Arts Alive: A literature review to support curriculum specification development for the area of Arts Education

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Executive Summary

This report was commissioned by the National Council for Curriculum and Assessment (NCCA) to inform the ongoing development of Ireland's curriculum for primary and special schools. The report is the result of a desk-based narrative enquiry to examine and interrogate the evidence for learning through arts education as art, as subject and as pedagogy. The review also included literature in relation to integration within this combination of subjects as well as other subjects.

The research questions from the NCCA which guided the report were:

1. Through the lens of the vision and principles of the Draft Primary Curriculum Framework, what is the philosophical basis and educational basis for the curriculum area/subjects of Arts Education?

2. What evidence is provided by the literature on children's learning and development for the integrated curriculum area of Arts Education in stages 1 and 2 – junior infants to second class, and the subjects of Visual Art, Music, Drama (and other aspects, e.g., Dance, Film and Digital Media) in stages 3 and 4 – third to sixth class?

3. In response to curriculum overload, what are the desired curriculum processes and essential curriculum content (knowledge, skills, values and dispositions) for children's learning and development in Arts Education and Visual Art, Music, Drama (and other aspects, e.g., Dance, Film and Digital Media) within the broad primary curriculum?

4. What aspects of the curriculum area (the knowledge, skills, values and dispositions) support integration in stages 1 and 2, and what aspects of the subjects support integration in stages 3 and 4?

METHODOLOGY

This review is drawn from extensive and systematic reviews of the literature in Arts Education; as art form, as discrete subject and as arts pedagogy. The review constitutes a narrative enquiry and as such it is a comprehensive interrogation of the relevant thinking and practice. At its core, as driving force, and through a series of critical and creative lenses is the importance of arts education in children's learning. This is the engine of the work. As a systematic process, the working group conducted the review in parallel stages. Recent peer reviewed work, both as empirical and desk based research formed the initial scope for the review. In parallel, the research took in the grey literature deemed significant to the work; the legislation, policy and curricula documents along with practices in the field. Sequentially, the scope of the review moved into a more in-depth series of considerations and interrogations of the literature in order to argue for the significance of arts education in the Primary Curriculum.

FINDINGS

1) Evidence abounds for the importance of the arts in the Primary School Curriculum.

The arts curriculum occupies a pivotal space in the context of primary schooling. While supporting and promoting artistic and creative development, participation in the arts facilitates the exploration of feelings and emotions, promoting empathy and wellbeing. A progressive primary arts programme enables children to be creative, to express themselves and to occupy the perspectives and worldview of the other. As they progress through school an arts education helps children to develop skills specific to the individual art form and an appreciation of aesthetic and cultural value. Additionally, regular, and meaningful engagement in a progressive, incrementally structured arts programme prepares children to support the arts locally,

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nationally and internationally. Focusing on, and responding to the individuality of each child, it is vitally important that both the complementarity and the uniqueness of each of the arts subjects is fully available to each child. Our Report focuses on the value and priority of the arts and the importance of a robust arts education programme for personal growth and development.

2) The Primary School Arts Curriculum

An incrementally progressive arts curriculum comprising both integrated and discrete art forms will offer children opportunities to access their creativity and imagination while gradually developing skills, some of which are transferable and relevant to the wider curriculum and some are unique to the specific disciplines of drama, visual arts, music and dance. Through participation in an arts curriculum, children, including those with natural talents and particular interests and those with additional needs, will have opportunities to develop their interests and skills. It is important that at ALL stages the primary school arts curriculum builds on what has been experienced but offers additional challenge. Such an arts curriculum is characterized by confidently planned and paced learning experience in which teachers are supported (via CPD and agencies such as Oide) to employ a range of approaches to promote and sustain opportunities for arts participation and performance. These approaches can include (but are not confined to) active involvement with each (and all) of the art forms; links with the broader curricular areas; partnerships and links with the local and national artistic community; the application of technology in creative engagements; the encouragement of individual and collaborative endeavours and the skills of critique developed in tandem with co-reflection on experience. Our Report highlights the need for space, time and support for the cultivation of an authentic arts programme in the primary school.

3) Assessment in the Arts Curriculum

Assessment in the arts curriculum will focus on children's ability to respond to, participate in and express themselves (their reactions, experiences, personal feelings and in some cases the emotions and perspectives of others), via the arts. Teachers will gather evidence of children's learning and progress in music, visual arts, drama and dance, as well as children's propensity to collaborate as part of a team and to reflect on and evaluate experience. Teachers will gather information on specific assessment tasks related to the individual, integrated transdisciplinary art forms and their links with the broader curriculum. Our Report finds that collective reflection (co-reflection) coupled with opportunities for meaning-making (co-generative dialogue) will support teachers in the challenge of assessing their students in the arts.

4) Teachers must be fully supported to offer an authentic, incrementally progressive arts education

It is important that both in-service and preservice teachers are supported to engage confidently with the arts curriculum. Reported challenges to teacher self-efficacy must be taken seriously and addressed, first in initial teacher education programmes and later via CPD. Three aspects of teacher support need attention: pre-service teacher education programmes must prioritise the value of the arts and ensure that they respond to current and former literature which reveals, decade after decade, the difficulties which primary teachers cite regarding their ability to teach particularly music but also drama, dance and visual arts: curricular support for both arts integration (Junior Infants to second class) and for the incremental development of the discrete arts subjects (drama, visual art and music). Third to sixth class in particular requires serious commitment. Teacher education must also address the pedagogical techniques particular to interdisciplinarity, integration and partnership. Our Report calls for an in-depth study of the integrity and complementarity of each art form.

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5) Partnership within the school and with outside cultural agencies enriches opportunities for arts engagement and offers teachers situated learning opportunities

Evidence of the rich opportunities for children and their teachers who engage in teaching and learning partnerships both within and outside school, particularly within artistic spheres is worthy of attention. Such partnerships see teachers as pedagogical experts familiar with the characteristics of the individual child, coming together and working closely with a partner, an arts expert - dancer, musician, actor, visual or contemporary artist, be that a teacher with expertise working in the school or an external partner. A commitment to reciprocal learning while offering the children more together than they can offer as individuals sows the seeds for progressive engagement with the arts particularly in classes from third to sixth. Regular engagement between teacher, children and an artist offers much by way of delving deeper into the discrete content and signature pedagogies of the individual art forms while responding to the unique characteristics of each child. Our Report advocates for the inclusion of co-teaching as a parentship model that can support teaching and learning in aspects of the redeveloped Arts Education curriculum.

The skills involved in identifying and sustaining partnerships cannot be taken for granted. Teachers need support if partnership is going to work. This support could be offered as professional development. Here, there is room for the consideration of Situated Learning as not only authentic but expansive professional development. At the moment, constraints on when CPD takes place (outside of school hours) places a limitation on the opportunities that are available to teachers via partnership. Our report strongly advocates for a rethinking of current CPD provision in arts education.

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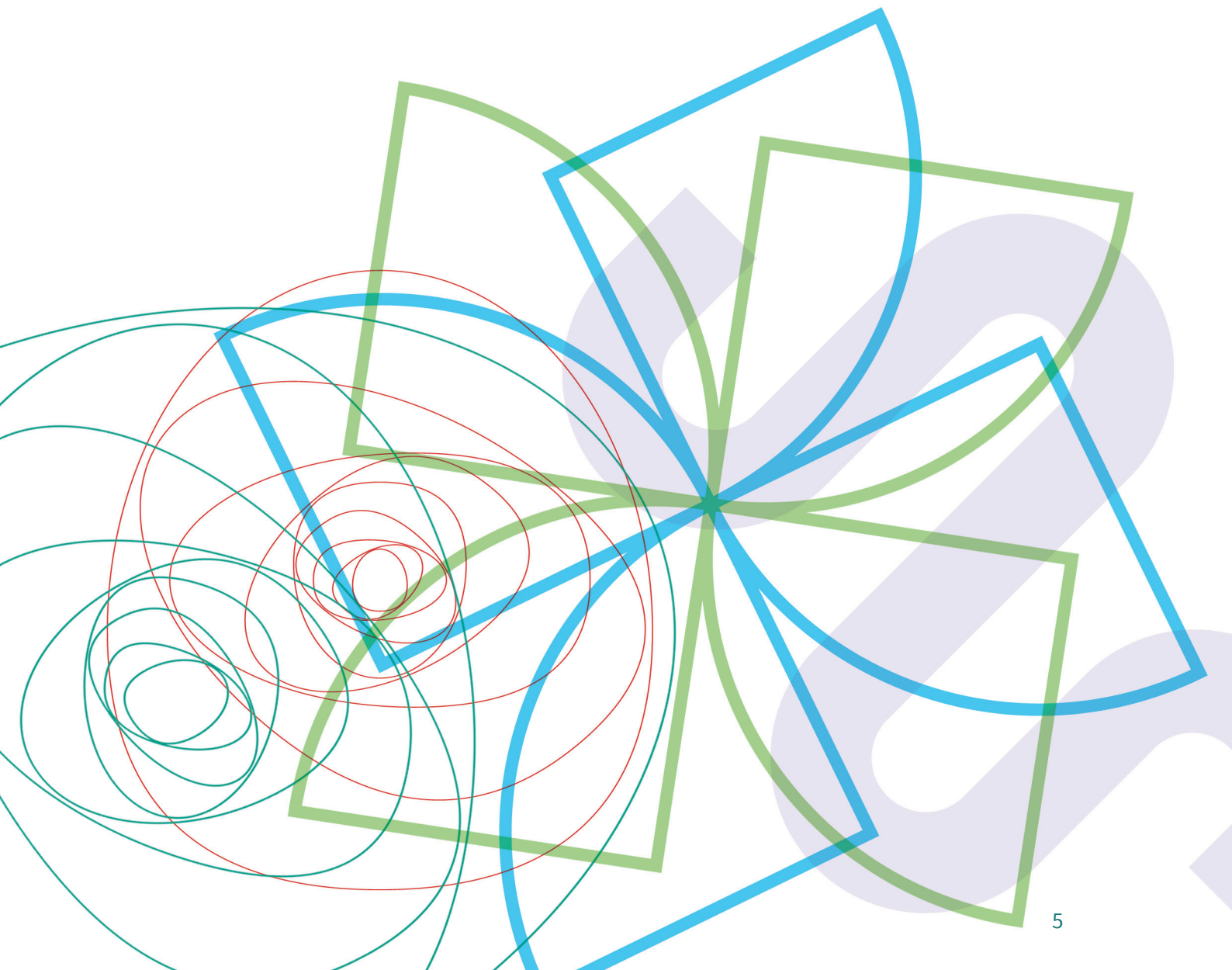
Introduction

