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Diversity through Art | Change, Continuity, Context

## Abstracts

Panel Presentations



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Diversity through Art

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Department of Education and  
Early Childhood Development



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## **Moving Beyond the Power of One: Finding collective perspectives of (quality) within pre-service art education in Victoria, Australia**

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As the importance of arts education is diminished in school contexts, a similar phenomenon appears to be occurring in the tertiary sector in preparing pre-service teachers. As a group of lecturers from various universities in the state of Victoria, Australia who work in the field of visual arts education we have come together to consider how we foster visual art confidence and creative risk taking with our (mostly generalist) pre-service teachers in these changing times. Together we have a unique opportunity to consider, support and shape each other's practice and beliefs. As we ourselves form a community of learners to support the arts in our various contexts, we ask how in turn our pre-service teachers and students can reflect on their own art contexts. How can they too undertake collaborative mediation and explore the diversity of learning available in the arts. We ask where this support is for our pre-service teachers and students. Some questions are: What opportunities might be fostered so that pre-service teachers and art students may explore and reflect on artistic practices and processes as well as the final result, art? What are the unique aspects of art and art education in the unique places and contexts for these teachers and students? And how can we utilize this knowledge to make art education more relevant for the identities and cultures of these places? Using fast paced techniques of Pecha Kucha, we will initially showcase a variety of perspectives on visual art education that have become part of our teaching repertoire. The series of Pecha Kucha presentations also provide the framework to further explore our varied teaching practices through a set of key tools derived from the 'Qualities of Quality' report into high-quality arts learning experiences (Project

Zero, 2009). Following on from the presentations an opportunity will be provided in the form of a 'fish bowl circle' for presenters to discuss issues of quality and what determines 'quality' within their own arts education contexts. The audience will also be invited to contribute broader insights into quality visual arts learning experiences through joining in this interactive discussion. Seidel, S., Tishman, S., Winner, E., Hetland, L. & Palmer, P. ( 2009). The qualities of quality: Understanding excellence in arts education. Project Zero/ Harvard Graduate School of Education, Harvard University Press. Retrieved 10 Oct 2013 from <http://www.wallacefoundation.org/knowledge-center/arts-education/arts-classroom-instruction/Documents/Understanding-Excellence-in-Arts-Education.pdf> Pecha Kucha: presentations that include 20 slides over 20 seconds Fish Bowl circles: Presenters and audience form two circles - an inner one (with presenters only) and an outer one with audience. The inner group has a discussion, surrounded by the larger group, who listens. At a given time participants from the outside circle are encouraged to tap-out a person in the fishbowl in order to swap places with that person and add their own insights to the discussion.

**The pen(cil) is mightier than the (s)word? Developing critical multimodal literacies with arts-based texts, pedagogies, and practices- Finding commonalities and connections: Engaging with graphic novels and expanding arts-based**

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Chairperson's abstract (Mindi Rhoades) The panel consists of four U.S. doctoral students and an Assistant Professor in the Department of Teaching & Learning in the College of Education & Human Ecology at a large Midwestern U.S. university. The group developed around a collaborative research and writing assignment in a required doctoral course: Diversity and Equity in Education. The doctoral students formed a group around exploring the use of graphic novels in academic classrooms for multiple social justice purposes. With the students' blessing, the professor joined the group, given her desires to develop the course assignment and write with graduate students, plus her research interest in interdisciplinary arts-based and critical multimodal literacies. The group worked through the semester and beyond to design and continue our research and analysis of using Shaun Tan's wordless graphic novel *The Arrival* across diverse contexts and audiences, and for diverse, multi-layered purposes. In particular, our collective study focused on using *The Arrival* as an arts-based, non-traditional academic text across a diverse cross-section in more traditional academic contexts. To frame this study, we focus on intersections of new literacies studies, critical multimodal literacies, and interdisciplinary arts-based education, analyzing their interrelations, application, and impact on in-class practices, learning, and social outcomes. We further consider possibilities for extending these lessons and for applying the lessons learned through teaching *The Arrival* to other texts, subjects, and courses We chose *The Arrival* as our focal text for multiple reasons: 1) Two members had successfully used the book with student groups of diverse ages, sizes, and contexts; 2) Its open-ended, wordless narrative is widely appealing and accessible; 3) Its content and themes were relevant across diverse academic learning environments; 4) The lack of traditional verbal narrative requires readers to construct and negotiate meaning actively; 5) Its aesthetic beauty and ability to produce affective responses emphasize ways meaning exceeds decontextualized words and isolated information; and 6) Its form, function, and content are mutually reinforcing, and all address equity and diversity issues. As a work of art, *The Arrival* elicits arts-based questions to

complement any literary analysis of the text: How do readers 'read' this story? How do these images become a story? Tell a story? How does the book disrupt our ideas of narrative and reading? Why is this text so compelling for readers? Each doctoral student served as a teacher-researcher, engaging sets of students actively with the text in multiple critical, creative ways. By doing this, we consider ways arts-based texts might be included in diverse educational settings and what we might achieve through their inclusion in traditionally academic (non)arts classrooms. In doing this, we contest the near-monopoly of alphanumeric literacies as the only valuable literacies for academic learning and assessment. We encourage educators to experiment with critical, creative meaning-making processes that exceed verbal expression's limits. We challenge relegating creative and multimodal learning to art rooms and out-of-school contexts. As arts are increasingly marginalized educationally, we advocate maintaining and increasing their presence through interdisciplinary integration of arts-based media and meaning-making processes that support learning for all students across all contexts. As a panel, we explore what it means to include arts-based texts, pedagogies, practices, and media in non-arts classrooms using our work with *The Arrival* as an initial case study. We use it to demonstrate the value, flexibility, and appeal of challenging, critical, and creative arts-based texts and learning. We believe using high-caliber graphic novels and arts-based approaches across disciplines helps engage students critically and creatively, and validates non-verbal modes and pedagogies of learning and communication. A powerful co-effect is the simultaneous teaching and reinforcing of more traditionally academic knowledge, skills, and practices. Each individual panelist will provide framing and context, then share their experiences: including their planning and classroom implementation, with particular attention to the places that overlap, complement, supplement, and diverge from arts-based educational pedagogies and practices. Individuals will note ways *The Arrival* fit with, differed from, and exceeded traditional curricula, subject matter, and teaching. Panelists will also reflect on what they learned from their individual implementation experiences and what we have learned collectively from analyzing them about student reactions across diverse audiences to a non-traditional academic text and non-traditional approaches. We also discuss successes and challenges of implementation; encountering resistance across diverse student populations; aspects of *The Arrival* that make it an ideal text for critical multimodal learning that highlights and values arts-based pedagogies, practices, and ways of knowing/meaning-making that exceed the limits of verbal expression.

