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Trinity College Dublin, the University of Dublin*

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# VISUAL ARTS AND THE ARTS: ANALYSING ARTS, INTEGRATED ARTS AND ARTS INTEGRATION

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[www.mie.ie](http://www.mie.ie)

# My background



# Presentation/ workshop

- A little theory
  - Value of visual arts
  - Creative habits/ studio habits of mind
  - Integrated learning theory
  - Integrated arts and arts integration (exemplars from practice)
- A little creativity: Kilkenny as inspiration
  1. Black and amber 2D construction inspired by Hans Arp and Franz Kline and Dadaism
  2. Camogie frottage influenced by Max Ernst, Giacomo Balla and Futurism
  3. Miniature 3D construction inspired by Kilkenny Castle
- Reflection




# How valued is visual arts?

- Appreciated but perhaps not valued
- Documents are losing currency
- Skewed implementation of strands
- Fragmented approach to planning
- Little to no assessment
- Narrow canon
- Teacher's low creative self-efficacy
- Highly prescriptive or laissez faire approaches
- Subsumed through integration
- Integrated for novelty
- Window dressing
- Process focus to the neglect of product
- The dilution of craft and design





# Why integrate learning?

- Fuller understanding
    - (Plato, Comenius, Rousseau, Froebel, Pestalozzi, Steiner, Dewey, Montessori, Isaacs)
  - Children finding their 'element'
    - (Robinson & Aronica, 2009)
  - Creative thinking
    - (Csikszentmihalyi, 1997; Sternberg, 2003)
  - Thematic learning
    - (Alexandar, 2010; Rose 2009)
  - Children's voice
    - (Cheminais, 2008; Ruddock & MacIntyre, 2007)
  - More likely to learn
    - (Neuroscience discovery)
- 

# What value has visual arts?

- Tangible product
  - Imagination
  - Agency
- Focus on emotion
  - Expression
  - Empathy
- Ambiguity
  - Interpretation
  - Respect
- Process orientation
  - Inquiry
  - Reflection
- Connection
  - Engagement
  - Responsibility
- Concretised and tangible product
- Relativism
- Good judgements
- Problem-solving
- Tolerating uncertainty
- Embrace chance
- Attentive looking
- Value of nuance
- Content and form
- Embrace ambiguity
- Creative habits
- Priori integrated



# STEM to STE(A)M?


The perceived power of visual arts from a STEM perspective is enabling students to

1. Draw on curiosity
2. Observe accurately
3. Perceive object in another form
4. Construct meaning
5. Express observations
6. Work with others
7. Think spatially
8. Perceive kinesthetically



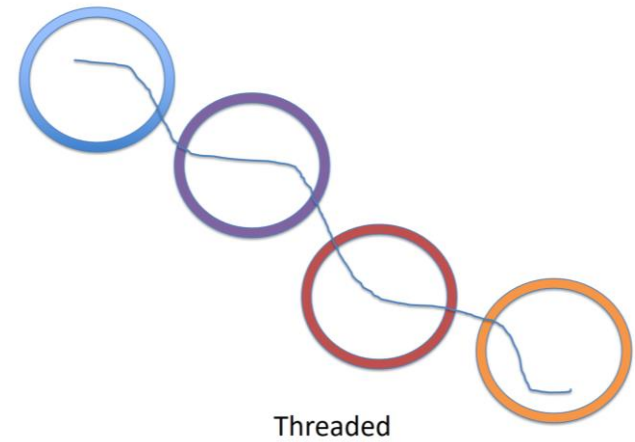
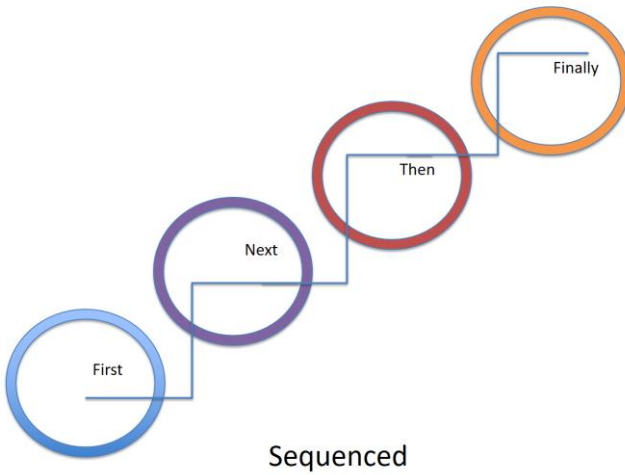
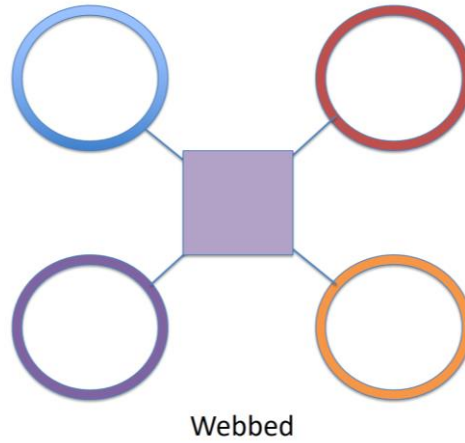