Set against the context of the recently launched Primary Curriculum Framework (PCF) for Primary and Special Schools [Department of Education, 2023a; hereafter PCF (DE, 2023a)], this literature review to support curriculum specification development for the area of Arts Education, builds on the vision of what a curriculum should provide for learners in the 21st century. The review supports the principles and key competencies of the Primary Curriculum Framework (NCCA, 2023) in positioning the curriculum area of Arts Education in an integrated, progressive and cohesive primary school experience for all children; one which recognises the interdependence and transdisciplinary nature of arts education alongside other curriculum areas and subjects.

Current thinking about the relationship between arts and creativity and their respective/collective role in health and well-being, social cohesion, economic development, cultural infrastructure, the creative industries, climate action and digital technologies shape the thematic organisation and presentation of data in this review. Operating within a 'whole-of-system' approach contributing to the Department of Education's (2021) vision for education, the review explores overlapping, and at times diverging expectations, understandings of success, motivations and experiences of interacting with Arts Education within the broader primary curriculum. It acknowledges the previous and current policy landscape, seeking to locate this review in a nuanced and balanced understanding of changing and different priorities in arts education and society more generally now. Of particular note here is the 1971 Primary School Curriculum, the 1979 The Place of the Arts in Irish Education Benson Report, the 1999 Primary School Curriculum, Points of Alignment (2008), the Arts in Education Charter (2012), the Arts in Education Portal (2015), Culture 2025 - Éire Ildánach: A Framework Policy to 2025 (Department of Arts, Heritage and the Gaeltacht, 2016), Emer Smyth's influential reports, Arts and cultural participation among children and young people: Insights from the growing up in Ireland study (Smyth, 2016), and Arts & Cultural Participation Among 17-Year-Olds (Smyth, 2020), and Phases 1 and 2 of the Creative Youth Plan within the wider Creative Ireland Programme (2017-2022; 2023-2027). Key definitions and differences between the arts in education and arts education have been well rehearsed in several of these policy documents, such as the Arts in Education Charter (2012), and will be used to inform the philosophical and educational bases for the curriculum area/subjects of Arts Education in Chapter 2 of this report.

A key feature of the current policy landscape, specifically relating to the arts and creativity, is an increasing emphasis on an all of government approach. Arts education, cultural and creative activities, and digital media and technology are being targeted for their potential to unlock and develop learners' aesthetic, artistic and creative capacities in a synergistic manner, both in and out of school settings, helping to reduce curriculum overload and contribute to happy and self-fulfilled children. The PCF's eight overarching principles of learning, teaching, and assessment, supported by seven key competencies (DE, 2023a) align with national and international emphases on creativity, imagination and creative thinking (PISA, 2023). The PCF prioritises making creativity and creative thinking visible across all curriculum areas and subjects, and recognises the role of arts education in enriching "children's experience of childhood", helping them "to participate fully in their community and in society as a whole" (DE, 2023a, p. 18). A joined up approach to curriculum not only supports an integrated experience for children and teachers, where values and transferable skills important in 21st century education are embedded and supported by holistic competencies to enact and express those values, skills, dispositions, attitudes and knowledge from stages 1 to 4, but also supports a sense of belonging, identity and collective responsibility to community and wider society. This is mirrored across Government Departments, where for example, operating within the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, Creative Ireland is currently working with 10 other key departments, with the Department of Education playing a leading role in the Creative Youth pillar. Each Department in turn shapes and informs our contemporary understanding and engagement with the arts in education.

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Acknowledging the primacy of the voice of the child and child agency as a core objective of curriculum reform and redevelopment, Ireland is one of the few countries in the world to have developed and implemented a rights-based national strategy on giving children and young people a voice in decision-making in all aspects of their lives and for their views to be given due weight (Lundy, 2014). All Government departments and agencies have committed to specific actions in the National Strategy on Children and Young People's Participation in Decision-making (2015) and Ireland has developed National Framework for Children and Young People's Participation in Decision-making (DCEDIY, 2021) aimed at putting the strategy into practice. A priority commitment in the National Participation Strategy was the establishment of Hub na nÓg by the Department of Children, Equality, Disability, Integration and Youth (DCEDIY) to support and enable implementation of the Strategy and build capacity in children and young people's participation in decision-making. Hub na nÓg provides training and support to the Creative Schools Programme, the Teacher-Artist Partnership programme and the Local Creative Youth Partnerships in involving children in decision-making in all arts based projects and initiatives they participate in.

This literature review adopts these guiding principles in centralising considerations of child voice and agency in reflecting and reporting on insights acquired from the review. In addition, as agency is an ecology involving social engagement and action, with temporal, experiential, environmental and contextual dimensions (see Kettle et al., 2022; Taylor & Lelliott, 2022), this review also explores teacher agency as reflected in the PCF (DE, 2023a) concerning the voice, autonomy, choice and confidence of teachers to enact informed pedagogical decisions, specifically in relation to Arts Education. Echoing some of the key tenets of arts education, namely creativity, curiosity, collaboration, play and playfulness, the PCF recognises the importance of agentic teachers and children working in partnership within the school, with parents in the home learning environment, and in making connections with the wider community and educational stakeholders:

> Through varied learning experiences, children make connections with diverse languages, cultures, and worldviews. This helps to build school communities that nurture and respond to the variability of learners, fostering a sense of belonging for all. (DE, 2023a, p. 33)

While debates within the sphere of arts education have undergone contemporary shifts within and across the individual subjects, wider educational conversations have developed in tandem since the Revised Primary School Curriculum (DES, 1999a). Several major areas emerged during this review, and support the organising fulcrum of the report. These include creativity, arts integration, assessment and creative evaluation, STEAM, digital arts and technology, health and well-being, playful and imaginative teaching and learning, eco-sustainability, and partnerships. Acknowledging that these are not the preserve of the arts alone, there is an overwhelming trend in the literature and in wider society towards collaboration and meaningful connectedness at all levels. In writing about Government investment in innovation in the US, Udell (2021) observes that investment in creativity and creative new technologies will lead to "a better and healthier life for all [human]kind today and into the future" (p. 14). These areas will be discussed throughout the report but particularly in Chapters 2 and 6.

Life and career-ready school leavers are now depicted as innovative and critical thinkers fluent in a broad range of literacies described as eco literacy, media literacy, financial literacy, socio-emotional literacy, multicultural literacy, health literacy, and artistic literacy (21st Century Schools, 2023). Learners are also expected to demonstrate deep understandings of academic content as they are increasingly called upon to analyse topics of global significance and resolve conflicts in an "increasingly interconnected world" (Boix Mansilla & Jackson, 2011, p. 8; OECD, 2018a). The PCF recognises that pupils benefit from having extended time to investigate authentic problems, to analyse "new patterns of behaviour" and apply "new combinations of actions" (Gut, 2010, p. 139) which will be accommodated through the provision of flexible time and across the new curriculum framework within the general allocation of time (DE, 2023a, p. 28-29). This will create new opportunities to accommodate different forms of contemporary practice including participatory, situational, durational and relational processes (O' Donoghue, 2012). It is long understood that pupils who have teachers who can model flexible mindsets and risk-taking during instruction are more likely to develop these dispositions themselves (Wiggins, 1989). The PCF recognises that 21st century

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teachers need to perform complex roles in classrooms, particularly as Day (2004) suggests "if students' creativity, intellectual curiosity, emotional health, and sense of active citizenship are to be realized" (p. 9). Successful life-ready learners depend upon teachers who can "use time allocations in the most flexible way, in order to embrace integrative learning, avail of unexpected learning opportunities, pace learning in response to children's needs, and support immersive and engaging learning experiences" (DE, 2023a, p. 29). In a study with generalist teachers in the US, Krakaur (2017) found that arts integration served as a powerful instructional approach to address the needs of 21st century students and prepare them to deal with the normal challenges of life.

