment criteria and rubric attachments to show how content descriptions could be used to assess students. Making was also not divided into forming and presenting, as indicated on the SEs matrix. Although the mentioned resources could be accessed and used by teachers, the absence of a SEs matrix or other rubrics to support the assessment was a concern. Teachers were unsure of how to apply the content description and how to develop matrixes and rubrics. Also, teachers raised the concern that, due to a lack of professional development for drama, the construction of the assessment was unclear. The presentation of another actor, professional development, prompted an investigation and examination of how it was presented on this site.

6.7 Professional development

QCAA (2021) offered formal workshops that contributed to professional development and advice to teachers. For teachers to maintain their registration, they were required to complete 20 hours of continuing professional development (QTC, n.d.). QCAA provided professional development for teachers if requested by the schools (Participant 2, December 2, 2016). However, as all QCAA resources were online, a series of webinars was delivered online for teachers (QCAA, 2021). No webinars were offered for drama – only for the arts in general in the different year bands that provided advice and guidance about planning and assessment. Also, QCAA provided competitive prices and custom-designed professional learning tailored to the needs of schools. In other words, users had to pay to access professional development.

Hilton, Dole and Goos (2015) stated that “continuing professional development is necessary for building teachers’ capacity to improve their knowledge and practice with the ultimate goal of promoting students’ learning” (p. 104). The lack of professional development opportunities for drama was concerning, especially when teachers were planning to implement a new curriculum. There was also a sensitivity to providing professional development for teachers from different educational organisations:

We always say when we do workshops, “Here is our advice at a strategic level, but, whatever you do, you must fulfil the requirements of your sector and your school”. Sometimes it is more a conversation because some resources we cannot actually access because we are not part of that sector, but because we have collegial relationships. We will always check that what we are doing does not contradict, and it is really important that we make sure that what we do caters for all three schooling sectors. (Participant 2, interview, December 2, 2016)

The “schooling sectors” referred to here were state, Independent and Catholic schools. This statement was an admission that specific sectors or schools had different requirements and showed the diversity of the interpretations of resources. The fact that some sectors could not access resources pointed to the exclusion of these actors, and caused tension and controversy.

6.8 Reflection and summary

In this section, I have assembled the data from site 1 (educational organisation) QCAA, to contribute to answering the research question of how drama was enacted in educational organisations. The foregoing analysis drew on the translation tenets of actor-network theory to examine and record the network elements, and to explore the forming of the network (Latour, 2005). The data revealed that the alliances formed among actors were at times precarious, and tensions and uncertainties revealed gaps in the network that resulted in unsuccessful translations. The actions of actors were not always transparent, and their actions to enact the curriculum, or the lack thereof, could be traced over time.

As a black box, QCAA appeared stable, punctualised as one actor. Only by opening the QCAA black box could the trajectories and alignment of the different actors in this

presenting different curriculum versions and resources and the difference between them exposed new actors in the network. For example, the disconnection between actors such as ACiQ, schools rubrics, terminology, strands and professional development can be seen on the freeze-frame (Figure 2). This is shown in the bottom middle section of the freeze-frame, where the red lines between these actors indicate disconnect and controversy.

I have unpacked these controversies revealed by the freeze-frame (Figure 7). I showed that QCAA, as the focal actor, presented the problem (problematisation) to other actors and argued that the Australian Curriculum was not “implementation ready” (QCAA, 2016, p. 2). As a statutory body of the Queensland Government, QCAA designed and delivered education in Queensland, and developed the ACiQ to support the implementation of the Australian Curriculum. QCAA established itself as the obligatory passage point, and actors had to pass through this point and accept and use the ACiQ to implement the drama curriculum.

I further highlighted how SEs, as an actor, attempted to align and enrol actors through interessement by presenting advice and guidelines about how to enact the drama curriculum. However, actors such as BCE, DoE and ISQ resisted the acceptance (enrolment) of the five-point matrix (A – E scale). In particular, the naming of the strands caused resistance and confusion because not all actors wanted to change how the Australian Curriculum presented the strands. I showed how the misapplication of the strands stemmed directly from the different curricula that preceded the Australian Curriculum and how terminology was applied to describe assessment. For example, the terminology used to describe the strands in the curricula since 2002 was as follows:

- Years 1 – 10 Arts Curriculum: forming, presenting and responding
- Essential Learnings: creating, presenting, responding and reflecting
- Australian Curriculum: making and responding
- Australian Curriculum in Queensland: making (forming and performing) and responding.

The lack of resources and professional development for drama made it challenging for actors to commit to the ACiQ model. Moreover, not all educational organisations supported the SEs model’s A – E scale matrix, guidelines and advice provided, and therefore did not enrol in the network. Thus, the “...trial of strength” as described by Callon (1986, p. 211) did endure as actors did not produce strong associations to enrol in the network as depicted on the

rhizomatic freeze-frame in Figure 2. These findings led to new insights into the enactment of the drama curriculum in this site. As networking tracing is never finished, I now examine the other actors present in the network – in this case, BCE – in the next section to follow the enactment of the drama curriculum.

6.9 Brisbane Catholic Education

Queensland Catholic Education Commission (QCEC) is the peak body representing Catholic education in Queensland. The overarching mission of the QCEC (2016) is to teach students “...to teach, challenge and transform through our service, support and leadership for Catholic education” (para 1). The organisation facilitates state-wide collaboration in areas such as curriculum, information and communication technologies, Aboriginal and Torres Strait Islander education, religious education outside Catholic schools, and education for ministry and social justice matters. Brisbane Catholic Catholic (BCE) schools in Queensland are administered by five Diocesan School Authorities and 17 Religious Institutes and other incorporated bodies with schools in Queensland (QCEC, 2016). BCE is one of the five dioceses in Queensland under the umbrella of QCEC. Each of the dioceses has its own Catholic education administration, but “Brisbane is often called upon to work with education offices in the other dioceses” (Participant 3, interview, 27 September 2016). In the Brisbane dioceses, there are 70,000 students enrolled in 139 schools and colleges from Prep to Year 12 (BCE, 2019).

6.9.1 The Actors

To discover the actors in this site, I started by examining the BCE website to find out how the curriculum was mediated in this space. BCE schools implement the Australian Curriculum and the Religious Education Archdiocese of Brisbane Curriculum in Prep to Year 10 (BCE, n.d.-b). BCE used the Australian Curriculum to plan learning, and to monitor and assess and report on student progress incorporating the guiding principles of the Catholic Teaching and Learning Framework. The goal of the framework is to “educate all to live the gospel of Jesus Christ as successful, creative and confident, active and informed learners” (BCE, n.d., para. 1). Curriculum materials were stored on the BCE website and accessible only to teachers teaching in BCE schools through a protected password. To find out how the framework was implemented, I interviewed personnel at the BCE offices in Brisbane. The

BCE office is a corporate building in South Brisbane where actors such as administrative personnel, writing teams, computers, emails, telephones, meeting rooms and files with curriculum documents were assembled. These actors developed and provided curriculum information and support to teachers in the BCE schools to assist the enactment of the Australian Curriculum.

6.9.2 Curriculum choice: Opposing versions

In the interviews with BCE personnel, and after I examined the website, it became apparent that BCE supported and implemented the Australian Curriculum in their schools (BCE, 2020). BCE personnel revealed that the implementation of the Australian Curriculum: The Arts F – 10, and in particular drama, had not “...been a straight line” (Participant 3, interview, September 27, 2016). The process had been disrupted by the *Review of the Australian Curriculum: Final Report* (Donnelly and Wiltshire, 2014) and the *Report to the Minister of Education* (2016). Not knowing how the subject drama would look and be enacted in schools, the “uncertainty of the landscape and the shifting goalposts around what was going on in the arts in general” (Participant 3, interview, September 27, 2016) impacted on the way that QCEC reacted to implementation. In response to the *Review of the Australian Curriculum: Final Report* (Donnelly & Wiltshire, 2014), QCEC stated:

Queensland is implementing the Australian Curriculum directly from the source documentation on the ACARA website. Although resources and materials have been developed by QCAA to support the implementation of the Phase 1 subjects, it has been agreed by the three education sectors that Queensland would not implement a “Queensland version” of the Australian Curriculum. (QCEC Submission, *Review of Australian Curriculum: Final Report*, 2014, p. 5)

From this statement, it was apparent that QCEC did not support another form or hybrid of the Australian Curriculum. However, in contrast to this statement, as was mentioned in the previous section, QCAA stated that the ACiQ was developed with support from the Queensland school sectors to provide advice, guidelines and resources to support schools during the transition to the Australian Curriculum (QCAA, 2016). These sectors were state, Catholic and Independent schools.

BCE disagreed with this view, and claimed that they “take advice from ACARA and work directly from the ACARA documents. ACARA is the reference point from which we

develop all of these things, and so we do not use that middle layer” (Participant 3, interview, September 27, 2016). The “middle layer” as referred to in this statement was the QCAA. Besides, BCE believed that it was not necessary to work with QCAA and stated that “it is another layer that teachers need to work through and the understanding from the organisation is that we do not need to work through another layer” (Participant 3, interview, 27 September 2016). Consequently, this meant that BCE advised their drama teachers to work directly with the Australian Curriculum and ACARA documents, and not from the QCAA documents. To find out how BCE used *interressement* to convince actors to join their network, I examined the teaching, planning and assessment plans BCE developed for their schools.

6.9.3 Assessment

Crucial to enacting the curriculum is understanding the context and process (Pinar, 2013; Pinar et al., 1995). When planning, teaching and assessing, teachers must comprehend and understand what they are expected to teach and identify what quality of learning students should demonstrate concerning the content for each year of schooling (Fullan & Hargreaves, 1992; Pinar, 2011). BCE helped teachers understand how assessments could be assembled and were encouraged to consider which part of the achievement standard they were working with when planning units of work. The achievement standard should be used explicitly to gather evidence instead of focusing on the context of the teaching material. For example:

Instead of saying that we do a unit of work on refugees, really you are actually focusing in on the elements of drama within the drama curriculum. Name it as such – that is where you will be gathering evidence against the achievement standard.
(Participant 3, interview, September 27, 2016)

The message of working with the achievement standard to gather evidence was emphasised explicitly to teachers during professional development sessions held by BCE personnel.

6.9.4 Translation of achievement standards

BCE wanted their schools to implement The Arts F-10 as it was presented on the ACARA website. Because of the lack of assessment advice from ACARA and BCE’s reluctance to use ACiQ, I was interested to know how the assessment and the use of achievement standards were interpreted by BCE. The understanding and implementation of the achievements standards was explained in the interview:

The achievement standard must be the focal point for the teacher – the planning and teaching, and even judging and assessment, must centre around what the achievement standard is asking of you. If teachers follow this advice, they need to know what the content descriptor is asking. Teachers should look at the achievements standard when planning the work, and move it away from the context. (Participant 3, interview, September 27, 2016)

BCE's message to their schools was that not every activity had to come down to an assessment item using a five-point scale as suggested by the QCAA SEs. Assessment, according to BCE, can be done as a portfolio of work. The use of portfolios was explained during the interview:

So our message is more about building a portfolio where you make an on-balance judgement twice a year rather than an activity having to have a five-point scale against it. It is more about building a portfolio where a balanced judgement is made twice a year. We have really had to try hard to reverse that thinking so that teachers start to see that one activity might contribute to a body of evidence and not have to have a five-point scale next to it to be effective to make the judgment at the end of the semester. (Participant 3, interview, September 27, 2016)

Consequently, the view was that the SEs developed by the QCAA “was not right, and that they go against the message by using the qualifiers that they have” (Participant 3, interview, September 27, 2016). The message referred to here was that teachers did not need to have a five-point scale against every activity, but instead to build a portfolio of work where a balanced judgement could be made. In planning and preparing work programs and units of work, it was a priority for teachers to understand the curriculum, achievement standard and content descriptors. Therefore assisting teachers with the implementation process through professional development was a priority.

6.9.5 Resources

Drama was defined by BCE as an entitlement in the curriculum for all students, as stated by ACARA (BCE, n.d.-a). There was an expectation that drama should be supported and implemented in BCE schools as suggested by one of the participants:

The arts are part of the conversation at all levels. We value all arts and actively promote it. Drama is one of the five arts we naturally support in schools to try and make sure that it is happening. I think the successes have been that it is named and it is valued. (Participant 3, interview, September 27, 2016)

To assist schools and teachers with implementing the drama curriculum, BCE appointed personnel to support the arts in Foundation – Year 10. The creation of this position was “the biggest demonstration of support from the organisation” (Participant 3, interview, September 27, 2016). The support came in the form of the development of resources and professional development for teachers. Additionally, personnel were available as a point of inquiry to assist teachers with the implementation process.

Resources for the arts were developed by personnel to support primary school teachers in the implementation of the Australian Curriculum. However, no resources were developed for drama in Years 7 – 10 as reported by a participant:

There is an understanding that we do not develop units of work, in a C2C [Curriculum into Classroom] type way, because our pedagogical model starts with the focus on the learner and the learner in your room might be different to the learner in that person’s room, and, if we write something down, that is losing that understanding. We give ideas, and we talk about opportunities to connect curriculum. (Participant 3, interview, September 27, 2016)

Curriculum to Classroom (C2C) referred to in this quote is a prescriptive set of teaching materials to aid the implementation of the Australian Curriculum. This pedagogical focus of “planning for the student in front of you” (Participant 3, interview, September 27, 2016) was strongly communicated by the BCE Learning Framework. The framework supported educators to create learning opportunities that meet the needs of learners in schools in the 21st century (BCE, 2017).

The reason for the decision not to develop resources for this phase was attributed to the availability of drama resources created by external organisations – for example, Drama Queensland (DQ) and Scootle. DQ is a not-for-profit professional association supporting drama teachers in the primary, secondary and tertiary sectors by providing high-quality professional development opportunities and resources (Drama Queensland, 2018). Members

of DQ access resources through a yearly paid membership. Scootle, a national portal for digital teaching and learning resources, provides educational resources aligned with the Australian Curriculum. Users can access resources by registering to the website for free. BCE schools can access Scootle through a network created by the Catholic Network of Australia (CNA). A modified set of the C2C materials that support drama is also available on Scootle (DoE, 2020a).

6.9.6 Professional development

Professional development workshops offered opportunities to assist teachers with planning work programs and units of work, moderation and consistency of teacher judgements. The BCE educational team organised workshops that were aimed only at primary school teachers. Although there was no professional development for specialist arts teachers, the workshops provided an “opportunity for conversation” (Participant 3, interview, September 27, 2016). Case studies by Spillane (2000) and Lin (2013) revealed that the lack of professional development could lead to misunderstanding and an inaccurate interpretation of the curriculum. Similarly, Allen and Penuel (2014) argued that teachers’ lack of participation in professional development could influence their decisions about implementing reforms. I, therefore, supported these arguments that misunderstandings could occur if professional development support were ignored or condensed into “conversations”. The lack of professional development to mediate the curriculum and the consequences and impact that it had on the enactment of drama in schools are examined and analysed in Chapter 7.

6.9.7 Drama and literacy learning

There is an explicit understanding that literacy should be taught through the learning areas, as BCE named improved literacy learning as a student priority (BCE, 2016). Subsequently, resources such as work programs and units of work were reshaped to focus on and to teach explicitly the literacy demands of the learning area. The *Review of the Australian Curriculum: Final Report* (Donnelly and Wiltshire, 2014) and the *Report to the Minister of Education in Queensland* (QCAA, 2016) both mentioned the importance of engaging, supporting and improving student knowledge through literacy in all learning areas. Both reports pointed out that not enough time was allocated to literacy in the classroom. Renewed efforts to lift low literacy rates in schools transformed the way that professional development was delivered to teachers, as seen in the approach of this organisation. In an interview, the following comment was made:

The understanding and the messages are very clear that literacy is to be taught through the learning areas, and that means all the learning areas, so it's a matter of shaping the resources and shaping the units of work or the work programs in schools to focus and explicitly teach the literacy demands of the learning area. We look at how we can improve that [literacy] by using drama. (Participant 3, interview, September 27, 2016)

The way that drama was enacted here was shifting, and the drama curriculum had become a vehicle for teaching literacy (Barton, 2013; Ewing et al., 2011; O'Toole et al., 2009). However, using literacy to teach drama is not a new concept. Vygotsky (1978) believed that knowledge construction takes place when children interact with peers and adults, actively remembering and drawing on memories. Therefore, in drama where participation and interaction are key factors for learning, drama can be used as a tool to enhance literacy to assist students in becoming active learners. In schools, exploring the text through drama has been used as a successful teaching methodology (Baldwin & Fleming, 2003; Ewing, 2011; Neelands 1992). The imaginative framework of drama assisted students in developing an interactive and reflective association with the text. Data collected from this study showed that process drama⁸ was used to teach critical literacy. Instead of observing drama as a fixed object, a new version of drama was revealed as the curriculum was modified and adapted to accommodate literacy improvement in schools. The analysis in Chapter 7 expands on literacy in drama classrooms where I have a closer look at how drama was mediated in the schools.

6.9.8 Reflection and summary

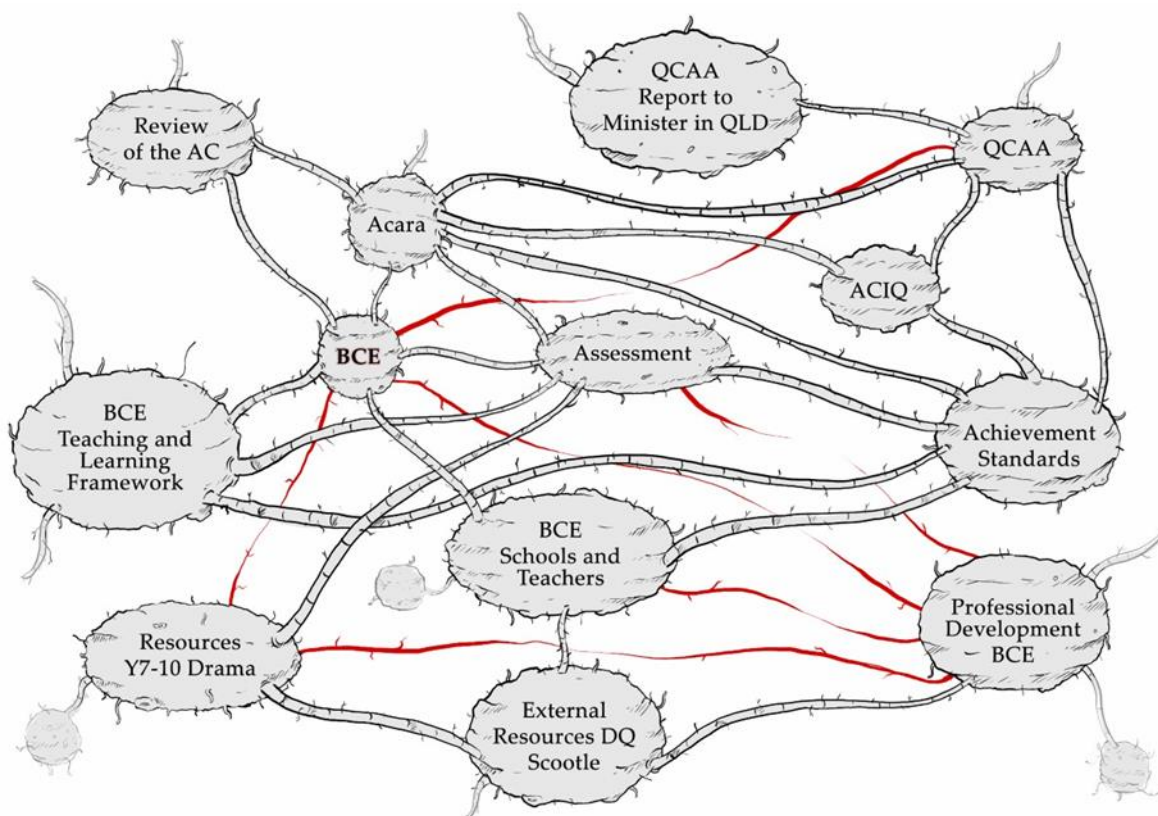
This section of the chapter explored the role of BCE as an educational organisation mediating the Australian Curriculum. Drama in BCE schools was an entitlement for all students, as stated by ACARA, and it was an expectation for BCE schools to support and implement the Australian drama curriculum (BCE, 2017). BCE appeared as a stable black box punctuated in the network. However, there were controversies in the network, but they did not appear simultaneously, nor were they linear. The actions of actors told of stories of

⁸ Process drama engaged teacher and students in dramatic situations using drama techniques. The drama focused on collaborative investigation and problem-solving in an imaginary world (Dunn, 2016).

connection, but also overlapped with other stories in other networks. The rhizomatic freeze-frame (Figure 3) revealed the relationships, tensions and controversies in the network.

Figure 3

The Freeze-frame of the Relationships between the Actors in the BCE Site



I have shown how the decision to work directly from the Australian Curriculum and not from the ACiQ caused tension and added to the complexity of the enactment of drama. This can be seen on the freeze-frame (Figure 3) where a red line highlighted the disconnection between QCAA and BCE. Instead of using the modified version of the Australian Curriculum developed by QCAA, BCE opted to implement the curriculum as presented on the ACARA website, without modification. However, BCE created their own teaching and learning framework to support the planning, teaching and assessment in BCE schools to interest actors. The framework supported the use of portfolios of student work to track assessment and determine student progress. The progress of the students was measured against the achievement standards as presented in the Australian Curriculum. However, the achievement standards were placed at the centre of teaching and assessment. BCE was not in

favour of using SEs and the A – E scale as developed by QCAA and this suggested that QCAA was unsuccessful in convincing BCE to enrol in their network as indicated as the broken red line between QCAA and BCE on the freeze-frame.

Another point of controversy highlighted was the absence of resources to enact the drama curriculum. BCE did not provide resources or professional development to assist the enactment of the drama curriculum. This can be seen in Figure 3, indicated by a broken red line that showed the failure to translate this essential part to support curriculum enactment in the bottom left-hand corner of Figure 3. As the bricoleur, I continued to follow the actors to see how the story of the enactment of the drama curriculum unfolded in the state school sector.

6.10 The Department of Education (DoE)

The Department of Education (DoE) was accountable for state schools in Queensland. There were 1249 state schools in Queensland, staffed by more than 36 000 teachers and attended by almost 480 000 students (Department of Education, 2020c). In this thesis, I have used the acronym “DoE” to refer to the Education Department in Queensland.

6.10.1 The Actors

The Arts Curriculum, as a component of the Australian Curriculum, acted as an immutable object that provided an obligatory point of passage through which actors – for example, schools, units of work, timetables and administrators – have to pass through to form a network (Latour, 1987). Various actors were revealed in the two previous sites, QCAA and BCE, and it was evident in the analysis of data that some of the same actors were also circulating in this site. I wanted to follow them to see how DoE was negotiating the obligatory point of passage, and I turned my attention to the mediation of the drama curriculum to determine how drama was enacted in state schools.

6.10.2 The mediation of drama in DoE schools

The Arts curriculum was made available to States and Territories for their use via the Australian Curriculum website on 18 February 2014. When The Arts F-10 was endorsed in 2015, state school drama teachers were teaching the Queensland Curriculum, and at the same time preparing for and familiarising themselves with the Australian drama curriculum. Fullan

and Miles (1992) affirmed that curriculum reform was notoriously slow. However, the Queensland Government opted to implement the endorsed subjects rather than choosing a more measured timeline (Mills & McGregor, 2016).

According to the implementation schedule, the implementation phase of the drama curriculum in Queensland state schools occurred between 2014 and 2016, and full implementation was expected by 2017. It was discussed in Chapter 5 how the *Review of the Australian Curriculum: Final Report* was presented in August 2014 to the Minister of Education, Christopher Pyne, even before the implementation of the arts curriculum commenced in schools. The report highlighted issues such as workload and volume of curriculum content as challenges for teachers in order to implement the curriculum (QTU, 2015). Industrial action was taken by the Queensland Teachers Union and their members around these issues, and the implementation schedule of Phase Two and Three learning areas were suspended. The ban was lifted in October 2015 when the Queensland Minister of Education, Kate Jones, agreed to an implementation pause and renegotiation of implementation timelines. Although the ban was considered a win for the teachers, the disruptions caused while preparing for the new Australian drama curriculum created stress amongst teachers (Dilkes et al., 2014). In June 2016, whilst drama teachers were familiarising themselves with the drama curriculum, the process was interrupted once more by the *QCAA Report to the Minister for Education in Queensland* (2016), as was discussed in Chapter 5.

While all these events unfolded, state schools, which had been teaching ELs up to this point, began to familiarise themselves with the Australian drama curriculum. However, with the introduction of the new Australian Curriculum, state schools had to follow DoE's newly developed P-12 curriculum, assessment and reporting framework (P-12CARF).

6.10.3 Curriculum choice

P-12CARF was introduced in 2012 to coincide with implementing the Australian Curriculum to support school improvement in Queensland state schools. The framework ensured the alignment of curriculum, pedagogy, assessment and reporting requirements for all Queensland state schools in delivering the curriculum from Prep to Year 12 (DoE, 2020a). The P-12CARF mandated schools to implement the Australian Curriculum, and to teach, assess and report on all eight learning areas of the Australian Curriculum by the end of 2020 (DoE, 2020a).

Schools were required to develop and maintain a whole school curriculum, assessment and reporting strategy with three levels of planning. These three levels were the provision of the whole curriculum: year or band plans for each learning area; and subject and unit plans (DoE, 2020a). Assessment and reporting data supported continued improvement in student learning and achievement in all subjects, including drama. These plans had to include all aspects of the achievement standards in the learning area. An assessment folio with collective evidence of student achievement guided by a marking guide for each task was required for each student. The marking guide used a five-point scale (A – E) against the relevant aspects of the achievement standard (DoE, 2020b).

The advice provided by DoE to state schools in terms of implementation timelines of the drama curriculum stated that schools had to determine an implementation schedule in consultation with the school community (Department of Education and Training, 2016). Issues like school capacity, teacher workload, and the time necessary for teachers to become familiar with the curriculum and to plan for curriculum delivery had to be considered before implementation (Department of Education and Training, 2016). Schools made decisions on how and when the implementation was organised according to the availability of resources. Moreover, some schools extended the timeframe to familiarise themselves with the curriculum even before the actual implementation began. However, for any reform initiative to be effective and sustainable, the enactment had to be supported with suitable and adequate resources to enact the new curriculum (Schleicher, 2012).

6.10.4 Resources

Educational change necessitates the availability of and access to resources, and, as Fullan and Miles (1992) conceded, “change is resource hungry” (p. 31). Assistance to support curriculum reform such as resources has to come from a range of actors joining forces to enable the enactment process. Support by humans, such as Heads of Department or professional development sessions, was often not sufficient. Non-humans also played a critical role as mediators to assist enactment and resources, and appeared in the form of websites; and unit, lesson and assessment plans. All these socio-material actors worked together to ensure that the drama curriculum was delivered in schools. While access to educational resources did not necessarily guarantee good learning outcomes, the absence of such resources could negatively affect learning (OECD, 2013). For focal actors to counter the problem of the lack of assessment tools in the Australian Curriculum and to interest other

actors in enrolling in their network, DoE developed a suite of resources to support the enactment of the curriculum in state schools.

6.10.4.1 Curriculum to Classroom

In Queensland, the P-12CARF supported state schools with the C2C suite of resources (DoE, 2020a). C2C, a digital online resource, was developed by the State Schools Division, and was copyrighted to Education Queensland. C2C was launched in 2012 to support teachers implementing Phase 1 curriculum areas of English, Mathematics, Science and History (Mills & McGregor, 2016). In 2014, the C2C resources for Phase 2 learning areas were released. Schools and teachers at the outset welcomed resources to assist with implementation.

6.10.4.2 The development of resources

The development of the first C2C resources involved analysing and interpreting the Australian Curriculum in line with the department's policy directions to support the implementation of the Australian Curriculum in Queensland state schools (Participant 5, interview, 9 May 2017). However, as was revealed during the interview, the C2C writers encountered specific obstacles in creating resources for the arts, including drama. Firstly, the learning areas of the Australian Curriculum were presented as a sequence of learning taking place over one year. DoE, which seconded teachers as writers to the project for specific topics, had to develop an assessment system that catered for the banded year levels to include all the achievement standards, as was discussed in Chapter 5. For drama, the team developed two units of work per band for Years 1 – 2, Years 3 – 4 and Years 5 – 6, and one unit for Foundation. For Years 7 – 8 and Years 9 – 10, one unit of work each was developed to be taught over 20 weeks (Queensland Government, 2016). Banded year levels created barriers for schools in terms of decisions around subject choices, timetabling and resources. These issues were examined comprehensively in Chapter 7.

