Effective Resources Support Arts Education

Survey report within the framework of CIDREE-study

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Effective Resources to Support Arts Education
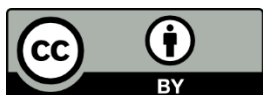
Report on the survey within the framework of the CIDREE study into Effective Resources to Support Arts Education

September 2019

slo

Colophon

Contents

Introduction

"This is a very effective working method: the learning objectives set by the [IPC](#) are always clear and, if necessary, Pinterest helps to modify example lessons. The visualisation in Pinterest is also very inspiring, both to me as a teacher and to the students."

Between 11 February and 8 March 2019, SLO - the National Institute for Curriculum Development in the Netherlands - administered a questionnaire among primary school teachers. The short questionnaire aimed to inventory the resources used by teachers in their art classes. Any needs for resources were also inventoried.

This survey by SLO was commissioned by CIDREE, a European network of national institutes for curriculum development and educational research. A similar questionnaire was administered to teachers in Scotland, Ireland, Estonia, France and Bosnia Herzegovina at the same time.

Reading guide

This summarising publication provides an overview of all the questions in the questionnaire, supplemented by statements made by some of the respondents during the ensuing in-depth interviews. This summarising publication provides the rationale behind the public report. Both will be published in Dutch and English.

After a description of the methodology, the results of the survey will be presented in Chapter 2. A number of conclusions and recommendations will conclude this chapter. More specific outcomes and the questionnaire can be found in the appendices.

Methodology

The results of the survey *Effective Resources to Support Arts Education* are based on an electronic questionnaire for teachers of arts in primary education. The questionnaire comprised a total of 11 questions, the last three of which were procedural (with a request to conduct an elaborative interview, for instance) (see Appendix B). The questionnaire was completed online. The respondents were found through contacts with school managers and newsletters of professional associations and stakeholders in the field of arts education. The efforts resulted in a total of 141 respondents, 106 of whom completed the questionnaire in full.

The questions were categorised according to four art disciplines, that is to say: dance, drama, fine arts and design, and music. In the Netherlands, education on world and national heritage is a fixed component of the school curriculum. Since the survey came under a European study, however, the countries involved looked for similar and comparable disciplines and arrived at these four.

Various questions had pre-set answers and the possibility to specify a different or supplementary answer. The latter were, whenever possible, categorised once all the questionnaires had been received. In order to gain even more insight, three teachers were extensively interviewed about their answers to the questionnaire in July 2019. Quotes from these elaborative interviews have been included in the running text.

In the Netherlands, primary school teachers have the opportunity to specialise in arts and culture, for example by taking a course to qualify as a cultural curriculum coordinator or cultural curriculum coach.

Some primary schools employ discipline specialists: teachers trained in one or more specific art disciplines. As it was suspected that differences in training would impact their (need for) resources for arts education, we added a number of related questions to the Dutch version of the questionnaire.

Cross-analysis subsequently helped us distinguish between the follow-up questions in the questionnaire according to the different target groups:
- teachers without any formal training in arts or culture;
- teachers with a degree specialisation in (one of the) art disciplines;
- teachers who took a short course in (one of the) art disciplines;

as well as
- teachers trained as either a cultural curriculum coordinator or coach, or both;
- teachers who have *not* been trained as a cultural curriculum coordinator or coach.

Cultural Curriculum Coordinator versus Cultural Curriculum Coach

A *cultural curriculum coordinator* instils and maintains everyone's enthusiasm for culture and creativity in class and acts as the linchpin between the school and the cultural environment. As part of their qualification course, which takes several part-time sessions, the prospective internal cultural curriculum coordinator writes a cultural plan for the school in consultation with the team and management. This plan presents the school's outlook on its education of culture and includes a plan of approach and a long-term planning. In 2017, Dutch schools employed a total of around 7,500 culture coordinators.

The course taken by a prospective *cultural curriculum coach*, on the other hand, intensifies their knowledge of, and outlook on, cultural education alongside actual curriculum development. The course also offers them the tools to coach colleagues in providing high-quality cultural education. It takes 18 months and comprises 17 3-hour meetings. The total study load for the course amounts to approximately 360 hours. The first year of the course comprises various modules that cover cultural educational policy, content and cohesion as well as aspects of coaching. The course is concluded with a final test of competence, i.e. a research project in the students' own school practice.

Source: https://www.lkca.nl/primair-onderwijs

Figure 1 presents the numbers and percentages of respondents with or without training in (one of) the art disciplines.
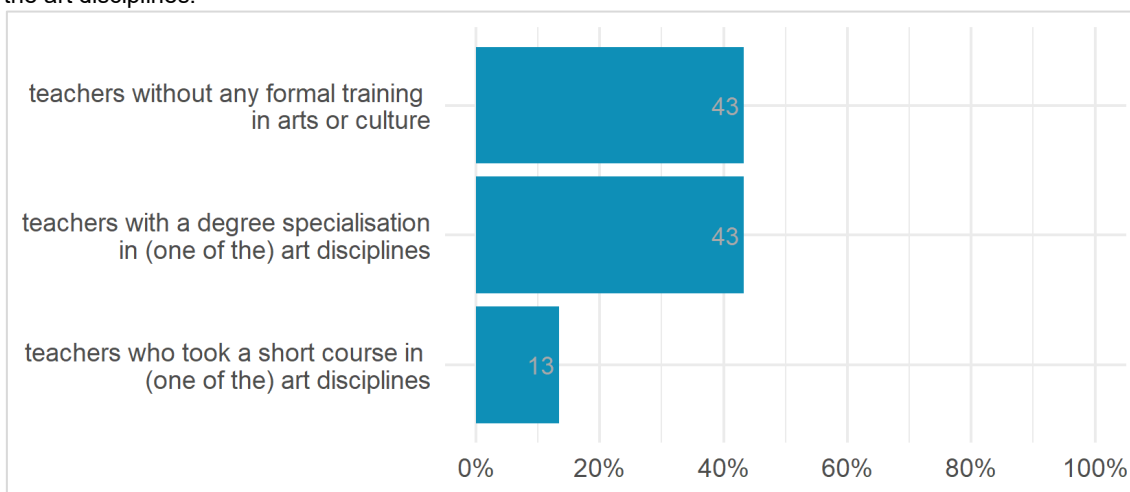

Figure 1. Respondents' training in percentages, as labelled. (n=141)

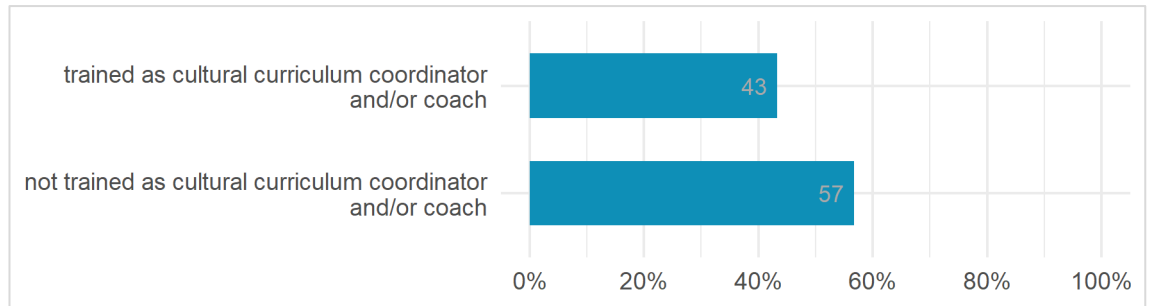Figure 2 shows the numbers and percentages of cultural curriculum coordinators/coaches.