# Taxonomy of integrated learning

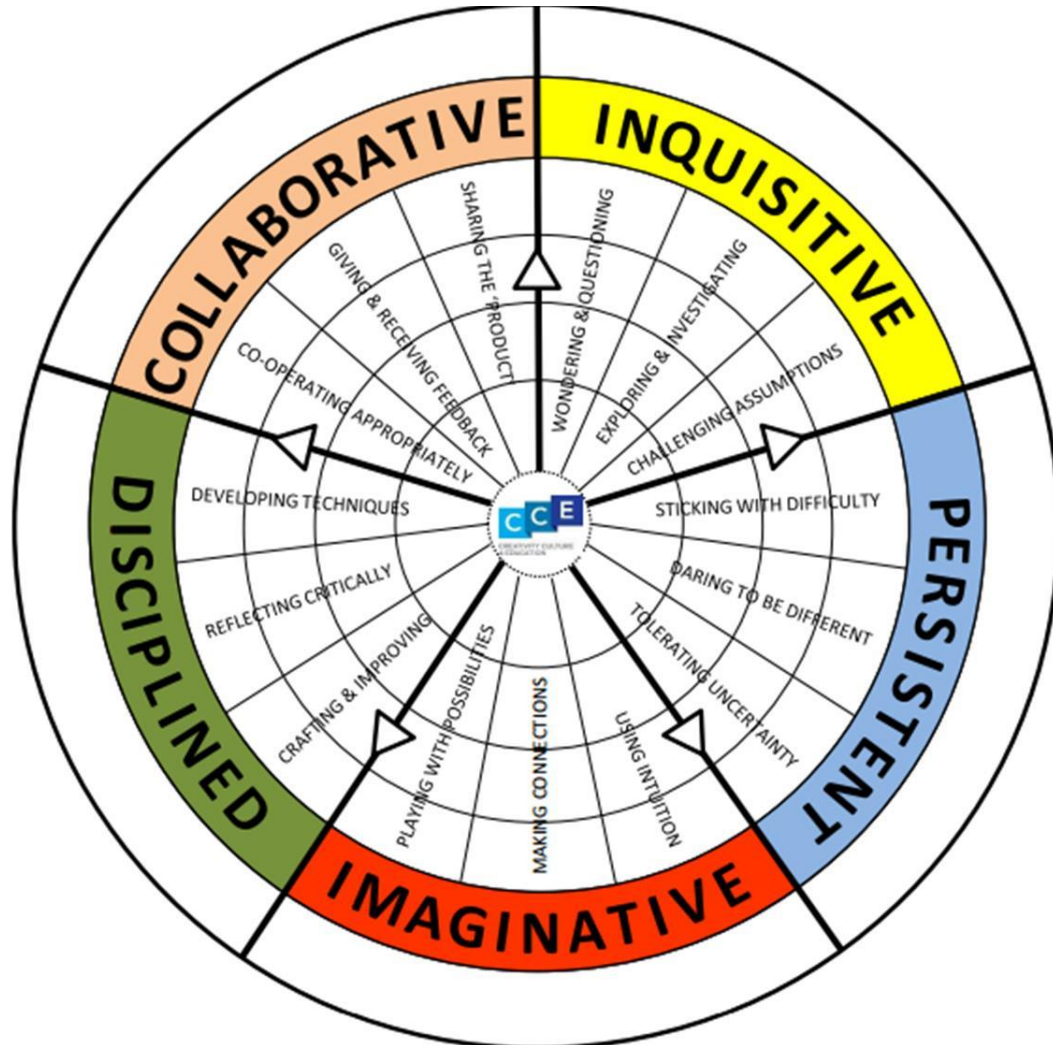
1. **Hierarchical**  
One discipline enhances another
  2. **Multi-disciplinary**  
Single stimulus extended across different disciplines
  3. **Inter-disciplinary**  
Combining two disciplines/ shared objectives
  4. **Opportunistic**  
Children's voice/ emergent
  5. **Double focus**  
Balance between discrete and integrated
- 