> The more we perceive, the more we can imagine, the more we imagine, the more possibilities will open for us – possibilities of meaning, of vision, of alternative realities.
> (Greene, 2001, p.75)

Imagination is an integral part of education, of teaching and learning, pedagogy and practice (McKernan, 2008). Many jurisdictions have now acknowledged the transformative potential of the arts as an integral part of their curricular position (Anderson & Roche, 2015), embracing the position that engagement with and through the arts can help individuals imagine alternative possibilities of meaning and reality (Greene, 2001; Government of Manitoba, 2021). However, competing marketised values and privatised interests also influence and shape arts pedagogy and practice in different ways (O'Sullivan, Colleary & Davis, 2023). Shifts in discourse at global policy levels have ramifications on the shape and priorities of a discipline. As noted by Granville (2022) curriculum makers should be mindful about future proofing the curriculum. Referring to the new specifications which have yet to be written, he argues that they should "be kept open and future-proofed, not constrained by current media, processes and trends" (Granville, 2022). In preparing this review, we are guided by several key questions which are articulated at the start of each major chapter, and by the curriculum area outline for arts education in the PCF (DE, 2023a, p. 18):

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A broad experience in the arts is integral throughout a child's experience in primary school. The arts give expression to and extend children's understanding, imagination, and creativity through a broad range of experiences. Such experiences have the capacity to engage, inspire, and enrich all children, exciting the imagination and encouraging them to reach their creative and expressive potential. Art, Drama, and Music provide opportunities for broad-ranging experiences in the arts, including visual arts, media arts, and dance, that play a valuable role in children's experience of childhood. Such experiences help them to participate fully in their community and in society as a whole. While Art, Drama, and Music have a common creative process and share transferable skills, each has its own knowledge, concepts, skills, and intrinsic value. By drawing on more than one subject, learning in other art forms can be enhanced and developed through an integrated approach to Arts Education.

Therefore, this review adopts a broadly thematic approach in the first two and final two chapters using examples of different art forms to illustrate arguments being made. This serves to mirror an integrated and collaborative approach in the wider field of arts education in supporting the knowledge, attitudes, skills and values that the PCF (DE, 2023a) advances. However, this approach is not omni-comprehensive and Chapter 5 identifies essential curriculum content and processes across Stages 1-4, delineated according to the subject areas of Drama, Music and Visual Art.

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Every child is an artist,
The problem is how to remain an artist when we grow up.

- Pablo Picasso

La Muse (1935)

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Chapter 1: The Changing Contexts of Irish Primary Arts Education

Framed against the broader context of policy change in arts education in Ireland and internationally, this short background chapter presents a curriculum in transition, exploring some of the factors which shaped and continue to shape the development and curriculum progression of arts education. Some of these factors are developed more fully in Chapter 2.

1.1 Contexts of Irish Primary Arts Education

Since the foundation of the Free State in 1921, the arts and cultural policy have experienced several distinct phases. These range from a degree of neglect in the immediate aftermath of Independence where they were considered elitist and remnants of British colonial rule, to the current situation where the arts, creativity and culture are widely regarded as a public good with the potential to drive and transform the personal, social, economic and educational growth and development of children and young people (O'Sullivan & O'Keeffe, 2023). Education has historically found itself centrally placed with regards to decisions about the arts in Ireland. In the early years, this was evident through the allocation of national institutions (Museum, Library and Gallery) to the Department of Education (Slaby, 2014). Partly in response to Bodkin's (1949) Report on the Arts in Ireland criticising the neglect of the arts, this was subsequently redressed through the establishment of the Arts Council in 1951. An explicit link to education was maintained however, as funding at that time was primarily for artists working for educational purposes (Cooke, 2011).

Within the education system, the 1960s and '70s brought seismic changes. The introduction of the 1971 curriculum put a new and welcomed focus on the arts. With the radical new curriculum, came the shift in focus from subject centred to more teacher and child centred approaches reflecting emphases internationally, particularly those emanating from the Plowden Report (Benson, 1979; Hyland, 2021; O'Dowd, 2007). Plowden, the most influential report on primary education in England (Gillard, 2002), built on the shoulders of Sybil Marshall's (1963) earlier report which had highlighted the importance of creativity in primary pupils' education. Highlighting the arts' disciplines (e.g., drama, music, dance, visual arts, film, art and craft) on more than 250 occasions in its 555 pages, the Plowden Report's repeated themes are individual learning, flexible curriculum, using the environment, learning by discovery, the centrality of play in children's learning, and the role of evaluation whereby teachers "do not assume that only what is measurable is valuable" (CACE, 1967, p. 202).

> In any case, one of the main educational tasks of the primary school is to build on and strengthen children's intrinsic interest in learning and lead them to learn for themselves rather than from fear of disapproval or desire for praise. (CACE, 1967, p. 196)

The 1971 curriculum in Ireland was similarly underpinned by an embedded integrative methodology, and among its new subjects was the addition of Art and Craft (Bacon, 2018; Granville, 2022), with dance and drama specifically mentioned within Physical Education and English respectively.

The implementation of arts education in the 1971 curriculum was reflected upon positively. Benson (1979) acknowledged its relative success, with the caveat of some significant issues. These included teachers' concern about their skills, knowledge and resources to support implementation, uneven exploration of different art forms across schools, urgent calls for pre- and in-service education for primary school teachers in art and craft, music, physical education including dance, and drama (Benson, 1979). Gender was cited as a contributing factor in uneven access which had earlier been mentioned in The Richards Report (1976) also commissioned by the Arts Council. Benson's (1979) seminal report endorsed culture and the arts specifically for children and young people in Ireland calling for greater promotion of creative writing, film

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and media studies, and dance in schools. As in the United Kingdom a decade earlier, syllabus designers in Ireland were seeking to establish a rationale and theoretical basis for Physical Education which embraced a more heuristic approach. The subject-centred approach gave way to a child-centred ethos which allowed for greater flexibility aimed at achieving an integrated curriculum involving linguistic, mathematical and artistic organisation of the child's knowledge and experience (Department of Education, 1971a, 1971b; Tanham, 2016). Reflecting Laban's art of movement principles (O'Dowd, 2006), educational dance as part of the movement component of the 1971 Physical Education syllabus for example, presented 'expressivity' as the over-riding aim, noting the exploration of dance as a means whereby the child "would come to terms with [their] environment" (Department of Education, 1971b, p. 291). Of note is that in Music and Visual Arts, while the main emphasis was on the developmental needs of the child, specified criteria also placed value on providing practice, appreciation and enjoyment of the art form. In the aims for creative dance, the Curriculum Handbook stated that by observing movement, the teacher acquires a better understanding of the personality of each child and thus, is better equipped to provide for their pupils. This presages the child centred emphases in later curricular specifications.

In the period between the 1971 and Revised Primary School Curriculum (DES, 1999a), a number of reports highlighted and affirmed the centrality of the arts for subsequent revisions. The importance of aesthetic learning was foregrounded which created a shift toward the child being viewed as a 'receiver' as well as a creator of art (Grennan, 2017). Directly preceding and perhaps pivotal to what emerged musically in the Primary School Curriculum (1999), was the Music Education National Debate [MEND] (Heneghan, 2001) which explored core musical debates and challenges of the time, concerning the content, needs and direction of Irish education. Notable throughout this period is the number of agencies and bodies, including the Arts Council, Music Network, and the PIANO Review Group, involved in advocating for reform in arts education. Indeed, MEND gained international status for its exploration of issues around multiculturalism and the philosophical underpinnings of what counts as music education for participation and enjoyment of all young people (Heneghan, 2001; McCarthy, 2004). The publication in 1987 of Access and Opportunity. A White Paper on Irish Cultural Policy (Office of the Minister of State for Arts and Culture, 1987) emphasized the principle of expanding access to the arts and recognised the crucial role of the educational system in equalising access to arts education (Moore, 1997).

1.2 Primary School Curriculum (1999)

These policy and related documents foregrounded how children's artistic experiences would be characterised in the subsequent 1999 curriculum. Incorporating and reflecting recommendations of the Review Body on the Primary Curriculum (1990), the National Convention on Education (1994) and the White Paper on Education (1998), the centrality of arts and culture were affirmed, and the revised Primary School Curriculum (NCCA, 1999a-g) emerged. Built on the philosophies of its 1971 predecessor rather than a radical departure (Stakelum, 2005; Walsh 2016), the main shift was from centralisation towards an acknowledgement of teacher knowledge, autonomy and control in shaping the learning. The revised curriculum highlighted an important balance between opportunities for children to make, as well as look and respond to arts experiences. This emphasis echoed international curricula bringing balance between productive, critical and cultural domains as referred to in art and design education (Eisner, 1997; Flannery, 2010), or as more broadly described in arts education, learning in, about, with, and through the arts (Lindström, 2012). Comprising strands and strand units, the curriculum supports children's conceptual and skill development through sequentially organised objectives and respective content objectives in Music, Drama and Visual Art, encouraging linkage between strands and integration across other curricular areas (NCCA, 1999b-g). Constructivist ideology underpins these strands of activities, whereby child-centred learning and approaches in art for example, focus on exploring, investigating, creating, performing, differentiating, reading, and classifying.