Panelist 1 (Mary Catherine Miller) The author teaches undergraduate children's and young adult literature courses at a large research university. Her introductory

children's literature course is situated in the department of Teaching and Learning and is required for many Education majors. The class meets once a week and students read an assigned text and related chapters or articles to prepare for class discussion each week. Midway through the semester is a two-week unit on multimodal literature, focusing primarily on novels in verse, wordless picturebooks, and graphic novels. The goals of the college-level children's literature course are for students to immerse themselves in picturebooks and novels for children and to develop an understanding of and criteria for excellence in children's literature. A primary focus of the course is the exploration and interrogation of picturebooks--students examine the art of the picturebook and are exposed to classic children's literature and more contemporary artists with the goal of providing them a base knowledge of illustration and storytelling, and a wealth of resources to use in their future classrooms. Arts-based pedagogies inform the structure of the course, as students write and illustrate their own picturebooks for a major project in the class. To prepare for this project, students read and question picturebooks for their artistic value, learning the methods and media that authors use to create literature that is engaging for children. Classes discuss modes of expression and historic trends in illustration throughout the course, and students are encouraged to complete creative projects and responses in the course, in lieu of traditional book reports or analysis papers. This pedagogy directly influenced ways students approached the visual nature of graphic novels, such as *The Arrival*. The course curricula includes graphic novels, but introduces image-only picturebooks early so students have opportunities to experience reading wordless texts. To address any initial unfamiliarity with graphic novels, students read Brian Selznik's *The Invention of Hugo Cabret* as a bridge that combines pages of prose, images, and both. *The Arrival* enters the course after students have discussed *Hugo Cabret*, along with *Flotsam* by David Wiesner, and *The Lion and the Mouse* by Jerry Pinkney. These wordless texts connect arts-based pedagogical practices to discussions of multimodal literature as students prepare to read and discuss *The Arrival*. After a brief review of the use of graphic novels in the classroom, students read *The Arrival* in small groups or pairs. While collectively reading, students talked, laughed, and often yelled out connections or emotional reactions to Tan's text. Some students loudly expressed frustration as they attempted to decode the story, and class discussion was crucial for students to unpack their frustrations and navigate the difficult and complex text. Building on previous practices of discussing illustrations and writing reflectively about the text allowed students to become more comfortable with *The Arrival*, leading to fruitful and critical discussions concerning immigration, power, and language. Students began to share their personal experiences traveling or immigrating to the United States, using *The Arrival* to tell their own stories. One immigrant wrote, 'this is my story' in her personal reflective essay, claiming Tan's book as part of her personal narrative.

Students' written reflections became a source of data for examining emotional responses and resistance to the graphic novel medium. Some students remained uneasy about the open-ended content and its potential to trigger wide-ranging and complex questions and loaded discussions. This narrative, those like it, and the questions they raise, tend to disrupt the increasingly prescribed curricular adherence to objective, supposedly-neutral content. One student adamantly claimed *The Arrival* 'shouldn't be used' with children due to its content and format. This student's reliance on outdated notions of media and children's multimodal reading abilities reflects their Western ideological tendencies and conflicts with data encouraging the use of such texts and their benefits across diverse school, subject, and student contexts. By analyzing the process of teaching graphic novels with older readers and examining their responses (many of resistance), we are able to see the importance of implementing arts-based pedagogies across contexts and to all age groups. This work in critical multimodal literacies combats the overwhelmingly monolithic communication that saturates classrooms.

Panelist 2 (Johnny Merry) A Social Studies teacher in an urban arts-integrated magnet high school co-teaches an interdisciplinary Humanities class of fifty freshmen with an English teacher and two educational support staff. The course emphasizes a critical multimodal approach to texts, engagements, and analyses/responses. Students read Shaun Tan's wordless graphic novel *The Arrival* as a key arts-based text in a unit on immigration and industrialization. In this Humanities class, students must meet Social Studies and Language Arts academic content standards. For Social Studies standards, the unit addressed the topic of 'Movement' examining interrelations/interactions across human encounters, travel, communications, exchange of ideas/culture, and trade. Students learned about factors contributing to industrialization and immigration, their impact, and the interdependence of local and global policies and systems. In terms of English/Language Arts standards, the unit included opportunities to practice listening and speaking skills (identifying key ideas, following main points, communicating and understanding effectively), formal academic writing skills (grammar, mechanics, vocabulary), and learn about literary genres, concepts, and devices through inquiry and application. Focusing on an arts-based, visual core text demonstrated a curricular commitment to non-traditional, multimodal ways of communicating and knowing. Prior to this unit, students in the course completed a month-long film-based study of literary elements, then shifted to graphic novels through a text rendered in both: Moore & David's *V for Vendetta*. As students transitioned to the critical reading and analysis of graphic novels, they transferred and adapted earlier terminology and practices across multimodal texts, genres, and narrative forms. In



addition to exceeding state-mandated academic content and skills standards in multiple disciplines, the unit enacted current critical multimodal teaching and learning pedagogies and practices. In this context, *The Arrival* was ideal. The text consists solely of images, but their exquisite aesthetic presentation as sequential individual images narrating immigration stories in painstaking hand-drawn pencil detail extends it into the range of exemplary arts-based multimodal texts. With hypnotic intricacies or in a staccato rhythm of small graphite snapshot squares, Tan masterfully manipulates time. Without words, Tan opens the text to everyone, telling abstract and symbolic, yet specific and intimately personal, stories of immigration. The lack of decipherable text elicits embodied responses of immigrating and being an outsider. It tells a story about equity and diversity in a way that honors diversely literate readers across the broadest cross-section possible. It also requires students to apply multimodal inquiry skills to co-construct the narratives from clues, information, and reactions. The poignant drawings envelop the reader, creating embodied, and empathic responses to characters' immigration experiences, stories, and consequences. *The Arrival* intrigued and attracted students through form and content, in relation to previous course texts and topics, and critical engagement with the author-artist's meaning-making process. Initially, some students resisted seeing *The Arrival* as a legitimate academic text and using it as such, though dialogic inquiry changed most minds. Its wordlessness created ample space for students to implement critical multimodal practices including co-constructing/co-authoring open-ended narratives and connecting/inserting their immigration experiences, knowledge, and stories. *The Arrival* also provided multiple openings and perspectives for examining issues of identity, power, stereotyping, perspective, stories, and voice. Additional visual artists' work on immigration, like Hoffman's *Immigration Drama* and Lawrence's *Panel 1 from The Migration of the Negro*, reinforced content and extended students' critical multimodal analysis skills. Other core unit texts complemented these image-rich ones in examining factors impacting immigration, including traditional fiction, autobiographical essays, and non-fiction, including news articles and information about policies, world events, and economic trends. With these diverse texts, students met and exceeded academic content standards across multiple disciplines. Students fulfilled traditional expectations and completed certain traditional assignments, including discussions and written essays constructed around contemporary, historical, and imagined events from multiple perspectives. Concluding unit assignments required students to create academic and arts-based responses to *The Arrival*. The academic response requirement was a traditional argumentative English composition citing visual textual evidence and explanations to support assertions. For the arts-based option, students focused on their areas of artistic specialization, producing a range of work including paintings, dioramas, creative writing, performance, and movement. Students presented and discussed