# Integrated learning theory



# Creative habits of mind



Lucas, B, Spencer, E. and Claxton, G. (2013)  
Ellen Spencer, Bill Lucas & Guy Claxton (2012)

# Integrated arts

## Visual arts and Drama





# Integrated arts and arts integration visual arts/ Drama/ Intercultural Education/SESE

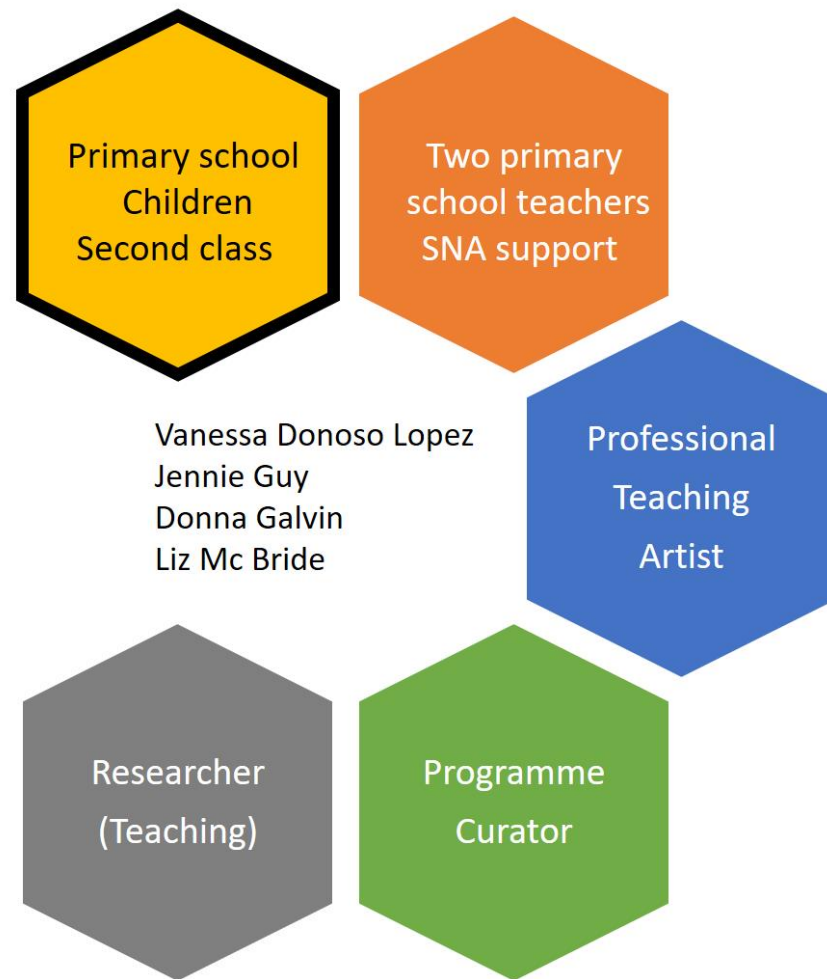


# Smile

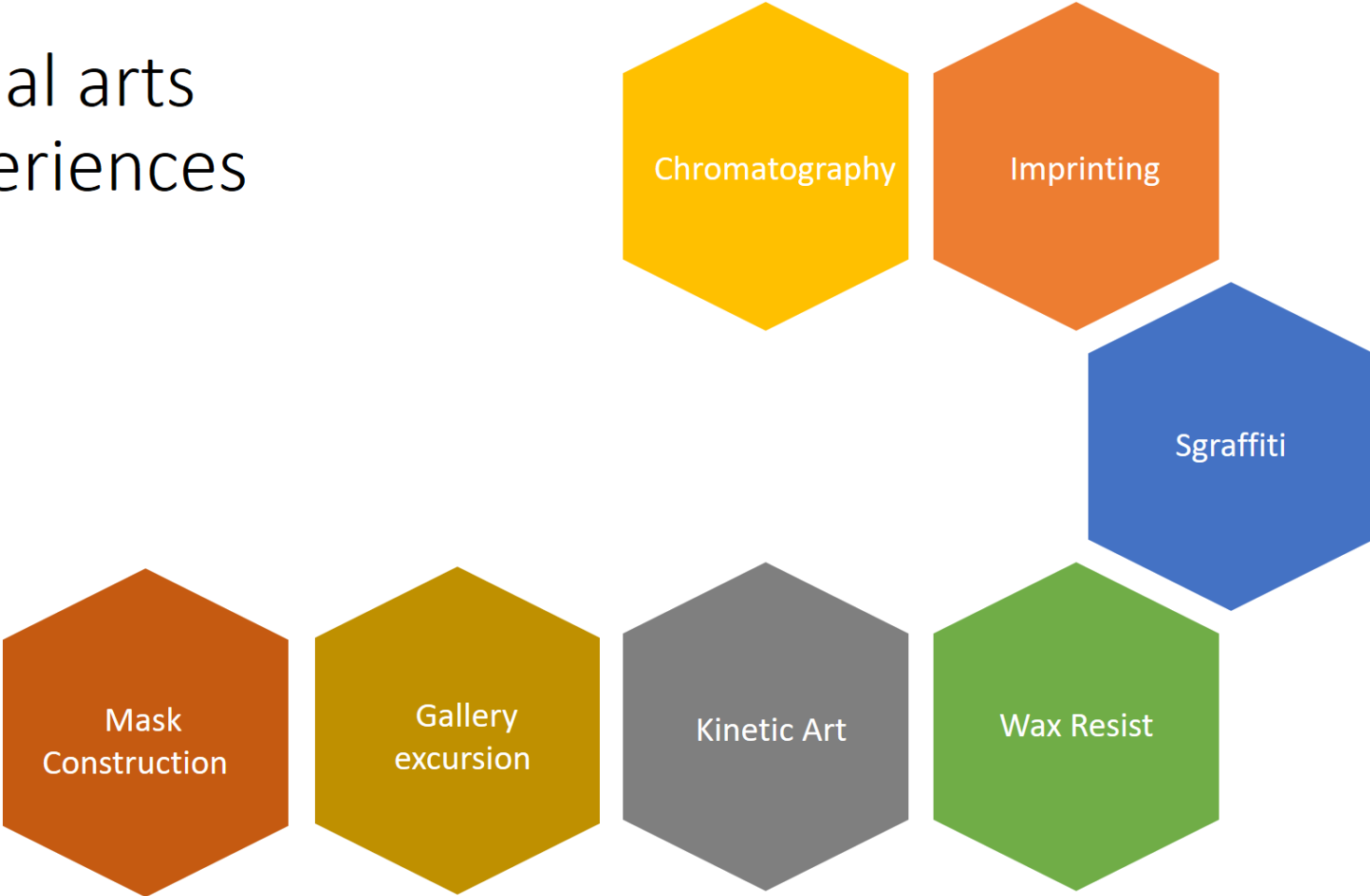
School links Marino Institute of Education

- Demystify third level education
- Develop children's sense of self expression by visual means
- Expand their knowledge of visual arts, and the world(s) of visual arts
- Broaden their repertoire of art making techniques
- Understand the work of artist, curator and museum education
  
- Nurture skills for collaborative creativity
- Increase confidence in their capacity to ideate and create
- Develop children's visual, critical and cultural literacy
- Integrate with other subjects in meaningful and memorable ways

