



Achievement through the Arts

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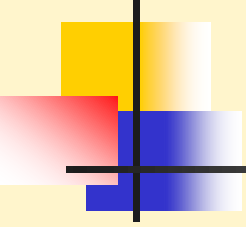
Objectives...

- To present a rationale for the arts in schools with children with SEND
- To outline an approach for ensuring progression in and through the arts
- To identify the role of the teacher in enabling achievement in and through the arts



**'There is no such thing as art,
only artists'**

(Gombrich 1972)



**THE ARTS IN SCHOOLS & CHILDREN
WITH SEND:
THE CONTEXT FOR CREATIVITY**

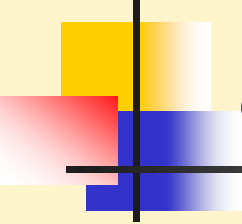
'Big C' Creativity and 'little c' creativity (Craft 2002)



- 'little c' creativity:
 - transformative learning
 - Divergent thinking
 - Everyday problem-solving
- 'Big C' Creativity:
 - Achieving outputs or performances
 - Given cultural value



*Process or
product?*



NACCCE's (DfEE 1999: 29) view of creativity:
'imaginative activity fashioned so as to produce outcomes that are both original and of value'

- **Imagination** – 'creative use of memory', provide direct experiences, prompt recall
- **Fashioned** – provide time and opportunity, explicit instruction, time to practise
- **Purposeful** – encourage persistence, support 'one step behind'
- **Original** – to that person
- **Of value** – celebrate
individual achievement



A warning from Bruner (1986) –
he distinguished between:

- **paradigmatic thought**
 - logical, systematic
- **narrative thought**
 - intuitive, creative

Implications:

- A well-rounded individual
- needs to develop *both* kinds
- of thinking
- Education should value both kinds of activity



Arts in schools

'Therapeutic'

Release of tension /
containment of
feelings

Order out of chaos

Discovery of 'live side'

Valuing expression of
meaning – self-esteem

EDUCATION

Developmental

Knowledge,
skills,
understanding

THERAPY

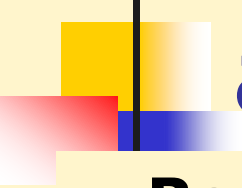
Helping and
healing

Working
through blocks



Art as a way of learning

- Communication of something significant, related to the child's environment – a fusion between expression and emotion – making meaning
- An integrating experience – a reflection of children's organisational ability and how they make sense of the world – multi-layered, motivating, meaningful, energising
- A 2-way learning process, as children paint (or draw) what they experience (objects/events) and experience what they paint, prompting further connections



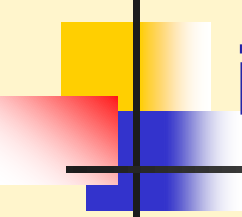
Potential value of the arts for all

- **Recognising individual achievement** – challenges notions of SEND, a relative concept to the individual, needs to be genuine so requires understanding of development!
- **Developing powers of expression and communication** – requires control over possible processes and the art elements, in order to make, present and appraise work!
- **Promoting sociability** - making and sharing meanings requires a relevant point of contact!
- **Raising confidence and self-esteem** (other than in a written form) – needs awareness of one's personal powers to evaluate own work

The changing context

-Prof Barry Carpenter OBE (2012)

- Demographic changes – impact of medical advances, social issues – ‘new generation pedagogy’
 - Dialogue with neuroscience
 - Trans-disciplinary approaches - partnerships
 - Child engagement – how to personalise learning, motivating children
 - Partnership with families – illuminating the learning pathway, interests, strategies, future planning
- Changes in legislation – SEND reform - focus on aspirations; new National Curriculum - flexibility

A decorative graphic on the left side of the slide consists of overlapping colored squares (yellow, red, blue) and a black crosshair.