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In the 1999 Revised Primary School Curriculum, assessment is an integral element of arts learning and teaching. It encompasses formative and summative dimensions, with an emphasis on assessment tools such as teacher observation, teacher designed tasks, student portfolios, profiles and project work (NCCA, 1999f). While not especially highlighted, the guidelines incorporate suggestions for thematic integration with other subjects and propose ways in which links to the wider school community "should be encouraged and supported" (NCCA, 1999f, p. 86). Fundamental tenets of the 1999 arts curriculum broadly aim for the child to enjoy, understand, and critically appreciate the arts; develop openness to, awareness of, and response to a broad range of arts experiences; express ideas, feelings and experiences individually and collaboratively; build self-esteem, self-confidence, and higher-order thinking skills; and enhance the quality of the child's life through aesthetic and artistic experience (NCCA, b-g, 1999). Generally speaking, the revised arts education curriculum (DES, 1999a) philosophically aligns with international practices in countries such as Canada, New Zealand, Finland, Australia, the UK, Estonia, Japan and the Netherlands, in which the generalist class teacher is responsible for the delivery of the arts and all other subjects in their classrooms. A generalist teacher in this Report is understood as a primary schoolteacher responsible for instruction across all subject areas (Russo et al., 2022). Notwithstanding a largely successful implementation of the arts curriculum, with teachers reporting positive engagement with the performance elements in particular (INTO, 2009), several issues with regard to realisation in the classroom were reported. These centred around class sizes, resources, space and classroom organisation, time, classroom planning, arts based teaching methods and approaches, use of ICT, and levels of teacher skill (Herron, 1985; Grennan, 2017; O' Donoghue, 2012; NCCA, 2005a; DES, 2005; CIDREE, 2019). Indeed, the challenges mentioned above are resonant of other investigations into generalist primary teacher practice in the international literature (see Russell-Bowie, 2009a; Henley, 2017; de Vries, 2018; Kenny, 2017; Gubbins, 2021; Garrett, 2019; Gregory, 2019; Ruck Keene, 2020; Siegesmund, 2019; Winner, 2022), and have reappeared consistently over time (Benson, 1979; INTO, 2009; DE, 2016; CIDREE, 2019; DE, 2022). Two of the dominant themes emerging from the literature concern the issue of teacher self-efficacy and agency in arts education, and the development of appropriate arts education policy infrastructure involving partnership between teachers, cultural institutions and organisations (Henley & Barton, 2022; Sharma et al., 2020, Renner, 2015; Chapman et al., 2018a). (These issues and potential implications for the implementation of the PCF are explored later in this report.)

1.3 A Changing Context

The arts represent a broad, dynamic field of practice, ever growing in response to wider historic, socio-cultural, educational and economic changes. Social, cultural and technological influences have significantly impacted how artists approach their work and in turn effect how curricula is conceived. The development of visual arts, music, drama, dance and literature in Irish primary schools, like other jurisdictions, has developed and been influenced by particular contextual and geographical factors (Hickman et al., 2019; Chalmers, 2007). A curriculum sets out the learning activities that are planned and implemented within regular schools hours (Wilson, 2005), and it is acknowledged that transnational models influence arts curricula (Steers, 2019). Transnational policy movements, increased harmonisation of education systems across national borders, and globally shared concerns about neoliberal policies of quality assurance, accountability and standardisation (Krogh et al., 2020), reflect increased similarities across jurisdictions in curricula broadly (Gleeson et al., 2020; Steers, 2019) and more specifically within arts education curricula and specifications (College Board, 2013; Coutts & Torres de Eça, 2019). For example, the Common European Framework for Visual Literacy, recently revised as the Common European Framework of Reference for Visual Competences (Kárpáti & Schönau, 2019, 2022), influenced the development of visual arts at Leaving Certificate level (Granville, 2022; Hammond & Forster, 2018; Schönau et al., 2020). This framework for visual competency appears to have influenced recent revisions in the Swedish context also (Karlsson Häikiö, 2022; Haanstra & Wagner, 2019). Curricular trends show the influence of cultural studies, visual culture, digital and multi literacy on the evolution and direction of art (Gude, 2004, 2007; Torres de Eça et al., 2017; Kallio-Tavin, 2019). Developments in visual art curricula over the last decade echo the influence of post-modernist paradigms, where we see the critical role of visual culture in art education, children's visual literacy, multicultural and postcolonial approaches, the relationship between science and visual culture and visual communication being highlighted (Coleman et al., 2022; Gude, 2004, 2007; Siegesmund, 2019;

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Swift & Steers, 1999). Whilst there are similarities across jurisdictions, analysis and review of international curricula and international comparative reports in the area of visual arts for example, contribute to how they are understood and implemented globally.

Comparative reports however are not without shortcomings, with many variables across jurisdictions and the accuracy of various international reports being time bound (Krogh et al., 2020; Hopmann, 2015; Steers, 2019). In analysing curricula from 34 countries, Pinar (2014) reminds us that "However bounded by globalisation, the curriculum remains nationally based and locally enacted and experienced" (p. 12). It is acknowledged that what are termed 'disciplinary didactics' and 'research informed teaching and learning' differ from subject to subject, and are being recognised as the driving forces of a new academic field in teacher education (Schneuwly, 2021). This has lent itself to the dominance of the humanistic model of curriculum in arts education (Gaillot, 1997; Mili & Rickenmann, 2005; McNeil, 2009). Inspired by the ideas of Viktor Lowenfeld (1959) who highlighted the importance of nurturing creativity and individuality in student artwork, and championed by Eliot Eisner (2002), humanistic pedagogical frameworks challenge the legitimacy and relevance of curricula focused entirely on academics, advocating that it is the teacher's responsibility to address the needs of the whole child, including social and emotional learning (Broome, 2014). Standing in opposition to standardised frameworks, humanistically oriented practices provide creative and peer collaborative opportunities for students to explore relevant interests through units of work relating to real life, giving students choices in selecting topics. This reflects the Department of Education's Statement of Strategy 2021-2023, and its Literacy and Numeracy for Learning and Life 2011-2020 strategy, and is a core principle of learning, teaching and assessment in the PCF (DE, 2023, p. 7):

Engagement and participation

Children are active and demonstrate agency as the capacity to act independently and to make choices about and in their learning. Curriculum experiences provide them with opportunities for decision making, creativity, and collaboration.

Imaginatively presenting challenging learning situations within multidimensional classrooms teach students the importance of working together whilst accepting differences of opinion, background and experiences (Huitt, 2009), and aligns closely with constructivist learning theories (Broome, 2014). These were identified by Walsh (2016) in his overview for the PCF.

Interwoven through the history of curriculum development in arts education, lies evidence of the value of an eclectic approach, which eschews uniformity and embraces a mix of the four conceptual paradigms summarising overarching curricular purposes (McNeil, 2009):

  --→ *systematic* (e.g., standards based instruction)
  --→ *academic* (e.g., Discipline Based Arts Education – DBAE)
  --→ *social reconstructionist* (e.g., critical pedagogy and addressing social justice issues), and
  --→ humanistic curricula.

Borrowing the best from each tradition above is likely to better serve arts education (Broome, 2014), as they move centre stage into the turbulent flow of the Irish and international expanding and dynamic educational landscape.

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1.4   Responding to Change

In responding to change, Green (2002) warns about the necessity of understanding the genealogy of curriculum at a local level. As discussed above, our current curriculum policy is built on the foundations of past arts curricula, and subject to social, cultural, political and economic forces. In light of the changing landscape of arts education in Ireland, teachers are encouraged to respond to the changing needs and priorities of their pupils, mindful that the "social processes of learning and teaching as well as the settings in which they take place are never stable" (Olsson in Bresler, 2007, p. 998). For example, in the 23 years since the publication of the 1999 curriculum, we have seen shifts in views of musicianship and musical understanding, musical behaviours, musical styles and experiences, as well as in teacher praxis (Barrett, 2007; Nugent, 2018, 2020; Pitts, 2017; Finnerty, 2017). We have experienced a repositioning of drama within the crucible of 21st century skills involving metaphoric thinking, cognitive playfulness, deep scaffolded creative and critical thinking, and disruptive pedagogies within the breadth of drama in literacy education, STEM, English as an additional language, ecological understandings, 'schooling the imagination', playwrighting, and technology (Pascoe & Pascoe, 2019; Piazzoli, 2018; Hulse & Owen, 2019; Borah, 2021; Leavy et al., 2022). Similarly, we have witnessed the growth and extension of dance, film, visual and media arts beyond the boundaries of an externally defined curriculum into many aspects of children's lives, as subjects and not the objects of learning (NCCA, 2022a; Renner, 2015).

In the midst of a changing landscape, and during a time of great opportunity, the PCF (2023) is responding through enabling coherent and meaningful arts experiences for children where teachers work to enhance their own and their pupils' claim on critical and creative agency (Freire, 1994).

> Now more than ever before, a teacher's work requires a kaleidoscopic sensibility, and keen judgment to maintain one's bearings while responding flexibly to the shifting contingencies of daily practice. (Barrett in Bresler, 2007, p. 156)

Recognising the contribution of the arts to the wider ecosystem of primary schools, the following chapter explores the kinds of arts education practices and experiences which currently characterise the curriculum area nationally and internationally. In addition to discussing some of the big picture ideas in the field, such as creativity, EDI, terminology, arts as a way of knowing, playful pedagogies, arts, health, wellbeing and inequity, partnerships in arts education, the socio-cultural economic context of the arts in education (culturally responsive pedagogy), etc., the chapter will examine arts education with regards to the curriculum vision (DE, 2023a, p. 5), principles (p. 6) and key competencies (pp. 7-10).