# Participants

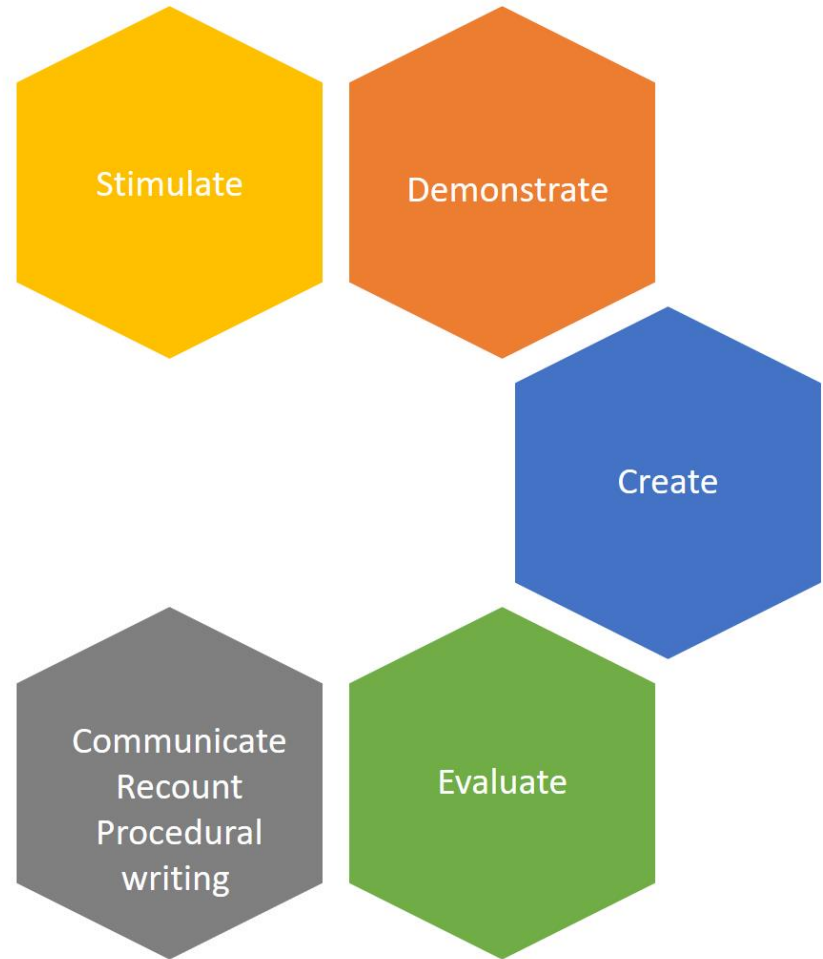


# Visual arts experiences





# Weekly procedure



① Make some art.

② Book a gallery.

③ Install your art.

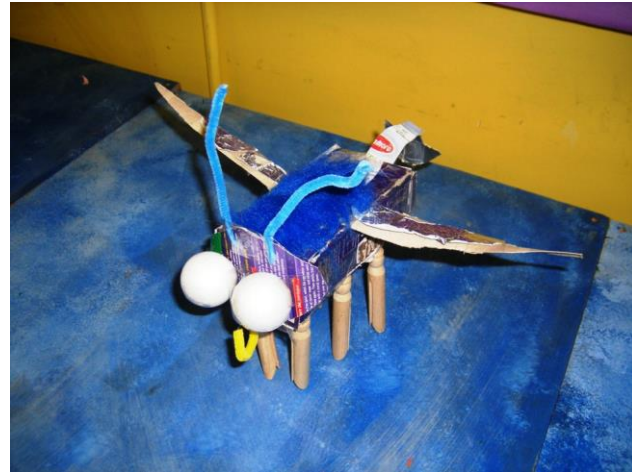
④ Pick a theme.

⑤ Make a catalogue.

⑥ Invite lots of people.

⑦ Advertise the gallery.

Arthropod project and habitats/ construction and environmental art inspired by work created by John Kindness and Any Goldsworthy



# Imagining dialogue

## Collaborative comic book construction



- Appraising the 'Nighthawks' by Edward Hopper.
- Imagining dialogue between the characters
- Role playing scenarios
- Creating a plot
- Developing characters
- Constructing a story board



# Ecosonic playground instruments



# Project description



# Learning journey

1. Listening to paintings
2. Musical instrument drawing
3. Responding to a music excerpt
4. Playing sounds to a painting
5. Musical visual trail
6. Sound-scaping
7. Group music-making
8. Conducting groupings
9. Depicting sounds with print
10. Performance of understanding