Figure 2. Percentages of respondents trained as either a cultural curriculum coordinator or coach (or both), as labelled. (n=141)

Survey findings

Self-confidence in teaching each art discipline

> *"The art classes are always linked to the topics of the theoretical school subjects. Students explore a specific topic, which then also applies to the art classes. This often boils down to fine art and design, though, for that is my personal favourite."*

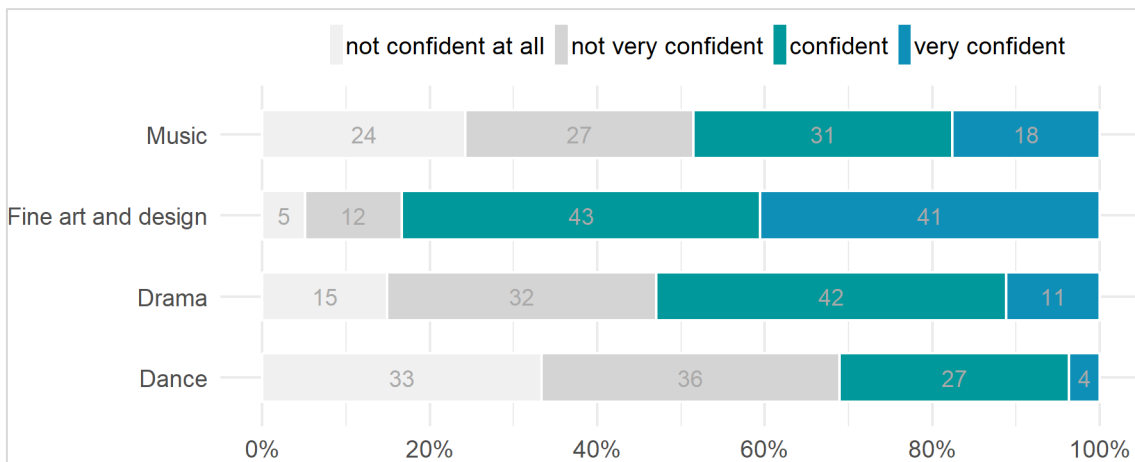We asked the teachers to what extent they felt self-confident when they taught (one of the) art disciplines.

Figure 3: Degree of self-confidence in teaching each art discipline, n=141 (drama 134, dance 135, music 136, fine art and design 138)

The following findings were striking.
- The discipline of fine art and design was, mostly, taught with self-confidence (by 84% of the respondents; 43% self-confident, 41% very self-confident).
- Dance had the smallest share of confident teaching (31%: 27% confident, 4% very confident). One-third of the respondents (33%) felt no self-confidence when they taught arts.
- Approximately 50% of the respondents felt self-confident when they taught music and drama (music: 49%; 31% self-confident, 18% very self-confident, and drama: 53%; 42% self-confident, 11% very self-confident).

The scores on the degree of self-confidence were also used to see if there were any differences between teachers with a degree specialisation in (one of) the art disciplines, teachers who completed a short course, or teachers who had not had any specific training (see Appendix A, Figure 3.1). A number of things stood out here too.
- Even after sub-categorisation, fine art and design was the discipline scored as taught with self-confidence by the greatest proportion and dance by the smallest proportion of teachers.
- Teachers with a degree specialisation in one of the art disciplines felt the least self-confident to teach arts in general, with the exception of fine art and design. It is possible that most of these respondents took fine art and design as their specialisation.
- Teachers who had taken a short course felt fairly self-confident when they taught drama.

The same (potential) difference in self-confidence was examined for the groups of cultural curriculum coordinators/coaches and respondents who had not been similarly trained (Appendix A, Figure 3.2). Noticeable here was that:
- the divergence between the groups was not very wide;

here too, fine art and design had the largest proportion of teachers who felt more or less confident in teaching, with dance having the smallest. The teachers who had taken one or both courses to qualify as a cultural curriculum coordinator/coach felt somewhat more self-confident when they taught dance and drama than their counterparts who had not taken such courses.

Characteristics of useful resources

As for the question into the main characteristics of useful resources for teaching (one of) the art disciplines, the respondents were given the option to select (multiple) pre-set answers. They were also given the possibility to add characteristics.
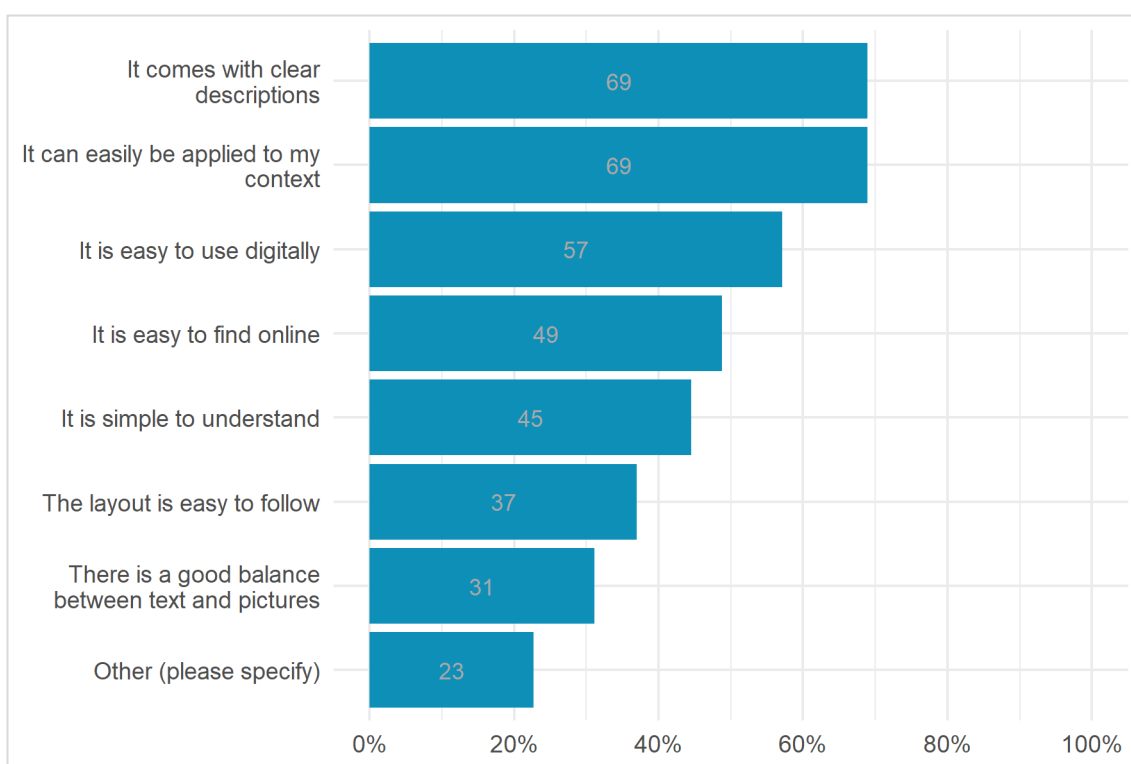
Figure 4: The most important characteristics of a useful resource (n = 119)

The most frequently ticked characteristics of a resource were that they should be applicable in the existing educational programme and come with clear descriptions. More than 50% would also like to be able to use the resource online.

For this question, we made distinctions between the different groups (Appendix A, Figures 4.1 and 4.2). Noteworthy was that
- the answers provided by the different groups were virtually identical (for example: trained cultural curriculum coordinators provided the same answers as respondents without any specific education in arts).
- as for those who either took a short course or were trained as a cultural curriculum coordinator/coach, it was striking that both groups attached the greatest importance to the requirement of the resource being "applicable in the existing educational programme". Perhaps their course or training placed emphasis on this condition.