The framework for school inspection – Ofsted (2012)

When evaluating the **achievement of pupils**, inspectors consider how well:

- ▶ pupils develop a range of skills, including reading, writing, **communication** and mathematical skills, and how well they apply these **across the curriculum**

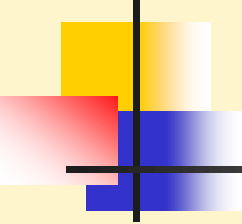
When evaluating the **quality of teaching** in the school, inspectors will consider the extent to which:

- ▶ the teaching in all key stages and subjects promotes pupils' **learning and progress across the curriculum**
- ▶ teachers and other adults create a positive climate for learning in which **pupils are interested and engaged**



Dimensions of development

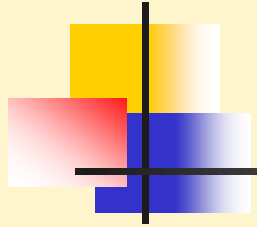
- **Making** the arts – developing the skills;
- **Presenting** the arts –
 - realising a work of art,
 - choreographing a dance,
 - composing a piece of music,
 - scripting a play; and
- **Appraising** their own work and that of others both constructively and with discrimination.



Assessing achievement in the arts - issues

- Has the learning experience made a difference?
- Assessment of process or product?

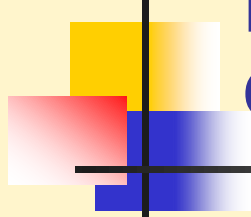
- 4 roles of assessment:
 - Facilitate individual achievement
 - Facilitate curriculum continuity
 - Improve co-ordination between disciplines
 - Meet the needs of accountability



PROGRESSION IN AND THROUGH THE ARTS

Assess outcomes:

progress in understanding and using the elements



Increasing control and understanding over use of:

ART

Pattern

Texture

Colour

Line

Tone

Shape

Form

Space

MUSIC

Timbre

Texture

Pulse, rhythm

Silence

Pitch

Tempo

Dynamics

Composition

DANCE

Body

Actions

Space

Dynamics

Relationships

Development

in the arts over time

Increasing ability to recreate naturalistic and/or abstract work ... Does the work show...?

...Encountering the elements with emerging control



...A developing sense of order and discrimination



...Greater refining and control with attention to detail



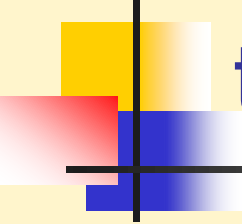
...Purposeful combining of techniques, ideas, thoughts and feelings



*What about
drama?*

*'Life is lived forwards but
understood backwards'*

(Kierkegaard)



Development of narrative ability through play

Early interactive play

(ritualistic, predictable, establishment of joint meanings & reciprocal engagement in patterning)



More complex, flexible play sequences



Exploration of social experience in role play

(motivations, intentions, consequences, perspectives)

ROLE PLAY!

The route to social competence & social understanding



Drama: a narrative approach to social understanding

- Drama recaptures characteristics of early social play foundations (shared meanings)
- Drama makes explicit the narrative process in social play contexts
- Drama offers a reflective window in drama on implications of behaviour

...enables more effective participation in a social world

Framework for progression in the arts (Equals 2018)

- The reaction to an encounter with an experience
- That stimulates engagement challenge

ENCOUNTER

EXPLORE

- Reaching out, playful experimentation and discovery
- Through the provision of structured activities;

- Creating a product or performance - often just in the moment)
- Reflecting, discussing and making value judgements

CREATE & CONSOLIDATE

ENCOUNTER

- Active listening and watching with growing understanding
- Reactions begin as emotional sensations, immediate responses, such as a relief of tension
- Gradually through repeated experience these become more differentiated to express specific feelings and ideas related to the art form

EXPLORE

- Reaching out and exploring
- Alternation between teacher led and child led contributions
- Practice tasks that help the student to take control of technical aspects - of dance, drama, story, music and art
- Showing imagination, new responses,

CREATE & CONSOLIDATE

- Can begin as an accidental or involuntary discovery
- Making choices for composition,
- Bringing their understanding and use of the elements to the composition, with awareness of the audience
- Reflection begins as "I like this" and deepens to "I like this because..."
- These processes can emerge independently OR in collaboration with others