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Chapter 2:   Philosophical and Educational Bases Underpinning Arts Education

■ **Through the lens of the vision, key competencies and principles of the** Draft chia**, what is the philosophical basis and educational basis for the curriculum area/subjects of Arts Education?**

The arts provide multiple ways to experience, understand, and express the world and our relationship to it. They are one of the fundamental repositories of human wisdom.

Charles Fowler (2002) Strong Arts, Strong Schools

Twenty-first century teaching has been described as 'unforgivingly complex' (Cochran-Smith, 2003; Cochran-Smith et al., 2018) where educators must learn to reconcile curricula with the complex needs and changing expectations of 21st century learners. Learners who are grappling with issues such as digital design ethics (providing easy conduit into children's heads via social media platforms), phenomena such as post-truth and post-humanism (transforming the meaning of 'truth' and decentring the place of humans enmeshed with the environment and technology), and racial and cultural movements. Children, young people and educators are living through an era in which so-called 'turns' (e.g., 'participatory' and 'affective') underpin philosophical orientations translated into their lived realities.

It is in this context of a virtual media era, mediated by AI, that the role of arts education and creativity is discussed. In the first part, we consider contemporary philosophical and educational bases for understanding the arts in education through the vision of the PCF (DE, 2023a). We do not purport to repeat the extensive evidence previously articulated in numerous Government publications, reports, policy documents and the international literature supporting the role and value of the arts in education. Rather, in attempting to frame and locate the relevance of arts education in a complex era, the Chapter explores a number of philosophical conceptualisations connected with the vision advanced in the Primary Curriculum Framework (DE, 2023a).

Arts education can be presented as 'a monolith', and represented variously in the lexicology as 'art' (the singular denoting a plurality of arts forms), or as 'the arts' to denote assumed shared qualities such as aesthetic, sensory, kinaesthetic, imaginary and expressive components capable of opening up a multiplicity of meaning making and ways of knowing (Gerber et al., 2018; Leavy, 2019). For example, recent scholarship in the area of neuroscience and neuroaesthetics (Skov, & Nadal, 2022; Oliva et al., 2023) commonly employ 'art' in the singular, identifying it as having unmatched potential to engage deep learning with significant implications for education, knowledge acquisition processes, health and wellbeing (Sarassa et al., 2023). In marshalling immediate and enduring responses, art at its best, attracts and holds our attention and our response may be "visceral, emotional, and psychological, before it is intellectual" (Leavy, 2019).

Recognising that traditional tensions, dichotomies and issues are eroding in favour of a growing global trend towards inter, cross and trans-disciplinarities in arts education, this review uses the term 'the arts' whilst acknowledging the distinctions between arts forms, and differentiated forms of practice within individual art subjects (Holochwost et al., 2021). Leavy (2019) identifies a broad range of activities when she notes:

> The arts encompass a wide umbrella category under which there are many art forms, genres and practices—including visual art (painting, drawing, collages, installation art, photography, three-dimensional art, sculpture, comics, textiles, needle crafts, quilting); audio-visual art (film, video); multimedia forms (e.g., graphic novels); and performative arts (theatre, dancing, music, creative movement, poetry). … Even more broadly, activities such as narrative and poetic inquiry, creative writing, essays, novels, storytelling and screenwriting can be considered arts-based methods. They may also include multimethod forms that combine two or more art forms. (p. 18)

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Within word count limitations for this review, the discussion here is neither exhaustive nor definitive, but seeks to amplify what might 'matter' in this and future eras, attempting to move beyond hotly debated topics which have beset progress in the field over many years (Bresler, 2007; Sefton-Green et al., 2011; Fleming et al., 2014; Sæbø, 2016; Chemi & Du, 2017; McCarthy, 2018), and identifying playful pedagogical practice as a way to infuse arts education processes across the curriculum. The chapter concludes with a comparative analysis of current arts education provision in other jurisdictions.

2.1 Streams of Influence

> Conflicting aims and values have always been in evidence in discussions in the field, but debates are the life-blood of art education. (Steers, 2003, p. 21, cited in De Rijke, 2019)

Arts practices in education are and always have been a constantly developing field which, to varying degrees, live, endure and evolve in relation to perpetually changing discourses and ecologies in society (Perry, 2023). In addition to the intrinsic value of 'being educated', education is also linked to a wide range of personal, social and economic outcomes for both individuals and society (OECD, 2022). Education is understood as a broad and well-intentioned endeavour of which there are as many interpretations and iterations as there are teachers interacting with students (OECD, 2022). So too in the arts. Arts education historian Arthur Efland (1990) identifies three major 'streams of influence' whose iterations can be seen in how the arts are viewed in education:

1. Expressionism focuses on the role of the arts as vehicles of expressive and imaginative work;
2. Reconstructionism focuses on the role of the arts in transforming both individuals and society; and
3. Scientific Rationalism seeks a rational basis for understanding the role of the arts in relationship to knowledge, whether through aesthetic experience (philosophical) or cognitive functions (developmental). (Gaztimbide-Fernández, 2013, p. 212)

Whilst still influential today, more simplified versions condense the debate to arguments around intrinsic versus instrumentalist views of the arts. Instrumentalist claims tend to centre around the impact of the arts on academic achievement (Jindal-Snape et al., 2020; See & Kokotsaki, 2016; Deasy, 2002; Isreal, 2009), and on other non-arts outcomes such as civic engagement, social cohesion, and wellbeing (Khanolainen & Semenova, 2020; Winner et al., 2013). This is often associated with the terminology of 'learning through the arts', or employing the arts as a vehicle through which to deepen or extend learning in other areas, for example, using drama to teach History (Kennedy Centre, 2020), or using fine arts to achieve higher attainment in maths in a study involving over 20,500 adolescents (Mackin Freeman & Shifrer, 2023). Other examples are found in areas such as second language learning (L2), where creative writing has been shown to foster agency (Zhao & Brown, 2014) and develop creative thinking (de Araujo Placido, 2017). Dance and movement can improve communicative competence (Zhang et al., 2021) and support memorisation of vocabulary (Schmidt et al., 2019), and the visual arts can support reading (Augustine, 2015), foster learners' understanding of grammar (Matsui, 2020), improve speaking skills (accuracy and fluency) (Weicht et al., 2020; Buphate & Esteban, 2022) and enhance writing skills (Alrehaili & Alhawsawi, 2020; Nazim & Mohammad, 2022). In arts education, instrumentalism tends to look at things as a means to achieving another goal (an 'ends-means' form of practice), prioritising technique and 'usefulness' (Varkøy & Dyndahl, 2022). Its presence in other fields is extensively documented (see Chapter 6) such as in health and wellbeing where art and music education have been implicated in positive outcomes in areas such as stem cell transplantation (Hickey et al., 2022), drama and theatre in social skills education in autism research (Clotworthy, 2022), and reducing violent behaviours among students (Chandio et al., 2013). However, owing to positivistic evaluation methods, a lack of replication, and inconsistent findings across studies, calls for more robust evaluations to test causal links are replete in the literature (Jindal-Snape et al., 2020; See & Kokotsaki, 2016).

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In comparison, intrinsic arguments, often referred to 'arts for art's sake', focus on those aspects deemed unique to the arts, such as aesthetic experience (Eisner, 2002), aesthetic emotions (Schindler et al., 2017), aesthetic judgement (Hager et al., 2012; Pearce et al., 2016), artistic 'habits of mind' (e.g., Hetland et al., 2015 in the visual arts; Hogan & Winner, 2019 in music; and Kapstein & Goldstein, 2019 in theatre), and artistic affect (Broudy, 1958, 1972; Langer, 1957). Commonly referred to as 'learning in' the arts, the content and skills relate specifically to the arts subject under study. Evidence of research in this area however is much less prevalent in the literature. Arendt (1996) critiques instrumentalist notions that everything is useful for something else, emphasising the value of process, practice and forms of activity that have their ends in themselves. Whether we align with one side or the other, or move between these perspectives acknowledging them as a continuum of equally valuable experience for the child (the approach adopted in the Primary Curriculum Framework, DE, 2023a), there is an extensive literature asserting that the arts refine, cultivate, transform, enhance, teach, improve achievement, and make us better human beings (Gaztimbide-Fernández, 2013). Advocates of aesthetic education such as Reimer (2009) are concerned that we have created an educational culture "more enamoured with secondary benefits of the arts than with primary ones" (p. 161). Our research for this review strongly bears that out with much fewer papers available exploring the intrinsic benefits of arts education at primary school level. There is agreement that the arts have effects, but disagreement over which effects should predominate (Eisner, 1998; Catterall, 1998, 2001, 2002; Winner & Hetland, 2000, 2001). By reducing arguments in favour of impact to historically fight for survival in overcrowded curricula (See & Kokotsaki, 2016; Garvis & Pendergast, 2010), the advocacy approach has reinforced normative and technocratic views of education that no longer fit current educational landscapes in the mid 2020s. This is particularly relevant in light of recent scholarship on AI and the arts, which demonstrates that people cannot distinguish between human- and machine-generated art (Chamberlain et al., 2018; Gangadharbatla, 2022; Hong & Curran, 2019; Ragot et al., 2020). However, the research does show that people prefer human art work, and experience more positive emotions when viewing it (Samo & Highhouse, 2023).