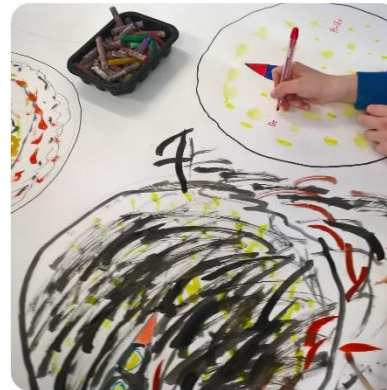
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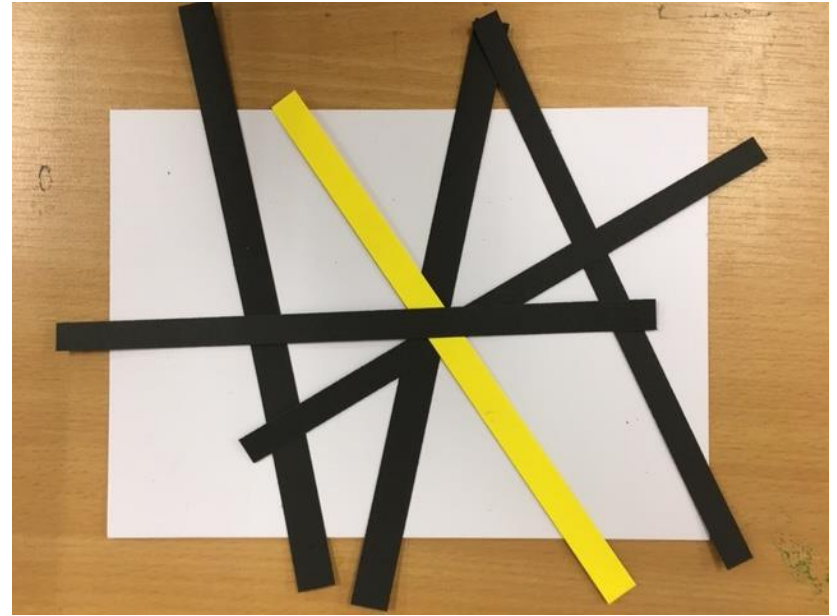
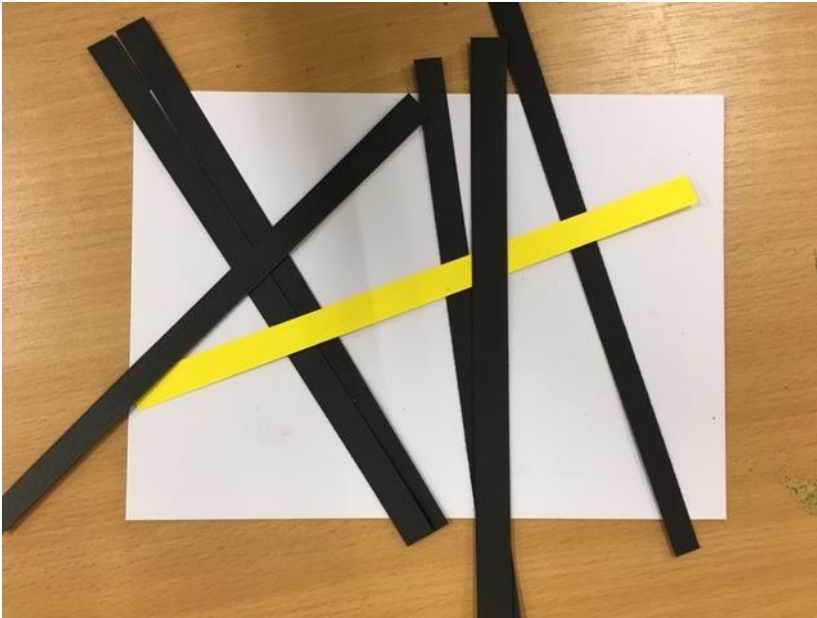
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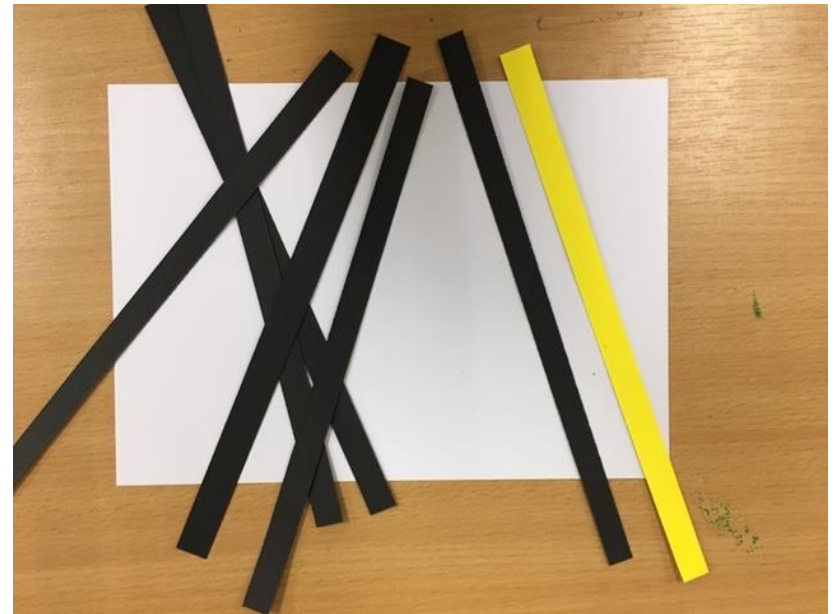