Promoting creativity

(Sherratt and Peter 2002)

Structured context

- Engage the learner's curiosity
- Use of stimulus that captures an element
- Exploration – modelling, encourage imitation, discovering possibilities



Free-flow context

- Defined space and resources
- Stepping back to allow to 'make their own'
- Support 'one step behind'

Assess outcomes: knowledge, skills & understanding



- Ability to work in a broadening range of practices – egs
 - Drawing
 - Collage
 - Painting
 - Printing
 - Sculpture
 - Textiles
- Knowledge and understanding of artists, composers, choreographers & their techniques
- Responding to and evaluating work in the arts

Assess processes: arts-making



- **Recording responses**
 - engagement with stimuli
- **Gathering resources**
 - planning & researching
- **Exploring and using media**
 - procedures and complexity of materials
- **Reviewing and modifying their work**
 - expressing views, arts vocabulary

Assess processes:

'little c creativity'



- **Fluency of thought** – coming up with alternatives, solutions, expanding possibilities
- **Flexibility of thought** – considering possibilities, other perspectives
- **Originality** – unique, reinterpreting
- **Elaboration** – applying to new situations, making unusual connections, seeing new relationships
- **Embroidering** – developing, changing, improving an idea

Assess processes: children's engagement

(DfE 2012)

Awareness

Curiosity

Investigation

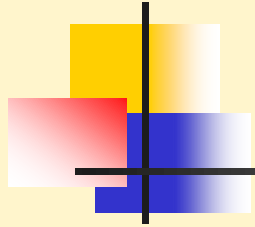
Discovery

Anticipation

Persistence

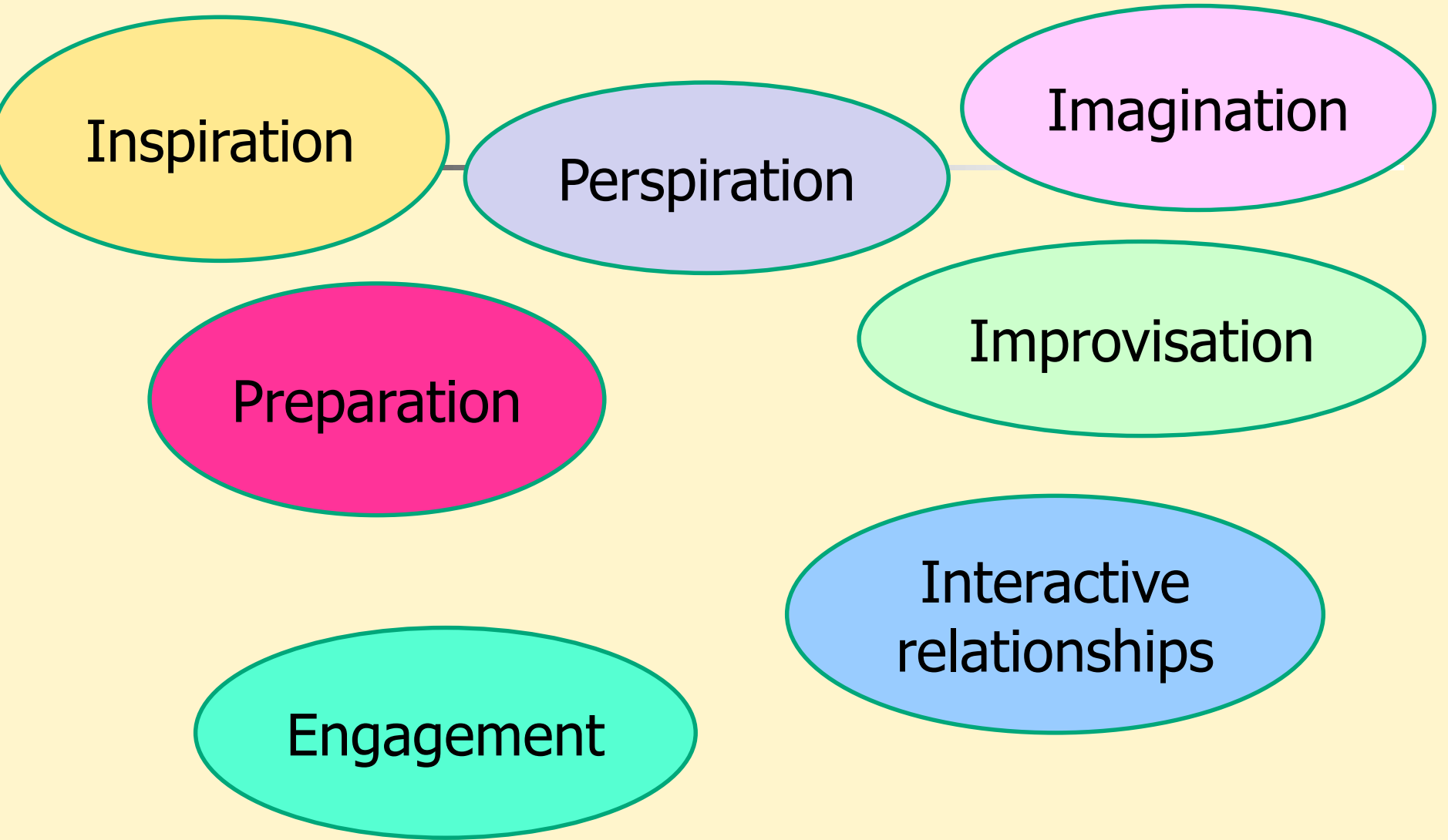
Initiation

<http://www.complexneeds.org.uk/modules/Module-3.2-Engaging-in-learning---key-approaches/All/m10p040c.html>



THE CREATIVE TEACHER

Learning *and* teaching the arts is creative activity





Teachers of the arts should...

...take a sideways step and present themselves as enthusiastic co-learners alongside their pupils as collaborators in a creative venture!