The experience of teachers of drama was pointed out as another area of concern by C2C writers. Not all teachers of drama in middle school were specialist drama teachers. Schools decided how staff were utilised, and often there were no resources to employ specialist drama teachers, and non-specialist teachers had to teach drama (Alloway & Dalley-Trim, 2009). Knowing that these trends existed in schools, the C2C writing team developed drama resources to suit generalist teachers teaching drama (Participant 5, interview, 9 May

2017). Garvis and Pendergast (2011) emphasised that the reliance on generalist teachers to deliver specialist curriculum subjects such as drama was recognised as being problematic. These teachers often struggled to teach drama, as they lacked confidence in and knowledge of the content and curriculum. Similarly, Alter, Hayes and O'Hara (2009) found that generalist teachers did not feel equipped or supported to teach the arts, and needed professional development to assist them. The writing team for The Arts F-10 also raised this particular point, as was discussed in Chapter 5.

The issue of the importance of supporting generalised teachers and offering them professional development to teach drama was reiterated during the interviews.

C2C materials for the arts are written for generalist teachers. A school can opt to offer an area that they do not have a specialist for, but we contend that, if that is the case, then that person needs significant time to familiarise themselves and undertake the professional development to help to support themselves. Because we have always had a view that C2C materials are not about “paint by numbers”. The C2C materials are a high-quality lesson, that is contestable as well, but they should be high-quality lesson exemplars to be implemented by professionals in the way they best see fit in context. (Participant 6, interview, August 24, 2016)

The complexities of creating resources for the banded year levels to support generalist teachers and providing professional development to enact the drama curriculum were hindrances encountered in the development and rollout of the C2C resources. These factors were challenges that prevented actors from enrolling in and passing through the obligatory passage point to establish the network. I traced these exemplars to see how the drama curriculum was translated and negotiated within this space.

6.10.4.3 Exemplars and assessment

In planning C2C resources, a set of priorities and a vision was developed for how the arts, which included drama, could be addressed. The resources came in the form of year level plans, unit and lesson plans, and assessment and marking guides at each band level.

The exciting thing about C2C was that anything a teacher would need to teach for a unit of work in drama is there. The materials are organised in a particular structure, which is acceptable across other subjects. The unit plans described everything that has

been structured within that unit. Again, from a unit perspective, not just a band perspective, it talks about all of the resources listed. They are hyperlinked; so, in terms of assisting a teacher, there is the structured material, and I can click that and go to it. Click that and go, but it also includes all of the other alignment information. It talks about prior learning and learning, working towards. It makes connections to the general capabilities and cross-curriculum priorities. (Participant 5, interview, 9 May 2017)

The writing team wrote and refined the material, and the resources were released progressively to schools during 2015 and 2016. However, during this time, access to the C2C resources was limited to state schools.

6.10.4.4 Privileged access

C2C resources were initially designed as Queensland's response to the Australian Curriculum for state schools to meet individual student learning needs, and to suit local school contexts (Education Queensland, 2013). The resources developed for Prep to Year 10 included planning documents such as year level plans, unit and lesson plans, and assessment and marking guides. Access to C2C resources was available through the *OneSchool* portal on DoE's website. However, the availability of the resources was a privilege extended only to DoE employees (DoE, 2020a). As employees of Education Queensland, teachers could log into the OneSchool portal using their school email addresses and passwords. However, teachers from the private sector – for example, Independent and Catholic schools – could not access the C2C materials. The restriction of access to the materials was criticised, and the excluded sectors felt frustrated as “a lot of investment goes into building resources that would work for every school, but they are only made available to certain sector and communities” (Participant 6, interview, 24 August 2016).

Barton et al. (2014) argued that the protection of the resources “denoted an inherent secrecy and lack of transparency about what schools were teaching to children in Phase 1 and 2 curriculum areas” (p. 167). The approach of restricting access to resources seemed to contradict the Australian Curriculum rationale that the curriculum was designed to improve the “quality, equity and transparency of Australia's education system” (ACARA, 2019c, para. 3). The criticism from the educational sectors sent a clear message to DoE. Since 2017, a modified set of C2C materials has been made progressively available to broader audiences

such as Queensland Independent and Catholic schools on Scootle. Available resources included year level and classroom planning examples and linked resources for English, Mathematics, Science, Humanities and Social Sciences, and Health and Physical Education. Schools adopted or adapted materials to suit individual student learning needs and local contexts. No C2C drama resources were made available for Years 7 – 10 drama on Scootle.

6.10.4.5 Unit plan exemplars

There are two unit plan exemplars available on the C2C website for drama in the Junior secondary school phase. The Years 7 – 8 unit plan is called “Sweet Dreams” and in this unit students made and responded to drama by exploring the theme of love through a range of different performance styles, including comedy, and Shakespearean and physical theatre (Queensland Government, 2016). This unit of work was designed to be delivered in either Year 7 or Year 8 for 20 weeks, and would cover all the achievement standards required by the Australian Curriculum. Moreover, suggested teaching and learning sequences for teachers to follow were presented. In addition, model assessment examples (both video and written), as well as information about physical theatre, Shakespearean drama, comedy and drama games, were presented on the site. There were five example assessment opportunities in this unit: devising a drama performance; developing a set design; performing the devised drama; individual or group response to devised drama; and an individual, written, short response to two live recorded drama performances. The assessment rubric used an A – E format, and the achievement standard for this band was the C standard. Teachers could adapt the C2C materials to meet local contexts, and particular student needs and schools could develop alternative or additional assessment tasks. The C2C materials included summative assessments with marking guides specific to each task.

The Years 9 – 10 unit of work was similar in format to the Years 7 – 8 unit plan. The unit, called “Drama Fusion”, was also 20 weeks in duration. Students made and responded to drama in this unit by exploring contemporary Australian drama, including Aboriginal dramatists and Torres Strait Islander dramatists while experimenting with linear and non-linear narrative structures and available theatre technologies (Queensland Government, 2016). The unit plan was comprehensive, and included all the content descriptions in this band. There were three pieces of assessment: one performance; and two devising and responding tasks.

While these resources were very detailed and comprehensive in supporting the enactment of the drama curriculum, I sought to determine how terminology was presented in the resources. As observed in the QCAA site, there was a disparity in the naming of strands, and I wanted to investigate the use of the arts strands in the C2C materials.

6.10.4.6 Terminology

The two strands of drama assessment in the Australian Curriculum were making and responding, as was discussed in Chapter 5. The developers of the C2C materials chose to separate making into devising and performing. Responding was used without any alterations (DoE, 2020a). The use of terminology applied in this site was not consistent with the namings of the strands in The Arts F-10. As was found in the QCAA and BCE sites, there was a difference in the use of the strands to determine assessment outcomes.

During the interview with DoE personnel, it was mentioned that “all of these terminologies needed unpacking, and they needed to be practical” (Participant 5, interview, 9 May 2017). According to Abbs (2003), the unpacking of terminologies was critical in the implementation process. However, caution should be taken as “having to use old words with a new set of connotations can cause confusion and suspicion” (p. 48) amongst teachers. Print (1993) wrote that the lack of support to unpack the curriculum for teachers prevented them from expanding their professional knowledge. One way of eliminating this confusion and suspicion was to support teachers through professional development to unpack terminology and assessment procedures.

6.10.4.7 Assessment

In following the C2C unit drama plans further in this network, the assessment included formative and summative assessment tasks. Along with the assessment information about the task for each drama unit, a blank assessment task was provided. The unit of work contained a sample summative assessment task that allowed judgements to be made using the achievement standard. Integral to this was a guide to making judgements that explained possible achievements across the five-point scale of A to E, using making and devising, and performing and responding. To standardise assessment and make judgements in drama, a decision from C2C was to place the C standard of the Australian Curriculum in the centre of the assessment. Model responses were also provided for each of the C2C drama units with

annotations that pointed out the qualities of the guide to making judgements (DoE, 2020a). One participant mentioned the reasons for the decision:

DET decided to make the C standard our guide to making judgements, a direct statement of the achievement standard of the Australian Curriculum. By placing the achievement standard of the Australian Curriculum at the centre, what it will do is to provide across the state a common reference point for a standard. (Participant 5, interview, May 9, 2017)

As was discussed in the QCAA and BCE sections of this chapter, there was a collective decision by schools in Queensland to use the C standard in assessment as the achievement standard, and it was reflected in the C2C resources.

The availability of such a comprehensive suite of resources facilitating the implementation of the drama curriculum was significant support for the enactment of drama. However, Hardy (2015) reported that some C2C schools expected teachers to implement the resources “exactly as written” (p. 75). Several teachers preferred the prescriptive or top-down model whereby the content of the unit and lesson plans was taught as it appeared on the C2C resources. However, most teachers regarded the C2C materials as “contradictory to other school policies such as differentiation” (Barton et al., 2014, p. 173). Consequently, the top-down approach and the rigid implementation of standardised resources that guided the teaching practice emphasised tension and conflict within the learning practice. Moreover, unit and lesson plans designed for a one-size-fits-all approach have been disadvantageous to teachers’ planning initiatives (Datnow & Castellano, 2000).

6.10.4.8 Support to enact the curriculum

The C2C resources, according to DoE, were created to support teachers and reduce workload (DoE, 2020a). Despite the optimistic views that DoE had of the development and implementation process of the C2C materials, the experience of the enactment of the C2C in schools was varied. Barton et al. (2014) reported that school administrators had the initial thought that the C2C materials were positive and specific, but the views of teachers were different. Teachers felt that the amount of content in the curriculum areas was overwhelming, and that it was unachievable to cover all the content in the specified period. Teachers’ stress levels increased, and tension was created “due to misunderstandings about its implementation and the expectations of the Department and school administration” (Barton et al., 2014, p.

175). Professional development was necessary to support teachers to understand, embrace and enact the new initiative.

However, DoE did not offer any professional development, as was expressed in this interview.

It is not within the limit of the C2C project to provide the PD. Teachers cannot be taught in a one-hour PD or a face-to-face session about the curriculum. Maybe you can get there in a few years, and indeed that is what many people do. However, it has been my experience that the most successful professional development and curriculum development understanding at a variety of levels, senior, secondary, primary level[s], is to provide the tools of navigation so that they know what the contextual situation is. (Participant 5, interview, May 9, 2017)

These tools of navigation referred to the C2C online resources provided by the C2C. Although there were resources for drama, the one C2C drama example unit for each of Years 7 – 8 and Years 9 - 10 was deemed to be prescriptive, and teachers preferred to use the units of work that they had developed themselves (Participant 4, interview, 22 May 2017). It was suggested by DoE that teachers should look differently at face-to-face professional development opportunities. For example, links provided through videos and using technology could encourage and enable teachers to think in a new way about the implementation of the drama curriculum (Participant 5, interview, May 9, 2017). A strategy explored by DoE was to support drama teachers by promoting and advertising external organisations' professional development opportunities on their website. For additional support, the following resources could be explored, as was suggested by the DoE (2020b):

- Read the Australian Curriculum: The Arts: F – 10.
- Contact the regional Principal Education Advisor: Australian Curriculum.
- View recorded web conferences, available to all teachers through *OneChannel*.
- Consult the Queensland Curriculum and Assessment Authority (QCAA), which offers advice and guidance for Drama, including professional development options through their website.
- Consult the C2C support and communications available on the OneSchool portal website. (para 2)

The implication of shifting professional development to external organisations had an impact on understanding and delivering the curriculum. Exploring and finding additional resources from the suggested sources was “time-consuming” for teachers, and being “time poor” they grappled with the understanding and delivery of the C2C materials in classrooms (Participant 2, interview, 1 December 2016). One teacher said: “No, I had no professional development. Only from Drama Queensland, but specifically implementing the Australian Curriculum in the classroom, no” (Participant 6, interview, 14 November 2016). Research showed that professional development was “an essential mechanism for deepening teachers’ content knowledge” (Desimone et al., 2002, p. 81). If professional development experiences were not embedded in curriculum reform, teachers would rarely create a significant change (Darling-Hammond & McLaughlin, 2011).

6.10.5 Reflection and summary

In the DoE site, the Australian drama curriculum was presented as an immutable mobile object that moved around, across and in different networks (Latour, 1987). However, immutable mobiles are fragile and could shift, grow and adapt as they travelled from site to site (Fenwick & Richards, 2010). In this section, I have shown how drama was enacted in DoE schools. The actors were followed to illustrate the fragile connections between them and reveal the adaptations, breakdowns, and disconnections in the network. The freeze-frame constructed for this section illustrated how the precarious translation between actors was achieved or failed when networking was attempted to answer the research questions:

- What were the connections and controversies between these enactments in the different agencies, educational organisations and schools?
- What were the consequences of these connections and controversies for drama?

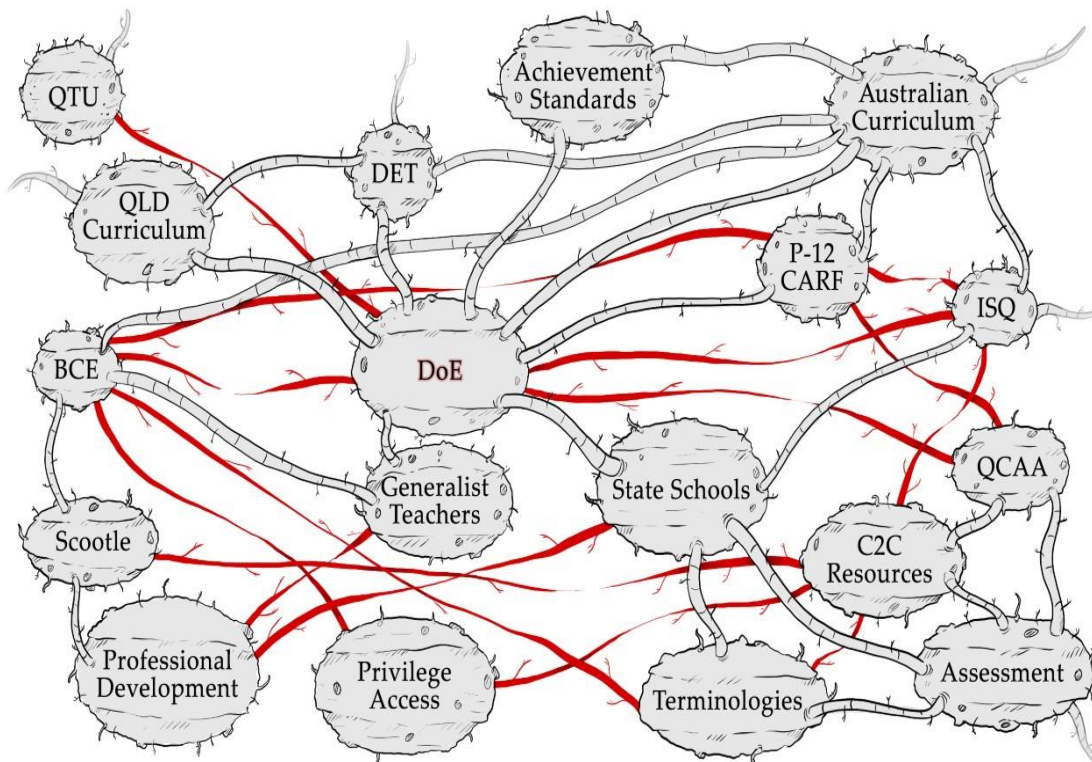
As was observed in the previous sites, I showed how the lack of assessment guidance in the Australian Curriculum triggered educational organisations in Queensland to create their own adaptations or versions of resources to enact the curriculum. DoE developed P-12CARF, which included a set of resources termed “C2C” to assist the enactment of the curriculum specifically for the state school sector. The C2C was a full suite of comprehensive resources designed to support the enactment of the curriculum. It consisted of whole-school planning

documents, classroom planning materials, including unit and lesson plans with samples, assessment tools and timetable requirements.

In this site, P-12CARF and the C2C resources acted as the obligatory passage point. To create a network, the actors were persuaded to recognise and accept the importance of the C2C resources and use them to enact the curriculum. All the actors interested in enrolling in the network had to move through this point to create and establish the network. However, not all actors enrolled in the networking process, and some actors opposed the intersement or locking into the proposed roles to resolve the problem (Callon, 1986). The disconnection between the use of C2C resources and BCE and ISQ can be seen in Figure 4 on the bottom right side. There was no indication that DoE would share the resources with the other sectors and indicated the privileged status.

Figure 4

The Freeze-frame of Relationships between the Actors in the DoE Site



Several factors contributed to the fact that some actors resisted intersement and enrolment in this network. The consequence of the seemingly rapid implementation of the Australian Curriculum: The Arts F – 10, and the disruption of the delivery of the curriculum,

emerged as factors that prevented actors from enrolling and utilising the C2C resources. Moreover, some actors resisted using C2C resources because more time was needed in the familiarisation phases. The C2C resource for drama became available only in 2016, and teachers had already started to develop or adapt their own resources to assist with the implementation process.

In reviewing the C2C resources, it became apparent that the unit and lesson plans were detailed and prescriptive, and written for generalist teachers. Some schools in Queensland insisted on the implementation of the C2C materials as EQ presented them. However, this created tension as it was reported that teachers were confused about whether the resources should be implemented as written or adapted. As indicated in Figure 4, on the bottom left side, no professional development was offered to assist in the enactment process, and teachers found the additional workload to understand how to enact these resources challenging. The terminology used to describe the naming of the strands in this site was a variation on the strands proposed by The Arts F-10, and caused misunderstanding amongst teachers. Moreover, data highlighted the privileged position of state school drama teachers, who could access the C2C resources, whilst non-state teachers did not have this privilege.

Figure 4 demonstrated how difficult it was to construct this network and the controversies that attributed to the complexity of the translation process. The next section follows the drama curriculum into the ISQ site to investigate how that curriculum was enacted in that site.

6.11 Independent Schools Queensland

Independent Schools in Australia is a group of non-government schools serving a range of different communities, thereby fostering choice in education that includes providing a religious or values-based education (Anglican, Greek Orthodox, Lutheran, Uniting Church, Seventh Day Adventist, Presbyterian, Islamic and Jewish schools); a particular educational philosophy (Montessori and Steiner schools); or interpretations of mainstream education to students (schools that cater for students with disabilities, and students at severe educational risk owing to social/emotional behaviour) (Independent Schools Australia, n.d.). All non-government schools operate within the bounds of State and Territory and Australian Government legislation. The government imposes requirements on educational organisations and schools about their financial operation, accountability, curriculum, assessment and

reporting (Independent Schools Council of Australia (ISCA), n.d.). ISCA serves and supports the interests of the independent school sectors in States and Territories by providing representation to Government on a national basis. Independent schools in Australia belong to their respective State or Territory Association of Independent Schools (AIS).

Independent Schools Queensland (ISQ) is a member of ISCA, is represented in the AIS, and is a not-for-profit membership organisation governed by a board of directors representing all independent schools in Queensland. ISQ is not a regulatory or central authority, and does not own or govern independent schools or employ people in independent schools. The organisation works alongside schools in advocacy, and has a support role in a range of strategic priorities such as the implementation of the Australian Curriculum in ISQ schools. There are 202 independent schools in Queensland, catering for approximately 124,000 students (ISQ, 2020a).

6.11.1 The Actors

As in the other sites in this chapter, I opened the black box that presented ISQ to see how drama was enacted and mediated in this space. Findings in the other sites demonstrated that the mediation of drama was not conducted similarly in the different sites, especially in the way that curriculum choice was achieved. I also wanted to establish if any actors encountered in the other sites were circulating in this space. As controversies in curriculum choices were revealed in the other sites, I examined the choices made by ISQ through the analysis of educational documents, the ISQ website and interviews with personnel from ISQ. I followed Latour's (2005) advice "to trace the relations between controversies rather than trying to decide how to settle any given controversy" (p. 25).

6.11.2 Curriculum choice

ISQ supported the implementation of the Australian Curriculum, and independent schools were expected to plan, teach, assess and report directly on the achievement standards from the Australian Curriculum for Prep to Year 10 (ISQ, 2020b). The ISQ website stated that schools must use ACARA's website to access the most updated version of the Australian Curriculum. The *Curriculum Design Paper* (ACARA, 2013) was noted as the document to be consulted for advice about the time allocations for subjects in Years 7 – 10. ISQ made it clear that the Australian Curriculum was the best model for their schools.

We think that the Australian Curriculum is the best model for our schools, because we trust in the consistency and strength and rigour of the curriculum, even if we think it is over-loaded in places. We still think the scope and sequence across all learning areas are good, including the arts. (Participant 11, interview, September 30, 2016)

In Queensland, ISQ has been a strong advocate for not developing syllabuses or another level of the curriculum or a Queensland version of the Australian Curriculum. Although QCAA negotiated with the educational sectors about what a Queensland version of the Australian Curriculum would look like, the sectors did not agree to develop other versions, adaptations or syllabi. Instead, they wanted to work directly from the Australian Curriculum as developed by ACARA. One participant mentioned the following:

QCAA had it in their original work plan when they first were established that they would write syllabuses, P to 10. They would take the Australian Curriculum and construct syllabuses. All three sectors pushed back very hard, and said, “No, you will not get away with it; you are not writing syllabuses”. We did not trust them. (Participant 9, interview, November 29, 2017)

Despite the rejection of an adapted version of the Australian Curriculum for Queensland, one agreement resulted from the discussion with the other sectors. All three educational organisations, as was mentioned before, agreed that the achievement standard developed by ACARA for all subjects would be the mid-point or C standard that informed assessment and reporting requirements.

We have agreed that the Australian Curriculum achievement standard was the midpoint. And otherwise, the rest of it, we create our own. So, when you look at the reporting requirements, it is a five-point scale against available national standards; there are a whole lot of dot points about what schools have to do to report to parents. We have decided as a state that the anchor point will be, whether you call it a C or not – the mid-point will be the Australian Curriculum expectations, as described by the achievement standard. (Participant 9, interview, November 29, 2017)

The consequences of the decision not to support a Queensland version of the Australian Curriculum were mapped to see how ISQ addressed assessment and reporting issues within their schools. As was discussed in the QCAA Section 6.3.3, the department

developed SEs to assist in assessment procedures in schools. However, ISQ chose not to adopt or to utilise the SEs framework developed by QCAA.

6.11.3 Assessment

The ISQ website stated clearly that ISQ schools in Queensland were to plan, teach, assess and report directly on the achievement standards from the Australian Curriculum for Foundation to Year 10 (ISQ, 2020b). Therefore assessment and the lack thereof in the Australian Curriculum were also a matter of concern for ISQ.

We have two stories, and one of them gets lost all the time. One of them is the formative story about what you do next for your teaching and forming your teaching, and then the summative assessment to define a grade. And, as I said, I let loose these curriculum monsters who all they want to talk about is the assessment to define a grade. We have a substantial social moderation process around that; we had 1,200 teachers a year at least coming to these big meetings. At the Gold Coast, we have 120 to 150 teachers every time we meet, and it is all about, “Is it a B or an A?”, instead of a “What do I do next? How does this inform what happens next for this student?”. We are trying again and again, but assessment has been bubbling away as part of the curriculum implementation. We cannot do the curriculum without the assessment, since 2011. (Participant 9, interview, 29 November 2017)

It became apparent that assessment procedure and generating a grade at the end of assessment as part of curriculum implementation were complicated. ACARA (2016c) stated that teachers must use the achievement standards “at the end of a period of teaching to make on-balance judgments about the quality of learning demonstrated by students – that is, whether the students have achieved below, at or above the standard” (p. 1). To overcome this difficulty, ISQ developed a framework called “progression points” to identify, track and report on student progress.

6.11.4 Progression points

ISQ has developed progression points to support teachers in independent schools to assess the achievement standards of the Australian Curriculum (ISQ, 2020c). The progression points framework was developed for three subjects: Digital Technology in Foundation – Year 10; English Foundation – Year 6; and Mathematics Foundation – Year 6.

Although the framework was available only for three subjects on the ISQ website, other subjects used and applied the progression points for assessment. The progression points rubric was presented in a scale/range format but did not use an A – E scale. The rubric format comprised the following scales:

- Emerging - Beginning to work towards the achievement standard
- Developing - Working towards the achievement standard
- Demonstrating - Demonstrating the achievement standard
- Advancing - Working beyond the achievement standard
- Extending - Extending with depth beyond the achievement standard. (ISQ, 2020c)

The rubric included the strands and content descriptions used in the teaching unit, and explicitly listed all the content descriptions and their numbers. Although these progression points were developed for the three subjects mentioned, it was expected that other subjects would use the same framework for assessment and reporting. The progressions points had the following goals:

- To diagnose, through formative assessment, the capabilities, strengths and weaknesses of individual students.
 - To plan teaching programs to meet the needs of individuals and groups of students.
 - To formally assess the progress of individuals and groups of students. To report to parents on the achievements of their children against the Australian Curriculum.
- (ISQ, 2020c, p. 1)

A progression points template was made available for teachers to assess students' progress in order to report to parents. However, it was advised that the set of comments used for the progression points should be consistently used across the school.

A glossary does not actually help you to understand why a student text is significant, or the words they use – especially to distinguish between an A and a B, you need student work. So, we needed the samples to be able to peg those words to the sample and show, “Is the quality of significance being demonstrated?” However, I do say to our schools: “I think it is wise to have a common set. I think you should have a very consistent approach so that the child moving from your geography class into a drama class into a PE class knows that these are the words that are used to describe an A,

and these are the words”. So at least they have done that; at least they have got consistency across the year levels. The long and the short is that it is up to our schools. I can accept that a progress approach does not work for all our schools. If you are going to take that approach, then you are better off to come up with the words that make sense for your community and do it your way, with the criteria reflecting the intent of the Australian Curriculum. (Participant 9, interview, September 17, 2016)

As the progression point system was very detailed, the advice given to teachers on how to construct a progression points rubric was not particularly helpful, especially if “each school makes decisions about implementing according to their context. All we can do is to provide the school with the information, and they will make the decision that they think is best for them” (Participant 4, interview, September 30, 2016). Another participant explained it as follows:

In each of our individual schools, it is the responsibility of people like deans of curriculum, heads of studies, directors of teaching and learning – it is their job to ensure that their teachers have the support that they need to implement the requirements of any new curriculum initiative. (Participant 9, interview, November 29, 2017)

Analysis of the drama assessment in ISQ schools revealed that teachers “go to the ACARA site to find units that can be used with the relevant achievement standards” (Participant, interview, November 27, 2017). However, one teacher said, “If I cannot find a sample – which happened as there are no resources for drama – I go to QCAA for the standard elaboration for my marking scheme” (Teacher 5, interview, 22 February 2017). The way teachers approached the enactment process in independent schools was to pick and choose assessment strategies from different educational organisations. The picking and choosing of resources can be a confusing practice, as was stated by one of the participants:

Unless there is someone in the school who is taking responsibility for translating all those messages for teachers, and giving them confidence about what makes sense, for teachers in your school at this time, then of course teachers are going to wobble. (Participant 9, interview, November 29, 2017)

The statement confirmed that the implementation practice was uneven. Data revealed that another reason for misunderstanding the enactment process was that teachers working in one educational sector “do not understand that there are three sectors - for example, Catholic, state and independent schools” (Participant 9, interview, November 29, 2017).

The implications of working in an educational system where each educational organisation had different expectations, guidelines and procedures were perplexing for teachers. According to a participant, teachers always looked in different places for support and answers, especially if they had no support in their own school.

The confusion comes if teachers go outside the school first and collect messages from wherever they find them, which is what teachers do because they are bowerbirds and experts at finding and gathering, and bring those back to the school. They do not test them with the person in the school who has the responsibility for being the clear communicator. (Participant 4, interview, September 30, 2016)

Again the importance of supporting enactment with quality resources emerged in this site. Resources in the form of planning, teaching and assessment exemplars are important to enact curriculum, but they need to be supported by professional learning (OECD, 2014).

6.11.5 Resources

ISQ has appointed curriculum and assessment personnel to support the implementation of the Australian Curriculum in ISQ schools in Queensland. In schools, curriculum managers were identified, and currently, there is a group of 813 curriculum leaders in Queensland independent schools. In the interview, it was revealed how this support was structured,

I work with the curriculum leaders across our sector, and I provide trainer materials that they can then use with their own staff. So twice a year I run regional visits and not all of them come, by no means. Probably get about 450 out of the 813, but certainly, in the regional areas, every school is represented, I would say. If I go to Cairns, it is every school from Cairns will be there, including Atherton and Cooktown. I give them an update on where we are up to, where ACARA is up to, where the Queensland Government is up to, where DET [Department of Education

and Training] is up to, and then we look at what are the burning issues at the time.
(Participant 9, interview, November 29, 2017)

ISQ was very active in ensuring that all the schools had the latest information about every stage of development for the Australian Curriculum, including the arts. However, no specific professional development for the arts learning was offered to schools. The reason for privileging some subjects was revealed in this interview. “We do not provide any particular specialist expertise in any of those learning areas, except science and languages, and that is because it is related to federal funding that enables the extra support” (Participant 16, interview, November 29, 2017).