2.1.1 Two Sides of the Whole

Postmodernism leads the charge in rebelling against the philosophical gap between reason and emotion, scientist and artist which emerged during the Enlightenment through the works of Locke, Hume, and later Kant. They advanced dichotomous arguments presenting reason, logic, rules, purity, order and harmony on one side (which Nietzsche referred to as Apollonian in deference to the two gods of art in Greek mythology), and chaos, emotion, irrationality and human instinct on the other (Dionysian) (Chemi et al., 2015). Whereas sculpture or art that rely on structure and form and appeal to the rational mind are typically associated with Apollo, music is regarded as Dionysian. Historically society has tended to favour Apollonian over the Dionysian. However, when discussing Athenian tragedy, Nietzsche (1872) sought to embrace and take advantage of both sides of the complete whole, leading to a reconciliation in society and in art, recognising that many things cannot be adequately explained through one or other side alone.

In pursuing a more balanced and nuanced perspective in contemporary arts education discourse, the evidence in this review finds that aesthetic states characterised as opposites, i.e. intrinsic versus instrumental arguments, are less relevant today, and can serve to impair educators' abilities to mobilise the creative processes and aesthetic emotions associated with the arts (Belfiore & Bennett, 2008, 2009). The idea that others know what is best for children in arts education, what the 'correct' cultural interests or cultural heritage is, can objectify children, placing them unhelpfully as either objects of cultural heritage and classical material (i.e. 'canon-thinking', Bloom, 1994), or as objects of personal development (Varkøy & Dyndahl, 2022). In theorising the concept of Bildung in respect of arts education today, Varkøy (2014) advocates for an interpretation which focuses on both product (cultural heritage) and process (the journey into new territories which ensures that your cultural heritage does not become static). Drawing on Nussbaum's (2010) and Gustavsson's (2012) understanding of Bildung in relation to world citizenship and techno and ethnocultural development, Varkøy & Dyndahl (2022) argue that journeying into the 'new, unknown and strange' can be found in exploring the cultural heritage of others, where "It can be learning to know literature, music and art for a scientist, as well as learning to know science for an artist. And it can be learning to know for real what you think already is your own cultural heritage" (p. 22).

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From its early origins in the 1900s (Efland, 1990; Chalmers, 1993), to contemporary forms of practice in schools, arts education scholars and indeed artists have rejected traditional representational modes of thought characteristic of Western metaphysics (i.e. the perception of a unified nature of reality) (Massumi, 1987). Embracing postmodern, post structural, and new materialist scholarship, artists and arts educators propose new systems of thought and are encouraged to act "to enlarge the pedagogical space" (Freire, 1998, p. 64). Thereby, challenging restrictive and artificial divides between different domains of representation: between cognitive, affective and physical selves. This shift towards valuing transitions, processes and movements, exploring the 'between' rather than the 'beginning or end points' (Deleuze & Guattari, 1987) is reflected in the Fair Go Project (FGPT, 2006) in South-Western Sydney, Australia. Working with schools to challenge learners who are compliant rather than engaged as a result of low level, low challenge tasks, they sought to redefine the concept of engagement with learners from diverse backgrounds and experiences, including Indigenous students and students from refugee family backgrounds. Included in one component of the project, Hertzberg (2015) used drama in education to enact the concepts of 'in task' rather than 'on task' (i.e. where learners are more deeply committed over a sustained period). To achieve engagement with English through arts based pedagogical processes, she adopted the FGP framework in devising her drama scenario. Represented in Figure 2.1 below, these were:

1. 'high cognitive' (a task that requires deep thinking and by implication problem solving);
2. 'high affective' (a task that promotes committed feelings while doing); and
3. 'high operative' (actively involved in the doing). (Hertzberg, 2015, p. 89-90)
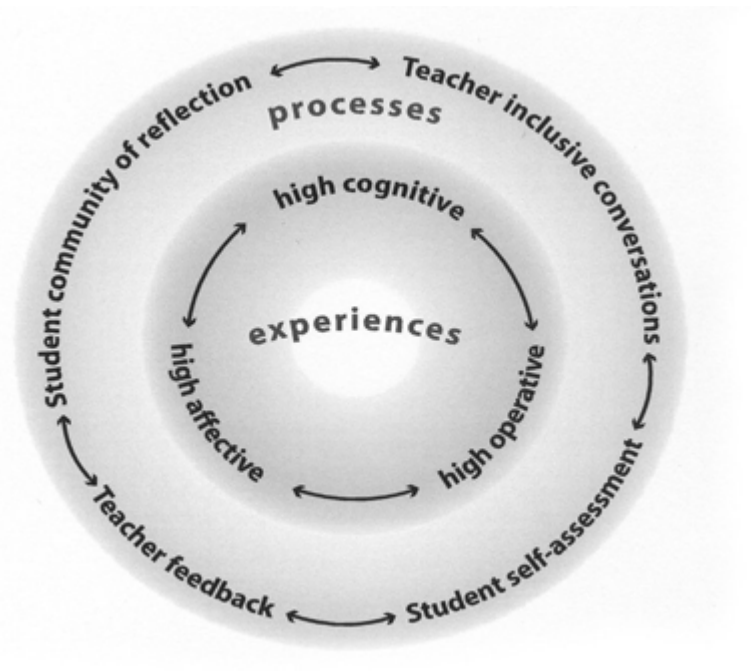
Figure 2.1: The Fair Go Project engagement framework

The FGP model of engagement (see Table 2.1) has shown that when students from low socio-economic (SES) backgrounds receive positive messages across the five domains below, success ensues. Interestingly, in Hertzberg's (2015) study, she found that when non-drama specialist teachers experienced the power of enactment through role-taking, understood that the content for the drama storyline should be negotiated with the pupils, and planned for metaxic experiences (where the themes explored through the fictional world were transferable to the real world), her pupils were able to: "better understand and empathise with big ideas and concepts in other areas" (p. 105) of the curriculum and their lives.

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Table 2.1: Discourses of power and engaging messages for low SES Students

Aspect	Message
Knowledge	'We can see the connection and the meaning' – reflectively constructed access to contextualised and powerful knowledge.
Ability	'I am capable' – feelings of being able to achieve and a spiral of high expectations and aspirations.
Control	'We do this together' – sharing of classroom time and space: interdependence, mutuality and power.
Place	'It's great to be a kid from . . .'' – valued as individual and learner and feelings of belonging and ownership over learning.
Voice	We share' – environment of discussion and reflection about learning with students and teachers playing reciprocal meaningful roles.

This points to the necessity of looking beyond material signs of representation such as a student's art portfolio, to the value of experience, involving "conscious contact with events, circumstances and relationships" (Perry, 2023). In the field of neuroaesthetics, Sarosso et al. (2022) find that intentionality in relationships, 'knowing through feelings' and the value of aesthetic experience in supporting important concepts such as 'uncertainty' and 'being and becoming' are positively implicated in changes in health and wellbeing. Rejecting traditional concepts of subject, concept and being, Deleuze and Guattari's (1987) concept of rhizomatic interconnectivity provide a rich philosophical basis for understanding arts education in this era, and for framing current curricular discussions in the *Primary Curriculum Framework* (DE, 2023a). Through recognising relations to the whole, arts education acknowledges the interconnectedness of "the many systems within which we live, affect and are affected by" (Perry, 2023). This reflects the role of the arts in education as advanced in the *Primary Curriculum Framework* (DE, 2023a) which posits a fully collaborative and equitable approach across the principles, key competencies, curriculum areas and subjects.

Previous discourse about the arts as a panacea for education are critiqued (Gaztimbide-Fernández, 2013) and broader issues pervading education internationally such as hierarchies of valued knowledge, transmission models, and unequal access, are found also in arts education. Perry & Collier (2018) identify that

> Arts education is not benign by any means, and not necessarily creative as per the definitions historically leaned on in the field of creativity. Primary/elementary school arts practices are often as formulaic, craft-based, and product-oriented as they are playful and imaginative. (p. 32)

Neelands (2004) reminds us that it is what we do with drama, through our agency, that matters, and in this vein, it is acknowledged that the arts can teach but they can also harm. Perry (2023) correctly identifies that education and indeed, arts education, are not the same today as they were 20 years ago, nor should they be. The media through which children now work is not a simple matter of what we had before and what we have now (i.e., in addition to paints, pencils, clay, musical instruments, we now have drawing and printing apps, digital pianos, 3D printers, etc.). Rather it is reflective of changes in culture and society as alluded to earlier, which determine in any socio-historic moment "what qualifies as a skill, what qualifies as entertainment, what communicates and to whom" (Perry, 2023). This spirit of flexibility, fluidity, productive and responsive enquiry, or what Matarasso (1997) calls the 'elasticity' of arts education, is evident in the vision, principles and key competencies of the *Primary Curriculum Framework* (DE, 2023a). In referencing terminology and

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concepts such as interrelated curriculum areas, broad experiences, integrated approaches, facilitating rich learning experiences, playful and engaging teaching and learning, big ideas, imagination, voice, choice and agency, the arts work alongside education in the *Primary Curriculum Framework* (DE, 2023a) in responding to the new ontologies of a digital era, of social justice, equality, race, gender and inclusion, of global and urban dominance, of human rights and sustainable communities, of non-national children and those with multiple identities, of the phenomena of media democracy and the mediatised socialisation of children and young people:

> Children live their lives in an integrated world, and, for most real-world problems, children need to apply knowledge and skills from multiple areas. Consequently, they need opportunities in school to develop the disposition to use knowledge and skills flexibly, and integrated learning experiences can provide that context. … the curriculum recognises that the teacher's interactions with children and their lived experience enable the identification of fruitful themes, interdisciplinary skills, big ideas, and real-world problems that are starting points for integrated learning and teaching. (DE, 2023a, p. 26)

Taking up this challenge in respect of arts education, Ellsworth (2005) positions us away from traditional binaries that have influenced human activity and education for many years (mind/body, arts/sciences, thinking/feeling, real/virtual, reason/emotion, natural/artificial, inside/outside, self/other, etc.), towards considerations of new developments in areas such cultural studies, media studies, architecture, science, life sciences, aesthetics, brain research. Holochwost et al. (2021) argue that the benefits of the arts are permeable and work within and across Disciples. For example, recognising a cognitive component to most socioemotional skills and a socioemotional component to most cognitive capacities, their research lends support to the notion of conceiving of the arts and education as two sides of the same coin (Ruf, 2022): what Loffredo et al. (2022) refer to as the junctions of art and education, historically located in the work of Dewey (1934). Attributing a permeable nature to all disciplines, and not just the arts, Loffredo et al. (2022) discuss education in the context of the hybrid arts, where artists work with frontier areas of science and emerging technologies (Cateforis et al., 2019). Indeed, what are now referred to as hybrid art spaces (different social spaces such as theatres, museums and galleries which exist both in physical and virtual space through the use of social media, Tomarchio et al., 2023), hold significant potential for both the production and consumption of the arts for children in schools. Highlighting the importance of forming transdisciplinary networks and interaction between different subject areas, academic contexts and civil society, Zielinski & Custance (2010) talk about porous concepts and forms of curiosity relating to arts and sciences: "We need science that is poetic and with the capacity to think poetically; we need science that is capable of imagining art, science that can even take on experimental forms itself which might be characterized as poetic" (p. 294). Flusser (1985) conceptualised the relationship of how knowledge cultures and disciplinary traditions can lead to new insights when he suggested that "Philosophy ought to be danced more than written" (p. 297).

In highlighting transdisciplinarity and the important relationship to community and society, the *Primary Curriculum Framework* (DE, 2023a) successfully advances contemporary understandings of arts in education, of the creative child (and teachers), as those who perceive, critically engage with, refine and adapt ideas across media and subject divides (Krznaric, 2020). Identifying the guiding principles of creativity and change processes more generally as innovation, enjoyment, tolerance, and the ability to engage in dialogue and democracy, Loffredo et al. (2022) again refer to the two sides of the same coin where transdisciplinary thinkers and actors are actively engaged artistically but also "in terms of shaping society", expanding relationships "between tradition and innovation as enjoyably as possible (p. 19). Their call for 'groundbreaking restructuring' and 'curriculum reform', with implications for educational ambitions in schools, is concretely reflected in the vision and key competencies underpinning the Primary Curriculum Framework (DE, 2023a), and particularly in its articulation that:

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> Creative learners are curious, open-minded, and imaginative. Through creative activity, children can produce works that are original and of value across the curriculum. As children develop this competency, they come to understand that creative activity involves enjoyment, effort, risk-taking, critical thinking, and reflection. (p. 9)

In shining a light on affective and creative learning, the *Primary Curriculum Framework* (DE, 2023a) foregrounds a shift from heretofore dominant cognitive and social-emotional pedagogical approaches (Anwaruddin, 2016), to supporting other ways of learning which have been undervalued in curriculum and practice (Harrison et al., 2017). Focusing on learning and teaching, Ellsworth (2005) calls attention to the role of 'sensation' in pedagogy and to theories of thinking which prioritise affective ways of learning. These were applied by Harrison et al. (2017) who worked with painting, song, dance and storytelling in a project designed to teach children about Indigenous peoples and cultural appropriation through listening, feeling, and sense: "Learning to listen and hear, to sense and feel will also help students to understand other perspectives without necessarily assimilating other points of view to their own" (p. 516). Moving beyond the concept of affect as emotions, and feelings, Ellsworth (2005) argues that an affective or sensational pedagogy allows learners not merely to observe phenomena but to "live through them" (p. 25). Developing this further, and drawing on the concept of pedagogy as performance, Ahmed (2016) posits that a sensational pedagogy is a pedagogy of encounters where the learner emerges through the experience rather than being a subject of it.

With its etymology coming from the Greek word aisthetikos, which means sensation or pertaining to sense perception, Magsamen et al. (2023) define aesthetics as it relates to the "science of what is sensed through visual, auditory, olfactory, and tactile modalities" and neuroaesthetics as "the study of perceptions, emotions, interpretations, and actions that arise while engaging the arts and other sensory experiences" (p. 1). Describing sensation and aesthetics as "the very foundation of human experience"(p. 1), Sarasso et al. (2023), note that it is found not only in artworks but

> [it] is a fundamental requirement for human perception (Schoeller et al., 2018) and a necessary condition to virtually every human activity (Vessel et al., 2012, 2013; Belfi et al., 2019), including speech perception and decision-making (Perlovsky & Schoeller, 2019). In other words, it is "always on" (Wassiliwizky & Menninghaus, 2021). (p. 2)

By broadening our understanding of what comprises education and the fundamental relationship of the arts in education to sensation, curiosity, emotions and 'moving beyond', Ellsworth (2005) challenges us to prepare for a new landscape, one defined by digital childhoods (Kumpulainen et al., 2022). Here children exist in a state of mixed reality in which time and space take on new meaning and possibilities are flanked by material and virtual realities. It is essential to acknowledge and probe the influence of these changes more broadly on education, and specifically on the role and value of arts education including makerspaces, digital storying, digital play and playful learning. In what Perry (2023) describes as a new space of post structural, experimental and political scholarship in arts education, the emphasis is shifting from one of advocacy ('why the arts should be central to education'), to a position of recognition and conversion (whereby arts are centrally placed and equitably recognised in the education system). This is best achieved according to Ross (2007) when the arts in education are understood as occupying "a unique and particularly visible creative domain" (p. 757), but by no means the only one (see Greene, 1978, 1989, 1990a, 1990b, 1990c, 1995, 2001; Gardner, 1989, 1999; Csikszentmihalyi, 1988a, 1988b, 1990, 1999; Boden, 1994; Simonton, 1990; Feldman, 1994; Amabile, 1983, 1996). Across domains and the full spectrum of human inquiry including education, science, the arts, engineering, technology, the humanities, medicine, economics, and others, and irrespective of the dominant vocabulary operating in those domains (e.g., innovation, entrepreneurship, disruption), "creativity is the shared core characteristic – and it is potent" (Ross, 2007, p. 757). Defining creativity as 'applied imagination', Robinson (2011) recognises that the relationship between arts and creativity is as relevant as maths and creativity, engineering and creativity, law and creativity. This raises the question of the place of the arts in this discussion (Perry & Collier, 2018) which is explored further below.

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2.2.1 Being Creative

> Creativity underlies all human endeavors, as do the body, social issues, and technology in its broadest sense. And each of these themes has a history, often a rich one. … These recurrent themes operate much like a sonata with its separate movements but shared motifs. (Bresler, 2007)

Within the two dominant modes of thought in creative thinking (Guilford, 1967), convergent (involving integration, synthesis and evaluation of ideas into one outcome), and divergent (where multiple solutions are generated), there are multiple definitions of creativity. These range from the ability 'to see and respond' (Fromm, 1956), to the generation of novel and practical ideas and products (Oldham & Cummings, 1996), to the ability to create the new (Hubl, 2022). Guided by paradigms of openness, entanglement (both artistic and scholarly), associative thinking and processes of finding patterns (Mehta et al., 2019), Hubl (2022) suggests that creativity can be understood in the broader sense of creating *new types* rather than strictly original events/products, and in an artistic, narrower sense, such as in music, literature or visual arts, through bringing disparate elements together in a novel way characterised by originality (Kaufman & Beghetto, 2009). The former encompasses problem solving leading to innovative answers to questions. While the latter involves pupils in the experience of creating art. Where creativity is understood to contain both aspects, as in the *Primary Curriculum Framework* (DE, 2023a), significant social, cultural, technical change is possible. Reckwitz (2012) identifies that the creative economy (industries including media, arts, film, culture, design, music, architecture, advertising, and digital industries) spear head social change. This concurs with the United Nations (2008) conclusion that the "creative industries are among the most dynamic emerging sectors" in the world today (p. 4). In education, this culture of change and openness associated with creativity teaches us how to deal with diversity, uncertainty, ambiguity, abstraction, and complexity (Hubl, 2022). In contrast to conservative habits of mind, art and creativity are strongly correlated with the vernacular of progressiveness, agility, change, questioning, curiosity, unconventional, surprising, interdisciplinary, boundary-crossing (Lilla, 2018). Cultivating a dynamic and lived 'culture of openness' (Welzel, 2013), both within arts education and across the curriculum, has been shown to reinforce children's creative tendencies (Guo et al., 2021), and could guide the realisation and implementation of the *Primary Curriculum Framework* (DE, 2023a).