Plan the lesson

Establish the theme – **Encountering** & responding to stimuli



Demonstrate processes – developing a response



Exploring and experimenting

Making a response (practise techniques, research)



Consolidating and Creating – Selecting a response



Reflection and evaluation - reviewing

Galleries, museums, live performances



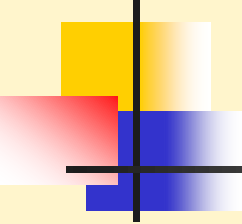
- Leisure and recreation – cultural heritage
- Stimuli for work in the arts, based on
 - A theme – linked to topic work
 - Techniques and materials
 - The arts elements
 - A particular genre, style or tradition
- Prepare for the visit – reconnaissance, contacts
- The visit – less is more!
- Follow up as soon as possible



Interpreting images and works of other artists...

...in a way that is appropriate to their stage of development and which is relevant to:

- the pupils' mode of expression – developing understanding and use of the elements
- the kind of information they may wish to prioritise and express, reflecting their life experiences (and as extended through TV etc.)
- their ability to control media and to realise intentions through a range of practices and techniques
- Their understanding of the social, historical and cultural context



COGNITIVE ABILITY
Multi-modal
communication of
meanings – teaching
styles
Developmentally
appropriate content –
ideas, concepts,
themes, values, skills
Differentiated challenge

**AFFECTIVE
ENGAGEMENT**
Task commitment,
motivation, interaction
Personally appealing and
relevant resources / topic
Sensitive attunement by the
adult
Supportive ethos
Therapeutic principles

**MEANINGFUL
LEARNING IN
THE ARTS**

**STRUCTURE -
CREATIVITY**
Complexity of the activity
Social grouping
Adult & child led elements –
choices, decisions, changes:
Practice tasks
Scope for innovation



Facilitate children's creativity...