final works during class, demonstrating their knowledge and empathetic understanding of the text and its wider relevance. From independently reading a wordless visual text to academic analysis to semi-public presentation and performance, all students demonstrated deep engagement, sophisticated understandings, critical multimodal literacies, and academic progress from the unit.

Panelist 3 (Ashley Dallacqua) A fifth grade teacher (fifth graders are 10-11 years old) in a private school was interested in graphic novels. Initially, she worked with *The Arrival* after school with a small, voluntary group of interested students, but eventually included *The Arrival* in her regular fifth grade reading curriculum. The original reading group consisted of three females and one male. One student was an avid graphic novel reader, but the other three were new to the medium. The group met to talk about *The Arrival* twice; each group member was also individually interviewed about the reading experience. This research became the basis for a whole class unit as part of their regular curriculum. Work with this afterschool group was part of a larger study, asking the question In what ways do readers engage while reading a graphic novel? Tan's *The Arrival* was one of the focus texts for this research. While reading, group members made personal connections to the text, drew connections between this and other multimodal mediums, specifically film, and discovered and interrogated literary devices and how they work in a visual text. Readers approached this text critically, developing and strengthening their multiliteracies skills. As her work moved from small group to whole class instruction, this teacher used *The Arrival* specifically to introduce a plot line, symbolism, foreshadowing, and flashbacks, as part of her required teaching within the language arts curriculum. While not an expected part of the curriculum, across both small group and whole class work, readers utilized arts-based knowledge, techniques, and analysis to make meaning from the text. Shading, color, and spatial framing were avenues for discussion around mood, tone, and point of view shifts throughout the text. Readers also embodied the text, speaking for and as characters. There was also room for non-traditional, arts-based responses, in the form of diagramming and visual notes and responses. As this unit has developed, this teacher also integrated lessons on film analysis vocabulary to utilize while reading visual texts. The form of Tan's text invited readers to engage with it and each other in diverse ways. After reading the narrative individually, group members brought their post-it note annotated copies of *The Arrival* to the after school meeting meeting to share, critically exploring everyone's questions, ideas, stories, connections, and interpretations. This collaborative reading-aloud provoked rich discussions around diversity and social justice, interpersonal and autobiographical connections, and conversations about identity, difference, language, and power. By also analyzing

and engaging with the modes (such as image, color, and page design) that make up this book, readers relied on arts-based strategies to interpret and make sense of it. Tan's text relies on visual modes to tell his story, significantly affecting readers' approach and interaction with the narrative. Concurrently, *The Arrival's* wordlessness unlocks the text, making it accessible to all students, regardless of age or ability. In the absence of printed text, readers came to acknowledge that there was no one way to read and interpret the narrative. However, time and space to coauthor meanings were necessary. Initially, readers approached this text with skepticism. Confused and frustrated at its wordless story and strange world, young readers searched for points of connection with the characters and their struggles. The afterschool group discussed a dinner party scene, pointing out common objects, activities, events, and people. Students labeled items with common American English terms, despite clear visual discrepancies. Students used 'chicken,' 'accordion,' 'flute,' and the like, to denote things reminiscent of these items, but distinctly different, noting that even in a world that seems so different, there are many connections to be made. They sought commonalities and connections in a foreign world, literally seeing them even if they exist questionably. Reading further, students intimately inhabited the text, unprompted, in attempts to understand. They associated this graphic novel automatically with film, discussing and interpreting it as an active narrative despite its lack of words or the actual 'motion' part of motion pictures. Describing a series of panels and their contents, one student inserted her own family narrative into the story, stepping into the panel in character, becoming the man in the text performing as her own father. In these ways, Tan's book helps readers explore what people have in common, rather than just what distinguishes and divides. Work with *The Arrival* also led to the proliferation of arts-based pedagogies (image analysis, artistic responses, visual note taking, dramatic inquiry and movement, and film analysis) into many facets of the teacher's classroom.

Panelist 4 (Sara Kersten) A former second grade teacher went into a third grade classroom in a parochial school, concluding a Social Studies unit on immigration. Using Dramatic Inquiry, an arts-based pedagogy, the panelist used small selections of *The Arrival* for embodied multimodal and language arts learning. Dramatic inquiry strategies helped students collaboratively connect their own experiences and prior knowledge on immigration to develop multiple perspectives of Tan's imaginary world. Using strategies such as in-role writing, character embodiment, conscience alleys, continuums, and character tableaux helped the students create deeper understandings. Initially the classroom teacher was hesitant of the non-traditional text and arts-based pedagogies, but ultimately joined the work and asked questions about the book after seeing everything implemented. The teacher recognized