Professional development was actively supported from an advocacy perspective, rather than from a curriculum implementation perspective. Teachers were directed to Scootle, and encouraged to connect with professional associations such as Drama Queensland. It was stressed that networking with other drama teachers and schools was essential to support teachers:

If we know a school that has an outstanding head of performing arts and they are doing great stuff in drama, we will often redirect people towards those people. For us, we are fortunate because our schools who have made a commitment to the arts and typically made a significant commitment to the arts, quite often we link schools to other schools. Our schooling community becomes a resource within the networks of schools themselves. (Participant 4, interview, September 27, 2016)

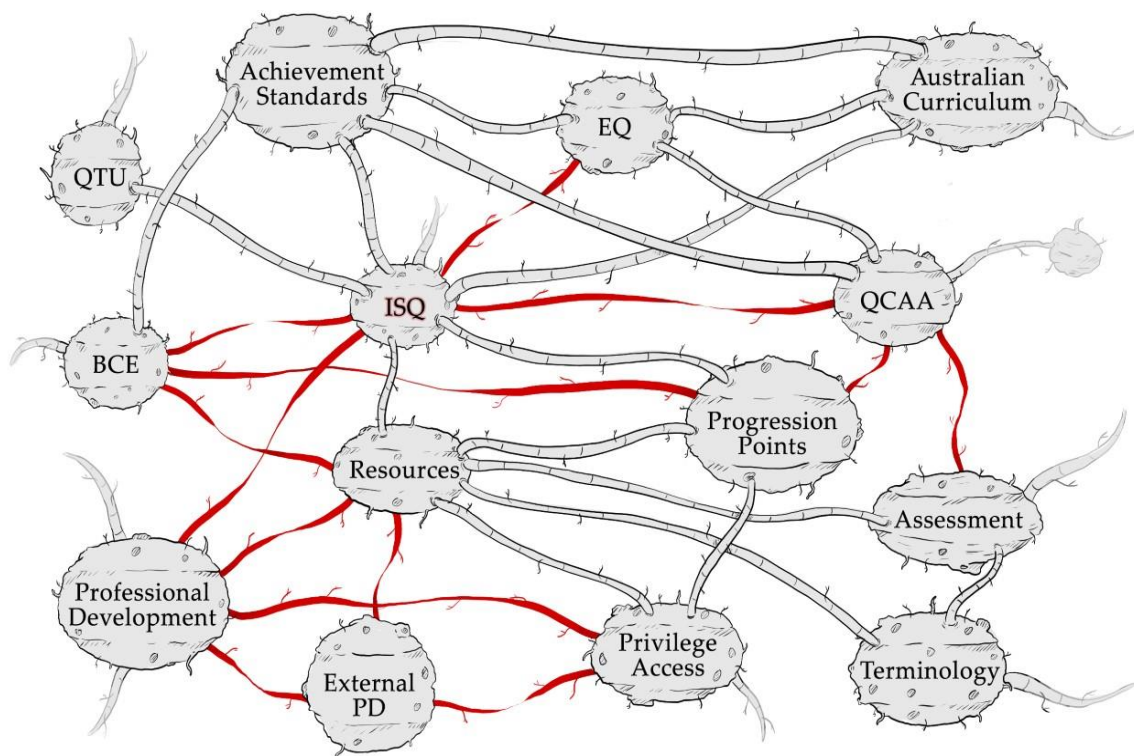
ISQ engaged with professional learning via an online learning calendar. The website offered a comprehensive suite of learning opportunities such as face-to-face connections, webinars and online modules for self-paced, virtual learnings (ISQ, 2020d). Face-to-face professional development was delivered in nine cities and towns in Queensland. Many of the professional learning sessions were free of charge, but there were also paid events. Although there were face-to-face professional development opportunities for “building assessment communities”, there were also school and curriculum leaders’ update workshops. There was no professional development for the arts.

The uncertainty of how to construct assessment procedures, a lack of active support and professional development and no clear communication about how to enact the curriculum contributed to the fact that actors in this site were not convinced to enrol in this network.

6.11.6 Reflection and summary

Figure 5

The Freeze-frame of Relationships between the Actors in the ISQ Site



ISQ expected their schools to plan, teach, assess and report directly on the achievement standards presented by ACARA and agreed that the achievement standard, to use it as the mid-point when determining a student's progress. The freeze-frame (Figure 5) showed how ISQ resisted the application of the ACiQ in their schools, as developed by QCAA. ISQ developed their own assessment guidelines in the form of progression points to be used as an assessment guide in their schools and to address the lack of assessment practice in the Australian Curriculum. Instead of using the A – E scale, as proposed by QCAA, ISQ used different describing words in assessment planning to define students' progress.

Access to resources was privileged to ISQ schools only. However, ISQ did not develop any drama resources, nor did they provide any professional development for drama. This was delegated to curriculum leaders in schools to be enacted. An interesting observation from the map was ISQ's disconnection from other actors such as BCE and DoE.

6.12 Moments of translation in the network

This chapter was concerned with how the enactment of the drama curriculum in educational organisations in Queensland emerged to answer the study's research question. Drawing the findings together in the chapter revealed that the presence of known actors in the network in Site 1 (Curriculum agencies as discussed in Chapter 5) was also visible in Site 2 (educational organisations as discussed in Chapter 6). However, following these "known" actors into this site exposed other unexpected actors. Together the set of actors weaved their own stories about the enactment of drama and, through negotiations, alliances and betrayals, endeavoured to construct new networks in these sites.

Using the lens of Callon's (1986) four moments of translation, I assembled the dynamic formulation of the networks in the site. The four interrelated moments of translation - problematisation, interessement, enrolment and mobilisation – delineated the methodology for the empirical research. As translation is a continuous process of becoming (Law, 2006), different iterations were produced, each presenting a distinct version of a network and a unique and unrepeatable chain of actions.

First, translation is concerned with the definition of a problem (problematisation) and how it could be solved. The next three moments – interessement, enrolment and mobilisation - are all orientated towards the solution of the problem. For translation to be successful, the actors had to be made interested in the possible solution by enticing them to enrol in that network exclusively. Actors achieved successful enrolment by passing through an obligatory passage point to ensure an exclusive and privileged relationship with other actors. Once enrolled, these roles are put into action to fulfil the need expressed in the problematisation phase. Finally, the fourth moment is mobilisation, where the network is created and becomes durable and stable. These moments are not linear and could overlap to show how actors appear in different networks.

I have employed the methodological approach of the moments of translation to analyse network building in the site. A freeze-frame sketch accompanied each section in the chapter to illustrate the translation process, and how relations and interactions between actors were established. These visual representations of the networks in the form of rhizomatic freeze-frames were constructed to give the reader a glimpse into the complexity and messiness of network building. Although the sketches were static, I understand that a network “signifies fluid complex associations with distinct internal points of connection achieved through processes of translation” (Fenwick & Edwards, 2010, p. 15). However, the sketches constructed for educational organisations pointed to the fact that these actors constructed their own respective reality of how to enact the curriculum. The combination of the analysis and the visual representations of the freeze-frames contributed to new knowledge as it demonstrated the actors’ unique locus, negotiations and associations with other actors in the network using the methodological approach of actor-network theory.

6.12.1 Problematisation

The first moment of the translation, even before a network was formed, focused on problematisation. Here the nature of the problem is defined, and a way forward is proposed to solve the problem (Callon, 1986). Defining the problem acted as a “form of gatekeeping” (Fenwick & Edwards, 2010, p. 54) and determined which interests were included and excluded within the networks. For the problematisation phase to be successful, actors such as QCAA, BCE, DoE and ISQ, also called focal actors (Callon, 1986), had to make themselves indispensable. This meant that the actors identified a problem and provided their unique solution to that problem. In this case, the problem occurred in the development of the Australian Curriculum.

The release of the Australian Curriculum presented Australia with a national curriculum for the first time in the history of the country. The curriculum was endorsed in 2015 by Australia’s education ministers, “with a clear understanding of what students should learn regardless of where they live or what school they attended” (ACARA, 2016a, para. 2.) However, the curriculum revealed complexities associated with the enactment process. Controversies about the absence of assessment tools and advice to support assessment practice in the Australian Curriculum created challenges for the educational organisations in the enactment process.

The complexity of the translation intensified as focal actors not only had to rally actors in their particular sector to support their version of the curriculum but also had to contend with the other focal actors developing their own frameworks. Instead of collaborating, these focal actors built their own vision of how to enact the curriculum and support their constituency. To convince and enrol actors from their own sector, the focal actors had to prove the validity and strength of their framework, and developed tools and resources to support the enactment. Moreover, they rallied actors to persuade them to join their network. These focal actors, in their own right, became an obligatory passage point for their specific sector, and actors had to pass through this point to establish that network (Law, 1986). Findings in the chapter revealed how the focal actors established their obligatory passage point during the interessement stage. To achieve their goals and become indispensable, the focal actors developed their own framework to resolve the lack of assessment procedures in the Australian Curriculum.

6.12.2 Interessement

Interessement involves a sequence of actions where focal actors attempt to move and lock actors into various roles within the network (Callon, 1986). The focal actors in the study acted as intermediaries to interest and convinced other actors to enrol in their version of how to enact the curriculum. Callon (1986) described this action as building “devices which can be placed between them and all other entities who want to define their identities otherwise” (p. 9). Findings showed that focal actors developed unique strategies to negotiate with actors to enrol in their network. Focal actors used the following strategies to resolve the problem and interest actors to enrol in their network.

To interest actors, QCAA’s strategy to enrol actors was to develop the ACiQ to provide advice and support for the enactment process. SEs, as a resource, was created to assist schools with planning, teaching, assessment and reporting. The resource provided teachers with tools for making consistent judgements about students’ progress. A five-point, A – E scale in the form of a rubric assisted the assessment of students’ work.

The advice from BCE to their schools was to use and implement the Australian Curriculum as presented on the ACARA website. However, BCE developed the *Delivering Excellent Learning and Teaching, 2014 -2016 Strategy* (2014) that supported schools with the implementation of the Australian Curriculum through the *LEAD, LEARN* and *TEACH*

strategies (BCEO, n.d.). These strategies also aligned with the Catholic worldview aimed at guiding effective practice for learning and innovation in BCE schools.

DoE developed P-12CARF, which included a suite of C2C resources to support the enactment of the curriculum, assessment and reporting requirements. These resources were comprehensive and consisted of whole-school and classroom planning materials. P-12CARF was promoted as a framework to deliver “a world-class education and improve the progress and academic achievements of every student” (Department of Education, 2020b, p. 1). State schools were mandated to use the P-12CARF curriculum to implement the Australian Curriculum.

ISQ advised their schools to work directly from the Australian Curriculum. Schools had to plan, teach, assess and report directly on the achievement standards from The Arts F-10. To support the enactment of the curriculum, ISQ developed progression points, a framework to support the enactment of the Australian Curriculum. Progression points supported the enactment process by providing comprehensive teaching programs, assessment and reporting tools.

When enrolling in a network, there are several ways that actors could approach enrolment (Callon, 1986). Firstly, they could enrol either willingly or reluctantly; next, they could reject the interessement, which in this case is a different framework created by another actor. Last, they could develop their own program, or simply disregard the attempts to enrol in a network. The findings in this study established that the focal actors developed and offered their personal frameworks to interest their schools in using the new framework, and therefore they did not join the other educational organisations to form a network.

6.12.3 Enrolment

In Chapter 5, the analysis showed that the educational organisations all enrolled in the network created by ACARA by accepting the Australian Curriculum as a national curriculum to be implemented across Australia. The enrolment process was guided by negotiations of “trials of strength and tricks that accompany the interessements and enable them to succeed” (Callon, 1986, p. 211). The trial of strength of the network in Site 1 (Curriculum agencies) was achieved, and the network was established and became stable, punctualised and black boxed. For a network to be black boxed meant that it “contains that which no longer needs to

be reconsidered, those things whose contents have become a matter of indifference” (Callon & Latour, 1981, p. 285).

However, when the educational organisations had to build their networks to translate the curriculum, instead of implementing the Australian Curriculum as developed by ACARA, the focal actors created a different framework to suit their own requirements. In this chapter, I showed how the focal actors developed the following frameworks:

- QCAA - ACiQ and SEs
- BCE - Learning and Teaching Framework
- DoE - P-12CARF
- ISQ - Progression Points.

These findings showed that the focal actors were unsuccessful in enrolling one another to form a network. However, the findings also revealed that these focal actors had difficulty in enrolling actors from their own sectors owing to the barriers that they created in the development of their frameworks. The actions of the actors showed the “messy practices of relationality and materiality of the world” (Law, 2009, p. 2).

BCE and ISQ resisted and opposed the use of a mediated version of the Australian Curriculum such as the ACiQ. These actors wanted to implement the Australian Curriculum “directly” (Participant 10, interview, September 27, 2016) as presented on the ACARA website. Moreover, they did not want to make use of SEs to support planning and assessment, and instead they developed their own frameworks for their respective schools to implement. Secondly, the lack of professional development to enact the curriculum created a barrier for actors to enrol in the network, as none of the focal actors provided any professional development opportunities for drama in their frameworks. Both ISQ and BCE relied on external organisations to provide professional development to support the enactment of the curriculum. Thirdly, inequitable access to resources caused tension between the actors. EQ provided resources to support planning, teaching and assessment, but these resources were accessible only to members of the organisation via the OneSchool portal, and were password protected. Although some C2C resources were made available on Scootle, none were available for drama.

Similarly, resources on the BCE and ISQ websites could be accessed only by the organisation's members through an authorised password. However, no drama resources were provided to support the enactment of the drama curriculum on either website. QCAA provided resources for drama, and made them available on their website. Lastly, the naming of the strands in the drama assessment examples created misunderstandings, as there was a lack of consistency in the naming of the strands as presented in the Australian Curriculum. Although making and responding were used consistently by all organisations, other inconsistencies were exposed. For example, QCAA divided the making strand into forming and performing. EQ divided making into devising and performing. BCE and ISQ both used the strands making and responding as presented in the Australian Curriculum.

6.12.4 Mobilisation

Mobilisation is the last moment of translation. Actors have to gain enough support from their allies to modify the behaviour of others. "Who speaks for what in the name of whom" (Callon, 1986, p. 214). Callon and Law (1997) reiterated the importance of this crucial question that needs to be answered if networking is to succeed. This meant that associations and links between actors in the network had to be tested. In this site, one example of a successful trial of strength and mobilisation of all actors was the collective decision to use the Australian Curriculum achievement standard C as the standard in assessment procedures and rubrics. An analysis of the resources confirmed that this approach was reflected in all the resources developed by the focal actors.

The findings showed that mobilisation was unsuccessful in enrolling focal actors into a single network to enact the Australian Curriculum. Instead, as the focal actors created their own networks, it became apparent how fragile and precarious ties between actors could be in the transaction process.

6.13 Conclusion

To this point, the enactment in the Australian drama curriculum emerged as a story where messiness and disruption of practice between actors could be observed in the emergent networks presented in this chapter. Data gathered from four educational authorities or focal actors – namely, QCAA, BCE, EQ and ISQ – told the story of how the Australian drama curriculum was enacted at each site. Each site was presented and analysed separately. I showed how networks established in this site was a heterogeneous collection of human and

non-human actors. Here, for example, educational organisations, curricula, websites, resources, achievement standards, assessment, exemplars, terminology, and unit and lesson plans came together in an attempt to build a network. As the bricoleur, I followed the chain of associations and actions between these actors to see how the translation of the drama curriculum in this site was conducted.

The translation process, as was noted throughout this chapter, was never straightforward. At any moment, a translation could fail as the actors could reject enrolment. However, I continued to follow the actors to identify chains of associations. Alliances were formed, and the curriculum information was moved from educational officers' computers to school principals' and curriculum leaders' desks. Curriculum frameworks appeared on PowerPoint slides in staff meetings, and as reports and information pages on websites. Some information on websites was similar, and some changed. Even the use of the same terminology was sometimes different. This was how the network building process unfolded as actors rallied to resolve problems, interest the actors and enrol them in a network.

Finally, I employed actor-network theory to apply methodological knowledge of how moments of translations were performed in different sites. I showed that the focal actors intended to establish their own networks and act as an obligatory passage point to enrol actors into joining their network. Sometimes the focal actors did agree on particular goals, but they also worked against one another to undermine these goals, creating spaces of tension, resistance and controversy.

The story of the enactment of drama was still unfolding. As the story was told of how educational organisations enacted the drama curriculum in this chapter, other actors were waiting in the wings to tell another story. This story was about drama in junior secondary schools in Queensland, and how the drama curriculum was brought to life in drama classrooms. The next chapter examines and analyses the enactment of drama in the junior secondary schooling phase of Queensland Catholic, Independent and state schools.

Chapter 7 – Assembling the Actors: Drama in Junior Secondary schools in Queensland

The study so far has traced the enactment of the Australian drama curriculum in two sites: namely, the national/federal level (ACARA); and educational organisations. The findings from these sites supported the understanding that translation “is constantly being undone” (Callon, 1991, p. 152), is precarious and can fail at any time. The fragility and messiness of network building were exposed as actors endeavoured to achieve their goals through the “seduction or simple solicitation” (Latour, 1986, p. 209) of other actors. In these two sites, focal actors constructed networks by developing their own frameworks for planning, teaching, assessment and reporting with associated resources to support their sector. Each focal actor used inscriptions to imprint her or his interest in the features of the framework (Akrich & Latour, 1992). These inscriptions materialised in the network as “a sign, an archive, a document, a piece of paper, a trace” (Latour, 1999, p. 306). In the case of this study, these inscriptions were embodied in the form of documents - the frameworks - that became the focal actors’ “support, their more or less faithful executive” (Callon 1991, p. 143).

In this chapter, I examine the durability of these inscriptions and how they were embodied in the study and used by the actors. I trace the scenarios exposed in the analysis, the strength of these inscriptions and how they were translated into teaching and learning practice to enact the curriculum. The analysis of data assisted me in answering the research questions.

7.1 The Actors

The chapter follows the drama curriculum in turn into four Queensland schools representing the following sectors: two Catholic secondary schools, one a single-sex girls school (Years 7 – 12) and the other a co-educational school (F – 12); one single-sex male Independent school (Years 4 – 12); and a co-educational state school (Years 7 – 12). I present the analysis of data in three separate sections – first, Catholic schools in Section 7.2; next, Independent schools in Section 7.3; and last, state schools in Section 7.4 – to reveal the threads detected in each network.

The sections are not presented linearly as the actors in the different networks did not all emerge from the same starting point. Some of the stories converged and formed new ones; others had links with previously discussed networks and made visible the hinterland from different networks, but, in the end, each told its own story. The methodological approach of actor-network theory was advantageous in providing new insights into how actors attempted network building by using the four moments of translation. Rhizomatic freeze-frames accompany the summary at the end of each section to show the actors' attempts at forming chains of associations in the networks. Section 7.5 synthesises the findings using the four moments of translation illustrating the problematisation, interessement, enrolment and mobilisation of actors in the different networks (Callon, 1986). The chapter is concluded in Section 7.6.

7.2 The Catholic schools

The Catholic Education Council, assisted by the Archbishop of Brisbane, developed policies regarding Catholic Education, and delivers services, programs and resources in schools in Brisbane through Brisbane Catholic Education (BCE, nd). There are 139 Catholic schools in the Archdiocese of Brisbane (BCE, nd). Data were collected from artefacts such as curriculum documents, websites, my personal journal as the researcher and three semi-structured interviews conducted at two Catholic schools in Brisbane. I refer to these schools as school A and B in this section.

School A was a secondary, single-gender, girls' school with an enrolment of 550 girls from Years 7 – 12. Drama at this school was offered from Years 7 – 12, and was a compulsory subject in the Years 7 - 8 band and an elective in Years 9 -12. The two interviews in this school were conducted with the curriculum leader for the arts, and a drama teacher. Both teachers taught in the junior secondary phases from Years 7 – 10, and they had been at the school for five and two years, respectively. These drama teachers provided me with work programs and unit and lesson plans for the Years 7 – 8 drama band. I also observed a Year 8 drama class at the school taught by the drama teacher.

The third interview was carried out at School B, a Catholic co-education school with a student population of 1000 students from Years 7 – 12. At this school, drama was offered from Years 7 – 12, and the interview was conducted with the curriculum leader for the arts.

This teacher was also a drama teacher, teaching in the junior secondary phase from Years 7 – 10, and had been at the school for three years.

Actors encountered in previous networks such as the teaching and learning frameworks developed by BCE became visible, and I followed them to establish how they had enacted the drama curriculum. However, new actors inscribed in the framework made their appearance in the form of timetables, lesson plans, classrooms, teachers and school websites. As the bricoleur, I examined how this network was constructed, and I paid close attention to connections made between actors to trace how the drama curriculum was translated into the BCE schools.

7.2.1 Curriculum Mediation

Data analysed in Chapter 6 disclosed that BCE specified that the implementation of the drama curriculum in Catholic schools occurred by working directly from the ACARA website. The teachers in this school followed the directive of BCE to implement the Australian drama curriculum, and to adhere to the curriculum implementation requirements of BCE. By agreeing to implement the curriculum directly from the ACARA documents, as was discussed in Section 6.7, these actors satisfied the interest that had been assigned to them by the focal actor, which in this case was BCE. The focal actor established its framework, which acted as the obligatory passage point (Callon, 1984; Latour, 2005). However, as teachers agreed to use the Australian Curriculum and not any other variant or resources, they had to enact the drama curriculum following the teaching and learning framework developed by BCE. The framework assisted teachers in their planning, teaching, assessment and evaluation to create learning opportunities for students (BCE, 2012).

For the framework to become indispensable and pass through the obligatory passage point, teachers had to accept and use the teaching and learning framework to enact the curriculum. The framework comprised tools to “plan for the students in front of them” (Participant 10, interview, September 27, 2016), and to use the achievement standards of the Australian Curriculum to make judgements about, and to assess, students’ work. The interviews revealed that drama teachers in Schools A and B went directly to the Australian Curriculum, and they used the latest version to enact drama in their classrooms:

We had to write a unit of work because we have drama in Years 7 and 8 compulsory for one term only. We wrote that unit of work with the Australian Curriculum in mind. We then looked at our Year 8s as well, again with the Australian Curriculum in mind. Then this year we have altered our criteria sheets from Years 7 to 9 to match the criteria of the Australian Curriculum. (Participant 1, interview, December 1, 2016)

The head of the drama department confirmed this view, adding that she was not “re-inventing the wheel to write a range of new units of work for drama”. She continued to say that “I have been teaching some units for years, and just been updating them” (Participant 2, interview, December 2, 2016). The teacher from School B also confirmed that she used the ACARA website to access the curriculum. However, many of the units of work were already in existence before she came to the school. She revealed that she had aligned the existing units of work with the Australian Curriculum:

We have just added things in. We have tweaked things. For example, in a unit that we are doing with the Year 8s, we went through the ACARA document, [and] we could see that it fit[ted] different elements of it. It would work, but we needed to add in a connection to Indigenous Australians. It was a fairy tale unit, so we looked at Indigenous storytelling and resources. We have just merged it, I guess. (Participant 3, interview, May 26, 2017)

Teachers enrolled in the network by agreeing to implement the Australian Curriculum directly from the ACARA website. However, the interviews revealed that teachers were uncertain about how to interpret the drama curriculum. Spillane (2002) stated that the curriculum documents must be understood to ensure appropriate enactment. If there were a lack of understanding and/or absence of support from the school to unpack the curriculum, misinterpretations could occur. For the enactment of the curriculum to be successful, teachers had to engage in professional development, and to have access to quality professional learning materials (Fullan, 2016, 2009; Marsh, 2009).

7.2.2 Access to professional learning materials

Teachers brought the curriculum into existence by utilising different pedagogical approaches to update and transform their teaching materials to reflect the Australian drama

curriculum. Although teachers were adapting their original learning materials to reflect the new curriculum, they wanted to see guidance and support in the form of professional development and professional learning materials from BCE to confirm and validate the appropriateness of their teaching and learning practices. Teachers who were interviewed expressed the desire to access units of work that modelled the Australian drama curriculum in the junior secondary school phases. This indicated that teachers actively sought to manage and organise their teaching and learning materials to enact the curriculum.

The implementation of a new curriculum, according to Roerig and Krause (2005), was determined by the control that teachers took in their teaching and learning activities. Data revealed that access to advice and to appropriate quality samples of work that aligned with the Australian Curriculum to adapt their unit plans were considered an essential part of implementing the curriculum. One teacher said:

I would like to see, I guess, a program of work that sort of fits our time allocation or a similar time allocation to ours, so that we can look at it and compare it to what we are doing and say, “Oh, yes, that is sort of what we are doing”, or, “Actually, that is a really good unit. Let’s pop that in instead of what we are doing”. (Participant 1, interview, December 1, 2016)

The teachers at both schools felt that BCE did not support them with adequate resources to implement the drama curriculum in the junior secondary school phase. The BCE website was the first port of call for teachers to find information to assist with their enactment of the Australian Curriculum. However, data showed that BCE did not offer on their website any exemplars of drama units of work or lesson plans for the junior secondary school band for drama. This finding was consistent with the data assembled in the interview with the representative of BCE, as was discussed in Chapter 6. The organisation’s website and the subject officers were a point of inquiry for teachers where they could access information and ask questions about the enactment of the drama curriculum. However, drama resources and units of work were available for primary schools in Prep to Year 6. BCE referred teachers of Years 7 – 10 drama to find examples on external resources such as the Australian Curriculum website and Scootle.

The resources available on the ACARA website provided one sample of work for drama in Years 7 and 8, and one sample for Years 9 and 10. These samples were developed in 2014, and were available only in video format. The video resources showed three samples of student work at above satisfactory, satisfactory and below satisfactory levels. The students were assessed on their ability to interpret a script and to show understanding of the conventions of drama required for a performance. One teacher at the school used this resource, and she felt that the sample was limited as no task sheet, guidelines for teachers or assessment rubric were provided (Participant 1, interview, December 1, 2016). In the *Review of the Australian Curriculum* (Donnelly & Wiltshire, 2014), the shortage of student work samples for the arts was mentioned as a concern to be addressed. To date, the two samples mentioned were still available on the website, but no new resources had been added for drama.

Similarly, teachers took the advice to use Scootle to access resources. As was discussed in Chapter 6, Scootle is a digital platform providing Australian schools with resources aligned with the Australian Curriculum. Interviews with the teachers revealed that they had visited the Scootle website to look for resources. One teacher remarked that “some of the stuff on Scootle I just found was not relevant to what we were doing. There was stuff from all over the place, and no indication of how to do assessment” (Participant 1, interview, December 1, 2016). Teachers felt that the resources were not always related to the Australian context, and that many of the resources did not align with the Australian Curriculum. In late 2016, DoE made some of the C2C resources available on the Scootle platform. However, the way that C2C assessment was structured, especially the assessment in SEs, was not endorsed by BCE, as was discussed in Chapter 6.

The drama teachers who were interviewed acknowledged that they looked at the QCAA website owing to the lack of resources from BCE:

I have looked at C2C as well. I had found that the state schools had stuff that they were able to access that we were not able to access. I will not reveal my sources, but I was able to get on and have a look. I found it very hard to navigate. Actually, it was really a lot of information. It was hours and hours of trying to download stuff and whatever. I did get bits and pieces, but it was very convoluted, and, honestly, I ended up not going back on there, because I had found [it] too time-consuming. I have not

been back onto BCE to see what is now on there. (Participant 2, interview, December 1, 2016)

What was interesting from this recount was that the teacher alluded to the fact that she had accessed information available to the state school and would “not reveal” the way that she had gained access to the material. This teacher had no access to the C2C resources for drama as it was password protected and accessible only to state school teachers. She secretly used the account and password of a teacher in the state school sector to access the material. C2C material was written for use in state schools, only to be accessed by state school teachers through a password.

Similarly, any resources developed by BCE – for example, the resources on the teaching and learning portal – were also password protected and accessible only to BCE employees. The password-protected logins from BCE and DoE acted as gatekeepers that secured and privileged access to resources only by teachers who belonged to that particular system. It became clear that focal actors did not want to share resources with other educational organisations as teachers from these educational organisations were not permitted to access these resources, nor were these resources shared amongst the wider community of drama teachers. This not only caused tension between educational organisations but also generated stress and anxiety amongst teachers, who wanted “to get on” (Participant 10, interview, September 27, 2016) with enacting the drama curriculum. Also, teachers did not know how other teachers in schools in Queensland implemented the curriculum because access to resources and exemplars was restricted to each sector.

This privileged access imposed by educational organisations such as BCE, DoE and ISQ raised the question of equity in terms of access and availability of resources for all drama teachers in Queensland, irrespective of their schools’ affiliation. Teachers had the desire to share expertise because it builds knowledge and foster collegiality.