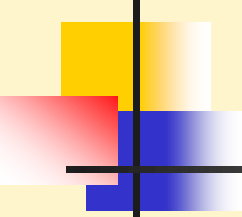
- Demonstrate & provide tasks to practise ideas and techniques
- Provide a limited range of options to encourage informed decisions in their own work – structure choices
- Give attention to social dynamics and groupings
- Balance independent and collaborative, familiar & new opportunities, that builds on previous work
- Do not hi-jack children's work! Work alongside?
- Allow TIME for incubation, processing and children co-ordinating responses – 'flow', immersion – may look like obliviousness to surrounding experience
- Attune to children's intentions and mood
- Provide a structured, orderly environment
- Encourage effort – creative attitude to mistakes

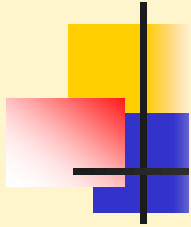
The role of the teacher

(Equals 2018)



- **Allow enough time for the “flow” to establish** - arts activities may well take longer than the time allocated for a knowledge based lesson; this may require adjustments to curriculum balance and coverage over the medium and longer term.
- **Be prepared and confident to take risks to provide new and challenging experiences for pupils.** Talk to senior managers to make sure you have support for doing things in new ways. If you are prepared to take risks, the pupils will as well!
- **Know how to evoke and provoke creative responses,** by modelling, questioning, creating a sense of mystery, surprise, intrigue, “larger than life” enthusiasm, making deliberate mistakes – and use of humour

- 
-
- **Be sensitive to the emotions of the pupil.** Attune to where the child is at, building up trust, reading where they are emotionally and then create the dissonant, new experience. If the level of incongruity is too great or too low, then the pupils will lose interest
 - **Understand where your pupils are developmentally and know how to help them move forward;** timing the introduction of a new challenge will need to be sensitively gauged
 - **Set boundaries and provide containment** - children will find it easier to try something new within a very safe structure: a beginning, middle and end that are familiar; this will provide a sense of security – containment – and paradoxically liberate them into making a creative choice within the structure



- **Be patient, allowing enough repetition** for trust and familiarity to build up, with a belief
- **Be flexible with regard to pacing and timing-** that change is possible, but may take time, being able to adapt to the child's level - not too fast, not too slow; knowing when to introduce a challenge
- **Be prepared to start where the learner is at;** this could be literally a favourite place where they feel comfortable, as well as recognizing where they are in terms of their development
- **Engender trust** – work on the relationship so that the pupil feels secure enough to explore, express and create.
- **Promote a spirit of shared adventure,** playfulness and trying out new things



Organisational issues

- Plan for a whole afternoon for messy activities and for children learning to organise and care for materials
- Dry materials may not be so time-consuming
- Allow for one lesson to be carried over to two sessions
- Allow children to return to their work if unfinished – provide an area for work in progress
- Plan collaboratively with colleagues – start with needs
- Gain support to innovate from senior managers
- Work to the strengths and interests of support staff – harness their creativity

The teacher of the arts...

(Woods & Jeffrey 1996), QCA 2003, Jones & Wyse 2004, Cremin 2009)

- **Feels emotionally and professionally secure to take risks to work in a more open-ended way**
- **Has command of a repertoire of techniques**
- **Has a strong sense of moral purpose & commitment**

ANYTHING ELSE?...

IS THIS YOU?



/Contd...

- Has rigorous understanding of development in the arts and of the arts elements...
to be able to:
 - **differentiate in planned & spontaneous situations**
 - **retain a covert structure within seemingly open-ended learner-led activity**
 - **recognise emerging signs of development**
 - **extend and shape responses towards a next step in learning**

The teacher of 'process drama'



- **Uses drama to explore story**

- Meanings embedded in cultural narratives
- How things could be different
- Social causality: intention, action, consequence

- **Works in role**

- questioning
- offering a perspective
- challenging
- shaping the drama from within

- **Structures a drama lesson**

- Knows how to give shape, taking play into learning
- Knows how to steer towards a 'focusing lens' on an aspect of learning



**'Imagination is more important than
knowledge'**

(Albert Einstein)