working with *The Arrival* was an opportunity for these students to develop greater understanding of empathy for strangers, immigrants, and other marginalized people. During the two-part lesson, the panelist extended the students' conceptions of immigration, posing overarching questions to guide students' co-construction of meaning from the text. The fifteen students initially encountered the book with limited time to explore the beginning pages where the main character prepares to leave his family. The students were asked to think on the reasoning and emotions behind the protagonist's departure. Early discussion relayed their confusion, questions, emotional investment, and overall engagement—students were unequivocally drawn into the narrative of leaving. For the first activity, students 'packed' personal (imaginary) suitcases, choosing one memento from home to take. This situation placed them into the position of the protagonist, considering the difficult choices involved in moving away from family, from familiarity. The lack of language in the text heightened students' sense of the physical, mental, and emotional challenges of separation, immigration, and assimilation. Without words to contain and dictate their responses, students became the characters as they told their stories, connecting directly to its raw, unspoken, visual narratives. After experiencing the emotional process of packing and leaving, students analyzed the illustration of the mother and daughter returning home, walking through streets of menacing, dark tentacles. The drama work provided an entry point for employing multiple literacies as the lesson ended with students writing a letter to their own parents as immigrants, using the book's illustrations to influence their tone. Students' letters revealed their seriousness and sincere empathy, resulting from their intense, embodied experiences that aesthetically allowed them to imagine, access, and express feelings beyond their own direct experiences. Students started recognizing how perspective influences multiple components in any situation. The second lesson focused on the protagonist's experiences acclimating to his new world, asking the question How did the main character's feelings change throughout his time in his new world? The students studied excerpts from the book. One page contained passport photo-sized illustrations of him bewildered throughout an immigration process; another shows him hanging broadside advertisements upside down unknowingly, losing that job. The students recognized his growing desperation, one commenting that the illustrations conveyed a level of despair closer to that resulting from abuse, something profoundly life-altering. Another set of pages revealed a positive encounter with a welcoming man who invites him home to dine with his friendly family. These younger students acknowledged that although the specifics in the pictures are different, they evoked feelings of recognition and familiarity. The lack of written text allowed students considerable space to insert personal thoughts into the story, like young children creating missing components of narratives in children's literature. *The Arrival* provided the familiar structure of a sequential story, but gaps

and absences position readers as active contributors to and interpreters of a dynamic text, creating and constructing meaning in context and collaboratively. After considering the man's dichotomous experiences, students stood shoulder-to-shoulder in two facing rows, forming a 'Conscience Alley' for the protagonist to navigate. The panelist acted as the protagonist and paced the alley, first while students shouted out words describing the man's negative experience with the failed job (sad, lonely, frustrating, unloved, mad), and then his positive dinner with the friendly family (relief, warm, happy). Students assumed the perspective of the man's conscience-his thoughts and feelings. During reflection, students considered how such experiences might mirror those of others entering unfamiliar worlds, like new students in class. They transferred empathy and knowledge from these activities to circumstances relevant in their lives. Primarily, they were grateful the man's otherness did not dictate he remain outcast; they were focused on inclusion and assisting others in navigating unfamiliar situations, happy to apply their understanding to welcoming new classmates.

## Findings from the 2013 InSEA Survey

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The session will share the survey results from the questionnaire number 16 to 19. Tables and graphic charts of the survey results will be shared at the session. Questionnaire number 16 to 19 asked survey participants give Liker-Scale ratings to how much time they spent on 10 different teaching-related activities; what are the primary foci of the art classes they teach; the experiences that have provided the most important vehicles for their professional learning in higher education; and what issues do they feel were most important for their development as a teacher in their teacher preparation courses or professional development. Rating scale 1 means less time spent or less important while scale 10 means large amount time spent or the most important. The results from the survey questionnaire number 16 indicate that teachers spent large amount of time on the following activities (with the scale of 10): Teaching and preparation for teaching; Advising students about their artwork, portfolio development, scholarship etc.; Institutional reports such as departmental reports and paperwork; Professional service activities such as organizational work and leadership etc. On the scale of 5, participants indicated that they spent a certain amount of time on Advocating to administrations, colleagues and parents for their art education program. There are five activities were ranked between the scales of 1 and 2. They are: My own studio art practice; Raising money for art supplies for students; Extra curricula sponsor for student organizations; Professional service activities such as organizational work and leadership etc.; and Community service activities such as providing arts leadership within community. When the survey participants were asked to rank the primary foci of the art classes that they taught, Creative problem solving and development of imagination; Develop an understanding of critical inquiry and thinking; An awareness of visual and materials culture; and Developing empathy and appreciation for diverse viewpoints through looking and talking about art were ranked by more than 50% of the participants as the most important foci for their teaching with the scale of 10 while Self expression; Artistic skill development; Transmission of artistic achievements in globally through art history; and Transmission of cultural artistic values and traditions within my region were ranked by more than 41% of the participants with the scale of 8. For the questionnaire number 18, survey participants were asked to rate experiences that have provided them the most important vehicles for professional learning in higher education with 10 being the highest and 1 the lowest rating. Participants think the

most important vehicles are: My academic experience; My previous teaching experience; Participation in professional activities in organizations; Mentoring by another art educator (student teaching); and Mentoring by an art educator at another school with the scale of 5 and above while Participation in professional activities at my school; and Participation in professional activities at InSEA were ranked with the scale of 4 and above. The survey results from the questionnaire number 19 show that 52.61% of the participants think the issue of Teaching creative thinking and generating creative ideas is the most important issue for their development as a teacher in their teacher preparation courses or professional development. Other issues include Visual or material culture; Multi-cultural content and pedagogy; Behavior and classroom management; Issues of pedagogy, how to teach; Studio techniques; Planning art instruction, writing lesson plans, addressing standards; Issues of social justice; Developmental stages of students; Teaching students with special needs; Design Education; Assessment; Cultural or national traditions and values; and Approaches to advocacy were ranked by more than 40% of the survey participants followed by the issue of Teaching students who are artistically gifted/talented ranked by 37.49% of the survey participants.

## **Findings from the 2013 InSEA Survey**

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In January of 2013 a survey questionnaire was posted on the InSEA website in seven languages. The purpose of the survey was to gather information about the content and delivery of art education in different countries around the world. Responses to the online surveys in English, Portuguese, Spanish, Chinese, Korean, German, and Russian were collected between January 2013 and April 2013. Initially there were 211 responses from 57 different countries. A total of 195 responses from the initial 211 participants completed the first 20 multiple-choice questions of the survey. The last question asked that participants generate suggestions to improve InSEA. About one-third (70) of the initial group of survey participants responded to that open-ended question. The survey questions revolved around four primary themes. One group of questions was included to describe the education, experience, and teaching level of the participants in the survey. The purpose of the second group of questions was to better understand the curriculum standards driving