Resource types

We asked the respondents which type(s) of resource they preferred. Visual resources and videos scored the highest. For this question too, they could tick multiple answers and specify something else (see Appendix A, Table 2).
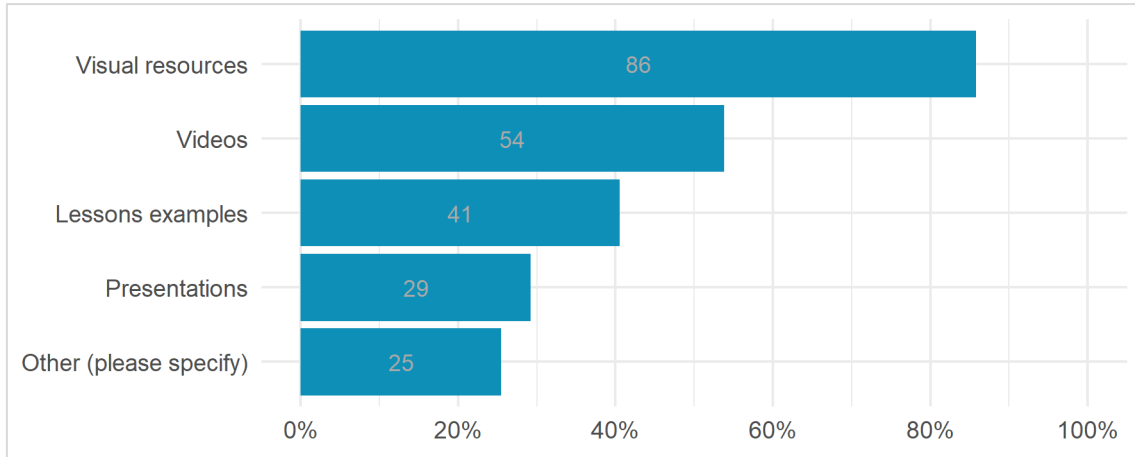
Figure 5: Types of resources (n =106)

The answers by the different groups were fairly similar. Significant was, however, that the teachers who either took a short course or were trained as a cultural curriculum coordinator/coach used lessons examples far more often than their counterparts without any training.

The absence of 'audio resources' from the answer options was an omission on our part. Three teachers specified audio resources as a 'different' type.

The next questions looked into the advantages of the use of these types of resources (Figure 6) and, again, the respondents could provide multiple answers and specify something else.

> *"Some assignments require some preparation in terms of materials, but, overall, you can get cracking straight away: have a good look at the piece of art, artist and the associated technique, explain the assignment, and by way of a step-by-step plan the students will then work on their project over several lessons."*

Figure 6: Usage advantages of resource types (n=106)

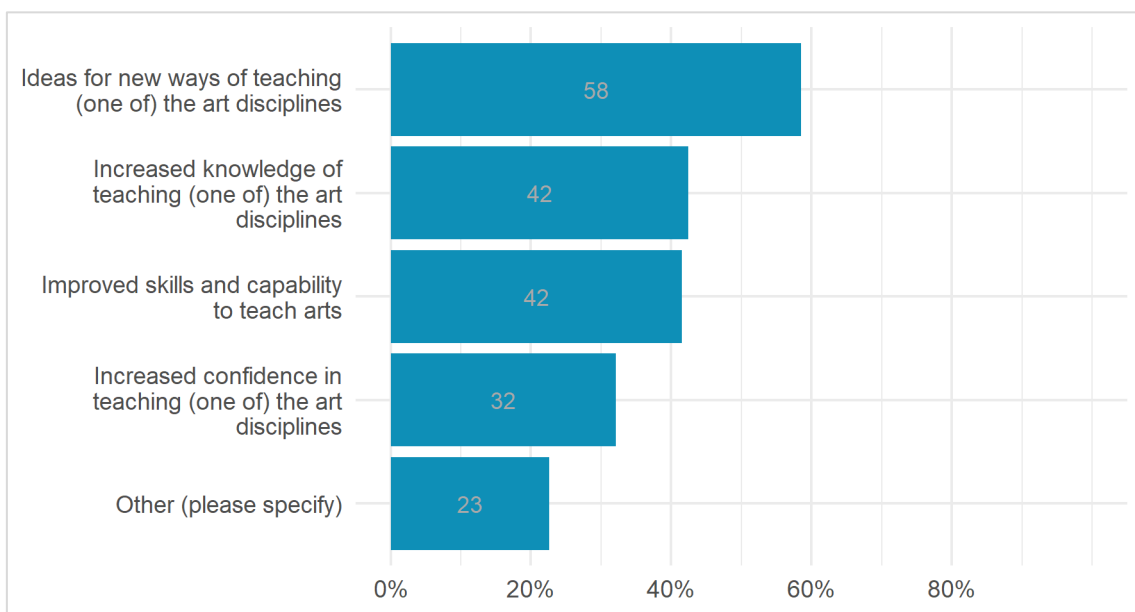There were no significant differences in answers between the different target groups. The only noteworthy finding was that the advantage of *'it increases my knowledge of teaching (one of) the art disciplines'* scored by far the highest among the target group of teachers with a degree specialisation in (one of) the art disciplines.

"On the odd occasion, if I haven't used the type of material very often before. I do have self-confidence. I take on many challenges. My colleagues, on the other hand, often play it safe."

"This method has especially taught me to look closely and ask (feedback) questions. This helps me in other parts of the curriculum too."

Recommended resources

"The resources I use are Pinterest and (occasionally) lessons from "Show me". We used this method for a number of years. Not any more (unfortunately) because colleagues often believe the lessons to be too complicated, and buying and collecting materials take up a lot of their time. I often adapt these ideas by adding an assignment that creates even more freedom and creativity."

The final question allowed respondents to recommend resources. This yielded a great variety of answers (values), which came into different categories:

- Inspiring, informational resources about:
    - Arts education, general
    - Art disciplines: fine art and design, music, dance, drama
    - Artists
    - Art history & perception
- Lesson examples
- Teaching methods (not only for primary education but also secondary education)
    - Arts education, disciplinary
    - Fine arts and design
    - Music
    - Dance
    - Drama
    - Art history & perception
    - Thematic, curriculum-wide
- Academic handbooks for art disciplines
- Lesson materials or workshops provided by cultural organisations

"This method ensures a continuous learning curve, is easy to use, readable, comes with a clear step-by-step plan and instructions for technical skills and starts by looking closely at art before the students get going themselves. The techniques and materials are varied, and the assignments leave sufficient leeway for students to have a (limited) number of personal choices. Students find the assignments challenging."

Some answers were given multiple times. Pinterest was most often recommended as a resource. Many resources are available online. Table 4 (Appendix A) provides a list of all the answers (including links).

"I use Pinterest because it is an easy way to find the website where everything is usually explained in detail with very clear pictures. I can usually see whether an assignment is suitable for my topic and allows for sufficient forms of expression. I am not a fan of uniformity. I can also categorise the assignments here."

"I use Pinterest as a source of inspiration for (re)designing lessons. A great advantage of Pinterest is that it's visual. Good examples will then be immediately at hand for the students as well."

Conclusions and recommendations

"You can see that by consciously looking, using clear learning objects, purposefully using materials and techniques, students become more consciously aware of art and culture in their immediate environment. They will take more notice. Parents say so too."

Conclusions

To the respondents to this questionnaire

- fine art and design is the art discipline about which they most often feel (very) self-confident (regardless of their training);
- dance is the art discipline about which they most often do not feel or feel little self-confident (regardless of their training);
- the two most important characteristics of a useful resource are that they should be applicable in the existing educational programme and come with clear descriptions, and should be easy to use online (ranked second);
- visual resources and videos are the most preferred resources;
- the main advantage of the use of resources is the possibility to teach one of the art disciplines in a different way;
- applies that, jointly, they recommend a great variety of resources;
- Pinterest is the most frequently recommended resource.