7.2.3 Self-doubt - “Am I doing the right thing?”

During the interviews with the teachers, it became apparent that teachers felt stressed because they did not know if they were interpreting the drama curriculum correctly. When I asked the teacher at School B if she understood the Australian drama curriculum, she responded:

Probably not. I am concerned. I am really concerned that I am not. I definitely teach making and responding. I definitely teach skills of drama. I definitely teach elements of drama. I teach literacy. I still include presenting as a subcategory because I think they need to know it. After all, it is still a dimension in the senior work program that they should be familiar with forming, presenting and responding. I put making and responding on the tally sheet, and that is great. That is what is in their report card. In Year 8, they are forming and they are presenting: put together for their making grade. In covering skills of drama, it is important that they can do things like scriptwriting or improvisation or direct and act. I do not know. I just shuffle it a bit. (Participant 3, Interview, May 26, 2017)

It was clear from this interview that the teacher modified the assessment procedures and the strands to match the Australian drama curriculum. The strands for this unit were a mix between the terminology from the previous curriculum (Essential Learnings - ELs) and the Australian Curriculum. The teacher admitted that she was still using “the old program”, referring to ELs:

I know that reflecting is essentially their responding task. That is me not letting go of the old program. I realise that. But I also realise you cannot completely let go of something that you need to teach three years later [in senior secondary school drama].

In the course outline on the school website, the drama strands were referred to as presenting and responding tasks for Year 7 and forming, presenting and responding tasks for Year 8. The teacher from School A expressed a similar view as she explained:

Another thing I think we found challenging also was our understanding of some of the terminologies within the criteria sheets as well, particularly the rubrics and what that actually means, especially with all the viewpoints and perspectives and what that actually would look like in a task, and how we are meant to actually implement that [is unclear]. (Participant 2, interview, December 1, 2016)

Similar to School A, the School B website stated that students were assessed in forming, presenting and responding. Instead of applying the strands of making and responding, as suggested by the Australian Curriculum and as endorsed by BCE, the teachers used the strands as presented in the previous curriculum, Essential Learnings. Teachers felt

that the disparity in identifying and using the strands was due to the lack of professional development and communication at school. The teachers sought understanding and clarification about how to use the strands as they mentioned that exemplars and available drama assessment resources were not consistent:

I really wanted to see a task sheet that matched. There is a unit of work, but where is the task sheet? It was a description of the assessment, but there was not the task sheet to see. Well, what actually are you getting them to do? Then how does that match that material sheet? Then the other thing I thought with these criteria sheets is there are no literacy or language conventions in the responding. (Participant 1, interview, December 1, 2016)

The teachers in these schools expressed feelings of isolation regarding the enactment of the drama curriculum. There was a lack of confidence amongst these teachers, not in their ability to enact the curriculum, but because they did not know if they were doing the right thing. They were longing for confirmation validating that their practice was appropriate for their students and their schools. The lack of availability of support resources was a real concern for teachers:

I think that sort of thing would have been good if it was just a meeting of all the BCE schools: "Come and let us all talk about where we are at in this". Yeah. I do not know; I think it just seems that nobody checks up on what you are doing. You do not have to submit work programs. I think it is all over the place. Not that you want to make more work for yourself, but I would not mind sending off a work program to get some approval. (Participant 2, interview, December 1, 2016)

Literature acknowledged that support to enact the drama curriculum, especially for early career or generalist drama teachers, was of the utmost importance (Garvis & Pendergast, 2010; Gray et al., 2020; Hong et al., 2018). The findings showed that no or limited professional development was offered to teachers to help with understanding and implementing the drama curriculum in Years 7 – 10. Professional development in the arts mainly targeted primary school teachers; only recently, with the announcement of the senior secondary school curriculum implementation in 2019, did it target drama teachers in Years 11 and 12. One teacher commented:

Nothing has ever come through for the arts. So, I am worried constantly that I have missed a PD [professional development session], that I am missing crucial information. I am not the best, I guess, at jumping on the website and double-checking things all the time. I do not know how else I would have found out about anything except if he [the curriculum leader] had told me. And there is always the possibility that I might have missed one of those emails. (Participant 3, interview, May 26, 2017)

Teachers in School B felt unsupported, and the lack of clarity about the enactment process created stress. One teacher was worried that she was missing information as the Head of Curriculum had forwarded only information from QCAA to her, and not any information pertaining to BCE policies or expectations about how to enact the drama curriculum. There was a perceived disconcerting lack of communication, which demonstrated the disconnection between curriculum understanding and how schools dealt with the transfer of information. Research has shown that ineffective communication was identified as one of the most common barriers in schools (Porterfield & Carnes, 2014). Fullan (2016) advised middle managers like curriculum leaders to “walk the walk” (p. 152) with their teacher colleagues and, through communication, to support them in translating the curriculum. In School B, one teacher described the stress and lack of efficacy that she felt because of the lack of communication at her school:

I have never had an arts meeting with my curriculum leader. I feel like he has never addressed any of that information to us in the curriculum team. I have gone to see him after I have been to a Drama Queensland conference. I felt quite nervous that we were doing the wrong thing. He certainly was not bothered by what I was doing, even though it is wrong, and said, “Yes, that is something we should address but leave it with me” kind of thing. I felt quite powerless in that situation to make a quick, speedy change. (Participant 3, interview, May 26, 2017)

The teacher continued to say that they needed time to meet as an arts group to align their drama program with the ACARA curriculum. The arts staff at School B organised a professional development day to map out the scope and sequence of the program. They examined how drama was presented across the year levels in Year 7 – 10 at their school and in the Australian Curriculum. In this process, they emphasised embedding literacy into the

drama program and adding an Indigenous perspective to the units of work. No new units were written, but they “reworked the old units of work” (Participant 3, interview, May 26, 2017) to fit the new program.

School A followed a similar path by using units of work “that have been around for years” and updating them (Participant 2, interview, December 1, 2016). They also wrote a new unit of work for Year 8 and altered the criteria sheets from Years 7 - 9 to match the criteria of the Australian drama curriculum. The teachers at both schools found solace in collaborating with other staff to write new units of work, and in upskilling themselves to assist them in enacting drama in their classrooms.

Teachers in both schools mentioned the support received by Drama Queensland regarding “keeping up with things”, and that the Drama Queensland chat line assists in “finding out what other people are doing, and that is where you find out that so many schools are doing so many different things” (Participant 1, interview, December 1, 2016). The teachers relied on this organisation to access professional development. The teacher in School A remarked:

It is about finding professional development to go to, and they [Drama Queensland] are very supportive of professional development. Drama Queensland is obviously our best source, I think anyway, as far as getting the latest information about what is going on with drama. There has been some BCE professional development, but it has been very much primary school focused. (Participant 3, interview, May 26, 2017)

Another teacher at School A felt similarly about the support received from Drama Queensland.

I think it has been hard because the need had been in primary school because it is a much bigger change for them. But I think it would have been nice to have something just really specific about, “This is what you should be doing”. I guess the other hard thing is [that] schools are approaching it [the enactment of drama] differently, but there is not one program kit. (Participant 2, interview, December 1, 2016)

Teachers must have the skills, resources and knowledge to implement a new curriculum and, above all, to feel confident to implement a new curriculum. Jephcote and Davies (2007) explored the connection between educational organisations and schools when

implementing a curriculum. They showed that a lack of communication and support between educational organisations and schools influenced how teachers enacted the curriculum, and “that the tensions and disputes between actors at the meso level were irreconcilable” (p. 562).

The findings of this study also pointed to similar difficulties experienced by teachers. Although teachers enrolled in this network to enact the drama curriculum, several barriers and controversies limited their capacity to enact that curriculum. The difficulty was visible in the paucity of communication and support from school leaders and limited professional development opportunities. These barriers played a role in inhibiting the enactment of the drama curriculum and, in the process, threatened the network building process. I continued to follow the actors, and I examined the consequences of the uncertainty and difficulty of enacting the drama curriculum. In particular, I paid attention to how these factors shaped and influenced assessment in drama.

7.2.4 Assessment coherence

Findings suggested that the implementation and understanding of assessment procedures were problematic for the teachers. Having no clarity and support about how to present assessment practices to reflect both the drama curriculum and the BCE framework made the enactment procedures challenging for the teachers. BCE required teachers to work directly from the Australian Curriculum and opposed the QCAA mediated version of the ACARA document. Teachers in BCE schools were expected to use the achievement standards as the focal point of all planning and of judging students’ work. Also, BCE advised teachers to use a portfolio of work for students to make judgements on their progress. The findings showed that teachers applied a variety of assessment methods in making those judgements. The teacher at School A explained the assessment procedure:

In Year 7, we do a group performance that they form, or they make as a group and perform. They get a group mark for that, but obviously it is not ideal in drama, but it is not much we can do about that. Then they get an individual presenting mark for that, and that is all we can manage in Year 7, in the time available. That is what we have worked out: one assessment. With the Year 8s prior to that, they also had a forming in there as well, so they created an improvisation for a gap in the script. That was at the time we were then told, “Everyone has to pull back on assessment”, so we

dropped it back. We actually did drop it back to just the presenting, but then we reintroduced this year the responding. Yes, so we looked at it [assessment] across Years 7 and 8. They are getting the three assessments, a performing and a presenting in Year 7, and a presenting and the responding task in Year 8. (Participant 2, interview, December 2, 2016)

The school's understanding of the banded year levels was in line with ACARA specifications. Drama at the school was offered in Year 7 and Year 8 respectively, and the assessment procedure and process included and assessed all the achievement standards for drama. However, it was interesting to note that the school wanted to cut back on assessment. Given the limited time that drama was afforded on the timetable to deliver and assess the achievement standards, teachers adapted the work program, and were still able to achieve three assessments over the Years 7 – 8 band. The teacher in School B felt more apprehensive about the assessment tasks.

My biggest concern, at the moment, is our assessment tasks. I think we are just doing our own thing. I do not feel that confident with junior [secondary school phase]. I feel like I make it up and just hope for the best most of the time, which is terrifying to admit to you. I do not believe they [the assessments] are in line with C2C, or with anything in particular, except for the dimensions. I know that we are doing them right. The rest, I think, we are just making it up. (Participant 3, interview, May 26, 2017)

This teacher continued to say that the goal was to simplify the assessment, and added:

The Year 7 unit is much more simplified. Every fortnight, they [the students] will do a reflection for me. They will often do it in class, and we will talk [it] through. I am not trying to get through lots of assessment. I do not have the time. Well, the Indigenous elements we have included. We have technology elements in there. We have changed some things. I think it is for the better, but I am concerned that I am doing it wrong. (Participant 3, interview, May 26, 2017)

At School B, drama in Year 8 was an elective subject. Therefore, if students were undertaking only a reflection (responding) task in Year 7 and did not choose drama as an elective in Year 8, these students would have missed the opportunity to achieve the full set of achievement standards available in drama. The way that drama was presented at this school

on the timetable and as a subject choice prompted me to investigate how drama was presented in timetables and subject choice selections.

7.2.5 Mediation of time

Nespor's (1994) research into an undergraduate studies program raised questions about how the curriculum was organised in space and time. In his research into the program, Nespor found a tension between the different enactments of the same course, and how outcomes varied for students in the program bounded by the time constraint of the course timetable. The study showed that different enactments resulted in different practices of the same curriculum. In this study, data collected from the two schools showed a similar tension as the drama curriculum was enacted differently in space and time in both schools. Space and time here referred to the organisation of the school day, and to how drama was governed by the timetabling of subjects.

Time allocations and advice about the structuring of subject timetables, as suggested by ACARA (2012a) and endorsed by QCAA (2016b), served as a starting point to find out how drama was made visible in schools through time allocation. The guideline from ACARA regarding time allocation for the arts in Foundation (Prep) –Year 10 was based on a 37 – 40-week school year, and recommended 74 – 80 hours per band per year (ACARA, 2012). From the first year of secondary school (Year 7), students have the opportunity to experience one or more arts subjects in depth. This suggested that schools selected which arts subjects were offered as part of their curriculum. Although drama, dance, music, media studies and visual arts are related but distinct subjects, they shared the total teaching time of 74 – 80 hours per band per year for all five arts subjects. If a school offered all five arts subjects, each arts subject would have 16 hours of teaching time per year.

Schools A and B offered three of the five arts subjects – namely, drama, music and visual arts – as compulsory subjects in Year 7. School A offered drama as a compulsory subject in Year 8, and School B offered it as an elective subject. One school offered media arts as a compulsory subject in Years 7 and 8 for one semester. None of the schools offered dance as a subject. This indicated that the time gained by not offering media arts or dance was shared by the arts subjects on offer to students: drama, music and visual arts. The way that drama was offered in these schools became visible through time allocated on timetables.

7.2.6 Time allocations

Time allocations to subjects were ordered by a timetable structure when schools make decisions about offering subject choices. Timetabling of subjects was seen mainly as an organisational endeavour that coordinated teaching and learning in a school. Timetabling in schools, according to Suchman (2007), was similar to airlines and trains: coordinated and ordered by schedules. I pondered the question of what happened to drama in schools when it was fixed, coordinated and ordered by schedules, especially when the curriculum was at the implementation stage.

Drama in both schools was taught from Years 7 to 12. In School A, drama was compulsory in Year 7 and 8, and drama was offered in three drama lessons of 40 minutes per week for one term (approximately 10 – 11 weeks) at each year level as indicated in Table 8.. Drama was an elective subject in Years 9 and 10. The school offered three arts subjects - drama, music and visual arts – and each subject should be taught for approximately 26 hours per year. However, data showed that drama at the school was offered for 20 hours per year in Year 7 and Year 8 (see Table 8). The hours allocated to drama in the school were below the recommended time allocation.

Table 8*Time Allocation for Drama in School A in Years 7 - 10*

Status	Year level	Subject choices	Time allocation for drama	Actual time allocation	Recommended time allocation for the arts
Compulsory subject	Year 7	Offer 3 arts subjects - drama, art and music - as compulsory subjects	3 x 40 minutes lessons per week for 1 term	20 hours per year	74 - 80 hours 26 hours per subject per year
Compulsory subject	Year 8	Offer 3 arts subjects - drama, visual arts and music - as compulsory subjects	3 x 40 minutes lessons per week for 1 term	20 hours per year	74 - 80 hours 26 hours per subject per year
Elective subject	Year 9	Drama offered as an elective subject for 1 semester	3 x 40 minutes lessons for 1 semester (20 weeks)	40 hours per semester	150 hours per year for Years 9 and 10
Elective subject	Year 10	Drama offered as an elective subject for 2 semesters	4 x 40 minutes lessons for 2 semesters (40 weeks)	106 hours per year	150 hours per year for Years 9 and 10 band

In School B, drama was compulsory in Year 7, and drama was delivered in two 45 minutes lessons per week on a 13 weeks rotation basis. In Year 8, drama was offered as an elective for one semester with four 45 minutes lesson per week for 20 weeks. Students had the opportunity to choose two electives each semester from the following subjects: Drama, Business Studies, Graphics, Home Economics, Design Technology, Information Communication, Japanese and Visual Art. The selection of subjects suggested that some students missed out on doing drama in Year 8. However, according to the drama teacher, 70 of the 110 students chose drama in Year 8, and there was a high retention rate of students from Year 7 into Year 8 drama. In both schools, drama was offered as an elective subject in Years 9 – 12 (see Table 8 and 9).

Dance and media studies as subject choices were invisible, as they were not offered in these schools. Table 8 showed the time allocation for drama in Years 7 – 10 in School A. As was noted above, if schools offered three of the arts subjects per year, each subject should be allocated at least 26 hours of teaching time.

Table 9

Time Allocation for Drama in School B in Years 7 – 10

Status	Year level	Subject choices	Time allocation for drama	Actual time allocation	Recommended time allocation for the arts
Compulsory subject	Year 7	Offer 3 arts subjects - drama, visual arts and music - as compulsory subjects for 1 term	2 x 45 minutes lessons per week for 13 weeks	19.5 hours	74 - 80 hours 26 hours per subject per year
Elective subject	Year 8	Drama offered as an elective subject for 1 semester	4 x 45 minutes lessons per week for 1 semester (20 weeks)	60 hours	74 – 80 hours per year
Elective	Year 9	Drama offered as an elective subject for 1 semester	3 x 45 minutes lessons per week for 1 semester (20 weeks)	45 hours	150 hours per year for Years 9 and 10 band
Elective	Year 10	Drama offered as an elective subject for 2 semesters	4 x 45 minutes lessons per week (40 weeks)	120 hours	150 hours per year for Years 9 and 10 band

Tables 8 and 9 illustrate the difference in timetabling of drama in these schools. One teacher remarked:

I guess the other thing is that schools are approaching it differently as far as time goes, but there is not one program kit. Schools are doing so many different things. The time allocation is really so different from one school to the next. (Participant 3, interview, May 26, 2017)

Teachers at both schools noted that the timetabling structure at their school impacted the enactment process. In School A, the drama teacher mentioned that drama teaching time had been reduced from four lessons per week to three lessons per week from the previous year.

Realistically, we have seven weeks of drama. It is very tight, and students are under the pump to get things done, to rehearse and perform. Drama lessons are interrupted many times. If your class go on camp, or a couple of lessons are missed because of other school activities, it becomes a seven-week unit. (Participant 3, interview, May 26, 2017)

The interruptions that the teacher mentioned were school camps, NAPLAN practice and sports days, and these disruptions contributed to the reduced allocated time to teach drama. Also, BCE had a focus on literacy and used the Visible Learning⁹ program to improve literacy in the school. Although the teachers understood that the program raised the students' level of literacy, it was yet another policy that schools expected teachers to execute and incorporate into their teaching. Some teachers were optimistic about the Visible Learning project, as it was addressing some pedagogical concerns at the school.

It has been good; we have it on the board and it is just a nice way to set the lesson up, you know what I mean? They [the students] will acknowledge it and well – and going back to [those] success criteria, and acknowledge what they have actually done throughout the lessons. It has been really beneficial because students can tell me what

⁹ Visible Learning was a concept developed by John Hattie (2009) whereby teachers become evaluators of their own learning. They are able to see learning through the eyes of their students to assist them to become their own teachers.

they have learned can tell me what [the students] have learned, which has been good. (Participant 2, interview, December 2, 2016)

Although the teachers understood that the program was pedagogically advantageous and supported student learning, they also felt that it was difficult “trying to meet all of the things that you are supposed to be doing” (Participant 2, interview, December 2, 2016). The teacher noted that she stopped the drama lessons 10 minutes before the end of the lesson to revisit the success criteria. Conducting drama lesson in this way reduced a 40-minute lesson into 30 minutes to teach drama. Timetables developed around short lessons – for example, 40 minutes – disrupted and created barriers to learning. In such a short lesson, there was not enough time for teachers to develop deep learning (Fullan et al., 2017).

The notion of time restraints in schools was well documented in the *Australian Curriculum review: Final Report* (2014) and in QCAA’s report to the Minister for Education in Queensland (2016), as was discussed in Chapters 5 and 6. The report pointed out that “stakeholders are frustrated by workloads, curriculum demands and time pressures that have resulted from implementing the P – 10 Australian Curriculum” (p. 2). QCAA (2016) also advised schools to consider a range of options when planning timetables to optimise students’ choices. Nevertheless, it was evident that the enactment process was challenging, and that “to implement the curriculum effectively within the time available is resulting in unnecessary stress on teachers and students” (QCAA, 2016, p. 2). Despite the tensions created by the limitations and controversies related to enacting the drama curriculum, teachers continued to look for support to assist them.

7.2.7 Drama as an opportunity

Despite the lack of time to teach drama in junior secondary school, drama was well received amongst the students in this school, as expressed by the drama teacher.

I think that, in Years 7 and 8, they [the students] love it. They love being there. I think they genuinely do value the arts, and it is an opportunity to do something out of their comfort zone and get the chance to be more creative. The students are our best advertisement for drama. They are a great group of students, and they would tell anybody who asked them how much they enjoy it. (Participant 3, interview, May 26, 2017)

However, there was a decline in the numbers of students choosing drama after Year 8. This can be attributed to the fact that drama was not a compulsory but an elective subject after Year 8, and thus competing with the many other subjects on offer. Besides, some parents at the school did not see drama as an academic subject.

There is some negative association with parents. I have had some conversations with students and parents where the parents say they do not think drama should be a subject that is offered past Years 7 or 8, or they do not think it is a subject that their child should study in Years 11 and 12 because it is not an academic subject. I have had to break some perceptions there about the academic rigour. When they come to parent-teacher interviews from Year 7 onwards, I like to tell them right out: drama is offered here all the way through to Year 12. They are always surprised by that news. (Participant 1, interview, December 1, 2016)

Many parents cannot see drama as an opportunity for their children to gain valuable skills such as critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills (Drama Australia, 2015). Many countries around the world do not recognise drama as a critical part of students' education (Ewing, 2010; O'Toole et al., 2009). However, teachers at both schools confirmed its value and acknowledged the benefits of drama.

I think it is such a wonderful subject. I think it is incredible for kids to learn a subject like this. It gives them so many life skills. It teaches so much about themselves, about others, about arts, about life, about social justice. Storytelling is at the core of our existence as humans. I think this is a subject where you celebrate that. There is great power to do good in it and to connect to others, which is a basic human need. I do not fear that drama will die unless it is beaten to the ground by institutions, governing policies and uncaring principals. Where there is a passion for it, it will thrive, I think. (Participant 3, interview, May 26, 2017)

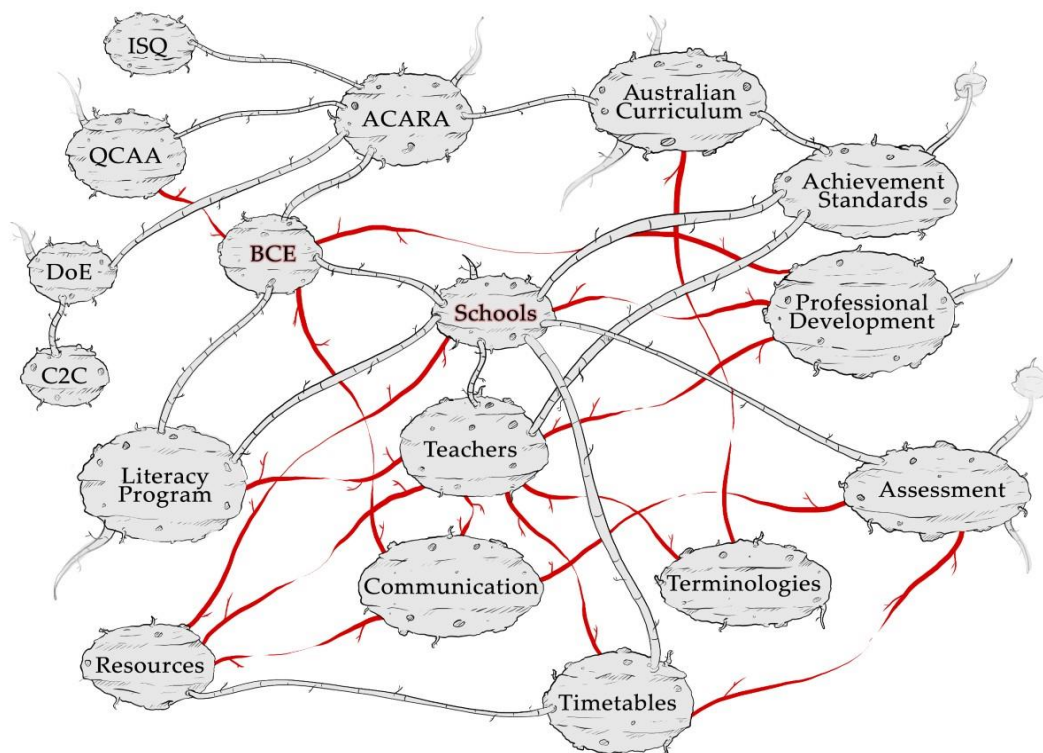
This view was supported by a body of literature that recognised the benefits of drama as an essential medium for learning that connects students, teachers and community (Baldwin & Fleming, 2003; Fiske, 1999; Ewing, 2011; Prentki & Stinson, 2016).

7.2.8 Reflection and summary

In this section, the potential barriers and controversies surrounding the enactment of the drama curriculum became visible in Catholic schools. A rhizomatic freeze-frame was constructed (see Figure 6) to show how the relationship between actors in this network was formed. The freeze-frame helps the reader visually understand the translation process as it displayed weak and forceful connections between actors in the network. Furthermore, it exposed the messiness of networking building.

Figure 6

The Freeze-frame of Relations between Actors in the BCE School Site



The way that the curriculum was mediated to follow the Australian Curriculum was examined and presented in Figure 6. Here the lack of professional development from BCE, indicated on the middle right side of the map with the red line was exposed as a controversy that inhibited teachers from enacting the curriculum. The teachers had to look to external educational organisations to find resources to assist them with the enactment of drama. Similarly, the transfer and communication of information also constrained the translations of the drama curriculum. Figure 6 showed the fragile red lines where communication of the

drama curriculum between BCE and teachers failed. The failure of communications made it challenging for teachers to understand how to enact the curriculum. This also impeded their confidence to enact the curriculum. To overcome this controversy, teachers collaborated with other staff and adapted units and lesson plans to suit their students' learning needs. The lack of support to understand assessment also proved to be a barrier. The lack of communication between actors, and uncertainty regarding how to structure assessment became evident.

Furthermore, the lack of drama assessment exemplars forced teachers to adapt their unit and lesson plans. The disparity in the use of terminology also hindered the interpretation and delivery of the drama curriculum. The way that drama was represented on the school timetable and the limited availability of time to teach drama was exposed. Moreover, the inconsistent time allocations for drama between schools came to the fore. The freeze-frame (Figure 6) showed the disconnection between the different actors and emphasized the fragility of the network. The next section examines the enactment of drama in ISQ schools.

7.3 Independent Schools

ISQ represents all Independent schools in Queensland, and works closely with government ministers to provide specialist advice to assist independent schools in meeting legislative requirements as set out by the Government (ISQ, 2020a). There are 172 Independent schools across Queensland.

Data for the study were obtained from artefacts such as curriculum documents, assessment portfolios for drama, units of work, websites, my personal journal and two semi-structured interviews. The interviews were conducted at an independent boys' school in Brisbane with a student population of 1300 students from Years 4 – 12. I conducted semi-structured interviews with the Head of Arts and Curriculum and a drama teacher, teaching Years 7 – 12 drama. All students studied drama in Years 7 – 8 for one term in each year level as a compulsory subject. Drama was offered as an elective subject in Years 9 – 12. I did not observe a drama lesson at this school, as I could not obtain permission from the principal to observe and film the classes.

I paid close attention to connections between actors to trace how relationships were mediated. To enact the drama curriculum, the actors enrolled in the network, as was

described in Chapter 6. ISQ mediated the enactment of drama through the creation of their educational framework. Findings from Chapter 6 revealed that ISQ directed their schools to implement the drama curriculum directly from the Australian Curriculum. As the bricoleur, I traced how the actors mediated the enactment of drama as the network was constructed.

7.3.1 Curriculum Mediation

In Queensland, Independent schools were expected to plan, teach, assess and report directly on the achievement standards from The Arts F-10 (ISQ, 2020b). Independent schools were also encouraged to visit the ACARA website regularly to access the latest information about curriculum development.

Data showed that the teachers followed the directive of their educational organisation, ISQ, to implement the Australian drama curriculum directly from the source.

We had a whole department approach to the Australian Curriculum. I guess, because it was all new for us, we were still stumbling to try and get that all together and understand that, but I think now we can confidently say - it is definitely not perfect, but we have an Arts department that is using the Australian Curriculum. (Participant 4, interview, May 22, 2017)

As was discussed in Chapter 5, the teachers as actors accepted the opportunity to move through the obligatory passage point and enrolled in the network created by ISQ. In the next section, I examine the relationship between actors and how the curriculum was mediated to establish a network.

7.3.2 Shifting information

In the interview with ISQ, as was discussed in Section 6.16 in Chapter 6, it became clear there was a direct link between ISQ and curriculum leaders in the different schools. These leaders acted as intermediaries between ISQ and schools. ISQ met these curriculum leaders twice a year to discuss the ongoing implementation process of the different subjects. Curriculum leaders took the information back to their schools to inform the teachers of the latest information regarding curriculum implementation. These curriculum leaders were also updated via email throughout the year to communicate important information to curriculum leaders. Here the curriculum leaders acted as an obligatory passage point through which information had to pass to reach schools.

Findings showed that betrayal materialised as communications between actors were unstable, and as information was not distributed regularly. Several reasons for the instability became visible. First, not all the curriculum leaders viewed the arts as an important subject, and second, insufficient information was communicated to assist teachers with the enactment of the curriculum.

The Dean of Learning is excellent; she is extremely good; she is extremely intelligent; she is very hardworking, and her values and her mind is in the right place. The problem is that she is a History and English teacher. She communicates to the staff as a whole about where we are going with the senior curriculum, and she has arranged PD [professional development], but nothing about junior secondary drama.

(Participant 5, interview, February 22, 2017)

The teacher said that information and support from the school about the enactment of the drama curriculum were insufficient and inadequate. She sensed that the school believed that, because she was a drama teacher, she automatically had all the resources and knowledge to enact the curriculum. She was told: “You know what you are doing; it is your area of expertise” (Participant 3, interview, February 22, 2017). This attitude was challenging and difficult for the teacher, as no professional development was offered to assist her with the enactment of the drama curriculum. These findings correlated with data obtained from BCE schools, as was discussed in Section 6.4, where teachers had to find their own resources or change existing resources to implement the curriculum without accessing any professional development to assist them with the enactment process.