art education in different contexts and document the amount of time allocated for addressing standards for visual art education in different situations. The third group of data gathered from the survey centers issues of teacher preparation, professional teaching experiences, and teaching responsibilities. The final cluster of survey responses depict the respondents' perceptions of the local community's valuing of art education and art educators. In addition, this group of data identified pressing educational issues and suggested ways InSEA could provide support. InSEA survey data was initially mined as an overall international art educator response to the survey questions. All participant responses are included in the presentation of numeric findings and written comments to provide an impression of an overall similarities and divergent circumstances or views within the entire group. In the second analysis countries with three or more survey participants were compiled individually. This analysis of responses categorized by nation highlights the variety in responses for some interesting comparison and contrasts of international perspectives. Although in this study the number of survey participants is quite small and these survey findings cannot be generalized to entire populations of art teachers the researchers attempt to establish an initial baseline of international demographic information about the qualifications of art teachers, their teaching goals, practices and contexts, as well as document art teachers' perspectives about the status of the visual arts in their communities and schools. In the first portion of the panel presentation I will present the demographic information about the survey participants including the number of responses in the seven languages represented in the survey and the number of participants from countries around the globe. I will also describe the participants' level of teaching and the type of education they received as art educator. There is a strong indication of art teachers continuing their education throughout their careers, suggesting an international teaching population that is highly qualified and seemingly well prepared to provide high caliber art education experiences to students. In the second portion of the panel discussion Dr. Ryan Shin will discuss art education curriculum and time allocated for instruction, and the accessibility of art instruction. Dr. Kevin Hsieh will discuss teachers use of time, the focus of their instruction, teacher preparation programs and professional development. In the fourth panel presentation Dr. Teresa Eca will report the participant responses about the community's valuing of art, along with the pressing future issues identified by the participants and suggestions for supportive activities and advocacy that they would like to see InSEA provide. Each panelist will discuss the implications of the survey findings and the recommendations the researchers made for further research. There will be 15 minutes allowed at the end of the panel for questions and discussion.



## **Findings from the 2013 InSEA Survey Panel with Melody Milbrandt, Kevin Heish, and Teresa Eca**

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This session will discuss the survey results from the questionnaire number 9 to 13. These questions from 9 to 11 asked participants the amount of time each week that is allocated for art instruction at the elementary, middle, and high school level. Survey questions from 12 to 13 asked about the accessibility of art instruction. The results from the survey questionnaire number 9 show art instruction time at the elementary level. Approximately 28 % of the respondents indicated that in their primary or elementary school at least 90 minutes of art instruction is provided primary/elementary students. Another 14.4% indicated 60 minutes of art instruction is provided, 21.6% indicated 45 minutes, and 4.3 % reported 30 minutes of instruction. Almost 5% of the participants indicated that there is no regularly scheduled art instruction provided primary/elementary students in their school while 5.8% of the participants said that there was a voluntary after-school art program provided by the school for primary/elementary students. The survey questionnaire number 10 asked art instruction time at the middle school level. When asked to report on the amount of time allocated in the school week for middle school art, a majority (57.6%) of the respondents indicated that at least 90 minutes of art was provided. Sixty minutes was reported by 14.5%, while 15.9% said middle school students received approximately 45 minutes of art each week, and 3.4% indicated 30 minutes of art was provided. Only 1% of the responders indicated that no middle school art was provided but 1.4% reported that a voluntary after school free art program was provided and the same 1.4% indicated that art was only taught in art schools at the middle school level, but multiple art classes were offered at that level. Other comments from written comments suggest that again there is great variance regarding the time allocated for the visual arts. The questionnaire number 11 asked about the amount of time allocated for art at the high school level each week. The wide majority (41.4%) of survey participants indicated that more than 90 minutes was provided. At least 45 minutes per week was reported by 8.9% of the participants; 60 minutes by 4.2%; and only 1% indicating only 30 minutes of art each week at the high school level. There were 6.3% of survey participants who indicated that art was offered to students only in art schools at the high school and 3.1% reported art was offered by the school in voluntary after-school art programs. Only 2.6% of the total number of survey participants said that art was not offered in their high school.

Written comments consistently pointed out that at the high school level art is an elective subject. As an elective students may sign up for a semester or a year course. There does not seem to be a standard amount of time in most situations, though many of the survey participants reported the number of minutes or hours of art class that a student took in one day rather than a week. Overall, the written comments report that typically at minimum of 90 minutes of art instruction is available to students each week in a traditional high school setting, but the amount of time varies by school and often students receive much more time for art learning. In the questionnaire number 12 that asked who takes art in middle school, 58% of the survey participants indicated that all middle school students are required to take art. According to 23% of the respondents any interested student may take an art class in middle school. A small number (2.5%) of the survey participants indicated that in their school or district students elect to go to art school early in their academic schooling so only those students attend visual art classes. The questionnaire number 13 asked survey participants to indicate who may take art in high school. With regard to who takes art in high school 46.4% of all participants reported that any interested student could take art classes in their high school. Another 25.1% of the survey participants indicated that that students were required to take an art class in high school. Argentina (10%), Brazil (91.7%), Taiwan (75%), and Turkey (66.7%) all indicate a relatively high percentage of survey respondents reporting high school art requirements. Great Britain (100%), the U.S. (86.7%), Australia (70.8) and Canada (69%) report that any student may take art as an elective, not a requirement.

## **INSEA SURVEY RESPONSES 2013 - Reflection about InSEA ways forward**

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As stated by the chair of this panel I will report the participant responses about the community's valuing of art, along with the pressing future issues identified by the participants and suggestions for supportive activities and advocacy that they would like to see InSEA provide. I will focus my presentation in pressing educational issues for art educators and suggested ways InSEA could provide support. The results of the InSEA 2013 Survey gave us very interesting data that will help us to rethink InSEA and the way InSEA can have impact upon art education communities

. InSEA was formally created in 1954 and since then the Society had a history of commitment to the promotion of international understanding through art, believing that understanding of cultural difference is effective insurance against global conflicts . The survey responses gave us many clues to rethink the principles, purposes and ways forward to the Society that may be worth to present and discuss in this InSEA world Congress. The lines of discussion will provide insights upon advocacy, research and network practical axis of InSEA.