Recommendations

It is recommended to

- explore whether and how a relationship exists between the downward curving self-confidence in the disciplines of fine art and design, music, drama and dance (in that order) and the attention these disciplines receive in the degree course;
- arrange for practical continuing learning courses in the different art disciplines, which should then focus mainly on the educational practice and aim to increase self-confidence;
- ensure that lesson materials and such can be easily incorporated into the existing curricula (by linking them to objectives and target groups, for instance);
- include clear descriptions with the resources;
- ensure that resources can easily be found online;
- use Pinterest as a communication channel to inspire teachers and provide information with high-quality educational arts examples.

"There is more variation in materials and techniques (with this method), and the structure is also better than before. But they are still just lessons in the classroom, at school: nothing beats an authentic experience with real art and artists. That has a major effect on students. One enhances the other. Students enjoy the lessons and really learn to look more closely. The evaluation of the product and process is also a valuable learning experience. Students are getting better at this as well, as they go along."

Annex A: Questionnaire outcomes (mainly in Dutch)

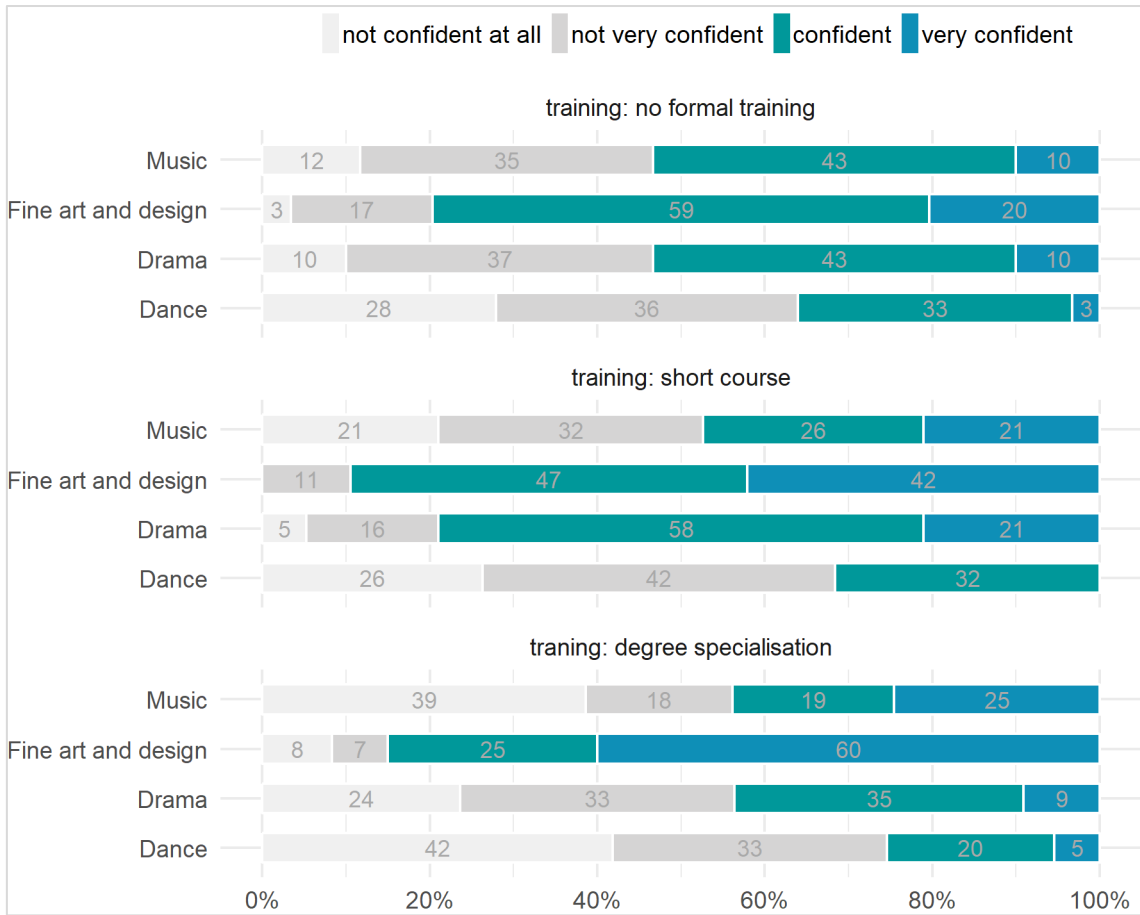(Please note: The labels in the coloured bars show percentages.)

Figure 3.1 Self-confidence in teaching art disciplines, broken down by training
n =141
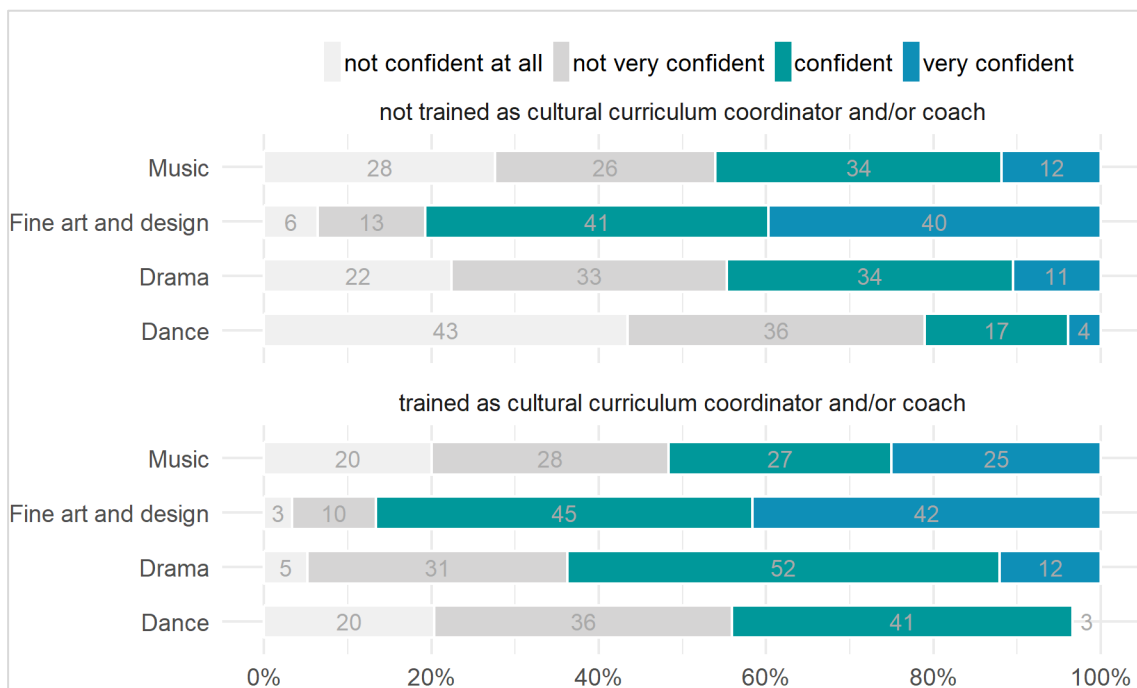*n (degree specialisation) = 61, n(short course) = 19, n(none) = 61.*

Figure 3.1 Self-confidence in teaching art disciplines, broken down by training as a cultural curriculum coordinator/coach or not
n =141 n(coordinator/coach) = 61, n(not coordinator/coach) = 80.