ISO did not offer any professional development for drama teachers, and expected professional associations such as Drama Queensland, for example, to provide support for teachers. Not all teachers had access to Drama Queensland as a paid membership was required to access resources and to attend the yearly conference. During the interview, I asked the drama teacher where she obtained the information and resources to assist her in enacting the curriculum. She stated, “I either make them up, I doodle, I borrow. You beg, borrow and steal from what you have taught before, and evolve and change lessons” (Participant 5, interview, February 22, 2017). The description of collecting information from different places reminded me of the interview that I had with a staff member of ISQ.

The confusion comes if teachers go outside the school first and collect messages from wherever they find them, which is what teachers do because they are bowerbirds and experts at finding and gathering and bringing those back to the school. They do not test them with the person in the school who has the responsibility for being the clear communicator. (Participant 11, interview, September 30, 2016)

This observation rang true as I listened to teachers describing the different approaches that they took to gathering information to assist them with the interpretation and enactment of the curriculum.

The drama teacher at the school had taught in a state school previously, and she knew the C2C materials as they were available to all teachers in state schools. She was surprised by the fact that Independent and Catholic schools in Queensland had limited access to C2C resources through Scootle. She admitted that she had not used the C2C materials in this school:

I feel it [C2C] has become a bit stale. I have been using it for three years while teaching in a state school, and its ship has sailed a little bit. I am trying to do units that will appeal to 13-year-old boys and, if they [the students] are different, it [C2C units] is not going to give you many ideas. (Participant 5, interview, February 22, 2017)

The teacher found that resources on Scootle did not relate to her teaching needs, and that the website was also challenging to navigate. She did not try to re-write “everything for the sake of it”, but adapted the school’s existing units of work to suit her students. Teachers adapted their existing units of work as there was no exemplars or professional development provided by ISQ or their school to assist in the enactment of drama.

The lack of professional development offered to enact the curriculum excluded teachers from gaining knowledge to pursue that enactment. Stenhouse’s (1975) view of professional learning, as reflected in the literature review, stated that curriculum development must rest on teacher development, as this assisted teachers in strengthening their practice by testing ideas. Ball et al. (2011) further supported this argument by saying that teachers had to test, interpret and translate the curriculum to make sense of the policy. The lack of professional learning opportunities for drama, and limited support from the school, hindered the enactment process.

In this school, professional development was targeted to assist a whole school writing project:

Students are quite low in writing skills in particular year levels, and the focus this year has been on a whole school writing project. I am trying to raise the levels of writing. So, I asked for some drama PD to go to a conference, and they said, “Our priority is spending on writing”. (Participant 5, interview, February 22, 2017)

Some teachers were enthusiastic about the writing program to raise the students’ level of writing, as it addressed pedagogical concerns at the school.

Write That Essay is an online project where the boys can log in, and they can use all this writing software and everything else. It is a way of teaching writing that we have been asked across the school to implement all of our subjects, particularly our responding component for the arts. (Participant 4, interview, May 22, 2017)

Similar to the Visual Learning program in BCE schools, the writing program impacted teaching time in the drama class. In this school, not all teachers viewed the writing program positively, as they saw this as yet another program that the school expected teachers to employ in their teaching.

It is taking away time from making art and teaching skills in drama, because we are so focused on trying to be part of this writing program that we are struggling. We are writing curriculum, we are teaching, we are on full loads, everything else. It is actually very overwhelming. (Participant 4, interview, May 22, 2017)

The pressure on teachers to incorporate an additional teaching and learning program in the school was evident in this response. The notion of the crowded curriculum, and the tensions caused by the introduction of an additional, complex workload, were widely debated in the literature (Ball et al., 2012; Chapman et al., 2018; Sabol, 2013).

I wanted to determine how the enactment of drama was performed without the support of professional development from the school. Moreover, I followed the actors to establish how planning, teaching and assessment of drama were performed in this school.

7.3.3 Assessment discord/coherence

In Queensland, independent schools were expected to plan, teach, assess and report directly on the achievement standards from the Australian Curriculum for Prep to Year 1 (ISQ, 2020b). The *ACARA Design Paper* (2012) described assessment and reporting as follows:

Individual school authorities will have specific assessment and reporting requirements that schools and/or teachers will need to meet. Current Commonwealth requirements for reporting to parents include the requirement for student achievement to be reported in terms of A-E grades (or an equivalent 5-point scale). (p. 16)

As was discussed in Section 5.5.4, achievement standards as set out by ACARA described what students typically had to demonstrate at the end of each learning year, and needed to be read in conjunction with the content descriptions to make a judgement on student assessment (ACARA, 2017). Similar to the data obtained in the BCE schools, data from the school revealed that assessment procedures were challenging, and that teachers grappled to gain an understanding of assessment procedures and how assessment should be conducted. One teacher remarked: “When we first got the ACARA curriculum and tried to implement it, the lack of assessment guidelines was the big problem. So we were kind of muddling through it” (Participant 5, interview, February 22, 2017). The teacher continued to say that the understanding of how to use the achievement standards to report on student progress without examples was overwhelming for teachers.

One of the problems identified in the review of the Australian Curriculum (Donnelly & Wiltshire, 2014) was the lack of guidance concerning assessment, and about how schools should administer assessment and reporting. ACARA passed the responsibility on to schools to make judgements, stipulating only that the content descriptions and achievement standards in each band should be used (ACARA, 2011). ISQ required teachers to use the progression

points¹⁰ to assess students, as was discussed in Section 6.16.4. In the interview, I asked about progression points, and about how they should be used in schools.

The long and the short: it is up to our schools. I have been quite critical of them, and I am prepared to argue, and my best scenario – I can accept that a progress approach does not work for all our schools. If you are going to take that approach, then you are better off to actually come up with the words that make sense for your community and do it your way, with the criteria reflecting the intent of the Australian Curriculum.

We have got, across the state, we have one anchor point that all three sectors have agreed to, and that is that the Australian Curriculum achievement standard is the midpoint. And otherwise, the rest of it: we create our own. So, when you look at the reporting requirements, it is a five-point scale against available national standards; there are a whole lot of dot points about what schools have to do to report to parents. We have just decided as a state; the anchor point will be whether you call it a “C” or not, the mid-point will be the Australian Curriculum expectations, as described by the achievement standard. (Participant 16, interview, November 29, 2017)

ISQ developed progression points to assist in the assessment process when enacting the curriculum. The system reflected a five-point scale denoting emerging, developing, demonstrating, advance and extending as the progression points. Demonstrating was used to describe the mid-point, and reflected the Australian Curriculum achievement standard (ISQ, 2020). The next step in following the actors was to establish how the progression points were mediated in this school.

The analysis revealed that progression points, as presented on the ISQ website, were developed only for specific subjects. These subjects were Digital Technologies (Foundation – Year 10), English (Foundation – Year 6) and Mathematics (Foundation – Year 6), and were

¹⁰ Progression points were developed by ISQ to support teachers with the implementation of the Australian Curriculum. Progress points are used to diagnose through formative assessment the strengths and weaknesses of students, plan teaching programs, assess students formally and report on the achievements to parents (ISQ, 2020c).

accompanied by resources and templates to support these subjects. No progression points were developed for the arts, and the drama teacher at the school admitted that this was problematic for her because there were no examples available for the arts to assist her. She wanted support to enact the curriculum, but she was hesitant to use Standard Elaborations (SEs) as they were not part of the pedagogical plan at her school (Participant 5, interview, February 22, 2017).

Similarly, ISQ stated that the A – E model adapted by QCAA for assessment of the Australian Curriculum had become “broken” as it was passed down into the lower year levels, and there was a long, “fraught” history around the development of SEs, primarily because the model was taken from senior secondary schooling “around degrees of quality and talking about ‘good’, ‘better’, and ‘best’, and relying on adverbs and adjectives to then describe that quality” (Participant 16, interview, November 29, 2017).

Although there was not a mandate from the school to use progression points for drama, it was pointed out that assessment was very important in the school:

The direction from the Dean of Learning is that assessment is extremely important, and it is an extremely important thing that we establish from Year 4 upwards, because we want boys to be able to pursue the pathway that they want. And the reality of that is that assessment has a major component in determining what options will be available in terms of their pathways. But I am definitely of the mindset that we should teach what we need to teach in terms of making lifelong participation and learners of the arts, and that assessments should be seen how they are, and how we are doing at that moment in time. (Participant 4, interview, May 22, 2017)

These goals set by this teacher reflected the aims of the progression points as they identified, through formative assessment, the strengths and weaknesses of individual students. In addition, teaching plans were organised in such a way to meet the needs of individuals and groups of students (ISQ, 2020c).

When I asked the drama teacher if she were using the progression points as developed by ISQ, she remarked that there was not a particular policy in terms of using the progression points for the arts at the school. However, it was essential to making drama assessment meaningful and engaging for the students. She reiterated the importance of assessment in the

school, but she also revealed that there was no professional development and there were no exemplars to show how drama should be assessed. Consequently, she used achievement standards from the Australian Curriculum together with units of work from ELs, and adapted and incorporated them into her teaching. However, the identification of the strands and how to use them in assessment procedures were perplexing.

The biggest thing was when it changed to making and responding and we went, “That does not differentiate”. We separate still within that: forming and presenting and responding, and I make sure I am teaching and assessing to all three of those in every unit. I feel I have got to assess them in all the dimensions to be fully implementing the curriculum, and I find that is the easiest way to identify one and focus on one area at a time. Sometimes the pieces are linked, especially in Years 7 and 8, when I have a short amount of time. In my Years 7 and 8s, we have drama only for a term and they rotate, so they still have three pieces of assessment in the term to assess all those elements. (Participant 5, interview, February 22, 2017)

Similar, to the BCE teachers, this teacher used the three strands, forming, presenting and responding, to assess the students. As both teachers pointed out the importance of, and the strong focus on, assessment at the school, I was curious to understand how drama was enacted as the teachers spoke about “the short time available” to teach and assess drama in the three strands. Therefore, I investigated the appearance and presentation of the timetable for drama in the school.

7.3.4 Action, not words

Emerging from the interviews, it became apparent that teachers wanted “action and not words” (Participant 5, interview, February 22, 2017) where time allocations for drama were concerned. The teachers were anxious about the lack of time allocation for drama in the school, which hindered the teaching hours available to drama. In this school, drama in Years 7 and 8 was a compulsory subject for three periods of 50 minutes each fortnight for one term. Drama was timetabled for 20 hours per year in Years 7 – 8. This allocation was below the recommended time of 26 hours if three arts subjects were offered. In Year 9, students chose drama as an elective subject for one semester for three periods of 50 minutes each per semester. See Table 10.

Table 10*Details of Time Allocation for Drama in Years 7 – 10 in School C*

Status	Year level	Subject choices	Time allocation for drama	Time allocation	Recommended time allocation for the arts
Compulsory subject	Year 7	Offer 3 arts subjects - drama, visual arts and music - as compulsory subjects. Drama offered for 1 term	5 x 50 minutes lesson per fortnight	20 hours	74 - 80 hours for all arts subjects. 26 hours per subject per year
Compulsory subject	Year 8	Offer 3 arts subjects - drama, visual arts and music - as compulsory subjects. Drama offered for 1 term (music for 2 semesters and visual arts for 1 semester)	5 x 50 minutes lessons per fortnight	20 hours	74 - 80 hours – 26 hours per subject per year
Elective	Year 9	Drama offered as an elective subject for 1 semester	3 x 50 minutes lessons for 1 semester (20 weeks)	30 hours per semester	150 hours per year for Years 9 and 10 band
Elective	Year 10	Drama offered as an elective subject for 2 semesters	4 x 50 minutes lesson per week for 2 semesters	166 hours per year	150 hours per year for Years 9 and 10 band

Allocated time afforded to drama in Years 7 and 8 at this school was below the recommended 26 hours per subject, as indicated in Table 10. In Years 9 – 10, drama was

offered for 166 hours, which was above the recommended time of 150 hours for the band. However, one concern expressed by staff members at the school was the lack of drama teaching in the Years 4 – 6 level at the school.

In terms of the Australian Curriculum, we are offering Music from Year 4 upwards. As I said, I have got a part-time staff member who is here three days a week and teaches Years 4, 5, 6 and some Year 7 classes. I do the rest. Then drama, we have it from Year 7 upwards. And then for Art, it is offered from Year 4 upwards. So Music and Art from Year 4 upwards. Drama is Year 7 upwards. The only arts that are offered in primary are Music and Art. If the classroom teacher chooses to incorporate some Drama, then that is what it is. To put it down to quite a blunt statement, the boys in Years 4, 5 and 6 at this point in time, at this school, are not getting any formal drama education. (Participant 5, interview, February 22, 2017)

He continued to say that the lack of drama in the primary school raised significant concerns “because we have boys who come from primary schools, like our Year 7s, that have never experienced drama before in their lives” (Participant 5, interview, February 22, 2017).

Time allocated to the Arts F-10 suggested a possible time allotment for each subject. For the Arts subjects (dance, drama, media arts, music and visual arts), this allotment was 160 hours per band in Years 7 and 8. ISQ’s advice regarding time allocation in the Foundation – Year 10 levels was to consider the original times provided by ACARA in the *Curriculum Design Paper* (ACARA, 2013). QCAA’s *Core P-10 Australian Curriculum Report to the Minister for Education* (QCAA, 2016) provided specific advice about core subjects and time allocations for subjects in Prep to Year 6, but none for the arts in Years 7 – 10. Further, ACARA explicitly stated that the Australian Curriculum offered students the opportunity to study all five subjects in the primary years of schooling, and to specialise in secondary school. However, in the *Core P – 10 Australian Curriculum Report to the Minister of Education* (2016) in Queensland, the QCAA recommended that students should study at least three of the five Arts subjects per band. This meant that students had to study one performing arts subject, one visual arts subject and another elective subject. As stated, this report had not been ratified by the Minister of Education in Queensland.

These conflicting messages about the time allocation to drama in schools and the lack of drama in primary school were disconcerting for ISQ teachers. Not teaching drama in Years

4 – 6 deprived students of opportunities to explore expressive and symbolic modes of thinking, and to increase student agency to experiment in sharing power and in risk-taking (Ewing, 2011; Wright, 2003). The study by Bamford and Wimmer (2012) noted that the focus on arts diminished as students moved from primary to high school, and that some arts forms were not taught at all. Similarly, as was reported in the literature review, *UNESCO's Road Map for Arts Education: Building Creative Capacities for the 21st Century* (2006b), the basic foundation for placing arts education in schools, stemmed from the *International Declaration of Human Rights* (1948) and Articles 29 and 31 of the *United Nations Convention on the Rights of the Child* (1989). These goals were not adhered to when time allocations for drama were considered.

The drama teacher was also concerned that one term of drama was not enough to engage the students.

More than anything else, my fears are time allocation, because, if you do not have the time for the students, you do not have the time to engage them. I think the arts curriculum is overcrowded. I do not know how we can possibly fit in five forms of arts and actually do any of them justice. It is a superficial arts education; it is not an in-depth arts education. I think the breadth of it; that comes probably more for us in arts than other areas because of the small amount of time that I get. To try to fit all of that in a meaningful way is impossible in the time frame that we have. To tick all those boxes in an in-depth, meaningful learning way is near impossible. Yes. It is tough to do it, because when I looked at the curriculum, I went, "How do we fit all of that in?". It is ridiculous and, without just glossing over things, because I find they are still learning the basic skills, let alone looking at a text from other cultures and worlds.

I tick the box in Year 8, and [the] stimulus is a dreamtime story. I tick a box that way. I find it hard; the environmental focus and sustainability, all of that, is near impossible. I feel like, while we only have the term, there is only so much I can do, and I prefer them to get core elements and things like being able to analyse and reflect and compare and create; those sorts of things have taken priority, I guess. (Participant 5, interview, February 22, 2017)

One thing that the teachers agreed on was that drama needed to be offered for at least a semester and not in only one term. Offering drama for only for a term placed drama below the required hours suggested by ACARA and QCAA. This was highlighted by the drama teacher, who was concerned because “it is tough; everyone else has at least a greater length of time” (Participant 5, interview, February 22, 2017). Music, it was pointed out, had one lesson a week for a whole year, and visual arts one lesson per week for a semester. The teacher concluded that “we feel a little bit underprivileged at times”. The point was further supported as the teacher felt that it was unfair to expect to offer courses that contributed towards entry to universities courses and other compared pathways if the students did not get equitable time for drama until they got to Year 10 (Participant 4, interview, May 22, 2017).

Affording students less time to study drama changed the way that drama was enacted. Teachers selected what to teach and what not to teach, according to the time offered. The lack of time to gain an understanding of the subject placed the students at a disadvantage if they wanted to pursue drama in their senior secondary school years.

A further point was raised as to the importance of literacy placed in schools. During the interview, a teacher commented that the school was using a program called *Write that Essay* about how to write essays and assignments successfully, and the implications that it posed for drama.

We are part of the whole school writing project, and used a program called “*Write That Essay*”. It is an online project where the boys can log in, and they can use all this writing software and everything else. We have been asked across the school to implement it in all of our subjects, particularly our responding component for the arts. We just do not see the students enough. I went to this writing workshop a couple of weeks ago. For example, in English, they see their students four or five times a week, and I thought of all these essays my students have to write and I just said, “I feel like I am quite intelligent, and I work really hard, but I am actually overwhelmed with this writing stuff because it is taking away time from teaching my subject”. (Participant 5, interview, February 22, 2017)

The feeling of being overwhelmed to enact the drama curriculum owing to the lack of teaching time was present in all the interviews with the teachers. The fact that additional teaching and learning programs infringed on the time that drama was afforded in the

timetable exacerbated the teachers' feelings of anxiety and stress. The drama teacher added that there was rarely a chance to show the students "a real range of things", as they did not get enough time to explore the curriculum in depth. She added that "some students do not do as well as I think they would if they had more time". Her biggest challenge to enact the curriculum was to "fit in the content and other things in, what do you select and to choose what is most important". She admitted that she knew that she should not be selecting what to teach, "but then there is the reality of what you can actually achieve". She wished for the students to succeed in drama, but she said that she did not want to "overwhelm the students so much that they cannot actually achieve well" (Participant 5, interview, February 22, 2017).

The feeling of being overwhelmed to enact the drama curriculum due to the lack of teaching time was present in the teachers' interviews. The fact that additional teaching and learning programs infringed on the time that drama was afforded in the timetable exacerbated the teachers' feelings of anxiety and stress. The drama teacher added that there was rarely a chance to show the students "a real range of things", as they did not get enough time to explore the curriculum in depth. She added that "some students do not do as well as I think they would if they had more time". Her biggest challenge to enact the curriculum was to "fit in the content and other things in, what do you select and to choose what is most important". She admitted that she knew that she should not be selecting what to teach, "but then there is the reality of what you can actually achieve". She wished for the students to succeed in drama, but she said that she did not want to "overwhelm the students so much that they cannot actually achieve well" (Participant 5, interview, February 22, 2017).

These factors triggered controversies in the school and in the way that drama was enacted. As teachers endeavoured to teach the intended curriculum as presented by ACARA, they were frustrated by the subject's limited time allocation, especially in Years 7 and 8. The teachers acknowledged that the value of drama was displayed through an understanding of an embodied experience that could enhance creativity, learning, knowledge and communication (Egan, 2007; Gardner, 1989). Therefore, teachers felt that drama should be an integral part of what defined the school. From this perception, the lack of schoolwide commitment to the arts in this school was identified. The drama teacher believed that "drama is in the official curriculum, so it must be valued" (Participant 5, interview, February 22, 2017).

7.3.5 Drama as an opportunity

Dewey (1911) believed that arts learning was fundamentally a part of the curriculum because it developed imagination, creativity and self-expression. Despite this view, drama as a subject in schools had “a low status” (Ewing, 2020, p. 76). However, the data showed that drama was viewed as an opportunity in schools.

Seeing the change in [the] boys when they are performing. I think that is the best thing for their confidence, their communication, thoughts, feelings of support in my subject, which helps the subject to grow. I try to make a really safe, supportive place. I always say to them when it is compulsory: “I know you might not love it - not everyone does, but all I ask you is to try, try and give it a crack”, and I think that is one of my strengths in the classroom, I think. (Participant 5, interview, February 22, 2017)

Arts education plays a vital role in whole-person development. Bamford & Wimmer (2012) stated that the implementation of the arts should be focused on high-quality arts education in schools. Quality drama programs should recognised the value of drama and the skills that students gain by studying drama. The drama teacher at this school commented:

I think it could be valued more. I think all the arts always need to be valued more. I was talking to some other arts teachers and ex-drama teachers. We have all been fighting our whole careers for the arts. Someone who taught for 20 years, she said, “I never stopped fighting for it”. Which is such a shame because the skill sets that it gives is important. I think it is what I always say to the boys, “You do not have to want to be an actor, I do not care if you do not want to do this, but it gives you such skills, communication, expression, creativity, all of that”. It helps them with so many things in life, and when they talk about all this STEM [science, technology, engineering and mathematics] stuff at the moment, and I feel when all the robots do all the main jobs, we have got to be more creative, critical thinkers to do the creative work. Arts will help with that. Yes, so we fight for drama at our schools. (Participant 5, interview, February 22, 2017)

The value of drama was recognised and supported by the parents of students at the school. This same teacher commented:

I am hearing from parents they value it. They are really glad that the boys have compulsory drama for a term. A lot of the time that is not enough because, even if they do not love it, the boys can see that there is value in the skillset from it.
(Participant 5, interview, February 22, 2017)

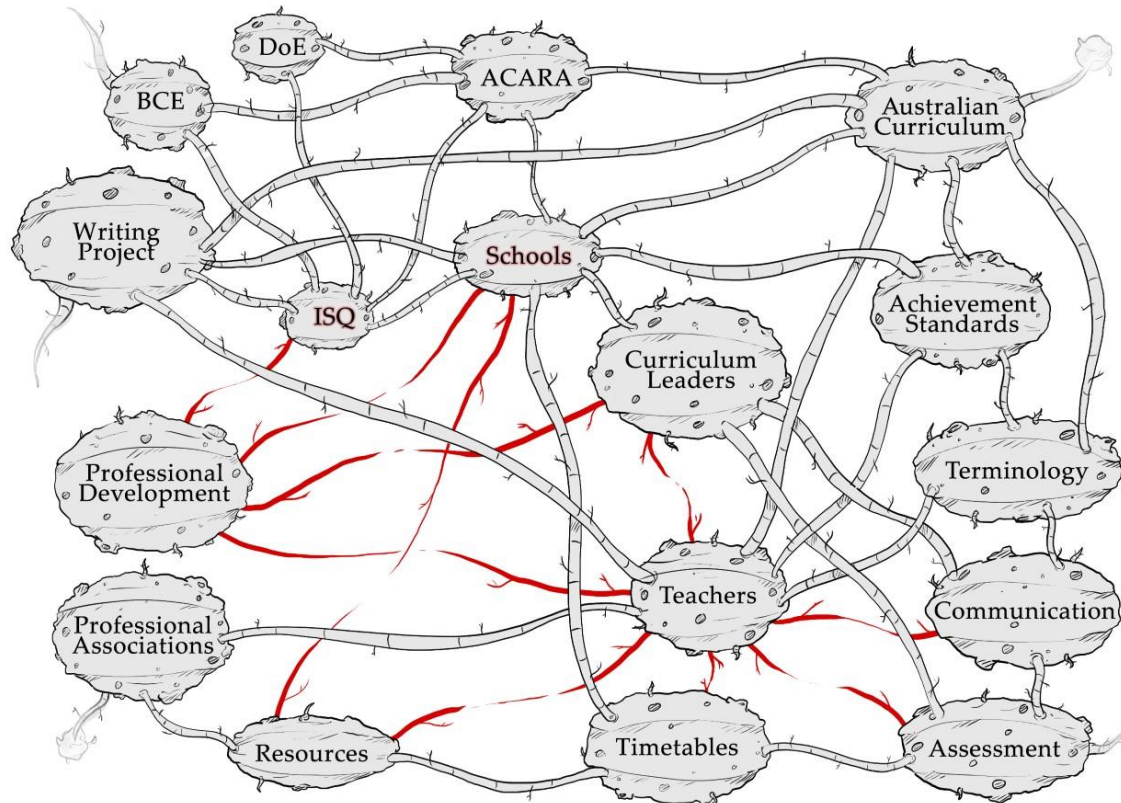
The findings showed that, although the drama teachers did not get professional development and support from their schools, they valued drama as a subject.

7.3.6 Reflection and summary

In this school, the network building to translate the drama curriculum had different stories of how the relationships between actors were formed, and of how some dissolved. Law (2009) pointed out that the translation process was always vulnerable as the lack of confidence in actors to enrol in the network to translate the curriculum led to the inevitable failure of the system. The actors assembled in the network were represented in the rhizomatic freeze-frame in Figure 7.

Figure 7

The Freeze-frame of Relations between Actors in the ISQ School Site



Independent schools, similar to Catholic schools, chose to work directly from the Australian Curriculum to enact drama in their schools. Relations and communication between ISQ and curriculum leaders in Independent Schools were strong. This is indicated in the middle on the right side of the freeze-frame in Figure 7. However, as curriculum leaders took the messages back into their schools, there was a disruption as these messages were not transferred to teachers. The broken red line between curriculum leaders and teachers indicated the failure of the translation.

The absence of professional development in this sector became visible, as indicated on the bottom left side of the freeze-frame. It was revealed that, in order to enact the curriculum, teachers relied on external educational entities to unpack the curriculum as indicated at the bottom of the freeze-frame. The lack of assessment guidelines from ACARA was addressed by ISQ in developing their own assessment strategy, progression points, to assist with enacting the curriculum. The recommendation to schools regarding assessment

was to use the Australian Curriculum achievement standard as the mid-point or C standard in the assessment structure. As was noted in Section 7.2.3, the progression points exemplars were developed for Mathematics, English and Digital Technologies. There was no evidence that drama teachers used the progression points. However, findings showed that teachers used QCAA's SEs to assess student work. Therefore, the intended message of ISQ to use the Australian Curriculum as the source to enact the curriculum was not upheld and led to confusion and misunderstanding as professional development was not offered to unpack the drama curriculum. Furthermore, teachers adapted the drama curriculum and assessment protocols to suit the students' needs.

The time allocated to drama in ISQ schools showed an imbalance in school timetables. Music and visual arts were privileged as more teaching time was allocated to these subjects. The time allocated to drama on the timetable was below the time suggested by ACARA and QCAA. The allocated time to teach drama was further hindered by the school-wide compulsory writing program incorporated in each subject. Data showed that drama teachers regarded the program as limiting as it took even more time away from drama teaching.

Figure 7 demonstrated the disconnection and controversies between actors as the translation was unsuccessful in assessment, professional learning, resources and communication. The findings showed that not all the actors enrolled in the network because these controversies prevented them from accepting enrolment. The construction of the freeze-frame supported the findings to show how the network in the seemingly stable ISQ black box, was unstable and because actors did not enrol in the network. Thus far, I have examined BCE and Independent schools, and I now turn my attention to state schools to see how drama was enacted in this sector.

7.4 State schools

State education in Queensland is provided by the Department of Education (DoE). There are currently 1249 state schools in Queensland. This total represents 920 primary, 191 secondary, 92 combined primary and secondary and 46 special schools (Department of Education, 2020). Data were collected from interviews at a co-educational state school with a student enrolment of 1450 students from Years 7 – 12. Artefacts such as curriculum

documents, unit and lesson plans, websites, personal journal writing and two semi-structured interviews and one Year 8 drama classroom observation contributed to the data examined for the sector. Drama at this school was offered from Years 7 – 12. In Years 7 and 8, drama was compulsory, and offered as an elective in Years 9 – 12. The Arts program in junior secondary school years consisted of music, drama, visual arts and media arts, with an additional specialised music program in Years 7 and 8.

7.4.1 Curriculum mediation - The place in/between curriculum reform

The requirements for Queensland state schools, as directed by the Queensland Government, were to teach, assess and report on all eight learning areas of the Australian Curriculum Version 8 by the end of 2020 (Department of Education, 2020c). Schools used the P – 12 curriculum, assessment and reporting framework (P-12 CARF) to implement the Australian Curriculum where subjects were available. The P-12CARF was introduced in 2012 to assist with the implementation of the Australian Curriculum, and to ensure the alignment of curriculum, pedagogy, assessment and reporting. The school was committed to implementing the Australian Curriculum. However, according to the Head of Curriculum, the school, at the time of the interview, was not yet implementing the Australian drama curriculum, but instead was using the Queensland Els:

With the national curriculum, it is an area we have been working in the arts generally, since 2014, but have been put on hold in the last two years, first of all, because of the union embargo on workloads. Second of all, I think from the region, the feedback I had around from other heads of department, departments in the school was just to sit and wait for that development to take place. We put it on hold and we continued with the Essential Learnings, and this is what we are doing currently. (Participant 6, interview, November 14, 2016)

However, it was stated during the interview with teachers that the school was moving towards planning to implement the Australian Curriculum. The drama teacher revealed that, when The Arts F-10 was endorsed in 2015, they perused the curriculum to see where they could make links with their existing drama program. It was added that they did not “make too many adjustments because we felt like really our program fitted in with where the Australian Curriculum was going. We have not really looked at it since” (Participant 7, interview, November 7, 2016).