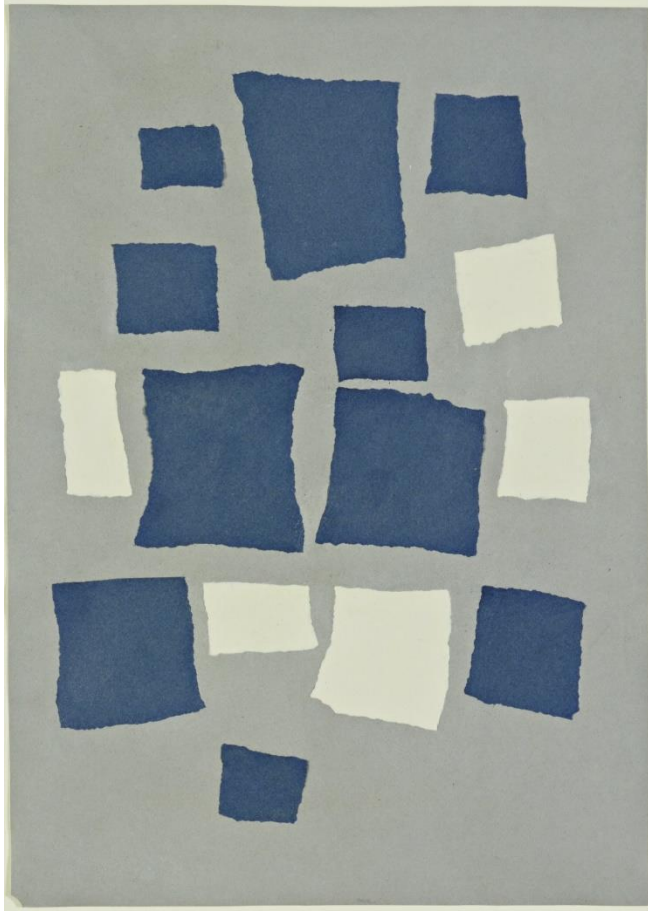






- Create an abstract composition
- Explore line and spatial organisation
- Share and compare
- Arrange and rearrange
- Drop and leave
- Modify
  - Discontinuous line (cut)
  - Relief elements (twist, fold,
  - Intersect or weave





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- Cut out a figure
- Fold page
- Place shape within
- Make a rubbing using the flat of a crayon
- Move figure and obtain another rubbing
- Create a sense of dynamism

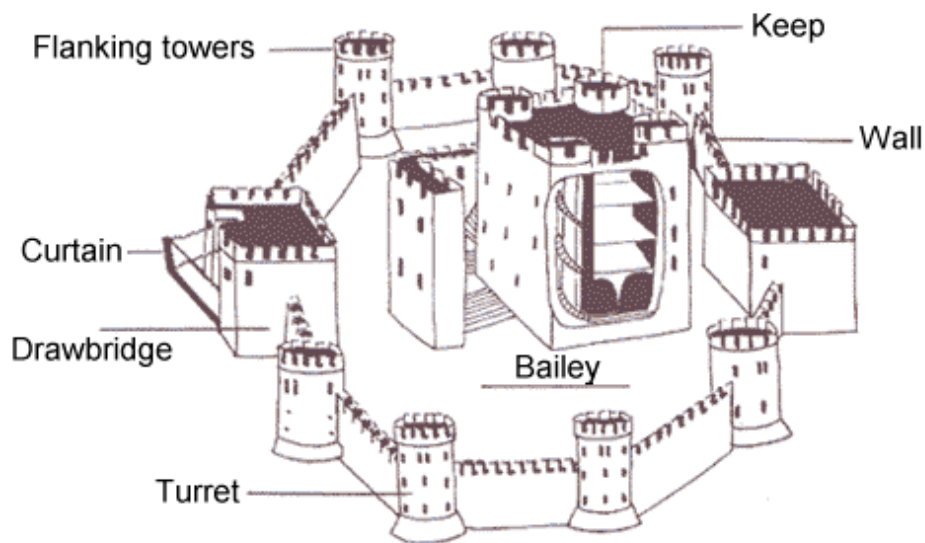




Create a 3D construction abstracted from medieval castle architecture using different construction techniques