Onder anders (n = 27), wordt genoemd:

gemak (n=2)	"Vergt niet al te veel aan voorbereiding bv verzamelen van materialen die niet standaard in elke school aanwezig zijn." Is gemakkelijk te vinden
aansluiting/ in te passen (n=6)	"Te gebruiken binnen het thema in de groep"; "past bij de leeftijdsgroep"; "In te passen."; "Is op niveau voor de doelgroep en is hedendaags of past in ieder geval qua presentatie binnen de tijd van nu"; "Bruikbaar in beroepscontext maatschappelijke zorg/activiteiten begeleiding"; "Raakvlak met de zaak- en basisvakken"
betrouwbaarheid (n=2)	"betrouwbaarheid"; " betrouwbaarheid is gemakkelijk te verifiëren"
duidelijk doel (n=2	"Duidelijk wat het doel is van de les."; "Geeft duidelijke doelen weer."
actueel (n=2)	"Actueel"; "Wordt regelmatig aangevuld met actuele/ vernieuwende content"
zelfgemaakt(n=2)	"Ik maak natuurlijk zelf mijn opdrachten, daarvoor ben ik opgeleid."; "Docenten beeldende vorming maken nog steeds voornamelijk hun eigen lessen."
origineel / inspiratie (n=3	"Is origineel en doet een beroep op het creatief oplossingsvermogen van de leerling"; "Geeft andere inspiratie ideeën"; "Die voor mij nieuw/vernieuwend is"

didactisch/ inhoudelijk verantwoord (n=4	"Betekenisvolle lesdoelen + leerlijn aanwezig"; "heeft een goede theoretische basis, is inzichtelijk beschreven & getoond, online beschikbaar, en past binnen de kerndoelen"; "goede balans tussen theorie, praktijk en didactiek"; "Is van goede inhoudelijke kwaliteit"
concrete voorbeelden (n=2	"Filmpjes"; "Als verhalenverteller/ leerkracht gebruik ik verhalenboeken."

Table 1: Additionally specified most important characteristics of a useful resource (for teaching one of the art disciplines)
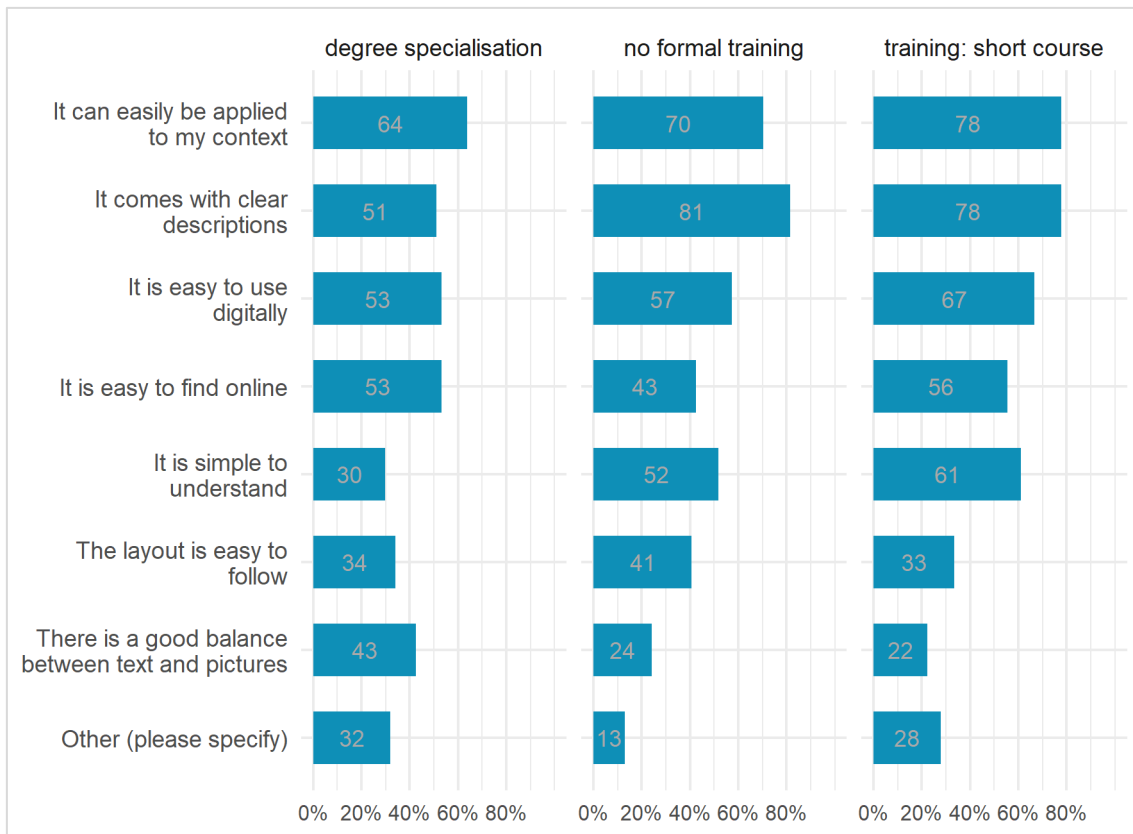

Figure 4.1 The most important characteristics of a useful resource broken down by training through a short course, degree specialisation and no such training
(n = 119, degree specialisation: n=47, no such training: n=54, short course: n=18)
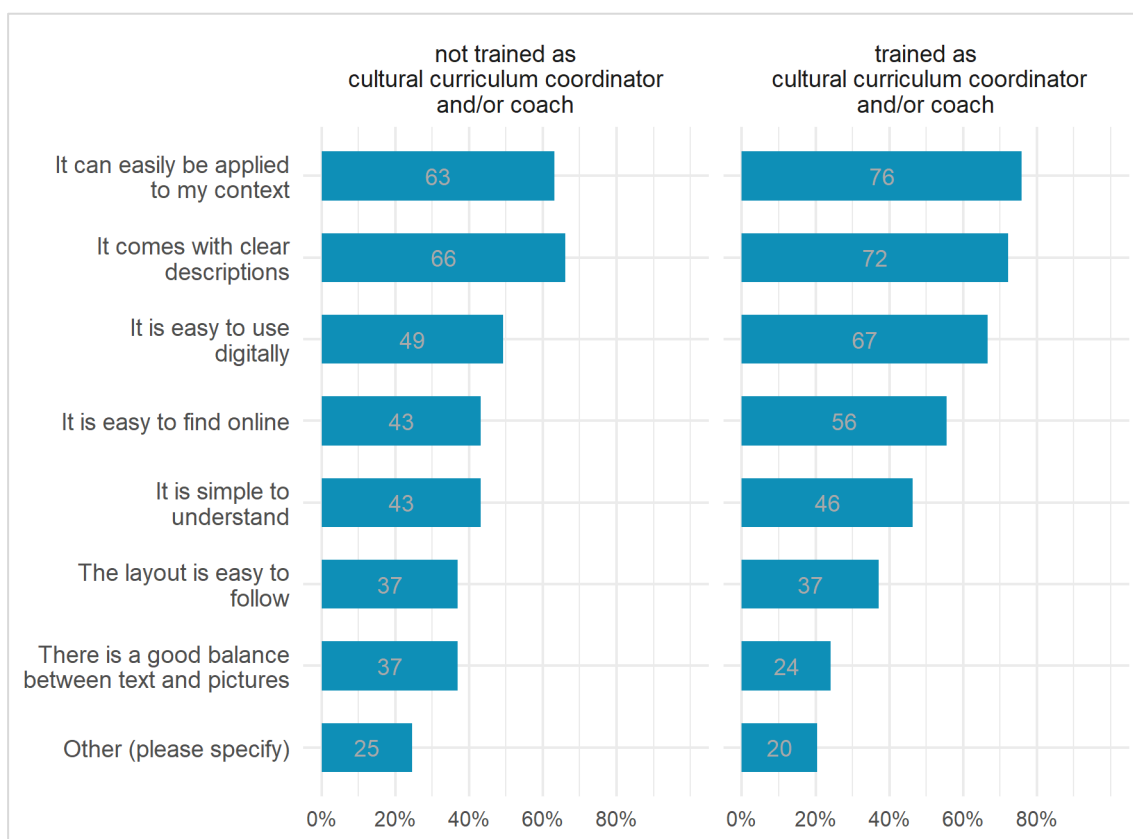
Figure 4.2 The most important characteristics of a useful resource broken down by training as a cultural curriculum coordinator/coach (n= 54) and no such training (n=65)

Specified under Other:

	Ik geef zelf bijna geen lessen in kunstvakken.
n = 2	Eigengemaakt voorbeeld (om vervolgens) niet zichtbaar te laten i.v.m. nadoen.
n = 3	Boeken/ literatuur
n = 4	Pinterest
	Een handleiding met lesbeschrijvingen en leerdoelen.
	vakleerkracht drama als coaching on the job in mijn klas
	Zelfgemaakte in lessonup lessen
	Site, die ik zelf gemaakt (samengesteld) heb
n = 3	Eigen ervaring / ik vertel zelf mijn verhaal
	Handleiding methodes
	Luistervoorbeelden (auditieve bronnen)
	Blog van Astrid Poot
	Onze net nieuw aangeschafte methode Alles-in-1, waarbij expressie deel uitmaakt van het lesprogramma
	Eigenlijk alles wat voor handen is o.a. ook eigen museumbezoek / theater / concerten
	Digitale lesmethode (123zing)
n = 2	Visuele, auditieve en geschreven bronnen - soms afzonderlijk soms gecombineerd
n = 2	Lesmethode en eigen PowerPoint

	Programma's die op de borden van school staan zoals prowise, gynzy kids muziekmaker, methodes muziek
	Tekst, zoals definities of quotes/anekdotes uit relevante artikelen.

Table 2: Specified responses for category 'other', for the question ' Types of resources used for teaching (one of) the art disciplines
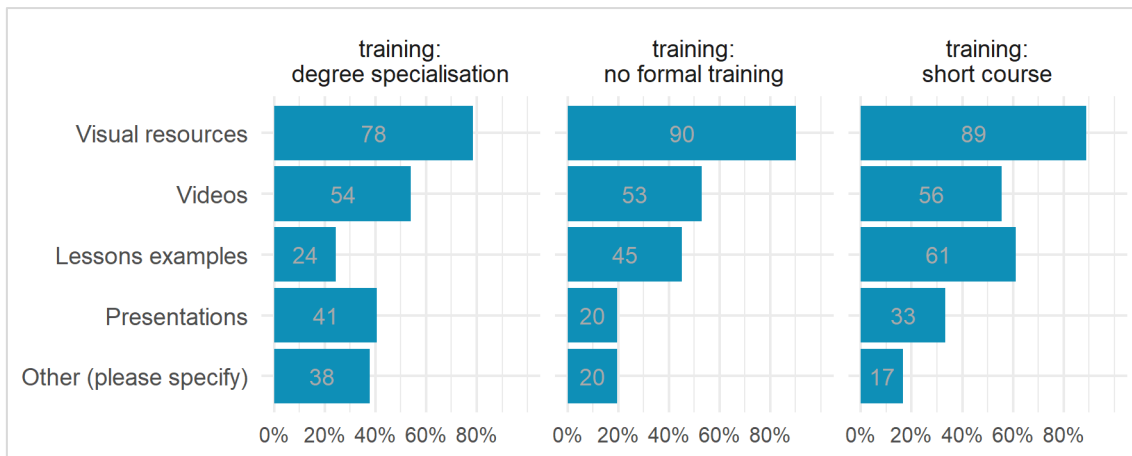
Figure 5.1 Source types broken down by training through a short course, degree specialisation and no such training (n=106)
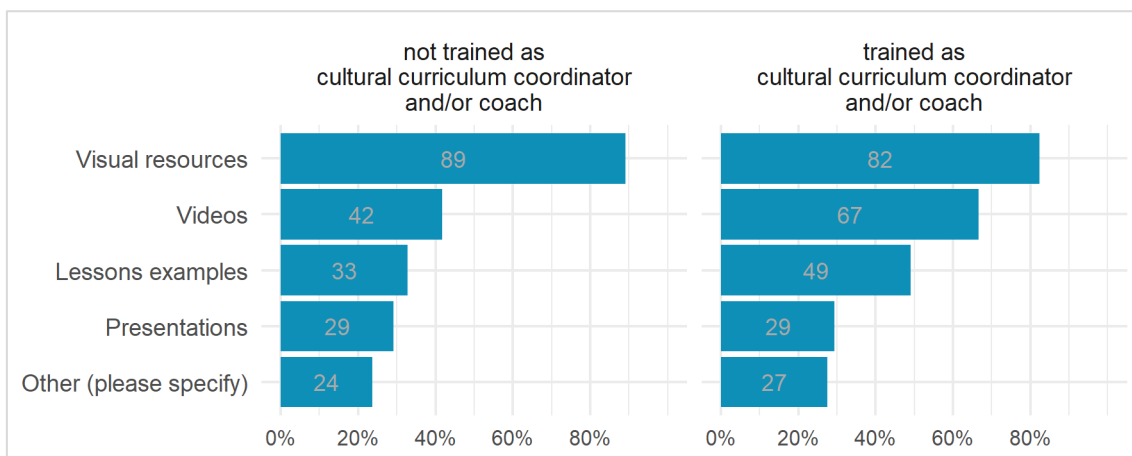
Figure 5.2 Source types broken down by training as a cultural curriculum coordinator/coach and no such training (n=106)

Specified under Other:

	niet alleen andere manier, maar een visuele toevoeging en gemak.
	visueel maken van voorbeelden van kunstenaars enz. voor de leerlingen
	De mogelijkheid tot differentiëren wordt makkelijker
	inspiratiebron en overzicht van materiaal
	Je kunt er flexibel mee omgaan en het werkt inspirerend
	geen

	leerlingen zien wat ik bedoel. bij muziek gebruik ik natuurlijk liever geluidsmateriaal.
	De leerlingen hebben het meeste baat als ze het visueel zien en kunnen terugvinden,
n = 6	inspiratie
	ik kan zorgen voor meer afwisseling in de les waardoor het aantrekkelijker wordt.
	de betrokkenheid van kinderen vergroten. ze meteen betrekken doordat je iets bij je hebt.
	ze zijn bedoeld als impuls voor mijn lesontwerp en als impuls voor de leerling
	Aanvulling op wat ik vertel en voor leerlingen is het goed om de stof op verschillende manieren aangeboden te krijgen
n=6	inzichtelijk/relevant/duidelijk/begrijpelijk maken

Table 3: Additionally specified advantages of the use of certain types of resources (n=24)

Figure 6.1 Advantages of the use of source types broken down by training through a short course (n=18), degree specialisation (n=37) and no such training (n=51)