The reason for not implementing the Australian drama curriculum stemmed from the *Review of the Australian Curriculum* in 2014, and subsequently from the decision to delay the implementation of the drama curriculum to 2020. Because of this indeterminate position, state schools have chosen not to start the implementation process of the new curriculum. As recommended by DoE, schools used this time to get ready to implement the curriculum.

However, this was frustrating for teachers as they were teaching the Queensland Curriculum and also planning for the implementation of the Australian Curriculum.

We have got a curriculum, and it takes a long time to build and roll out, and then, by the time they have rolled it out, they want to do a new one, or do something different, and again there are just those years that are floating, and it is up to teachers to fill the gap. (Participant 7, interview, November 7, 2016)

Aoki (2004) wrote about the “in-between zone” (p. 160), where teachers found themselves in a world where they had to interpret and implement a new curriculum. Teachers had to manage the in-between zone where the intended curriculum was transformed into the enacted curriculum. This study contributed to new knowledge as it continued to shed light on the in-between zone where teachers were “floating”, as described by one teacher, “trying to fill a gap”, waiting for someone to tell them what to do and wanting to “do the right thing” when enacting the curriculum. One of the teachers reflected on the assurance needed when policy change was happening:

I thought you would ask about where we were at with the curriculum, because that is actually one of my concerns. I do not know where we are at with it in comparison to other areas and other schools. It was a good question you asked around cluster and communication in the region. Yes, I do not know. I just came to this a little bit nervous, I guess, about knowing where I am standing. Whether I am too far behind or I am too far ahead, and that is a bit of a feeling I generally have. I have spoken to a few heads of department that I know, and they are in the same boat. Some similarly sized schools, like Kelvin Grove,, for example. I know the attitude that I have gotten from them is that they are just going to wait and see what happens. Yes, I am still a little nervous about whether that is the right *modus operandi* or not. I do not know. I just do not know. (Participant 7, interview, November 7, 2016)

Curriculum change negatively influences the implementation of a curriculum as the actors implementing the curriculum endured feelings of frustration and alienation (Kemmis et al., 2014). Actors needed time to become confident in their knowledge of the curriculum, and had to understand and accept the curriculum reform for implementation to be successful (Kelly, 2004). The uncertainty of knowing if teachers were “doing the right thing” was revealed in data in other networks such as BCE Section 7.2.3 and ISQ Section 7.3.2.

The classroom material at this school revealed that teachers were using the Australian Curriculum content descriptions with the units of work developed for the Essential Learnings curriculum. In other words, once more, the drama curriculum had been adapted to what suited the school and the drama students, while working towards translating the Australian Curriculum. This ingenuity of teachers’ sense-making, as described by Wallace and Priestley (2011) to fill “the gap” and transpose the curriculum into their classrooms, was evident. However, the uncertainty was enduring, especially when another Australian Curriculum review was expected in 2021/2022.

As tension around the implementation of the drama curriculum and the implementation of the new Years 11 and 12 drama syllabi for Queensland in 2019 was mounting, teachers found the process and timeline intimidating and overwhelming, as explained by one teacher:

The squeeze for us, I found - and this daunted me a little - was that - this was before the announcement of the 2019 (senior) syllabus - was that we had two years; well, next year pretty much, to begin implementing a national curriculum in our school, and also begin implementing a senior syllabus by 2018. That was a little bit of a sandwich press. We felt pretty stressed because I thought there is so much content to cover, so much reading to do, so much time for my staff to refine and collaborate, and so much professional development my staff need, as well, in that space, so it is helpful that the senior syllabus is pushed back an extra year, which means we can spend some time early next semester really looking at national curriculum, and looking at how we can change Year 10. (Participant 7, interview, November 7, 2016)

7.4.2 Getting it right/aligning the curriculum

Aligning the curriculum between the junior and senior phases of the school was deemed as critical to the teachers. It should be noted that during the interviews it was

revealed that the implementation process, especially of assessment procedures in the school, was geared towards “getting it right” for the students doing drama in Years 11 and 12. Getting it right meant that there should be an alignment between the junior curriculum and the senior syllabus to teach the skills that students needed to succeed in senior secondary drama. The drama teacher told me that they decided to pull back on the number of assessments “because we only had them for twice a week, so it was more about teaching them the skills that they needed in Years 9, 10, 11 and 12”. DoE (2020c) also reiterated the importance of Year 10 as a transition year. While Year 10 was the culmination of students’ learning in the P–10 Australian Curriculum, it also needed to support students into Years 11 and 12 senior studies. According to DoE (2020b), schools should employ strategies to support students in this transition phase, and these may include:

- delivering the Year 10 Australian Curriculum content in a way that highlights the links and continuities into senior studies
- packaging Year 10 content as an introduction to a specific senior subject
- selecting and modifying (where necessary) appropriate assessment technique/s from the corresponding senior syllabus to gather evidence of student learning of the Year 10 Australian Curriculum achievement standard. (p. 2)

Teachers felt that it was necessary to map and align the two phases - junior secondary (Years 7 – 10) and senior secondary (Years 11 – 12) - as it could assist students “in identifying those key drama skills that students need to be successful for Year 12” (Participant 6, interview, November 7, 2016).

To understand how the alignment was enacted in the school, I followed the actors to examine how drama was presented in the junior secondary section of the school.

7.4.3 Mediation of time

Drama was visible on the school timetable as a compulsory subject in Years 7 and 8 and as an elective subject in Years 9 - 12. However, in the interview with the teacher, it was revealed that the timetable for drama had changed often in the past. When she started at the school, the Years 7 and 8 drama classes had a six-week rotation; the following year it was changed to a 13-week rotation; and at the time of the interview, drama was offered for a

semester over the Years 7 – 8 band. The teacher felt that the six months or semester option for drama in the junior secondary was preferable:

I think the six months is much better. Obviously, you get more out of the students. In comparison to when I taught drama, it was a six-week program, like that was very difficult, and it was hard to cover everything that you wanted to cover. The six-month program, you are getting a lot more time actually to cover theory concepts as well as practical, and you can combine the two and have a nice balance. (Participant 6, interview, November 7, 2016)

I asked the teacher if she thought that students' attitudes towards drama had changed because of the extended teaching period. She responded:

Yes. I think it is about the attitude and the rapport that you can build within the students. It gives them more time to develop that confidence. I mean, it is with any subject that the more time students have in a class and as long as they have that positive experience and are enjoying it, they are going to keep building their skills and develop. (Participant 6, interview, November 7, 2016)

The teacher told me that the different rotations also had an impact on the assessment schedule:

We had two pieces of assessment in those six weeks. I cannot think what that second piece of assessment was, but they did a presenting task, and then they must have done a written task. Cannot remember what the written task was based around, but to get that out of them in six weeks was almost impossible. We had them for three lessons a week, which was good, but to teach them skills that they needed to engage in the subject, it was a very, like, it felt that it was too much. When we went to the 13 weeks, we were able to step back on the amount of assessment because we could do more quality teaching of skills rather than the quantity of assessment. (Participant 6, interview, November 7, 2016)

Teaching time in the rotation did not differ that significantly between six-week or 13-week blocks. It meant that students were studying drama on an intensive scale (6 weeks), or a more protracted period (13 weeks), as the time allocation stayed the same. However, the

current timetable where students studied drama for one semester (20 weeks) occurred over the Years 7 and 8 band. If students studied drama in the first semester of Year 7, they did not partake in any drama classes until Year 9 if they chose drama as an elective. The indicative hours allotted to drama were also below the recommended hours as suggested by ACARA and QCAA (see Table 11).

Table 11

Details of Time Allocation for Drama in Years 7 – 10 in School D

Status	Year level	Subject choices	Time allocation for drama	Actual time allocation	Recommended time allocation for the arts
Compulsory subject	Year 7 and Year 8	Offer 4 arts subjects: drama, media arts, music and visual arts	2 x 70 minutes periods per week. 1 semester either in Year 7 or in Year 8	46 hours per semester	160 hours per year for the band (Years 7 and 8)
Elective	Year 9	Drama offered as an elective subject for 1 semester	3 x 70 minutes lessons for 1 semester (20 weeks)	70 hours per semester	150 hours per year for Years 9 and 10 band
Elective	Year 10	Drama offered as an elective subject for 2 semesters	3 x 70 minutes for 2 semesters (40 weeks)	140 hours per year	150 hours per year for Years 9 and 10 band

Although learning and assessment were organised over an extended period of one semester, units of work for the different classes at different allocated times spread over the band seemed to be problematic. The teacher explained:

All of our mainstream students will do drama at one point over the two years, so they will do it for one semester, and it could be the first semester of Year 7 or semester four of junior secondary, so semester two Year 8, for example. It means the content in the way we write the program needs to allow for a skill base to be developed early on,

so if you are a student in Year 7 semester one who does drama, you are not going to be able to choose that elective again until Year 9, so we have to really drive on baseline tasks; have to ensure that for students all of the elements of drama are covered, the conventions are covered and that they have a firm understanding of that by the time they finish their elective after one semester. (Participant 7, interview, November 7, 2016)

As this model had been in operation only for one year at the school, it was difficult to tell what the implications of such a system would mean for drama. The reason for the timetable change was that the arts had been put on the same line as languages in Years 7 - 8. The school offered five languages, and to match this line five arts (drama, music, visual arts, media arts and the music program) electives were offered on the same line.

The head of department (HOD) pointed out that units of work had been designed to cover all the content descriptions in the band. Two questions came to mind: Would students who studied drama in semester one in Year 7 still choose drama as an elective in Year 9? There was a time-lapse of 18 months between studying drama in semester one Year 7 and choosing drama as an elective in Year 9, 18 months later. The HOD admitted the difficulty and stated that “our challenge in the junior school is working with those first semester Year 7 students and ensuring that the content is covered in enough depth for them to be able to choose drama as an elective in Year 9. (Participant 6, interview, November 7, 2016). On the other hand, drama could be offered in Year 8, semester two for the first time in the band. This meant that students would have no had no exposure to drama since primary school in Year 6.

There were no data available from this study to support the notion that students were disadvantaged by this gap. However, it was stated at the time that the arts curriculum was developed by the curriculum writers that the banding of subjects could potentially create problems for schools when designing timetables. Further, it was mentioned that banding of year levels for the arts subjects “were unhelpful to teachers” (Participant 11, interview, September 30, 2016). It was not in the scope of the study to investigate this phenomenon. However, this could be an opportunity for further research into the effects of the banding of arts subjects.

The recommended time allocation for drama, according to ACARA, was only a guide, and schools were encouraged to develop appropriate timetables that suited the particular

school context (ACARA, 2016). Interviews revealed a group of students who did not participate in the drama program in the Years 7 and 8 band.

Students auditioned into our school and, instead of doing the arts electives with the mainstream, they do a two-year intensive music course. They do not actually rotate. Technically, students rotated through four electives, so media arts, music, drama and visual art, except for maybe 30 students in Year 7 who are doing a concentrated course over two years, which is what I mean about streamed. The intention with those students, though, unfortunately, is they do not get to pick up those electives like the other students. This is the first year we have run it now in the timetable, and then next year we are looking at how we can integrate, like the other electives, into the music program. An example might be doing a showcase performance at the end of the year. (Participant 6, interview, November 7, 2016)

Technically, these students were studying one arts subject as required by ACARA in this phase, which in this case was music. However, the 30 students in the cohort would never study drama, and it would be unlikely for them to choose drama as an elective in Year 9. This was the first year that the school was offering the elective program in this band, and no data were available to compare the outcomes of choosing to study drama in Year 9 for this cohort.

Nonetheless, it showed that music had been privileged over drama as the school was investing in the music program and not in the drama program. The recommendations of the *Review of the Australian Curriculum* (2014), as were discussed in Chapter 4, also privileged music. The recommendations stated:

However, based on international research and evidence and opinions expressed to this review, we consider that media arts should become a standalone subject and reduced in content. The other four arts areas – music, visual arts, drama and dance – which have a more common foundation and conceptual base, would remain in one curriculum but be reduced to a slimmer concise content. Only two of the five arts subject areas would be mandatory, and the most likely ones would be music and visual arts. (Donnelly & Wiltshire, 2014, pp. 218-219)

Although these recommendations of the review were not accepted at the time, it demonstrated the relative value placed on specific arts subjects.

7.4.4 Support and communication

Appropriate support in this school to implement the Queensland Curriculum had been in place to assist the drama teachers. The teachers remarked that they had “their own experiences and resources”, and had a well-planned curriculum in place for Years 7 – 10 students. Resources for the units of work were obtained from external educational institutions – for example, Drama Queensland. When I asked the teachers if they used the C2C materials available through the department, the drama teacher said: “I do not. There is not a lot of the C2Cs for drama just yet, and it is not necessarily something that we use because we use our own program (Participant 7, interview, November 7, 2016).

The C2C materials, as was discussed in Chapter 6, were made available by DoE to supplement the content of the Australian Curriculum. The C2C materials were released as a set of teachers’ resources in the form of units plans to assist teachers in implementing the curriculum. At the time of the release of C2C, the advice from DoE was that the content of C2C units was to be taught and the assessment tools provided used for reporting. According to the Queensland Teachers Union (QTU), this had significant implications for schools. In some schools, this led to five-week cycles of data, significantly increasing teacher workload. The QTU advocated the capacity to adopt and adapt the C2C materials, which addressed some of the concerns. With the expanding number of Australian Curriculum subjects to implement at the start of 2015 and an unworkable timeline for implementation, coupled with a national review of content, the QTU placed a ban on further implementation until such time as the core and optional elements of the curriculum were defined (QTU, 2015, p. 1).

The implication of this ban was far-reaching, and many schools opted to continue implementing the Queensland Curriculum, and worked towards the proposed implementation date for the Australian Curriculum in 2018. The suite of C2C materials was available online to teachers employed in a state school, and could be accessed with a password provided by their school. The teachers admitted that they did not use Scootle to access drama resources, nor did they look at QCAA materials or SEs, or attend any workshops apart from the professional development for the senior secondary syllabus.

As I said, we have not looked at the Australian Curriculum. Yes, we use our work programs; I meet with the other teachers about the work programs, we talk about where we are at in terms of what is going on in our classes, what we need to do to

update if we need to change anything. But specifically looking at the Australian Curriculum and drama, that is all in that planning process and the work program writing process. The Australian Curriculum is just still something that we have not fully engaged with, and it is a work in progress. I mean, I definitely support having a national curriculum, but it is always a work in progress. It would be nice to have something that does not get changed every five years. (Participant 7, interview, November 7, 2016)

The data showed that this school was implementing its drama program effectively. Although the Queensland Curriculum was used to teach drama, the teachers were not stressed about the implementation of the Australian Curriculum, and they produced quality work with their students. The school was making use of external educational providers such as the physical theatre groups, Zen Zen Zo and Shock Therapy Productions, Shake and Stir, a youth theatre company group, and Homunculus Theatre Company specialising in workshops, artist-in-residence and performances to assist them in delivering the curriculum. There was a collegial rapport in the arts department as meetings occurred regularly.

Reflection takes place once every semester, and we continually look back at that process and reflect, and I lead that process with staff. I also make an effort to meet with staff every fortnight, just catch up with particular faculty areas in the morning. I call them “check-ins”. Next year, however, we have been given notice that the focus in our school is around curriculum. We will have an opportunity to meet with staff probably six times a term, which is huge compared to this year. We are going to use that time on a Monday afternoon. Instead of meeting music one week, visual art the next week, drama the next week, I am going to do whole faculty meetings, so everyone is coming every Monday. We can either spend 15 minutes as a staff talking about where we are at and getting all on the same page, and then spending a further 45 minutes in splinter groups within the meeting and working on readings or working on things - for example, a particular aspect of grades. The big focus next year is a collaboration to get the Australian Curriculum right. (Participant 7, interview, November 7, 2016)

The school had set goals of how the curriculum should be enacted and was taking steps slowly to implement the curriculum. These actors demonstrated that external pressure

and influence from other actors such as QCAA or other schools were not dictating the enactment process.

7.4.5 The value of drama

The members of the arts department valued the drama program, but felt that, although the drama program in the school was strong, drama could be employed to assist in building a sense of community in the school.

I think drama could be utilised a lot more to create that sense of community. I see with the Year 11 show, the end of that whole process, you have got 40 students who have a sense of community and collectiveness, and have achieved something amazing together, and you can see as a person they have grown so much in the process. I really think it is something that can be utilised within a school to build that sense of community, but we do not have that here. (Participant 7, interview, November 7, 2016)

During the interview, the teacher pointed out that drama had grown exponentially over the years, and that “some great work is happening”. He continued to say that the drama teachers in the school were passionate, and inspired and engaged their students. He concluded:

We are catering a program to the context of the school. When it works like that, naturally, you are going to develop an engaging program. That is exciting, relevant and yes, if the focus for us is around creating better citizens and better students and we can, from a cross-curricular standpoint, offer a program that is not just a drama program; it is something that really helps students become better people. (Participant 6, interview, November 7, 2016)

It was evident that drama as a subject in this school was valued by the students, and the enthusiasm of the teachers to be involved in teaching drama was apparent in the interviews.

7.4.6 Reflection and summary

The analysis of data in this section offered insight into the enactment of the drama curriculum at the state schools. In the network-building process, actors such as the curriculum

in the Year 7 – 8 band. Although this was very similar to the timetable allocations in other schools, the rotation of student groups through the program caused concern. The findings also revealed that music was privileged in this school, (see Figure 4 bottom left side) as some students did not enrol in the arts program but participated in a music program for two years over the Years 7 – 8 band. The data also showed that the school did not use C2C materials as specified by DoE. External resources such as Drama Queensland were used to assist in the enactment of the drama curriculum.

This network showed the disconnection between teachers, timetables, professional development and resources (See the centre of Figure 4). Despite these disconnections, the enactment of drama was stable within this school's drama department as the actors translated the drama curriculum effectively, despite the lack of support from DoE.

7.5 Moments of translation in the network

There is a difference between the articulated curriculum and implementation in every classroom. Layers of government and bureaucracy and identification of responsibility for implementation and accountability often mean that, while a drama curriculum is nominally in place, it is not possible to assume that it is being taught and that students are learning. (Pascoe & Yua, 2017, p. 62)

Curriculum change is a necessary part of educational practice, and is a “slippery signifier at best” (Fenwick & Edwards, 2010, p. 56). This chapter focused on how the enactment of drama emerged in the three schools – namely, BCE, ISQ and state schools. Using the four moments of translation, I followed the actors to where network building was occurring. Far-flung entities such as the Australian Curriculum and educational organisations that acted as immutable mobiles in other networks emerged and made their entrance once more in these networks. Furthermore, new actors made their appearance on this stage, and they played their parts to tell their stories of the enactment of the drama curriculum.

As in Chapter 6, I built on the presentation of rhizomatic freeze-frames in this chapter to capture the essence of each network building exercise for each sector. I understand that networks are always in a continuous motion of change and, as the bricoleur, I endeavoured to trace the translations as they happened (Callon, 1986).

Callon (1986) described problematisation as “a system of alliances, or associations, between entities, thereby defining the identity and what they ‘want’” (p. 8). To “frame the idea or problem” (Fenwick & Edwards, 2010, p. 14), and to provide a solution to these challenges, the actors in this study: BCE, DoE and ISQ, developed educational frameworks. This was discussed in Chapter 6. These frameworks acted as obligatory passage points to enable intersement of the actors to ensure enrolment in the network to entice and persuade actors to join their network. QCAA, as a statutory body in Queensland, developed ACiQ and SEs to counter the problem of assessment reporting. BCE developed their learning and teaching framework whereby the development of portfolios to monitor students’ progress was expected in schools. ISQ developed a framework of progression points for their schools to address the lack of assessment advice. DoE developed P-CARF and C2C resources to support the curriculum in state schools. The findings in this chapter showed that all the schools willingly passed through the obligatory passage points offered by their respective educational organisations to solve the challenges and problems of enacting the Australian Curriculum.

The schools agreed on and accepted their respective educational organisations’ solutions to these challenges, and started to build their networks, following their own objectives. However, the *enrolment* of actors in the network required complex negotiations. The findings showed that all schools accepted the requirement to use and enact the drama curriculum directly from the ACARA website. Conversely, the interpretation and enactment of the frameworks developed by educational organisations proved to be problematic. In the analysis of the data, four controversies were identified. Venturini (2010) defined controversies as “unceasing work of tying and untying connections” and found in “situations where actors disagree” (pp. 261 - 267). The next section considers the controversies found in this analysis.

The resources provided by educational organisations to support the enactment of the drama curriculum were limited. The data showed that teachers in BCE and ISQ schools were not supported with learning materials or resources to assist with the implementation of the drama curriculum in Years 7 – 10. Limited examples of drama exemplars, no professional development to assist in unpacking terminology, a lack of assessment guidance and restricted access to the C2C learning materials for BCE and ISQ schools repressed the success of curriculum enactment. A feeling of uncertainty was present, and made enrolment in the network uncertain and precarious. The state school did not use the drama resources available

through the C2C portal or Scootle, as they developed their own teaching material. Data also showed that schools relied on external professional associations to provide professional development. Schools used a range of external educational providers to bring expertise into the classroom to focus their drama program in the school.

Another factor that impeded the enactment and that prohibited enrolment was the privileging and protection of resources. As each sector developed its own frameworks, access to resources and information on the organisation's website was permitted if the actors were enrolled and belonged to the sector. The protecting of resources by educational organisations and schools, instead of sharing them, had significant ramifications for teachers. Actors did not know how the curriculum was enacted in other sectors, as it was invisible on websites with password protected access. However, data showed that there was a genuine desire by teachers to share resources with other actors to assist with understanding and enacting the curriculum. Thus, the lack of resources provided by the educational organisations, and password-protected access to websites that contained information and resources to enact the curriculum, partitioned the actors, and did not enhance enrolment in the network.

The dearth of assessment advice to assess and measure student progress when using the Australian Curriculum created instability in the network. ACARA (2010) stated that "schools will be responsible for assessing their students and reporting their progress and achievement" (p. 22). Therefore, to assist schools with assessment, the frameworks developed by educational organisations provided assessment strategies and tools for the enactment process. For example, ISQ developed progression points to assist schools with assessment. However, these progression points were developed for only three subjects: Digital Technology in Foundation – Year 10; English Foundation – Year 6; and Mathematics Foundation – Year 6. Data showed that drama teachers did not use progression points at their schools, as ISQ and their schools did not provide professional development and resources to use progression points to assist with the assessment practices for drama.

Similarly, BCE required teachers to use a portfolio of work to assess students' progress. The lack of resources and professional development provided by BCE forced teachers to adapt and modify the units of work and assessment procedures. Here the use of terminology was inconsistent and contradictory, and was confusing as teachers used strands of a different curriculum (Essential Learnings) to describe the dimensions. The continuous

misapplication of drama terminology to describe the strands and dimensions could have been addressed by schools and educational organisations in delivering appropriate professional development, good quality exemplars and samples with the consistent use of correct terminology.

Furthermore, both BCE and ISQ did not use ACiQ's SEs developed by QCAA. The ACiQ created SEs to assist in the assessment process, but, as stated in Chapter 6, BCE and ISQ did not recommend using the SEs assessment tools to their schools. Therefore QCAA, as a focal actor, could not convince educational organisations such as BCE and ISQ to enrol in the networks using SEs. The notion that each educational organisation protected its own interests created tension and controversies as the teachers were unsure of how to enact the curriculum.

The timetable as an actor appeared in these networks. Although ACARA had suggested time allocations for drama in schools, the timetable was structured differently in each school. The presentation of the drama curriculum at some schools went through several timetable changes in just a few years. Changing the time allocation for drama often led to stress for teachers, as they had to redesign the drama work programs to suit the timetable requirements. The data showed that time allowance fluctuated significantly across different schools. In schools, the time allocations for drama in Years 7 – 8 were under the recommended time of 74 – 80 hours per year. The shorter time framework afforded to drama on the timetable restricted the enactment of drama. The data showed that teaching was accelerated under a shorter time allocation to ensure that content was covered to produce students' results.

Moreover, the compulsory implementation of school-wide writing and literacy programs was perceived to hinder and reduce teaching time in the drama class. However, the value of these programs was acknowledged by teachers as they assisted learners with invaluable literacy skills. Adapting the drama curriculum content to match the allocated time available and changing the teaching practice of drama in the class to accommodate whole school programs such as literacy and numeracy, illuminated fractures and uncertainties in the enactment process. The analysis also showed that the structure of a timetable could favour other subjects to the disadvantage of drama.

The communication and transfer of information and between actors were variable and lacked regularity. Data showed the lack of communication among the school, administration, HODs and teachers in the network. The notion of “Am I doing the right thing?”, as discussed in Section 7.1.3, appeared and resonated throughout the chapter as the uncertainty of how to enact the curriculum was articulated by many actors. Teachers' expectation that assistance was forthcoming from their educational organisations, curriculum leaders, and HODs was thwarted as teachers “had to muddle through” (Participant 5, interview, February 22, 2017) the enactment of the drama curriculum on their own. These intermediaries that acted between policy and the enactment of the drama curriculum distorted, simplified or basically did not hand the information over to other actors, and therefore the enrolment in the network failed (Honig, 2006; Spillane et al., 2002). Teachers felt isolated as emails with potential pieces of information sat on computers in curriculum leaders' offices or on websites with protected password access, or simply were not communicated. The communication failure between these actors became apparent as these connections became invisible.

The data analysis showed that the controversies unveiled in the findings made it problematic for actors to enrol in the network. Enrolment takes place when actors disconnect from other associations or networks, and agree or are persuaded to enrol and join the new network (Fenwick & Edwards, 2010). *Mobilisation* tests the stability of the network, and the final moment of translation can occur only when the network is sufficiently strong and robust, and have endured the “trials of strength” (Callon, 1986, p. 211). The analysis showed that each focal actor attempted to establish its own network. Thus, they resisted and refused to enrol in one another's networks, but used *interessement* to enrol actors into the network. However, the fragility of these networks was exposed as actors did not find the support and assistance to enact the curriculum. Through the process of the formation of the network being viewed, the fragility opened up and made fractures visible in the network. This allowed new knowledge to become palpable as the minute detail was observed of how the drama curriculum was enacted in these sites.

7.6 Conclusion

In this chapter, I followed the actors in the third site – namely, Catholic, Independent and state schools – to examine how the drama curriculum was enacted in the different sectors.

First, I analysed each entity separately to understand how drama was enacted in the sector. Each sector started with a description of the school and outlined the artefacts examined alongside the semi-structured interviews. These artefacts included literary inscriptions such as curriculum materials, work programs, unit outlines, lesson plans, timetables and websites. It also included human actors such as teachers, HODs and curriculum leaders. After defining the “problem” encountered by the focal actors, I described the intersement process to align actors to accept enrolment in the network. Findings showed that the enactment process was not straightforward.

Next, I examined the controversies that became visible as actors recognised that it was challenging to enrol in the network. Although the different sections showed that each sector had its own set of controversies, it became apparent that connections and relations between the actors overlapped. Moreover, the analysis revealed that the enactment of the drama curriculum did not occur linearly.

Last, I used the four moments of translation or “sociology of translation” (Callon, 1986) to explain the enactment process of drama. To deliver the story of drama, and to inform the findings of the analysis, I incorporated the rhizomatic freeze-frames in each section. The freeze-frames offered a snapshot of the relations and trials of strength that occurred in building the network between actors.

The next chapter provides an overall summation of the findings of the three data analysis chapters. These three chapters traced the translations that occurred in the enactment of the drama curriculum in the three sites: curriculum agencies, educational organisations and schools in Queensland. The next chapter also addresses the research questions of the study:

- How was drama in the Australian Curriculum enacted within curriculum agencies, educational organisations and schools in Queensland?

In order to explore this more specifically and guide the research design, data collection and data analysis, I sought to understand:

- What were the connections and controversies between these enactments in the different agencies, educational organisations and schools?

- What were the consequences of these connections and controversies for drama?

Chapter 8 – Reassembling the Actors: A Summary of the Findings

This study aimed to investigate the enactment of drama in curriculum agencies, educational organisations and schools in Queensland. The study sought to build a deeper understanding of, and insight into, how the actors assembled, connected and managed controversies as the drama curriculum became visible in the networks. The story of how drama was enacted took a circuitous route. Over the last seven chapters, actors appeared and played their parts in different acts, each telling their own story.

An overview and summary of the study's findings are presented in this chapter. Section 8.1 presents an overview of the study. The enactment of drama was traced in three sites, and the chapter presents a summary of the finding in each of these sites. Curriculum agencies are presented in Section 8.4, educational organisation in Section 8.5 and schools in Section 8.6. The chapter is closed with a conclusion in Section 8.7.