## **Mens' places and spaces considered through art and art making**

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The first paper will consider artist Fred Herzog's images of barbershops through a discussion of intimacy between men. This paper suggests that while Herzog's works depict what appears familiar and knowable - barbershops in Vancouver British Columbia -- and while this familiarity might curtail and limit one's ability to see the work beyond what it gives an image to, they has the potential to elaborate how intimacy functions as a way of learning and performing masculinities in public, in ways that we sometimes either refuse to acknowledge, or simply do not notice. In other words, this paper suggests that we could approach this work as more than simply representations of barbershops for in capturing intimately the physical nature of these places and the types of interactions that occur here, Herzog returns a world to us with which to engage. The barbershop, as this artwork of Herzog's suggests, always holds potentiality for intimacy while simultaneously cultivating intimacies - through practices of touch, sounds, smell and sensation practiced freely here - that are not always spoken or give form through language but have the potential of existing nonetheless. Traditionally, the barbershop served as a place where men came together in bodily co-presence and conducted their lives in relation to and beside the lives of others. As autobiographical accounts of growing up indicate, they served as a learning ground for many young boys becoming men, where gender knowledge was produced and exchanged - a gender knowledge, it might be said, that has tended to be heteronormative and homophobic in nature. However, at this time when there is a renaissance of barbershops, we might ask, are different possibilities for masculinities being elaborated in these spaces? We could argue that the barbershop is a networked space where there are opportunities for remaking and imagining differently how men can become and interact in the world for it is not that the barbershop announces the world of the male, rather creates conditions to inhabit the world as a man. We might ask what spaces of intimacy does Herzog's images of barbershops open to us and for us? In viewing the images, what forms of intimacy do we share and with whom do we share them? Herzog artworks perhaps prompts us to ask: What can men learn about masculinities from being intimate with other men - socially, emotionally, physically and otherwise? For that reason, we might say, that his images of barbershops operate as a meeting ground where certain ideas are

brought into the company of one another, many of which have been activated by the images themselves - their contents, and conditions of production, and conditions of viewing and meaning making. The second paper will explore issues surrounding men's occupation of the workshop or backyard shed, and in the process discuss the nature of men's participation in art. In Australia and other countries, this stereotypically masculine domestic domain has often been portrayed as a dwelling for seclusion, a site for exclusive 'men's business', a place for retreat from the demands of the household, a space of isolation, solitude and privacy. This paper will explore gendered images of the home and how men have either intentionally, or through eviction, adopted the garden shed as a site for reinforcing masculine mores. However, through presentation of some particular cases of men's use of such retreats, the paper will also explore how this humble dwelling offers alternative views of male identity. It will argue that the shed goes beyond gendered stereotypes to be a place for the types of activities art educators view as the product of the art studio - a site for creativity and identity formation.

## **Diversity and Collaboration Through Art Towards a Common European Framework of Reference on Visual Literacy by ENViL**

**Buschkuehle, Carl-Peter, Fritzsche, Marc, Laven, Rolf, Pataky, Gabriella, Schonau, Diederik W, Zapp, Katrin**

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ENViL is an international European research group of art educators. ENViL's aim is to explore the different concepts of competences within European Visual Art Education. The group's work is focused on differences and commonalities in competency dimensions in European visual arts curricula, as well as on the (research-based) development of a common competence-model. On this base the network will develop a European Framework of Reference. In the Panel discussion we would like to present and discuss the first stage of our results and research questions to a wider community in the field of art education within five parts:

1. Differences and commonalities in competency dimensions in European visual arts curricula Introduction of the ENViL Curriculum Questioner Survey. The first step in ENViL was a survey of visual arts curricula and competency models in a sample of 15 European countries. We asked experts from these countries to fill in a questionnaire that was partly aimed at facts: E.g. what competence dimensions are distinguished and what competence levels are defined? We also asked about policy contexts, pedagogical didactic foundations etc. The results of this survey were used to come to a very first sketch of a common structural model.
2. Visual competences represented in European curricula Diagnostic measurable skills in the visual education. We try to systematize measurable ability elements and competences that are important for all aspects of visual art education. The focus of this element of the research as one of the dimensions of ENViL is to build a system of visual abilities that will be established after repeated iteration, with expert consensus, to map and categorize those skill components or competences that are necessary for children's activities in art education.
3. Competencies into the context of daily life. We propose to inverse the usual question: 'Which competences does visual art education develop in learning situations?' by considering the competencies from the opposite side: 'Which competences are required when the student is confronted with visual- based problems in situations of 'real' life?'
4. Domain-specific Competences. The concept of competences - as used by OECD e.g. - also include domain-specific dimensions which are not derived from daily life contexts. This part will give a first insight into these dimensions as part of the coming 'European Framework'.
5. Perspectives

The work on a European Framework will be funded by the European Community for

the next two years. The last part will give an insight in the work that has already been done amongst the perspectives following the working plan.



## **The provocation of 'a greased pig': Disparates, encoding, projection, retrieval and collaboration: all in a days work when teaching VA in NSW**

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In the public imagination contemporary art education is popularly conceived of as an area of learning where subjectivity prevails above all else. From this perspective the art teacher is often marginalised in their programming choices and in student performances in the belief that a student's creativity is dependent on their own psychological resources or intuitive sensibilities. This panel presentation challenges this view. Four well respected visual arts teachers of differing levels of experience who work in diverse government and non-government schools in metropolitan Sydney, Australia present on a recent curriculum challenge of developing a program/series of programs suited to students in Years 9 or 10. The challenge was based on a literary provocation from Flaubert's Parrot by the author Julian Barnes which involved references to memory, a greased pig, a bear in its den and the flash of a parrot's eyes. The context for the provocation will be set. It will focus on how the teachers were encouraged to build on their expertise by taking on an unexpected approach to programming, with a view to challenging them while shoring up alternative ways to strategically intervene in their students thinking and actions in artmaking. Then each teacher will outline their approach with their intentions selectively framed within the possibilities of the current New South Wales state based Visual Arts syllabuses, their own interests and the prior learning and abilities of their students. Each teacher will expand on the theoretical frameworks that orientated their programming choices, their focus on selected artists to develop the conceptual possibilities that students took on and elaborate on a range of material possibilities for the artworks. The first teacher will describe her program that demonstrates how memorials can be used to bring to light histories and stories that sit outside the official public record. Students use concepts from the artworld of the artist, audience and artwork to make sense of a past that is sometimes thought to be unheroic and hotly contested. In this program students' artmaking in the forms of

