Workshop
International Monitoring and Comparative Research in Arts Education
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THREE OVERLAPPING ISSUES

Definitional
What constitutes the field of arts education?
What art forms?
What (and whose) theories of knowledge and world views about arts education?

Pedagogical
What are the markers of appropriate, effective and efficient arts education teaching and learning?
What are the markers of quality arts education?

Judgmental
What are appropriate measures and methods for making judgments about arts education?
ISSUES IN DEFINING ARTS EDUCATION

- Recognising context
- Accepting diversity balanced by need for efficient choices in selection and foregrounding
- Addressing location of arts education
  - Within schooling
  - Beyond schooling
ISSUES IN DESCRIBING MARKERS OF QUALITY IN ARTS EDUCATION

- Comprehensive, careful survey and description of approaches to teaching and learning the arts
- Open, inclusive and rich description of the field
ISSUES IN MAKING JUDGMENTS ABOUT ARTS EDUCATION

- The essentially limited capacity of metrics for making judgments
  - Comparisons of amount
    - Is the more or less of something?
  - Comparisons of qualities
    - Are two or more samples or examples:
      - The same or similar?
      - Different?

- Measures are necessarily contextual and qualitative – the people making judgments, their contexts and purposes impact on the process as well as the act judgment
Observable signs of pedagogic practice

- Concepts/processes/approaches in action in classroom/classroom/school/curriculum
- Diverse, situated and personalized
- Dynamic - changing and in flux - responsive to changes in context
- Tools for teachers, administrators, parents, curriculum writers, community
MARKERS FOR ARTS EDUCATION

The arts & society

Immediately outside the classroom - the school

Parents & Community

Systems & curriculum authorities

In the classroom
CONTEMPORARY ARTS EDUCATION

What is learnt

What is taught

How it is taught
Personal, social and cultural identity and agency through their arts learning.

Enactive, iconic and symbolic meaning making in and through the arts.

Embodied learning - cognitive, somatic and empathic learning in the arts.

Engagement, enjoyment, and success in the arts.

Arts Practice in Dance, Drama, Drama, Music, Media, and Visual Arts.

Aesthetic knowing applied to Arts Practice and Responding.

Responding to their own and others' arts experiences in Dance, Drama, Drama, Music, Media, and Visual Arts.

Working with touchstones of the arts: creativity, imagination, play, story, improvisation, transformation, design, symbol, metaphor.

Action and reflection in the arts.

Process and product in Multi-modal arts rich experiences. A range of visual, auditory, and kinaesthetic learning styles.

Arts rich learning and teaching environments.

Co-construction of learning in the arts.

Balance between teacher structured delivery and student exploration.

Pedagogical flexibility and responsiveness in teaching the arts.

There are similar yet differentiated prompts for personal, social, and cultural identity and agency through their arts learning.

Enactive, iconic, and symbolic meaning making in and through the arts.

Embodied learning - cognitive, somatic, and empathic learning in the arts.

Engagement, enjoyment, and success in the arts.

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What is learnt

Embodied learning

Engagement

What is taught

Agency & Identity

Meaning making

How it is taught

Pedagogical flexibility and space

Multi-modal rich experiences

Diverse learning styles

Arts rich learning environment

Co-construction of learning

Balance between structure and agency
judgements about the arts in schools necessarily builds on arts education as an ecosystem: each component is in a dynamic relationship with the others; they interact and are inter-dependent.

- Border crossings: Giroux (1992)
- Autonomous disciplines and soft boundaries: Bresler (2007)
THE ARTS IN SCHOOLS

- Engaging in internal conversation (Archer 2007) involving:
  - Reflection in–, on– and for–action (Schön 1983, 1987)
  - Reflexivity - future oriented, subjective, self-aware inquiry with aesthetic distance

Moving beyond compliance and reductive checklists

Built on the foundation of Dynamic Markers for quality in arts education

Evidence based

Future action oriented
<table>
<thead>
<tr>
<th>Example</th>
<th>Rating</th>
<th>Scale B: Using and applying dynamic makers for art education</th>
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</thead>
<tbody>
<tr>
<td>Knowing and understanding</td>
<td>Using and applying dynamic makers</td>
<td></td>
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<tr>
<td><strong>UA0</strong> Non-use/application</td>
<td>No evidence of use in your classroom</td>
<td></td>
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<tr>
<td><strong>UA1</strong> Awareness</td>
<td>Exploring value and demand on use of recently acquired knowledge and understanding of concepts/processes/approaches</td>
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<tr>
<td><strong>UA2</strong> Exploration</td>
<td>Supplementing the application of existing concepts/processes/approaches Using concepts/processes/approaches for extension or enrichment not yet an integral part of primary program</td>
<td></td>
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<tr>
<td><strong>UA3</strong> Mechanical application</td>
<td>Beginning to use concepts/processes/approaches relying on pre-packaged materials and step-by-step operations with a short term focus on own classroom</td>
<td></td>
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<tr>
<td><strong>UA4</strong> Routine application</td>
<td>Concept/process/approach used regularly in own classroom with short term and mid term focus Little thought towards developing use or application beyond routine</td>
<td></td>
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<tr>
<td><strong>UA5</strong> Expansion</td>
<td>Use and application moves beyond routine through developing use in new contexts with increased understanding of short, mid and long term consequences Shares examples of use with colleagues</td>
<td></td>
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<tr>
<td><strong>UA6</strong> Autonomy and collaboration</td>
<td>Concept/process/approach used with autonomy, confidence and full integration in teaching and learning Collaborates with colleagues to apply concepts/processes/approaches</td>
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<td><strong>UA7</strong> Renewal and innovation</td>
<td>Active reflection and reflexivity in use of concepts/processes/approaches with a focus on developing alternatives, exploring new concepts, processes and approaches to teaching and learning</td>
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THREE OVERLAPPING TASKS

Focus the field in ways that are
- Open
- Inclusive
- Pragmatic

Pedagogical
Identify markers of quality arts education that are
- Dynamic
- Context sensitive

Judgmental
Make judgments that are
- Linked to markers of quality
- Rich, reflective & reflexive
- Pragmatic
Further details available from
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2. Learning opportunities for

iv. Touchstones of the arts: creativity, imagination, play, story, improvisation, transformation, design, symbol, metaphor