8.1 An overview of the study

The study aimed to analyse how drama was enacted in practice in Australian educational spaces such as curriculum agencies, educational organisations and classrooms in Queensland junior secondary schools. The study employed actor-network theory tools (Fenwick & Edwards, 2010; Latour, 2005; Law, 2009; Mol, 2002) and case study (Creswell and Poth, 2016; Denzin & Lincoln, 2011, Stake, 1995) to examine how relations or associations were formed between human and non-human entities. This approach showed how networking building occurred through the process of translation (Callon, 1986).

The findings provided significant insights into, and a new understanding of, the enactment process of curriculum reform. In Chapters 5, 6 and 7, I analysed the data and presented the findings in the different sites to answer the overarching research question of how drama was enacted within curriculum agencies (ACARA), educational organisations (BCE, DoE, QCAA and ISQ) and schools (BCE, DoE and ISQ). Further, in Chapters 6 and 7, I addressed the two sub-questions to detect the connections and controversies between the enactments in the different agencies, educational organisations, and schools and identified the consequences of these connections and controversies for drama. I used the four moments of translation – problematisation, interessement, enrolment and mobilisation – to analyse the research. Through this process, I illustrated how the actors - human and non-human –

In Chapter 2, I discussed the different stages of the implementation of a new curriculum, as proposed by Fullan (1992, 2016). Fullan (2011) stated that everyone involved in educational reform has a personal map of how change and reform proceeds. However, having a map and a vision of educational reform seldom guarantees success in delivering quality education. I deliberately chose not to use Fullan's model to conduct the study as this process adhered to a linear path. Rhizome freeze-frames were developed for the three sites to demonstrate that curriculum implementation is not linear and that both human and non-human actors played roles in curriculum enactment. Figure 9 demonstrated the point by showing all the different network discovered in the sites. These freeze-frames gave the reader an understanding of the myriad of actors involved in enacting drama in the different sites and revealed the complex, messy, multi-layered and entangled process of curriculum reform (Law, 2009). Reflections on the connections and disconnection in the different sites are discussed in Sections 8.3, 8.4, 8.5 and 8.6

8.3 Reflection on findings in the different sites

In this section, I reflect on the findings in the different sites under investigation. These sites were curriculum agencies, as discussed in Section 8.4. In section 8.5, the educational organisations were examined and in Section 8.6, the different schools. Although the connections and controversies discovered in the different sites were unique, some of this connection and controversies emerged and converged in all three sites.

8.4. Curriculum agencies

The study examined the historical perspective of curriculum reform in Australia. In following the different actors in the sites to see how drama was represented historically, the following findings were constructed. First, in Section 8.4.1, I reflect on the challenges the actors encountered to establish a national curriculum in Australia in the last 40 years. Second, I consider the uneven presentation of drama in schools during this period in Section 8.4.2. Last, in Section 8.4.3, the inclusion of drama as a subject in the Australian Curriculum is appraised.

8.4.1 The challenge to establish a national curriculum

In the thesis, the story of how drama was enacted in curriculum agencies started 40 years before the Australian Curriculum was developed. During this time, States and Territories had the autonomy to make decisions and to control curriculum development and implementation in their schools (Collins & Yates, 2009; Reid, 2019). Piper (1997) described this relationship between the Federal Government and States and Territories as turbulent and not conducive to the national interest. The findings showed the controversies that arose because of the Federal Government's failed attempts in 1984, 1989 and 2004 to establish a national curriculum. These unsuccessful attempts can be ascribed to the general lack of consensus amongst States and Territories about agreeing on a national curriculum (Yates et al., 2011).

The Federal Government's political pressure in the three attempts to establish a national curriculum was rejected by States and Territories (Marsh, 2010; Reid, 2009). The government's efforts to establish a national curriculum suggested that the government's stratagems to entice actors to enrol in a network to create a national curriculum never came to fruition. States and Territories had to deal with their own internal political pressures regarding educational reform. Policies were altered and overturned as political power changed hands from one political party to the next (Collins & Yates, 2009; Reid, 2005). Findings showed that these difficulties contributed to the initial failure to establish a national curriculum.

8.4.2 The uneven presentation of drama in schools

Drama was unevenly presented in schools, and the attempts to recognise drama as a subject in State and Territory syllabi and curricula were only partly successful until the development of the Australian Curriculum. Historically, before the development of the Australian Curriculum, drama as a subject in schools was not always supported by States and Territories. Moreover, the findings showed a fraught history where conflicting views of curriculum reform influenced the enactment of drama as a subject in schools (Ewing, 2011; O'Toole et al., 2009).

Although States and Territories and schools could make decisions about curriculum choices, drama was unevenly offered in schools, and mostly seen as an add-on subject (O'Toole et al., 2009). Constitutionally, States and Territories had the mandate to develop their own syllabi, and the implementations and organisation of the curriculum. Drama was

offered as a school subject in Catholic and Independent schools. The inclusion of drama in state schools followed in the 1980s with the development of drama syllabi in South Australia and New South Wales, and in Queensland

The findings showed that these initiatives to establish drama syllabi in schools gave drama a foothold in schools. However, this arrangement led to a splintered way of delivering drama in Australian schools as there was no initiative between States and Territories at this level to connect and work collaboratively with one another to assist with the enactment of drama in schools. This was consistent with findings by Pascoe and Yau (2017), not only in Australia but also worldwide. The lack of collaboration led to the isolation of drama as a subject in schools. There was evidence in this research that, even before a national curriculum was established, organisations such as state, independent and Catholic schools in Queensland had no consensus among them to support drama in schools. Each organisation adhered to its own aspirations and educational objectives. The lack of cooperation amongst organisations was a theme that emerged throughout the different sites. However, the findings revealed that alliances and connections to support drama came from curriculum agencies such as Drama Australia. Members of these organisations worked tirelessly to promote drama on a national level in Australia.

8.4.3 Drama on the map: the establishment of the Australian Curriculum

In 2007, the Australian Labor Party Federal Government announced the establishment of a national curriculum for Australia. Through extensive negotiations, the government, which acted as the focal actor, used political persuasion to encourage the States and Territories to agree to a national curriculum (Savage & O'Connor, 2014). This agreement led to the development of the Australian Curriculum, and marked a critical political and educational milestone for Australia. The national curriculum was driven by the desire of all the actors to develop and implement a robust and world-class school curriculum, assessment and reporting system that would improve the learning of all young Australians (ACARA, 2019a). The idea of excellence and improvement in students' learning was used as *interessement* to convince the actors to enrol in the network. *The Melbourne Declaration on educational goals for young Australians* (2008) was employed to negotiate enrolment in the network, and persuaded the Ministers to work together to support the declaration to mobilise the network. In 2009, the declaration was endorsed by Education Ministers to committed

State, Territory and the Commonwealth Governments to work together with all schools' sectors to deliver what was intended to be a world-class curriculum in Australia (MCEETYA, 2008). The document's acceptance of the declaration signaled the network's mobilisation as "a few come to speak as the many...in a united voice" (Hamilton, 2011, p. 61). This meant that a national curriculum for Australia was no longer questioned, and that a new mandate for a national curriculum had been established.

For drama, this was a victory as it meant inclusion as a subject in the Australian Curriculum. Drama as a subject was included in The Arts F-10, and was one of the five related but distinct art forms that also included dance, music, media arts and visual arts (ACARA, 2012b). Further, ACARA enrolled teams of writers supported by expert advisory groups. These writers consulted key stakeholders, including open public consultations, and national and international curriculum and assessment research, to develop the arts curriculum. As was examined and discussed in Chapter 5, this process culminated in the endorsement and subsequent implementation of The Arts F-10 curriculum in 2014.

8.5. Educational organisations

ACARA developed the Australian Curriculum content and achievement standards but maintained that the implementation of the curriculum, assessment and reporting remained the responsibility of States and Territories (ACARA, 2019a). These responsibilities fell onto the shoulders of educational organisations within the States and Territories. In the study, the roles of BCE, DoE, QCAA and ISQ were examined to determine how these organisations managed their obligations to support the enactment of drama in their schools. The key findings in this site were as follows: first, the development of frameworks by organisations to assist curriculum interpretation owing to the lack of assessment guidance by ACARA and the implications of such an action; second, the lack of provision of communication, professional learning practices and resources by educational organisations to support the enactment of drama.

8.5.1 Frameworks and assessments: a silo effect

In the Australian Curriculum, drama appeared as a set of documents mandated by ACARA that guided the implementation of drama in schools and its content. However, the curriculum's implementation rested with States and Territories to make their own decisions

regarding their jurisdictional and system policies and organisation of learning, assessment and reporting (ACARA, 2019a). Therefore, how assessment and reporting were conducted in schools was linked intrinsically with policies and procedures produced by educational organisations and choices regarding the delivery of the drama curriculum.

Findings showed that the absence of direction by ACARA to provide advice and resources related to the structure of assessment in schools had a direct and profound influence on the enactment of drama in Queensland. Educational organisations varied in their approach to support and structure assessment and reporting owing to the lack of resources from ACARA. As an organisational actor in the study, QCAA took on the role of mediator between the Australian Curriculum and the educational organisations BCE, DoE and ISQ and their respective schools in Queensland. QCAA, as the mediator, developed the ACiQ framework to assist schools in assessing and reporting on students' learning. ACiQ was referred to as a "resource" and not as a "curriculum" (Participant 8, interview, December 2, 2016) to assist schools in the implementation of the curriculum. As part of the ACiQ framework, SEs were developed to address the lack of assessment advice from ACARA. SEs provided schools with assessment tools to make "consistent, comparable and defensible judgements about how well, on a five-point scale, students have demonstrated what they know, understand and can do" (QCAA, 2019, p. 1).

QCAA presented the ACiQ SEs as a support framework to assist with assessment for schools. However, the findings showed that BCE and ISQ opposed using the ACiQ framework in their schools. There was no agreement among the organisations to support the A – E scale to evaluate and measure students' progress, as was suggested by QCAA. The only agreement among the organisations was to use the Australian Curriculum's achievement standard as the C standard or middle point to assess student progress. As BCE and ISQ were not in favour of using the A – E five-point scale model of assessment proposed by QCAA's SEs, these organisations developed their own frameworks to assist with implementing the Australian Curriculum. BCE argued that not all assessments should have a five-point scale against every activity, but instead encouraged assessment based on a portfolio of students' work where a balanced judgement could be made. In turn, ISQ developed its progression points framework to assist assessment judgements on what "students know, understand and can do" (ISQ, 2020c, para 2). DoE developed the P-12CARF, and state schools were directed to follow this framework. The P-12CARF were a series of documents and resources that

specified the curriculum, assessment and reporting for all state school in Queensland when implementing the Australian Curriculum. Teachers in state schools used the C2C resources to plan and assess the progress of students.

The diversity of frameworks developed by the educational organisations to assist the implementation were consistent with the findings from the *Review of the Australian Curriculum* (2014):

There is a great diversity in practices based on local performance frameworks...[and] there needs to be a clearer articulation of how evaluation and assessment frameworks can generate improvements in classroom practice. There is also a need for more balance and consistency in various forms of classroom, school, and system assessment. The Australian government's goals for formative assessment need more visibility. (p. 35)

The report also highlighted a lack of “clarity about the relationship between achievement standards and assessment and reporting” (Review of the Australian Curriculum, 2014, p. 61). Cuban (2013b) and Spillane (2002) emphasised the complicated process regarding curriculum interpretation, and their findings showed that the perspectives of the educational organisations' expectations regarding how to implement the curriculum varied considerably. The fact that each organisation developed its own frameworks and resources exhibited the notion of a silo approach to implementation. Moreover, Reid (2009) pointed out that the structure of the Australian Curriculum was organised in a silo fashion or stand-alone subjects. These findings revealed evidence of a silo approach to implementing the curriculum at an organisational level.

8.5.2 Resources and privileged access

The individual development of frameworks by the organisations also had other effects on the implementation process. The findings showed that DoE, in developing the P-12CARF, also complemented the framework with resources to implement the curriculum. These resources took the form of a set of C2C resources to support the Australian Curriculum in Queensland state schools. For drama, two units of work per band were developed with a full set of exemplar lesson plans and rubrics to assist assessment in The Arts F-10 curriculum. However, these resources were initially available only to state schools, and BCE and ISQ

schools had no access to the resources as they were password protected. A small number of resources developed by DoE were released via the Scootle platform in 2018, but the majority of the resources can still be accessed only by state schools.

BCE also developed resources, but for drama these resources were written exclusively for primary schools (Years F – 6), and not for junior secondary school (Years 7 -10). ISQ also did not develop any resources to support drama in primary or junior secondary school. Both these organisations directed their schools to use external organisations such as Drama Queensland and Scootle to assist with drama enactment. The study showed little indication of collaboration or sharing of resources among BCE, DoE and ISQ. The lack of collaboration, the absence of sharing of resources and privileged access to resources strengthened the silo approach of educational organisations visible in the implementation process. QCAA was the only organisation that made resources to support the curriculum implementation freely available to other sectors. However, the government maintained that a consistent approach to curriculum, assessment, and data collection supported all Australian students' learning. The different approaches to curriculum interpretations impacted the enactment of the drama curriculum in Queensland.

8.5.3 Situated professional learning practices in educational organisations

ACARA did not provide professional learning to schools and teachers to implement The Arts F-10 curriculum. Therefore, as part of the curriculum's implementation process, this task was assigned to the educational organisations in the States and Territories. The importance of professional learning, especially when implementing a new curriculum, has been stressed by many scholars in the past 20 years (Allen & Penuel, 2015; Ball et al., 2012; Carless, 1998; Fullan, 2016; Low & Appleton, 2015).

Due to the development of individual frameworks by educational organisations in Queensland, the findings pointed to the diverse and disparate professional learning practices offered by the different educational organisations. In Queensland, QCAA offered professional learning opportunities via webinars and resources available on the QCAA website. These professional learning sessions via webinars were free, and users had only to create an account and book the event beforehand. QCAA also offered paid customised professional learning to schools. Similarly, BCE, DoE and ISQ provided exclusive live webinars online and face-to-face professional learning to teachers in their respective schools.

This meant that teachers had to be registered and teach at these schools to gain professional learning opportunities. BCE provided professional learning through their *Teaching and Learning* portal, DoE through *The Learning Place* portal and ISQ through their *ISQ Connect & Learn* online hub.

Similar to the privileged access to the frameworks of BCE, DoE and ISQ, as discussed in Section 8.4.1, access to professional learning was assigned as a privilege to members of the specific sectors. Three critical factors were found in examining these professional learning opportunities of BCE, DoE and ISQ. First, access was privileged and exclusive to the sector's employees. Second, many learning opportunities were not free, and schools had to pay for professional learning events. Third, the clumping together of subjects made it problematic for the educational organisations to provide individual attention to each subject. The five arts subjects – dance, drama, media arts, music and visual arts – were situated in one learning area, although they were five distinct subjects. Limited professional learning was offered to the arts, and none of the arts subjects, such as drama, was offered individual professional learning opportunities by any of the organisations. Instead, the focus of these organisation was to provide professional development for subjects such as English and Mathematics, with additional focus on numeracy and literacy. Organisations in particular supported programs to address curriculum, pedagogy and assessment, especially for primary school teachers.

8.5.4 Drama as a subject

All the educational organisations welcomed drama as part of the arts in the Australian Curriculum, and could see the value of drama, as was highlighted in Chapter 2. The different organisations connected with their respective schools, and all the organisations endorsed the implementation of the drama curriculum. There was an expectation that drama would be offered as a subject in all schools. ACARA had stipulated that in Years 7 – 10 schools had to offer at least one arts subject. Most schools offered three arts subjects: drama, music and visual arts. The organisations appointed personnel to support the enactment of the arts in their schools, and it was expected that the five arts subjects would be supported. The findings showed that all the organisations valued, and agreed to the importance of, drama in their schools. However, the paucity of assistance to drama teachers to support them with resources

and professional learning opportunities played a crucial role in how drama was enacted in schools.

8.6 Schools

In the study, the enactment of drama in the three schools sectors – BCE, DoE and ISQ – was examined. It became clear that the implications of decisions made at the federal and state levels influenced the enactment of drama in schools. The silo effect created by the educational organisations to develop support for their own sectors divided the organisations and consequently, the enactment of drama in schools. Instead of creating unity and agreement concerning implementing the national curriculum, the silo effect of education isolation was reinforced in schools. The silo structure, as was discussed in Section 8.4.1, exacerbated and directly influenced the enactment of drama in schools. The next section examines the connections and controversies found in the school sector.

8.6.1 Understanding the curriculum: assessment and terminology

The structuring of assessment for drama was conducted differently in schools owing to the different frameworks developed by the educational organisations. These frameworks included different assessment models such as QCAA's SEs, ISQ's progression points, BCE's student portfolios, and DoE's C2C resources and assessment support. The findings showed that teachers knew of the existence of resources developed by the other sectors, but they could not access the resources because such access was privileged. Due to the lack of professional learning opportunities to unpack the drama curriculum, teachers were unsure of how to structure assessment opportunities for their students. Without professional learning opportunities, teachers adapted their units of work and lesson plans to reflect the achievements standards presented in the curriculum. However, even after adapting the units of work with the Australian Curriculum in mind, teachers still felt uncertain as exemplars for drama assessment varied considerably from the different sectors.

One area of concern revealed by the study was the use of the drama strands making and responding to assess and reflect the assessment procedure. The decision by ACARA to draw together the related but different arts forms (dance, drama, media arts, music and visual arts) into one learning area, and to name the strands making and responding collectively for the subjects, caused misunderstanding. These strands, making and responding, as presented in

The Arts F-10, varied in drama assessment documents, units of work, lesson plans and assessment rubrics found in the different sectors. The findings revealed that the terminology for the strands making and responding was not always used evenly in assessment rubrics.

Teachers referred to these strands using terminology such as presenting and reflection. These terms were taken from the previous Queensland curriculum to describe the strands. The inconsistent naming of the strands was problematic and confusing, especially for non-specialist drama teachers and inexperienced drama teachers. The absence of professional learning to unpack the drama curriculum, the absence of shared resources and the lack of collaborations between teachers to ensure the curriculum's correct interpretations also played a role. Moreover, there was a lack of quality drama exemplars using the appropriate terminology consistently, as presented in The Arts F-10 curriculum.

8.6.2 Privileged access to resources

As described in Section 8.4.2, the privileged access to resources directly influenced the enactment of the drama curriculum. This did not contribute to the notion of sharing, and created a feeling of uncertainty as teachers did not know how teachers from other sectors enacted drama. The restricted access to drama resources placed by organisations, for example, on their websites, benefitted only schools and teachers belonging to those organisations. This privileged access diminished collaboration among the different school sectors, but the findings showed a genuine desire for teachers to share and collaborate with teachers from other sectors. The uncertainty of knowing if the drama curriculum were being enacted correctly created concern and anxiety amongst teachers. Possible further research to establish if sharing of resources between organisations and schools sectors occur, and the effect of privileging access to these resources has on enacting the curriculum, could be of value for all organisations, schools and teachers.

8.6.3 Limited access to professional learning

The challenge to translate knowledge, understanding and skills related to a curriculum into learning intentions, can be problematic when a curriculum is being enacted. However, one way to ensure the successful translation is through the provision and delivery of professional learning. There is an acknowledgement that professional learning is necessary, and it assists teachers to adjust and develop new practices (Camburn & Han, 2015; Darling-Hammond & McLaughlin, 2011). Uncertainty in enacting the curriculum was driven by

educational organisations' and schools' limited opportunities for professional learning. This contributed to anxiety amongst teachers in BCE and ISQ schools as limited assessment, and reporting exemplars were available. Although QCAA developed SEs, BCE and ISQ teachers were discouraged from using the system and were advised to use their own assessment systems. However, professional development for drama within the BCE, ISQ and DoE schools were not provided. Fullan (2016) reiterated that professional learning benefits motivation and collaboration, and creates a learning culture in schools. It is clear that priorities to upskill teachers in other areas, and few opportunities for drama staff members to attend professional development, were barriers hindering the teachers' ability to deliver the drama curriculum.

Despite the desire to improve professional learning opportunities for teachers at schools, school management strongly prioritised the distribution and choice of professional development. The school focus on upskilling teachers in other subject areas was discouraging for drama teachers. Professional learning in schools was mainly focused on literacy and numeracy subjects. Schools did not invest time supporting and unpacking the drama curriculum, and no professional development for drama in the junior secondary school phase was offered.

This resulted in adaptations of existing units of work and lesson plans by teachers to reflect the achievement standards of the drama curriculum. Assessment across the different schools looked different, as there was little or no communication between schools to collaborate and share assessment examples. Organisations like Drama Queensland were very successful in creating a space where drama teachers could share resources and collaborate, either on their websites or at conferences and workshops. Despite the lack of opportunities for professional learning, none of the teachers interviewed had any objection to implementing the new drama curriculum. They were all eager and willing to embrace the new curriculum. Through regular, quality professional development opportunities, teachers could gain a better understanding of the curriculum. This could increase teachers' confidence to deliver a consistent and quality teaching program to their classes (Hilton et al., 2015). A further research area could be examining teachers' resources to determine how professional development can assist them in developing and teaching a quality drama program.

8.5.4 Time assigned to drama as a subject

The research revealed that drama was consistently at risk of being marginalised as curriculum choices exerted pressure on schools to make decisions to privilege or deny subjects with teaching time on the school timetable. The review of the Australian Curriculum (Donnelly and Wiltshire, 2014) reported that “the indicative time allocations ACARA gave its writers did not reflect the situation of hours available for teaching, particularly in secondary schools, and acknowledgement needs to be made that each state and territory applies timelines differently” (p. 99). The findings reflected this statement as time allocation for drama were insufficient and mostly below recommended times. The timetables constructed in Chapter 7 (Sections 7.2.5 [BCE], 7.3.4 [ISQ] and 7.4.3 [DoE]) reflected the time allocations for drama in the different schools. The outcomes showed that schools were allocated less time for drama in Years 7 – 8 than was recommended by ACARA and QCAA. Three important issues were highlighted. First, the rotation structure of the arts in a banded system (a combination of Years 7 and 8 in a band) presented in schools was changed often, and had a disruptive influence on assessment. Second, the rotation structure did not provide sufficient time to teach the content prescribed by the drama curriculum. Third, the lack of time often resulted in teaching for assessment instead of focusing on teaching content. Teachers shifted their attention to assessment to satisfy the schools’ assessment goals, instead of providing deep learning opportunities for students.

8.5.5 Drama as a subject

A plethora of evidence pointed to the value of the arts in education. For example, Winner and Hetland (2000) suggested that arts education provided a unique skill set and habits of mind and divergent thinking. The development of creativity and student achievement added to the learning experience, and exposure to drama enhanced students' self-esteem and confidence (Bamford, 2006; Rabkin & Redmond, 2006; Robinson, 2011). Drama teachers also expressed these values, and saw drama as an opportunity for their students at school. However, teachers were worried about the decline in the numbers of students choosing drama after Year 8. This decline was attributed to the fact that drama in Years 9 and 10 had to compete against many other elective subjects. As the findings revealed, the rotation system, coupled with the banding of the year levels, could influence the students' choice to select drama as an elective subject in Years 9 and 10. Another disconnection was

that some parents did not see drama as an opportunity for their children, and discouraged them from choosing drama after Year 8. However, the optimism of drama teachers was captured in a comment by one drama teacher: “I do not fear that drama will die unless it is beaten to the ground by institutions, governing policies and uncaring principals. Where there is a passion for it, it will thrive” (Participant 3, interview, May 26, 2017). Further research could include an investigation into schools, teachers, students, and parents' attitudes towards drama as a subject in the junior secondary years of schooling.

8.7 Conclusion

This chapter summarised the key findings in the different sites to answer the two sub-research questions. The four moments of translation were used to analyse the enactment of drama in the different sites – Chapter 5, 6 and 7 - and made it possible to arrive at the key findings of the study. The translation of the drama curriculum in the different sites was recorded by following the actors to see how they described the problem and interested the actors in enrolling in the network. As the actors accepted or refuted their advances, the network was mobilised. This translation process tested the stability of the network, and it was not guaranteed that the network would remain stable. Callon (1986) wrote that not all actors would follow their spokespersons, and that some might challenge, oppose or refuse to support the network. Hence a reordering of the network could happen, or a new process of translation could start as these actors rallied to enrol actors in their networks.

This process was visible within each site. For example, the Australian Curriculum as an actor made decisions about presenting the curriculum to educational organisations and schools. It was noted that some of the decisions made in constructing the curriculum had far-flung implication for classrooms. The banding of the year levels – for example, Years 7 – 8 – and the content that curriculum writers produced to cover the two years, were seen as problematic as the time afforded to drama by school timetables was insufficient to cover all the content. The fact that there were no assessment tools developed by ACARA produced significant consequences in educational organisations and schools. The educational organisations, BCE, ISQ and DoE, had to develop their own frameworks for their schools to deliver assessment. This process triggered a splintering effect as these resources developed for each sector became privileged and not accessible to all. The findings as analysed through the four moments of translation in each chapter pointed to the difficulties educational

organisations had in translating the curriculum to pass it on to schools. As the reordering of the networks took place with new actors appearing to enact the drama curriculum, the connections and controversies in the network became evident.

In each site, I opened the black boxes that represented drama to reveal the actors. Some of these actors made a regular appearance in all sites, and others appeared only once or twice before they became invisible. However, the actors that stayed were visible to the reader in the rhizomatic freeze-frames accompanying each site. The results of the findings in the different chapters were not isolated, and the actors did not stay neatly within one site. On the contrary, they appeared in other sites, sometimes with different agenda and motives. Law (1992) reminded me that the network composed by these actors “is an achievement, a process, a consequence, a set of resistances overcome, a precarious effect. Its components -- the hierarchies, organisational arrangements, power relations, and flows of information -- are the uncertain consequences of the ordering of heterogeneous materials” (p. 286). This quotation resonated with me as I travelled through the different sites and witnessed these “uncertain consequences” that became the findings of the study.

Chapter 9 – Conclusion: Towards Change

The introduction of The Arts F-10 afforded drama the status to be recognised as a subject in the national curriculum. The literature review in Chapter 2 showed the marginalisation of drama in classrooms worldwide. The findings of this study showed that, although drama appeared in the junior secondary phase of schools, many factors impeded the drama curriculum's implementation. These factors, such as the lack of resources and of opportunities for professional development, privileged access to resources and timetable structures and assessment incoherence, hindered the enactment of drama in schools. The findings showed that decisions made by actors affected by the network building. These decisions by the various actors created connections and controversies in the networks, and visibly illustrated the non-linear enactment process of drama in the networks.

In this chapter, I illuminate the study's significance and original contributions to knowledge in Section 9.1 This is followed by a discussion of the implications of the findings in Section 9.2. Recommendations for further research are considered in Section 9.3. Further research and limitations of the study are respectively presented in 9.4 and 9.5. Last, in Section 9.6, I take a curtain call and reflect on memorable moments in the plot of my PhD journey that emerged from the pages of this thesis.

9.1 Contributions to knowledge

In this study, through the lens of actor-network theory and case study method, I followed the actors into curriculum agencies, educational organisations and Queensland schools. During data collection and analysis, I witnessed how network-building unfolded, and how an entangled “conglomerate” (Latour, 2005, p. 44) of human and material objects came into being. In these networks, actors were invited, excluded and allowed “to unfold their own differing cosmos, no matter how counter-intuitive they appear” (Latour, 2005, p. 23). I understand that actor-network theory could illuminate how different stories were related, and led to insights to understand the complex picture of the enactment of drama. Thus, I contemplated how the network approach of actor-network theory helped me to contribute to theoretical knowledge by affording new understandings of the character of curriculum and curriculum change.

9.1.1 Contribution to theoretical knowledge

As was discussed in Chapter 2, curriculum structures and reform were viewed as a linear process that distributed curriculum reform in a “top-down” manner (Cuban, 2013a; Fullan, 2016; Magrini, 2015; Van den Akker, 2003). Latour (2005) stated that actor-network theory is not a linear account of the process as it “has tried to render the social world as flat as possible in order to ensure that the establishment of any new link is clearly defined” (p. 16). Actor-network theory’s rejection of all *a priori* distinctions between natural and social events dispelled the notion that there was a pre-established grid of analysis. It does not privilege human consciousness or intention but traces how minute negotiations occurred at the points of connections (Fenwick, 2010). This allowed me to view curriculum reform from a network perspective comprising both human and non-human actors (Latour, 2005; Law, 2007), and not linearly whereby agency and power lie predominantly with humans (Fullan, 2006). Through the investigation of the networks, the complexity surrounding the enactment of drama became visible.