ceramics, sculpture, drawing and designed objects and environments is informed by their developing critical understanding of concepts including post-structuralism and the often complex and layered relationships that exist between the agencies of the artworld. These ideas are represented in a range of artworks by the Australian artists Brooke Andrew, Fiona Foley, and Janet Laurence. The second teacher will report on her program where concepts of the past, site/place, history and memory are used to underscore students' artmaking that involves immersive video projections, soundscapes, installations and documented forms. The contemporary artists Janet Laurence, Bill Viola, Fiona Foley, Lynette Wallworth and Gary Hill underline these investigations. The project focuses on richly layered and historically charged sites in the centre of Sydney in and close to Macquarie Street, including the Museum of Sydney, Hyde Park Barracks, Sydney Hospital and the State Library. The teacher, motivated by post-structural and subjective theories is suspicious of the grand narratives of Australia's colonial history. The third teacher presents on layers of memory, myth and history with a focus on the historically loaded site of the Quarantine Station at North Head, the first point of call for immigrants to Australia until the early twentieth century and a place of turbulent practices and memory. Using the stimulus of Xylotheque books and the cabinets of curiosity or wunderkammer - as evidenced in the works of Joseph Cornell, the teacher will show how the chosen site provides students with richly nuanced understandings of their local surroundings, made up of layers of shared and contested cultures, myths, memories and its rugged beauty. The fourth teacher will explain how this literary source is used as a catalyst for programming and the development of student artworks in stop motion animation, individual sculptures, time based and fixed installations, digital photography and combinations of these art forms. Students are presented with contemporary art world references including works by Spazio Visivo, Christian Boltanski, Rebecca Bauman, Yaval Yairi, Tony Oursler and Chiharu Shiota and challenged with philosophical questions such as 'Does art represent or re-represent the world?' Programming includes reference to symbolic objects and how meaning is ascribed to things and the concept of Spiritus Mundi where movable or transported memories live with a person forever, due to the potentially traumatic nature of their genesis. Teachers will discuss how the literary provocation assisted them to rethink the orthodoxies of programming in developing a unit of work. Then the panel will outline future possibilities.

## **A Conversational Approach to Teaching**

**Morén, Sol<sup>1</sup>, Richards, Allan<sup>2</sup>, Willis Steve<sup>3</sup>, Eca Teresa<sup>4</sup>, Barbero Ana<sup>5</sup>**

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Relational Creativity should be understood as the condition of increased activity and flow that may occur between people who are mutually engaged in a creative process. Creativity is relational while existing between individuals, something that could emerge even when the subjects are working side by side/adjacent for individual goals. Drawings, sketches, personal reflections on projects in becoming, photographs, digital collages. The virtual studio that is represented by the blog is continuously updated with new posts. Photographs showing two women in front of the mirror at home, putting on theatrical makeup to change gender for an upcoming performance. A bumpy, misspelled text written by a student trying to make a blog post with a blindfold on, as his art-project concerns empathetic understanding how it feels to be blind. The digital studio is open around the clock and during the night new posts pops up, showing street art. Images showing tiny, gold framed paintings which has been discreetly mounted on the raw concrete wall of a bicycle viaduct.

Something unexpected happened with the students at the Art-school during my course Art without objects, when they were introduced to a blog that functioned as a virtual studio. When the separate individuals suddenly shared their creative flow, and got insight to each other's internal worlds of images, when they could read each other's thoughts during the conceptual stage and throughout the artistic process, something had occurred that I could not have foreseen, that I began to think of as relational creativity. Why are we so interested in creativity? Is it because creativity could be useful for social development and perhaps be useful to solve the vast redundancy problems the world is facing? Everyday creativity, expressed as our seemingly natural desire to explore and investigate our surroundings, is being investigated in contemporary psychology. One hypothesis is that creativity might be part of an innate behavioural system, as an evolutionarily developed intrinsic motivation to explore. When the individual unconditionally explores and examines new possible solutions to problems, we could view it as creativity, but also as learning. Within the Universities distance education have increased, and hence actualized the need to create virtual spaces for interaction between students, as they no longer meet in the classrooms every day. But what turns a digital environment into a forum of exchanging thoughts, ideas and creative processes? When I transformed a standard blogging tool into a living art studio, I used a model of

thought, a metaphor, retrieved from my own experiences as a student and a teacher at art schools. The virtual room's role model, was the common studio that you will find in all art schools, where students practice drawing, painting, or to sculpture from a living model. This symbolic room accommodates individual activities and pursuits, and at the same time the students share their learning processes with each other. So in retrospect I can see that I used my empirical knowledge of genuine art studio, which was abstracted into a metaphorical space, that could be transferred to work in a digital context. The Research project Relational Creativity aims to examine questions that has emerged from what you might call 'applied Artistic Research' at the Department of Creative Studies at Umeå University, between 2011 and 2014. The artistic projects have been implemented in order to develop the didactic work practice (design for learning) and pedagogics of contemporary Art Education. Through different faces of the projects we have engaged Academic staff, pre- and primary school teachers, teacher students pupils and preschool children in Sweden as well as in some other countries, through international collaboration. The results will contribute with knowledge about how Artistic Research, being performed within an Educational Academic Institution, can have an influence on teaching practices and learning environments. When practice based experimental and innovative Artistic Research become the object for analyses, we will have the opportunity to consolidate the new knowledge generated, which is one of the objectives of the Research project. While the conducted projects particularly have been focusing on development of contemporary Art practices involving digital media and tools, the results will reflect questions and problems concerning creativity in new media didactics. A relevant aspect of the project is also that it provides an opportunity to highlight the intersection between contemporary Artistic and Educational Research from an international perspective.

## **Arts Education: Conversational and Project-Based Approaches to 21st Century Education**

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The status of Arts Education in public schools in the United States is unpredictable at best because there is never a certainty in funding it adequately and consistently. Because the United States economy is driven heavily by market forces, where consumers only buy or pay for what they need or want, perhaps the unpredictability of Arts Education in public schools just reflects the fact that Arts Education may not be satisfying the needs and wants of stakeholders; students, parents, and the general public. Research suggests that 21st Century education could satisfy stakeholders but it requires providing students a robust arts education experience, STEAM education, a robust multicultural education, guided technological experiences, and collaboration skills. My research suggests that conversational and project-based learning approaches could deliver a 21st Century education to K-12 students. This presentation will discuss my experiences employing these approaches to deliver 21st Century education.