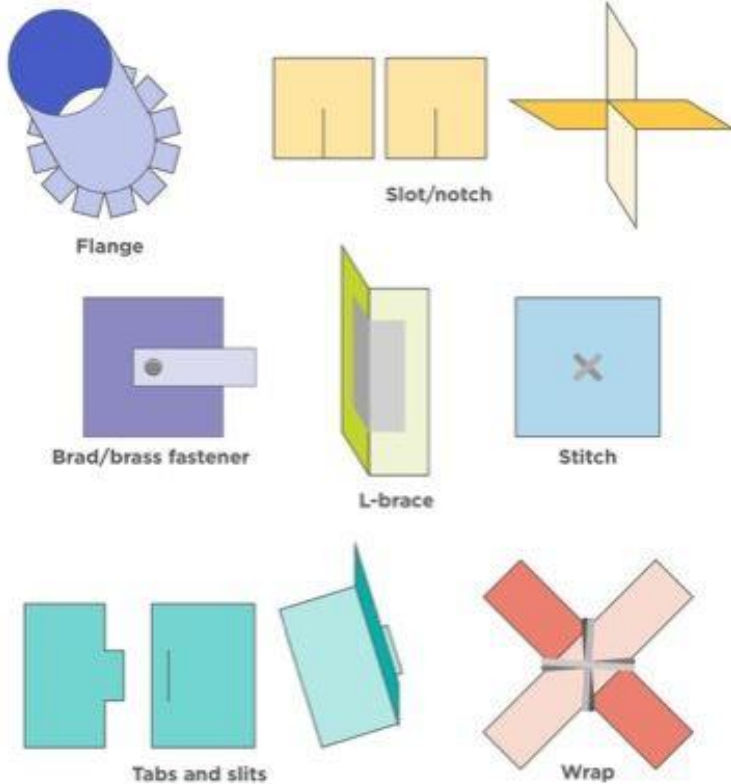
e.g.

- Turret using flange
- Keep using slot
- Draw bridge using L-brace

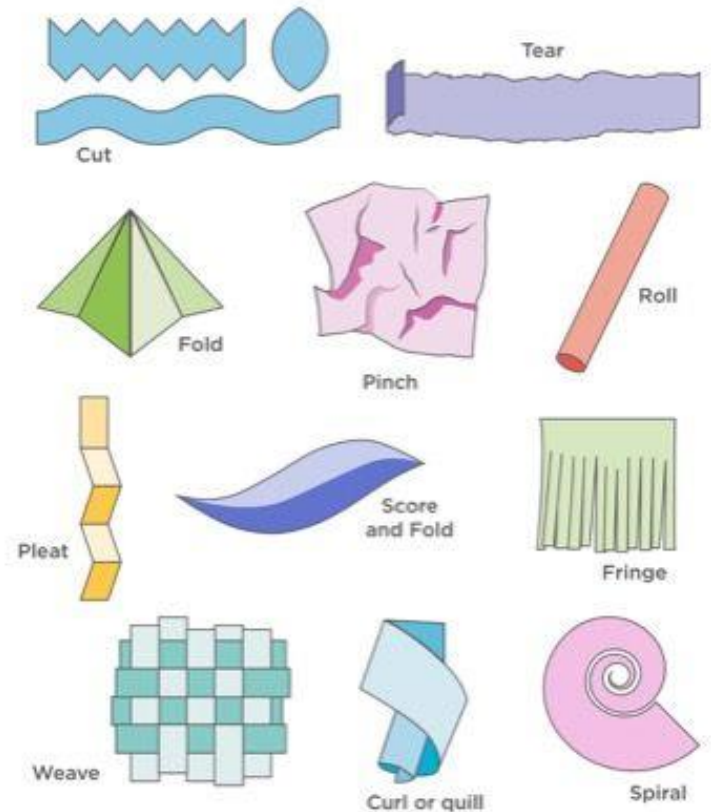




# ATTACHMENT TECHNIQUES



# PAPER SCULPTURE TECHNIQUES












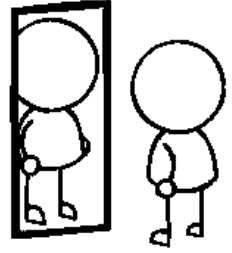
# Tips for integration

- Know why your integrating (added value as opposed to novelty only)
  - Know what kind of integration is happening
  - Begin with a stimulus/ a provocation/ a hook
  - Embark on a learning journey
  - Include no more than three subjects
  - Collide subjects as well as integrate
  - Embrace opportunistic integration
  - Include children's voice and choice
  - Include discrete and integrated experiences
  - Conclude with a performance of understanding
  - Co-evaluate and VALIDATE the experience
- 

# Anything can be a stimulus

A number	Bric-a-brac	A photo snippet	A natural objects	A personal memory	A sound trail
A word	Adjusting paper size and type	A full photo	A produced object	A shared memory	A music excerpt
A phrase	Found tools	Their own work	A simple still life	A construct from a festival	A texture trail
A haiku	A provocation	Work in progress	A window view	Art for social change	Demonstration of a technique
Dialogue	Pare back e.g. two colours	Other artist's work	A mirror view	Working in pairs	A guest
An excerpt		Comparing two artworks	A shadow	Working in groups	Cross-curricular opportunities

# A reflection upon practice



- How do you integrate?
- How do use visual arts to integrate?
- How might you explore visual arts led integration?
- How might you explore performance of understanding in terms of assessment of learning?