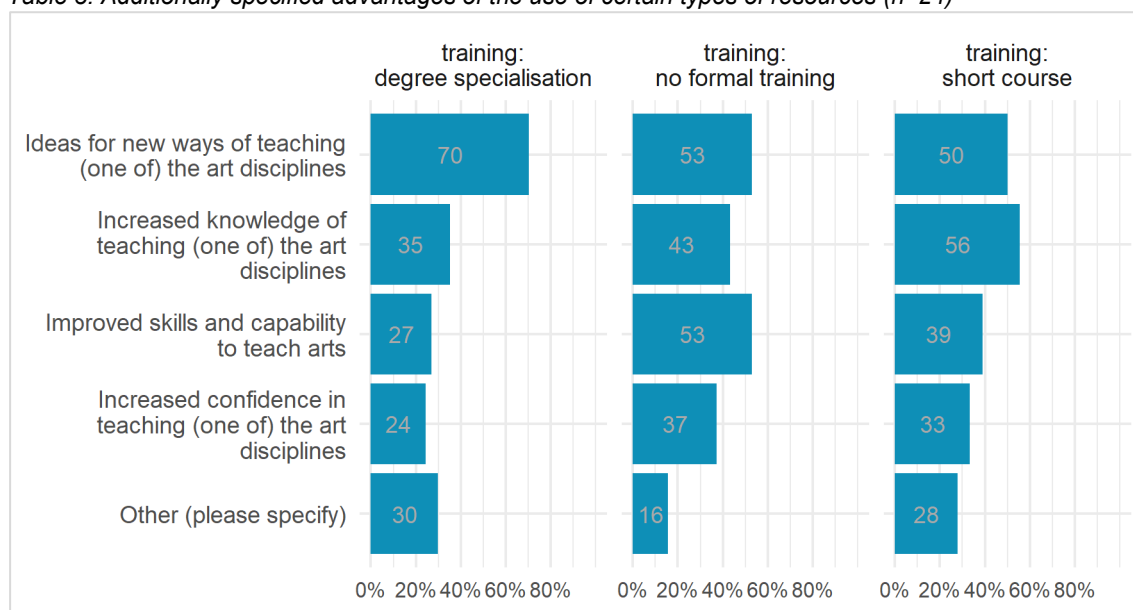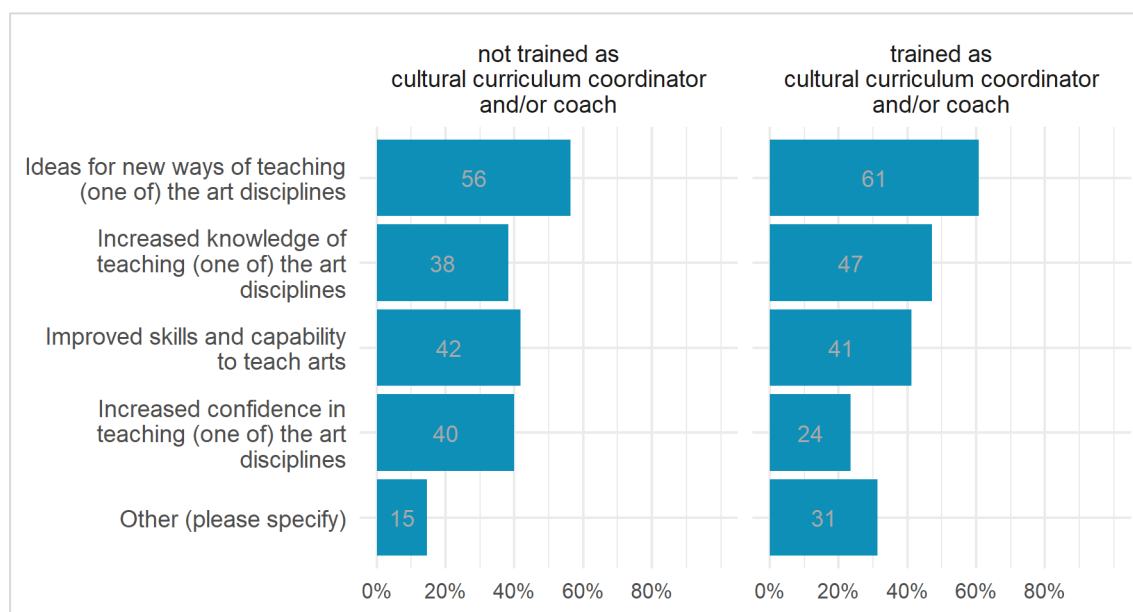*Figure 6.2 Advantages of the use of source types broken down by training as a cultural curriculum coordinator/coach (n=51) and no such training (n=55)*

waarden:	totaal	v1 = ja, leraren-opleiding	v1 = ja, cursus	v1 = nee	v2 = ja cc/cb	v2 = nee cc/cb
1. Inspirerende, informerende bronnen over:						
○ *Algemeen (Kunstzinnige oriëntatie)*						
Kleuterjuffensites zoals juf Janneke, juf Marije en juf Sanne	2	1	0	1	0	2
Pinterest	26	6	7	13	13	13
YouTube	7	1	2	4	4	3
Google	6	0	1	5	3	3
Boeken	6	0	3	3	3	3
Digitaal algemeen	5	2	1	2	1	4
Gynzy kids	2	1	0	1	1	1
Arttube	5	3	2	0	5	0
Museumwebsites	4	4	0	0	1	3
Schooltv beeldbank	3	2	1	0	1	2
Onderwijsenzo (of https://www.facebook.com/onderwijsenzo/)	1	0	0	1	0	1
Werkvormen.info	1	0	1	0	1	0
Vakwerkplannen andere scholen	1	1	0	0	0	1
TV Programma Tegenlicht	1	1	0	0	0	1
Vimeo	1	1	0	0	0	1
Collega's	1	0	0	1	0	1
Blog Astrid Poot	1	0	0	1	1	0
Kunstzone	1	0	0	1	0	1
Kranten	1	0	1	0	0	1
Kunstwerken	1	1	0	0	0	1
Boeken m.b.t. Kunst en Erfgoededucatie (Bijv. Mooss)	1	0	1	0	1	0
○ *Kunstvakken: beeldend, muziek, dans, drama*						
Website LKCA (bronnen in relatie tot muziek)	3	2	0	1	1	2
Facebook groepen m.b.t. kunst op de basisschool (Eng/Ned.)	3	0	0	3	0	3
Musication YouTube kanaal	1	1	0	0	1	0

waarden:	totaal	v1 = ja, leraren-opleiding	v1 = ja, cursus	v1 = nee	v2 = ja cc/cb	v2 = nee cc/cb
Juf Spijker YouTube kanaal	1	1	0	0	0	1
Gehrels online	1	1	0	0	1	0
https://www.encyclo.nl/begrip/beeldend	1	0	0	0	0	0
TuLe SLO	1	0	0	0	0	0
o **Kunstenaars**						
TV Programma de Blauwe Hond van NPO	1	0	1	0	1	0
Art 21	1	1	0	0	0	1
TV Programma Close-up	1	1	0	0	1	0
o **Kunstgeschiedenis & kunstbeschouwing**						
Kunstkijker	2	2	0	0	1	1
Expertisecentrum-kunsttheorie	2	2	0	0	1	1
Kunstbus	1	1	0	0	0	1
Hardop kijken	1	1	0	0	0	1
Wikipedia beeldende kunst	1	1	0	0	0	1
Kunst*context*	1	1	0	0	0	1
Kunstgeschiedenis.yurls.net	1	0	0	1	0	1
Website Smarthistory.com	1	1	0	0	1	0
http://kunst-modernisme.blogspot.com/?m=1	1	1	0	0	1	0
Neuewelle	1	0	0	0	0	0
2. Lesmethoden (naast po, ook vo)						
o **Kunstzinnige oriëntatie**						
Meester in kunst	1	0	0	1	1	0
o **Beeldende vorming**						
Laat maar leren (Laat maar zien)	7	2	1	4	4	3
Moet je doen (lesmethode)	3	1	1	1	1	2
Tekenenzo.blogspot.nl	3	0	1	2	2	1
Toolbox handvaardigheid	1	1	0	0	0	1
Boek en cd Beeldende Begrippen	1	1	0	0	0	1
Tijdsbeeld en Muziek en meer van Lambo	1	1	0	0	1	0
Lesmethode Uit de kunst	1	0	0	1	0	1