## **A Conversational Approach to Teaching**

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The 21st Century has ushered in an emerging new world order and the arts must be employed wisely to prepare students to succeed in this changing global community. This new emerging world order is dominated by a knowledge based global economy that is driven by consumerism, technology, diversity, polarization, violent disagreements among peoples, greater disparity between the haves and the have-nots, sub-standard education preparation for too many to compete, and an education enterprise that seems unprepared to educate students to succeed in the future. The consensus seems to be that the education of students should be comprised of critical thinking and problem solving skills, communication skills, creativity and innovation skills, collaboration skills, information and media literacy skills, and contextual learning skills. Another set of skills that are considered important in this technologically interconnected global economy is life skills and these include: leadership, ethics, accountability, adaptability, personal productivity, personal responsibility, people skills, self-direction, and social responsibility. Against this backdrop is the question of what role, if any, should the arts play in addressing the educational needs of students to succeed in this global community. The reflective response is that the arts should play a major role but as we may all be aware, the arts are capable of assisting students to develop many of these skills but there are challenges and difficulties organizing them as a delivery mechanism that cultivates effective and meaningful changes to address the current issues. Conversation-based teaching has proven successful in delivering effective and meaningful changes in the preparation of students. As an effort to educate students to succeed in the knowledge based era, we have been and continue to collect research data on the conversational approach to teaching in the arts. This research addresses diverse issues and the difficulties, challenges, and successes found in universities' art education programs in the USA, Sweden, Spain, and Portugal with references to multicultural environments and global education. The research indicates three factors in the creation of a classroom environment that fosters critical dialog within diverse classrooms and community contexts: 1) diversity within the classroom community; 2) the use of technology to directly access a wide cultural knowledge; and, 3) the essential conversational approach to pedagogy which directs curriculum development for teaching in a 21st century classroom. If accepted as a panel presentation, there will be an interactive discussion about the research conducted in

art teacher education programs at four universities around the world relating to the use of various technologies for students to be able to participate in direct, bidirectional, first-person voice with people of various backgrounds and global locations. The Conversational Approach to Teaching allows students to collaborate and communicate across previously restricted financial and geographic accessibility with people different from and similar to themselves that is available through shared technologies. Through multiple venues for collaboration and communication in this contemporary arts education landscape, students are able to exchange worldviews with others as a way of promoting diversity, cross-cultural and global awareness and understanding. An overview of both the theory and practice of the combination of these approaches will be presented. Topics include conversations on the strengths of direct student-to-student, student-to-teacher, and teacher-to-teacher conversations, which we believe need to be preserved as a balance to the fervor of online education which frequently develops educational isolation. In our regions of the world, universities are favoring on-line coursework to accommodate more students with less cost and more profit. These potential policy changes should be closely monitored in the various arts education communities. In our research, the Conversational Approach, initially directed by collaborating faculty frequently continues beyond the constraints of a formal classroom setting. One obvious weaknesses of this educational approach is that it is limited to only those who have access to technologies that can deliver videoconferencing. The student conversations in our classrooms revealed questions such as: “Who are we NOT talking to?”, “How can we contact others who are yet undiscovered to us?”, and “How are conversations with technology different than face-to-face conversations?” “Students” critical dialog and the Conversational Approach to pedagogy about these and other issues are instrumental in acting as catalysts for directing future conversations and curriculum where students become co-creators of the learning environment. Alternatives to this approach to teaching for diversity, technology and conversations are varied and will be part of the interactive conversations. Student perceptions and anecdotal information from the classrooms at the universities we researched will be discussed. The presenters believe this approach is applicable to all grade levels.

## **Voices in visual arts education (VIVAE): Narrating the practices of art education in rural and regional New South Wales**

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This panel presentation will take a close and detailed look at the practices of secondary visual arts teachers to explore implications for art education. It is drawn from a collaborative research project that explored the everyday work of seven teachers located in rural and regional areas of New South Wales in Australia. This project focused on examining teaching practice over time. During the panel presentation the guiding academic will present an introduction to the project which will be followed by papers delivered by practising teachers involved in the research. The papers will present a case study of each teacher with a focus on the research question they examined through action research.

### **Paper 1 (15 minutes)**

#### **Collaborating to research teaching practice: The context**

**Donna Mathewson Mitchell**

In the introduction, presented by Donna Mathewson Mitchell, the context of the research will be outlined in relation to knowledge and understandings of education and art education more specifically. In setting the scene, the introductory paper will outline the collaborative research project being reported on. It will introduce and locate the eight co-researchers (the seven teachers and the academic researcher) and provide an overview of the frameworks informing the research. This includes: a conceptual framework based on theories of practice; overarching research questions that examine aspects of teaching practice; a research methodology encompassing both collaborative action research and postmodern emergence; and multi-modal arts-based research methods. The contribution of the research to mobilizing and generating knowledge about classroom-based art education for the purposes of art education will be examined.



## **Paper 2 (10 minutes)**

### **Relating and responding to students in artmaking**

**Elizabeth Gallwey**

In the next paper, the presenter addresses the research question: in the context of a shared Year 11 class, how do I respond to Year 11 students in ways that enable the development of their artmaking? In exploring the question the author discusses how she teaches in an individualised way and how she identifies and responds to individual student needs. The focus of this examination is on how the teacher reads and responds to the verbal language, body language, and attitudes of students, as well as how they interpret and evaluate conceptual and material development. Examples of activities and student progress are used to illustrate the discussion.

## **Paper 3 (10 minutes)**

### **Making connections to community**

**Les Quick**

In the following paper, the presenter will address the research question: how do I make connections with community in ways that enhance the learning of students? In exploring the question the author identifies how opportunities beyond the school environment are utilised; how materials and ideas are sourced from the immediate community; how relationships with partners are developed to provide opportunities for students to exhibit work; how other teachers are supported in preparing students for external exhibitions; and how ideas from the wider world are drawn on to inspire and motivate students. Examples of initiatives are used to illustrate these aspects of practice.

## **Paper 4 (10 minutes)**

### **Developing positive relationships with Senior students**

**Bernadette Wood**

In the following paper the presenter addresses the research question: how do I develop relationships with Year 12 senior students? In exploring the question the author identifies how she moves students forward in terms of understandings, conceptual depth and processes; how students are motivated to extend themselves; how appropriate levels of challenge are determined; how students are supported to complete work; and more specifically how immediate technology such as text messaging and social media is used to communicate and develop relationships of trust with students.

**Paper 5 (2-3 minutes)**

**The power of research to reveal**

**Donna Mathewson Mitchell**

In the final paper, Donna Mathewson Mitchell, reflects on the panel presentation in this series, as well as stories that remain untold in this forum. Implications for the broader art education field are noted.