Actor-network theory’s stance on network building deepened my understanding of the general assumption of human and non-human symmetry as proposed by actor-network theory. This view afforded me a chance to contribute to actor-network theory sensibilities by treating humans and non-humans both as critical actors in the study. The study contributed to those actor-network theory sensibilities by exposing how actors influenced processes such as competition, betrayal and resistance, and displayed the “labour that goes on in laying down *net-works*” (Latour, 2005, p. 132; *emphasis in original*) whereby the drama curriculum was enacted. These processes occurring in the networks opened pathways to understand the relationships and patterns of connections and associations among the actors. It showed actors influenced one another in their entanglement to implement the drama curriculum and how controversies were exposed and settled (Law & Singleton, 2013).

Dwelling in the networks, I observed the forming and unforming, reforming and growth of the enactment of drama. These investigations led to a rethink of how the micro or minute socio-material connections in educational reform exposed spaces of tension, flux and instability. Using actor-network theory sensibilities cleared the playing field of any preconceived notions about the existence of specific networks, groups or connections. It allowed me to find networks or connections as they appeared in places that I may not have

originally thought to look. Thus, the way that curriculum is constructed and negotiated at various levels (Goodson, 1997), and in a linear fashion (Fullan, 2014), is refuted. Actor-network sensibilities and methods afforded me a new way to look at curriculum structure and reform, and uncovered new knowledge “to understand how they [actors] realise themselves, and to note that it could and often should be otherwise” (Law, 1992, pp. 285–286).

9.1.2 Contribution to methodological knowledge

This study employed the sociology of translation to describe the process of network building (Callon, 1986). Using the translation process – problematisation, interessement, enrolment and mobilisation – helped the study probe the minute specifics of curriculum and highlighted the actors enrolling in the different networks. During the research process, I constructed rhizome freeze-frames as I followed the actors, and these maps became my guide to seek out how the enactment of drama was conducted.

Accompanying the analysis were the rhizomatic sketches that visually illustrated the connections between actors in the network. Latour (2005) had misgivings about visual representations to explain actor-network theory, and he wrote that “the map is not the territory” (p. 133). He also stated that, through visual representation, the network appeared to be static and not capturing the actors’ movements. I understand that static freeze-frames cannot show the action of the actors. However, I employed rhizomatic freeze-frames represent the networks to demonstrate the interactions and relationships among the/ actors. It was here where the trials of strength that were weak or did not endure were observed.

Although the freeze-frames did not show movement, they provided the reader with a clear picture of who was assembled in the different networks, the relations with other actors, and the network's strength at a particular moment. I understand that actors performed actions at certain times and in certain places, and, as I looked down into the networks to capture that moment, there could be other moments that were excluded or not visible in the network (Law, 2009; Mol, 2008). Of importance here were the assemblages that the actors formed, and how these assemblages were dissolved or alternatively held firm to form a network (Latour, 2005).

These freeze-frames also elucidated the complexity of the Arts F-10 curriculum. The freeze-frames presaged the actors' struggle to create and maintain relations with other actors as controversies sprang up and threatened to dissipate the networks. This method of using rhizome freeze-frames in the study generated new knowledge of the enactment process of the drama curriculum. Hence, it is presented here as a contribution to methodological knowledge, and also as a productive addition to the actor-network theory methodological toolkit.

9.1.3 Contribution to policy and practice knowledge

This study has contributed to policy and practice knowledge by investigating the enactment of the drama curriculum in the various Australian education sectors. In the study, I followed the actors situated in three different sites: curriculum agencies; educational organisations; and schools. When examining the field of educational reform, policies and practices were seen as punctualised or black boxed, meaning that the content of the black box was no longer to be reconsidered and gave the appearance of stability as a single entity (Callon & Latour, 1981). Therefore, it was challenging to discern what happened before and after the closing of a black box (Callon, 1991).

The study aimed to open these black boxes to trace the actors and to see how the translation of the drama curriculum transpired. The connections and controversies that occurred in this space between the actors could be observed to reveal how drama was enacted. Therefore, the opening of the black boxes provided detailed and pragmatic information about how policy and practice related to drama were conducted in these sites. For example, some of the black boxes were assessment and the use of terminology in the curriculum. As black boxed entities, they appeared stable, and were presented as part of the practice of the drama curriculum to facilitate assessment. However, the investigation into these black boxes revealed that assessment policies in schools diverged as educational organisations imposed different frameworks. Diving more deeply into assessment consistently revealed that these frameworks did not present the terminology for the drama strands, as was presented in The Arts F-10 curriculum. This caused disparity in creating assessment tasks and in the way these strands were applied on rubrics when assessing students' work.

As there are no other studies to reveal how the drama curriculum was enacted in these three sites in Queensland, the new knowledge gained regarding how policy and practice

influence enactment is of significance. The findings revealed that humans did not necessarily always influence the enactment of the curriculum, but that non-humans or social material objects such as policy documents, school timetables, terminology and assessment rubrics played a significant role in how the drama curriculum was enacted. Symmetry between human and non-human actors, as one of the tenets of actor-network theory and as utilised in the study, offered a new way of understanding how humans and non-humans can both influence curriculum reform.

9.2 Implications

The purpose of the study was to examine the enactment of the drama curriculum in three different education sites in Queensland – namely, curriculum agencies, educational organisations and schools. The findings of the study have contributed to deepening the understanding of the complicated relationship among these sectors. Further, the thesis has contributed new understanding of and insights into the challenges of curriculum enactment.

The study provided an understanding of the curriculum enactment process in these different sites, and the findings revealed that drama was enacted differently in each of the sites. This suggested that the implementation of drama cannot be treated in the same way at every level of implementation, as different actors with different agendas dictated the enactment process. Further, the findings revealed that political pressure from the Australian Government and States and Territories played a pivotal role in implementing the curriculum. This was evident even before the Australian Curriculum was developed, as each State and Territory controlled the implementation of its own curriculum.

The development of the Australian Curriculum as a national curriculum did not alter the control that States and Territories exercised over curriculum implementation. The Australian Curriculum stated explicitly that the implementation of the Australian Curriculum was the responsibility of State and Territories and schools. Adaptations of the Australian Curriculum emerged soon after the release of the national curriculum in States like New South Wales, Victoria and Western Australia. In Queensland, educational organisations such as BCE, DoE, ISQ and QCAA had different policies and guidelines about how the Australian Curriculum would be presented to their constituencies. BCE and ISQ advised their schools to implement the curriculum as presented by ACARA without any modification. QCAA and DoE developed frameworks to support additional resources and assessment practices for the

implementation of the curriculum. The findings showed that the implications of these decisions became visible in schools, and created a silo approach to how the curriculum was enacted. The absence of assessment tools in the Australian Curriculum prompted educational organisations to develop their own assessment tools and resources. However, organisations restricted access to these tools and resources to their respective members. This action caused confusion, and resulted in an inconsistency in how drama was enacted across different sectors. Moreover, the lack of professional development provided by these organisations impacted on how the curriculum was enacted. A direct result of this lack of professional development was the equivalent lack of understanding of terminology and assessment procedures in The Arts F-10 curriculum. The way that drama was presented on school timetables and as a subject choice in Years 7 – 10 in Queensland schools was uneven and mostly under the recommended time allocation.

The findings of the study provide useful information about how educational policy informs and shapes the successful enactment of a subject such as drama in educational organisations and in schools. Through the provision of recommendations for the different sectors (curriculum agencies, educational organisations and schools), they can consider changes and adjustments in future educational reform.

9.3 Recommendations

The findings of the study yielded important considerations when designing and implementing a curriculum, especially in the different sectors of education.

9.3.1 Curriculum agencies

- Policymakers need to understand that curriculum implementation contributes to pressure and stress on educational organisations and schools to implement a new curriculum.
- In Australia, there is historically a deep mistrust of, and unwillingness to work with, the government in terms of curriculum reform. There needs to be a closer relationship between the federal government and States and Territories when educational policy is determined.

- Further research into effective implementation processes is needed, especially with the second review of the Australian Curriculum due in 2021.
- Curriculum implementation should be viewed as a continuous process that evolves over time, and should not be rushed.

9.3.2 Educational organisations

- Insufficient cooperation between educational organisations hindered the enactment of the curriculum, and should be addressed.
- Educational organisations in Queensland should work collectively to promote an understanding of curriculum and share effective, practical, and successful practices.
- Resources to support the enactment of the curriculum needed to be shared by all sectors, and should not privilege certain sectors.
- Communication and clarity among organisations, schools and stakeholders are needed to support the curriculum.
- Educational organisations should invest in professional development for drama teachers to assist with the enactment of the curriculum.
- High-quality resources to enact the drama curriculum must be developed and shared amongst schools.

9.3.3 Queensland schools

- Schools need to invest in professional development for teachers to enact the curriculum.
- Sufficient time is needed time to engage with the curriculum as a teaching team. Appropriate time allocation in the timetable should be provided to teachers and teams to develop resources and deliver classroom learning.
- The development and sharing of quality drama exemplars with assessment instruments and task-specific standards to enrich teaching should be part of the goals set by drama departments each year.
- The sharing of quality practice among staff members should be addressed in staff/department meetings.
- Schools need to improve communication between senior school management and teachers.

- Schools need to address and evaluate the value of drama in schools and provide opportunities to promote the arts.

9.4 Further research

This investigation has broad implications for government policy, educational authorities, schools and classroom practice, and generates a recommendation of further research to strengthen curriculum reform. To date, no other study has traced the enactment process of drama in curriculum agencies, educational organisations and schools in Queensland. The results of this study could encourage reflection about the place of drama within the educational community locally, nationally and internationally.

Another way of moving forward would be to investigate how the enactment of drama is presented in the Years 7 – 10 drama classes in the different sectors (BCE, DoE and ISQ) in Queensland. The enactment of the drama curriculum in these sectors could be valuable for teachers and schools to consider. Future research could be extended to examine how drama is enacted in educational organisations and schools in other Australian States and Territories. A comparative study of how drama is enacted in Years 7 – 10 across Australia could be valuable to policymakers, educational organisations, schools, teachers and the community. This could inform more effective curriculum implementation on a nationwide level in the future,

The results of the second review of the Australian Curriculum are due in 2021. Six years have passed since the first review in 2014. A comparative study between the two reviews, once the findings of the second review is made public, can also be of interest to the arts community. This could lead to a better understanding of how the arts is presented in the Australian Curriculum.

9.5 Limitations of the study

The scope of this study was considerable, and encapsulated three sites where curriculum was enacted. Although the theoretical and methodological framework of actor-network theory helped me view the actors in the different sites, there are still many black boxes that need opening to determine the drama curriculum's enactment. Although the educational organisations and schools may have had similar experiences of the enactment of

drama to other organisations and schools across Australia and internationally, the investigation was limited by the small number of schools selected in each sector in Queensland to investigate curriculum enactment. Additionally, the observations of drama classes were also limited, but it was not in the scope of the study to observe students and their interpretations of the curriculum. The story of drama enacted was told through my lens as a researcher, and I am reminded that another person may find alternative stories that led to alternative stories.

9.6 Conclusion

The study provided a glimpse of how curriculum enactment is performed, and foregrounded the voices of the actors – human and non-human - in the educational scene in Queensland, Australia. The investigation has opened up spaces to demonstrate how curriculum enactment can be negotiated by examining different actors. Like an actor on stage, reading the script for the first time, I probed the different scripts to find the subtext, and I looked for new characters and events in the play that could influence the plot to present this version of the curriculum enactment of drama. However, it is now time to take a bow, take the curtain call and conclude this performance of how drama was enacted according to this thesis. Nevertheless, I know that there will be other performances of how drama will be enacted in educational organisations and schools taking the stage somewhere in Australia in the future. I know that there will be new actors who will perform the drama script differently, and perhaps with more flair. The audiences will also be different, each patron with her or his own ideas and views of how this story should be enacted. My hope is that the story of the drama curriculum does not stop here, but continues to provoke further investigations into the slippage of educational reform.

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APPENDIX A: Cover letter, information sheet and consent form: Schools - Principals

Date

School contact

Dear

I am currently enrolled as a PhD student in the School of Education and Professional Studies at Griffith University. I am undertaking research leading to the production of a PhD degree on the subject of the enactment of the new Australian drama curriculum in Years 7 - 10. The title of the study is: *Drama in the Australian Curriculum: The enactment of drama in educational spaces in Queensland*. The research has been approved by the Griffith Ethics and Research Committee, and the reference number is GU: 2016/476.

The study is investigating how drama is enacted in educational sites, curriculum agencies, government departments and classrooms in Queensland schools. The central focus of the study is on examining the different ways that drama is understood and enacted in these sites. The similarities and differences between divergent views are relevant to the study, as well as the consequences and affordances of variances in these views.

I would be most grateful if you would volunteer to assist in this project, by granting permission for interviews with teachers and drama classroom observations in your school. No more than one hour on one occasion would be required for a drama lesson observation or for an individual interview. I would like to interview the following staff members:

- Head of Arts (or Drama) Department
- 2 teachers currently teaching drama in Years 7 – 9
- Head of Curriculum/Teaching and Learning

I am also seeking your permission to observe and video record two drama classes in Year 7 and Year 8. I will be a non-participant observer, and the camera will be focused on the teacher in general.

Be assured that any information provided will be treated in the strictest confidence, and the school and none of the participants will be individually identifiable in the resulting thesis or other publications. The teachers are, of course, entirely free to discontinue their participation at any time, or to decline to answer particular questions.

I intend to document the interviews and observations and will seek their consent on the attached form. There will be additional consent forms and information sheets for staff members to sign. Copies of these forms are also attached. These information sheets and consent forms will grant me permission to document the interviews and use the recording/observation and transcriptions in preparing the thesis, report or other publications, on condition that their name or identity is not revealed.

Any enquiries that you may have concerning this project should be directed to me at the following address: marthy.watson@griffith.edu.au or by telephone number: 0416186414.

Thank you for your attention and assistance.

Yours sincerely

Letter, information sheet and consent form

Marthy Watson

PhD Candidate

School of Education & Professional Studies, Griffith University

Room 5.62 Social Sciences Building (M10)

Mt Gravatt Campus Qld 4111

INFORMATION SHEET

Who is conducting the research

Marthy Watson, PhD Candidate

School of Education and Professional Studies and
Griffith University, Mt Gravatt campus, Griffith
University

Contact Phone: 0416186414

Contact Email: marthy.watson@griffithuni.edu.au

marthy.watson@griffithuni.edu.au

Supervisors: Dr Madonna Stinson

m.stinson@griffith.edu.au

Dr Benjamin Williams

benjamin.williams@griffith.edu.au

Why is the research being conducted?

This project is focused on the enactment of the Australian drama curriculum in Years 7 - 10. *The Australian Curriculum: Arts F – 10* has been published on the Australian Curriculum website, and was endorsed in September 2015 (ACARA, 2013). Implementation in Queensland schools is scheduled for 2016 (Education Queensland, 2016). This offers a very exciting opportunity to explore the progress of the enactment of the new curriculum.

This study arises from the PhD research study of Marthy Watson, student at Griffith University, School of Education and Professional Studies. Supervision of this study is provided by both Dr Madonna Stinson and Dr Benjamin Williams from the School of Education and Professional Studies. The research has been approved by the Griffith Ethics and Research Committee, and the reference number is GU: 2016/476.

What you will be asked to do

You will be asked to participate in an individual interview no longer than one hour in length.

The expected benefits of the research

The main benefits of the research will potentially be a greater understanding and appreciation of the operational application of the enactment of the drama curriculum – in particular, an identification of critical success factors for its implementation.

Risks to you

There are no foreseeable risks associated with being involved with this research project apart from inconvenience related to participating in an interview and/or class observations.

Confidentiality

All data collected within this research will be de-identified. In the reporting of these findings, individuals will not be identified.

Digital and hard copy data will be stored securely by the research team.

As required by Griffith University, all audio and video recordings will be erased after transcription. However, other research data (interview transcripts and analysis) will be retained in a locked filing cabinet and/or a password protected electronic file at Griffith University for a period of five years before being destroyed.

Your participation is voluntary

Participation for all is voluntary. All participants have the ability to withdraw from this research project at any stage without explanation or consequence. Participation will not impact upon the relationship that any participant has with another participant or with Griffith University.

Questions/further information

If you require additional information or have any questions with regard to this research project, please contact Marthy Watson (marthy.watson@griffithuni.edu.au), Dr Madonna Stinson (m.stinson@griffith.edu.au) or Dr Benjamin Williams (benjamin.williams@griffith.edu.au).

The ethical conduct of this research

Griffith University conducts research in accordance with the *National Statement on Ethical*

Conduct in Human Research. If potential participants have any concerns or complaints about the ethical conduct of the research project, they should contact the Manager, Research Ethics on 3735 4375 or research-ethics@griffith.edu.au.

Feedback to you

The participants will have access to the full thesis after completion as it will be available online at Griffith University. Participants, upon request, will be provided with access to a plain language summary of key results.

Privacy Statement – non-disclosure

The conduct of this research involves the collection, access and/or use of your identified personal information. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of these data may be used for other research purposes. However, your anonymity will at all times be safeguarded. For further information, consult the University's Privacy Plan at <http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan> or telephone (07) 3735 4375.

CONSENT FORM

Research Team

Marthy Watson, PhD Candidate

School of Education and Professional Studies at Griffith
University, Mt Gravatt campus, Griffith University

Contact Phone: 0416186414

Contact Email: marthy.watson@griffithuni.edu.au

Supervisors: Dr Madonna Stinson

m.stinson@griffith.edu.au

Dr Benjamin Williams

benjamin.williams@griffith.edu.au

By signing below, I confirm that I have read and understood the information package, and in particular I have noted that:

- I understand that my involvement in this research will include participating in an interview no longer than one hour in length;
- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit to me from my participation in this research;
- I understand that my participation in this research is voluntary;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I am free to withdraw at any time, without explanation or penalty; I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project. The research has been approved by the Griffith University Ethics and Research Committee and the reference number is GU: 2016/476;
- I agree to participate in the research.

☐ I agree to participate in the research.

☐ I agree to the inclusion of my personal information in publications or reporting of the results from this research.

Name	
Signature	
Date	

APPENDIX B: Cover letter, information sheet and consent form - Educational Organisations and Curriculum agencies

Date

Contact details

Dear

My name is Marthy Watson, currently enrolled as a PhD student in the School of Education and Professional Studies, Griffith University. I am undertaking research leading to the production of a PhD degree on the subject of the enactment of the new Australian drama curriculum into Years 7 - 10. The title of the study is *Drama in the Australian Curriculum: The enactment of drama in educational spaces in Queensland*. The research has been approved by the Griffith University Ethics and Research Committee and the reference number is GU: 2016/476. My supervisors are Dr Madonna Stinson and Dr Benjamin Williams at Griffith University School of Education and Professional Studies.

The study will investigate how drama is enacted in educational sites, curriculum agencies, government departments and classrooms in Queensland schools. The central focus of the study is on examining the different ways that drama is understood and enacted in these sites. The similarities and differences between divergent views are relevant to the study, as well as the consequences and affordances of variances in these views.

I would be most grateful if you would volunteer to assist in this project, by granting permission to be interviewed by me. The interview will be no more than one hour in duration. Focus questions will be provided prior to the interview. Be assured that any information provided will be treated in the strictest confidence, and that none of the participants will be individually identifiable in the resulting thesis or other publications. You are, of course, entirely free to discontinue your participation at any time or to decline to answer particular questions.

I intend to document the interviews, and I will seek your consent on the attached form. These information sheets and consent forms will grant me permission to document the interviews and use the recordings? and transcriptions in preparing the thesis, report or other publications, on condition that your name or identity is not revealed.

Any enquiries that you may have concerning this project should be directed to me at the following address: marthy.watson@griffith.edu.au or by telephone number: 0416186414.

Thank you for your attention and assistance.

Yours sincerely

Marthy Watson

PhD Candidate

School of Education & Professional Studies, Griffith University
Room 5.62 Social Sciences Building (M10)

Mt Gravatt Campus Qld 4111

INFORMATION SHEET:

Who is conducting the research

Marthy Watson, PhD Candidate

School of Education and Professional Studies at
Griffith University, Mt Gravatt campus, Griffith
University

Contact Phone: 0416186414

Contact Email: marthy.watson@griffith.edu.au

Supervisors: Dr Madonna Stinson

m.stinson@griffith.edu.au

Dr Benjamin Williams

benjamin.williams@griffith.edu.au

Why is the research being conducted?

This project is focused on the enactment of the Australian drama curriculum in Years 7 - 10. *The Australian Curriculum: Arts F – 10* has been published on the Australian Curriculum website, and was endorsed in September 2015 (ACARA, 2013). Implementation in Queensland schools is scheduled for 2016 (Education Queensland, 2016). This offers a very exciting opportunity to explore the progress of the enactment of the new curriculum.

This study arises from the PhD research study of Marthy Watson, student at Griffith University, School of Education and Professional Studies. Supervision of this study is provided by both Dr Madonna Stinson and Dr Benjamin Williams from the School of Education and Professional Studies. The research has been approved by the Griffith University Ethics and Research Committee, and the reference number is GU: 2016/476.

What you will be asked to do

You will be asked to participate in an individual interview no longer than one hour in length.

The expected benefits of the research

The main benefits of the research will potentially be a greater understanding and appreciation of the operational application of the enactment of the drama curriculum – in particular, an identification of critical success factors for its implementation.

Risks to you

There are no foreseeable risks associated with being involved with this research project apart from inconvenience related to participating in an interview and/or class observations.

Confidentiality

All data collected within this research will be de-identified. In reporting these findings, individuals will not be identified. Digital and hard copy data will be stored securely by the research team.

As required by Griffith University, all audio recordings will be erased after transcription. However, other research data (interview transcripts and analysis) will be retained in a locked filing cabinet and/or a password protected electronic file at Griffith University for a period of five years before being destroyed.

Your participation is voluntary

Participation for all is voluntary. All participants have the ability to withdraw from this research project at any stage without explanation or consequence. Participation will not impact upon the relationship that any participant has with another participant or with Griffith University.

Questions/further information

If you require additional information or have any questions with regard to this research project, please contact Marthy Watson (marthy.watson@griffith.edu.au), Dr Madonna Stinson (m.stinson@griffith.edu.au) or Dr Benjamin Williams (benjamin.williams@griffith.edu.au).

The ethical conduct of this research

Griffith University conducts research in accordance with the *National Statement on Ethical Conduct in Human Research*. If potential participants have any concerns or complaints about the ethical conduct of the research project, they should contact the Manager, Research Ethics on 3735 4375 or research-ethics@griffith.edu.au.

Feedback to you

The participants will have access to the full thesis after completion as it will be available online at Griffith University. Participants, upon request, will be provided with access to a plain language summary of key results.

Privacy Statement – non-disclosure

The conduct of this research involves the collection, access and/or use of your identified personal information. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded. For further information,

consult the University's Privacy Plan at <http://www.griffith.edu.au/about-griffith/plans-publications/griffith-university-privacy-plan> or telephone [\(07\) 3735 4375](tel:(07)37354375).

CONSENT FORM:

Research Team

Marthy Watson, PhD Candidate

School of Education and Professional Studies at Griffith University,
Mt Gravatt campus, Griffith University

Contact Phone: 0416186414

Contact Email: marthy.watson@griffith.edu.au

Supervisors: Dr Madonna Stinson

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Dr Benjamin Williams

benjamin.williams@griffith.edu.au

By signing below, I confirm that I have read and understood the information package, and in particular I have noted that:

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- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit to me from my participation in this research;
- I understand that my participation in this research is voluntary;

- I understand that if I have any additional questions I can contact the research team;
 - I understand that I am free to withdraw at any time, without explanation or penalty;
 - I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project.
- The research has been approved by the Griffith University Ethics and Research Committee and the reference number is GU: 2016/476;
- I agree to participate in the research;
 - I agree to the inclusion of my personal information in publications or reporting of the results from this research.

Name	
Signature	
Date	

APPENDIX C: Cover letter, information sheet and consent form – Classroom observation (parents)

LETTER OF INTRODUCTION (Parent and students)

Date:

Name and address

Dear Sir/Madam

My name is Marthy Watson, currently enrolled as a PhD student in the School of Education and Professional Studies, Griffith University. I am undertaking research leading to the production of a PhD degree on the subject of the implementation of the new Australian drama curriculum in Years 7 - 10. The title of the study is: *Drama in the Australian Curriculum: The enactment of drama in educational spaces in Queensland*.

I would be most grateful if you would volunteer to assist in this project, by granting permission for your child to be part of a drama class at school that will be observed by me. The lesson will be filmed, but there will be no interaction with the students. The camera will be solely focused on the teacher. Be assured that any information provided will be treated in the strictest confidence, and that neither the school and nor any of the participants will be individually identifiable in the resulting thesis or other publications. You and your child, are, of course, entirely free to discontinue your participation at any time, or to decline to answer particular questions.

I intend to document the observations, and I will seek your consent on behalf of your child on the attached permission form. This consent form will grant me permission to document the observations and transcriptions in preparing the thesis, report or other publications, on condition that your child's name or identity is not revealed.

Any enquiries that you may have concerning this project should be directed to me at the following address: marthy.watson@griffith.edu.au or by telephone number: 0416186414

Thank you for your attention and assistance.

Yours sincerely

Marthy Watson

PhD Candidate

School of Education & Professional Studies, Griffith University
Room 5.62 Social Sciences Building (M10)

Mt Gravatt Campus Qld 4111

CONSENT FORM (Students and parents)

Research Team

Marthy Watson, PhD Candidate

School of Education and Professional Studies at Griffith University,
Mt Gravatt campus, Griffith University

Contact Phone: 373 51085

Contact Email:

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Supervisors: Dr Madonna Stinson

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Dr Benjamin Williams

benjamin.williams@griffith.edu.au

By signing below, I confirm that I have read and understood the information package,
and in particular I have noted that:

- I understand that I give permission for my child to be involved in this research; this will include participating in an observation of a drama lesson at school;

- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit to me or my child from participation in this research;
- I understand that my child's participation in this research is voluntary;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I am free to withdraw my permission at any time, without explanation or penalty;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project; and
- I agree that my child can participate in the project.

Name: Parent	
Name: Child	
Signature	
Date	

APPENDIX D: Interview focus topics - Schools

FOCUS TOPICS

Your role as drama teacher

- Tell me briefly about your school.
- What is your role at this school?
- How is the subject of drama perceived in your school?

The place of drama

- Can you talk about your school's plans to implement the Australian drama curriculum? (Junior secondary phase)
- Explain the ways in which you perceive your own involvement in the implementation process at this school.
- What is the process of implementation of the drama curriculum in your classroom? For example – subject rotation, timetabling, meetings, teaching of content and assessment.
- Are you aware of any drama resources available to you through educational organisations (for example, QCAA, Scootle), other websites or your school to assist you in implementing the drama curriculum? Do you use them?
- Can you talk about the resources available to you to teach drama?

Management and perceptions

- Can you talk about the Australian Drama curriculum and your understanding of it?
- From your point of view, what will you require to manage, engage and implement the drama curriculum successfully?
- Can you comment on your perceptions of your personal successes in dealing with this process so far?
- What do you see as your strengths in approaching the task of implementing the drama curriculum?

- What have been the challenges that you have faced?
- How well do you think that you have met these challenges?
- Have you received any assistance in rolling out the drama curriculum (e.g., professional development)?
- Have you noticed any change in or impact on student engagement and learning since the implementation of the drama curriculum?
- Do you work with other organisations outside the school?

Reflections

- What is the impact of the new drama curriculum on your own teaching practice?
- Have you been involved in any drama curriculum reform in the past?
- If yes, is this reform of the drama curriculum any different?

Additional focus

- Are there any questions that you would like to ask?
- Is there a question that you thought that I would ask?

APPENDIX E: Interview focus topics – Curriculum agencies and educational organisations

FOCUS TOPICS

Your role

- Tell me briefly about your organisation.
- What is your role in the organisation?

The place of drama

- Explain the way in which your organisation is involved in the implementation process of the Australian Curriculum in schools in Queensland.
- Can you talk about how your organisation assists Queensland schools in the implementation of the drama curriculum (Arts Curriculum F – 10)?
- Does your organisation assist teachers in establishing the drama curriculum in their schools (for example, with professional development and resources)?
- Can you explain how it is done for middle school (Years 7 – 10)? Is it different from primary school education?
- Do you collaborate with other organisations such as ACARA, ISQ or Catholic Education to implement the drama curriculum?
- Can you comment on the recommendations from your organisation to support the implementation of the core P – 10 Australian Curriculum in Queensland?
- Can you talk about the advice and guidelines that your organisation gives to schools and teachers to assist in the implementation of the Australian Curriculum for drama?

Management and perceptions

- From your point of view, what will your organisation require to assist successfully in the implementation of the F – 10 drama curriculum?
- Can you comment on your perceptions of your successes in dealing with this process so far?
- What do you see as your strengths in approaching the task of assisting the implementation of the drama curriculum?
- What have been the challenges that your organisation has faced in this process?
- How well do you think that your organisation have met these challenges?
- Has your organisation noticed any change in or impact on schools in Queensland since the implementation?
- Have you observed any change in teacher engagement and learning since the implementation of the drama curriculum?

Additional focus

- Are there any questions that you would like to ask?
- Is there is a question that you thought that I would ask?