waarden:	totaal	v1 = ja, leraren-opleiding	v1 = ja, cursus	v1 = nee	v2 = ja cc/cb	v2 = nee cc/cb
o *Muziek*						
Eigenwijs digitaal (Meesters in Muziek)	5	1	2	2	4	1
123zing.nl	12	3	2	7	7	5
Meer muziek in de klas	1	0	1	0	1	0
Tijdsbeeld en Muziek en meer van Lambo	1	1	0	0	1	0
Wishfullme Music Education	1	0	1	0	1	0
o *Dans*						
o *Drama*						
Dramaonline	1	0	1	0	1	0
Cursusmateriaal van specialisatie drama	1	0	1	0	1	0
Speel je wijs	1	0	1	0	1	0
o *Kunstgeschiedenis & kunstbeschouwing*						
Lesmethode Zienderogen kunst	1	1	0	0	0	1
Kunstactief	1	1	0	0	0	1
Boek Kunst op niveau	1	0	0	0	0	0
o *Thematisch, curriculumbreed*						
Bovenbouwwereld (openbare facebookgroep)	2	0	1	1	1	1
Lesmethode alles-in-1	1	0	0	1	1	0
Kleuteruniversiteit.nl	1	0	0	1	0	1
Methode Zien!	1	0	1	0	1	0
IPC, International Primary Curriculum.	1	0	0	1	0	1
3. Lesmateriaal en/of workshops van culturele instellingen:						
Teamtalento	2	0	1	1	2	0
Kunst Centraal	2	0	1	1	1	1
Marieke Blokland (bloknoteacademy)	1	0	1	0	1	0
Artisjok en olijfje	1	0	1	0	1	0
Samenwerking met Academie voor Theater en Dans (Amsterdam)	1	0	1	0	1	0
Workshop Concertgebouw Amsterdam (muziek / po)	1	0	1	0	1	0
Kunstweken.nl	1	1	0	0	0	1

waarden:	totaal	v1 = ja, leraren-opleiding	v1 = ja, cursus	v1 = nee	v2 = ja cc/cb	v2 = nee cc/cb
Kunstweken.nl	1	1	0	0	0	1
Lenen van culturele instellingen	1	0	0	1	1	0
Akte2.nl	1	0	1	0	0	1
Cultuurtrein.nl	1	1	0	0	0	1
Leerlijnen van Theater Sonnevanck en in het Cultuurmenu Enschede	1	0	0	1	1	0
Materiaal van Theatermakerij Enschede	1	0	1	0	1	0
4. Lesvoorbeelden						
SLO-lesvoorbeelden	2	1	1	0	1	1
Wikiwijs.nl	2	2	0	0	1	1
Klascement	1	1	0	0	0	1
Krokotak	1	0	1	0	1	0
Lesidee.nl	1	0	0	1	0	1
Digischool	1	1	0	0	1	0
5. Pabo-handboeken voor kunstvakken						
Didactiek van het beeldend vormgeven	1	1	0	0	0	1
Boek Cultuur2	1	1	0	0	1	0
DANS! Praktisch handboek voor het basisonderwijs	1	1	0	0	1	0
Spelend leren en ontdekken. Handboek drama voor het basisonderwijs.	1	1	0	0	1	0
https://kodalyhub.com/	1	0	1	0	1	0
Muziek en didactiek Susanne Kratsborn, Lesmethode Muziek in School	1	0	1	0	1	0

Tablel 4: Recommended resources by respondents

1. Inleiding

Voor leerkrachten die onderwijs verzorgen in kunstzinnige oriëntatie.

Beste collega,

In deze korte vragenlijst wil SLO graag horen welke bronnen u gebruikt bij het lesgeven in de kunstvakken.

SLO voert dit onderzoek uit in opdracht van CIDREE: een Europees netwerk van nationale instituten op het gebied van curriculumontwikkeling en onderwijsonderzoek. Op dit moment wordt deze vragenlijst ook aan leerkrachten uit Schotland, Ierland, Estland, Frankrijk en Bosnië- Herzegovina voorgelegd.

Met de gegevens uit deze vragenlijst hopen we een beeld te krijgen van gebruikte bronnen bij het lesgeven in de kunstvakken. Daarnaast inventariseren we uw behoefte aan bronnen.

Het beantwoorden van de vragen duurt slechts 5 minuten. De vragenlijst staat online tot en met 8 maart 2019. Onder de inzenders worden 10 cadeaubonnen van €25,- verloot.

De vragenlijst wordt anoniem verwerkt en uitsluitend gebruikt voor het CIDREE-onderzoek 'Effective Resources to Support Arts education'. De e-mailadressen worden niet gedeeld met derden en uitsluitend gebruikt voor aangevinkte keuze.

Alvast hartelijk dank voor uw medewerking!

Met vriendelijke groet,

Stéfanie van Tuinen

Leerplanontwikkelaar kunst- & cultuurvakken SLO

s.vantuinen@slo.nl

Doelgroep:

Vraag 1:

1. Heeft u een opleiding gevolgd in (een van) de kunstvakken?

☐ ja, een lerarenopleiding in (een van) de kunstvakken

☐ ja, een cursus in (een van) de kunstvakken

☐ nee

Vraag 2:

2. Bent u opgeleid als cultuurcoördinator en/of cultuurbegeleider?

☐ ja

☐ nee

Vraag 3:

3. Geef aan met hoeveel zelfvertrouwen u lesgeeft in (een van) de volgende kunstvakken:

	met veel zelfvertrouwen	met zelfvertrouwen	met weinig zelfvertrouwen	zonder zelfvertrouwen
Beeldende vorming	☐	☐	☐	☐
Dans	☐	☐	☐	☐
Drama	☐	☐	☐	☐
Muziek	☐	☐	☐	☐

Bronnen voor het lesgeven in (één van) de kunstvakken (denk aan lesbrieven, projecten, websites, lesmethodes, enz.)

Vraag 4:

4A. Wat zijn voor u de belangrijkste kenmerken van een bruikbare bron (voor het lesgeven in een van de kunstvakken)?

De bron:

☐ is makkelijk te begrijpen.

☐ geeft duidelijke beschrijvingen.

☐ is in te passen binnen het bestaande onderwijsprogramma.

☐ heeft een goede balans tussen tekst en illustratie.

☐ heeft een lay-out die makkelijk te volgen is.

☐ is online beschikbaar.

☐ is makkelijk digitaal te gebruiken.

☐ anders, namelijk:

4B. Welke bovenstaande reden vindt u het belangrijkste en waarom?

Vraag 5:

5A: Welk type bron gebruikt u het meest bij het lesgeven in (een van) de kunstvakken? (Meer antwoorden mogelijk)

☐ visuele bronnen

☐ lesvoorbeelden

☐ video's

☐ presentaties

☐ anders, namelijk:

5B. Wat zijn de voordelen van het gebruik van deze bronnen? (Meer antwoorden mogelijk)

☐ mijn zelfvertrouwen in het lesgeven in (een van) de kunstvakken neemt toe

☐ mijn kennis over het lesgeven in (een van) de kunstvakken neemt toe

☐ mijn (praktische) vaardigheden in het lesgeven in (een van) de kunstvakken nemen toe

☐ mijn mogelijkheden om op een andere manier les te geven in (een van) de kunstvakken nemen toe

☐ anders, namelijk:

Vraag 6:

6. Welke bron(nen) kunt u collega's aanbevelen? ((Vermeld alstublieft zoveel mogelijk informatie om deze bron te kunnen vinden.)

Afronding

Vraag 7:

7. Mag ik contact met u opnemen voor een verdiepend gesprek over dit thema?

☐ ja (graag emailadres bij vraag 10 invullen)

☐ nee

Vraag 8:

8. Wilt u op de hoogte gehouden worden over de opbrengsten van het CIDREE-onderzoek?

☐ ja (graag emailadres bij vraag 10 invullen)

☐ nee

Vraag 9:

Wilt u in aanmerking komen voor een cadeaubon?

☐ ja (graag emailadres bij vraag 10 invullen)

☐ nee

Vraag 10:

10. Mijn e-mailadres is:
(Het e-mailadres wordt niet gedeeld met derden en uitsluitend gebruikt voor aangevinkte keuze.)

Einde
Hartelijk dank voor uw medewerking!

SLO is the Netherlands institute for curriculum development in primary, secondary and special education. We work with teachers, school leadership and other stakeholders in designing the national curriculum framework, enabling individual schools to implement their own curriculum.

As a national institute SLO is in a position to combine educational practices with policy guidelines, societal trends and academic research. We offer our expertise to educators and governments in the form of subject-based curricula, tools for teachers, sample teaching materials, conferences and reports.