Recent research has identified a third component of creativity along with novelty and usefulness, and that is meaning (Sääksjärvi & Gonçalves, 2018). Building on this, Matta et al. (2022) propose a five step framework designed to elevate ideas and transform them into lived reality using five types of meaning with creativity at its centre. These are physical meaning, emotional meaning, creative meaning, social meaning and purpose-driven meaning (see Figure 2.2). Emanating from research in arts education, this framework could similarly support the realisation of the *Primary Curriculum Framework* (DE, 2023a) through arts integration (discussed in Chapter Four).
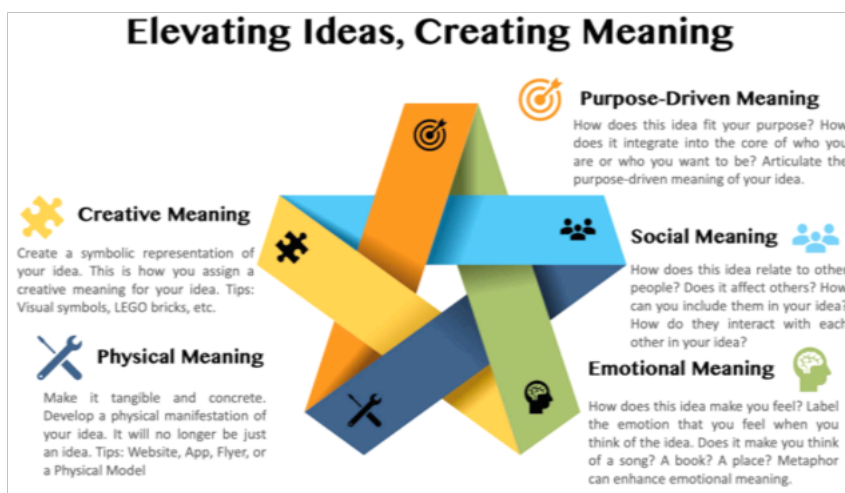

Figure 2.2:   Matta et al. (2022) propose a five step framework

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Emerging as a field of enquiry in the 1950s (Sternberg, 1999), although its genealogy stretches further back to Galton in 1689 (Burnard, 2007), creativity exerts a pervasive presence and increasingly powerful influence in educational discourse (Perry & Collier, 2018). This has never been more evident than in the current proliferation of creativity in education, where terms such as creative arts, creative pedagogy, creative learning, creative assessment, creative problem solving, creative processes, creative expression, creative insight, creative approaches, creative engagement, creative practice, creative play, creative writing, creative fiction, creative practitioners, creative capabilities, creative media, creative spaces, creative schools, creative partnerships, creative and critical thinking etc. abound in recent policy documents (NCCA, 2019, 2022a, 2022b, 2023; DE, 2023a; The Arts in Education Charter, Department of Arts Heritage and the Gaeltacht, and Department of Education and Skills, 2012; Department of Culture Heritage and the Gaeltacht, 2019; Creative Ireland and Creative Youth Plan, 2023).

Seminal reports such as Art for Art's Sake? (Winner et al., 2013) locate arts education firmly in the domain of creativity noting that "everyone associates art with creativity" (p. 2). This is further solidified by claims that the arts are "always at the right hand of creativity, through discourse, through research, through common usage" (Perry & Collier, 2018, p. 32). However, referring to its ubiquitous and largely uncontested presence in education, where it is associated as a good thing in educational discourse (Burnard, 2007), Perry & Collier (2018) challenge its equation with the arts which has now led to "a call to include more arts in learning, and an assumption that the arts would necessarily improve creativity" (p. 26-27). This despite Ken Robinson famously remarking in 2006 in his renowned TED talk that 'schools kill creativity'.

Morphing the arts with 'creativity' is a trend witnessed worldwide, but particularly in Western and Northern Europe, Australia and New Zealand. However, it runs the risk of diluting the arts and creating a relativist concept (O'Sullivan & O'Keeffe, 2023). Over the last five years, the arts have become increasingly central to government policy as they are recognised for social, cultural, health, and economic outcomes (Herman, 2019), with formal and non-formal education identified as effective means to enact policies in this area. Policies affirm that creativity, culture and arts education when taken together can help people make sense of their lives and transform communities. Through reframing understandings of the arts, creativity is being employed to address numerous social issues and foster valuable individual and collective benefits (Laitinen et al., 2020; Leis & Morrison, 2021; Menger, 2013; Arts Council of Northern Ireland, 2014). Belief in the arts' social and economic power now operates as a core narrative of numerous arts policies worldwide (Baumann et al., 2021; Karlsson Blom & Kristiansen, 2015; Power, 2009). Creativity as a strategy for well-being, health and resilience is advanced in the current 5-year Plan which established Creative Health and Well-being as one of the pillars supporting the Creative Ireland programme (2023-2027). Organisations such as UNESCO (2022) and the IFACCA (2022) identify the central role that creativity, culture and the arts are increasingly playing in issues affecting policy development and strategic planning in areas ranging from health to EDI (equality, diversity and inclusion), sustainable development to climate change, gender to global crises and conflicts, cultural diversity to social justice and human rights, language, heritage and intercultural dialogue to creative expression by children and young people (IFACCA, 2021).

The international trend towards rethinking the role of arts education, creativity, and the cultural sectors, attempts to activate children's participation and engagement and collectively shape the future through creativity, the arts and culture (IFACCA, 2021). However, whilst the wider creative and cultural sector appear united in a belief that the arts and culture are a 'public good', with considerable potential to marshal social, educational, and economic transformation, the trend to broaden and meld our understanding and use of the arts and creativity is not without criticism. In this context, we re-affirm the position that the arts and creativity are not synonymous (O'Sullivan & O'Keeffe, 2023; Friedenberg, 2020). Working within a strongly interdisciplinary and multiculturality approach, the *Primary Curriculum Framework* (DE, 2023a) is well advised to continue playing a leading role in avoiding reductive collations which serve neither the arts, culture, education nor creativity. Debates involving arts education and creativity seem unlikely to subside any time soon, and indeed should be welcomed in a world where arts and culture as a public good are to be shaped and accessed equitably by all (Cunningham, 2011).

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Beyond the scope of the present analysis, further research and engagement in this discussion is required in order to explore and advance arguments beyond current dualisms, relating to societal benefits versus cultural elitism and artistic creation (Cunningham, 2011; Belfiore, 2022). In adopting a nuanced and balanced approach, the *Primary Curriculum Framework* (DE, 2023a) appears to be located firmly in favour of cultural democracy whilst providing space for children and young people's innovation, excellence and risk-taking within individual arts disciplines and across subject divides, necessary ingredients to support art making and the creative act. Perry & Collier (2018) propose the concepts of time, tools, rules and self for considering how creativity in pedagogic practice might be framed and enacted in classrooms (see Table 2.2).

Table 2.2: Framework for Creativity in Action (adapted from Perry & Collier, 2018)

Time	We propose that a renewed attention to the role of time given to any activity can play a significant role in students' creative engagement with a task. Making big, spacious time for an activity, time to think, time to be still, time to make, cut, remake. But also, give 10 seconds to an activity and another type of engagement emerges, an improvisatory or impulsive engagement.
Tools	Tools can be material things, mediums, equipment, or they can be human skills acquired or developed through school or life experience. Either way, we consider the availability of tools an essential component of the conditions of creative practice. Materially, tools might be pens, paper, glue, rope, calculators, iPads, software, mats, or wood … the list is endless. Tools that are skill-based include imagination, confidence, perseverance, independent thinking, and again, the list is not a definitive one, and will change with every situation. The tools at hand will determine, to a huge extent, the creative process or output afforded in that situation. Like time, tools can be considered as a simple provision. On the other hand, they are a pedagogical, and by extension, a political, decision. A single glue stick and two pieces of paper per student allows for a certain number of options, a certain extent of creativity. There are inherent limitations in these tools but also the potential for creative outputs. Tools matter, and offer a set of constraints and possibilities. If we have 10 glue sticks or a pot of glue and a stack of paper, the possibility of each student to make and create may proliferate. What happens if an iPad is introduced? Or an internet connection?
Rules	In any given task, from a literature interpretation, or a play-building process, to a mathematical equation, the setting of the task assumes a certain outcome. The parameters and expectations of that outcome are given by the teacher. The nature of the rules (which can be thought of in terms of instructions or conditions) can determine the nature of the practice and outcomes. Let us take a history unit for example: A teacher might ask a group of students to create a presentation on a historical era. The teacher could set expectations and possibly pass assessment rubrics around: students could be marked on timing, the use of pre-set sources, pre-set imagery, and slideshow software competence, for example. The more rules, the more students may push and explore the limits of these rules. Alter- natively, the teacher might ask the students to create a presentation with no set expectations of how they might do that. In this situation, the ability to predict what the students might do becomes less likely, the choices the students have may proliferate; yet the level of creativity may be consistently supported.
Self	In contemporary educational contexts, it is commonplace to consider each student as positioned and constructed by social, cultural, historical, and biological contexts. The final concept that we propose for thinking and playing with creativity in teaching and learning is the role of this individual positioning in a learning context. In other words, we can invite various proximities of self into diverse endeavours. We might focus on how each student can relate to a task: In what ways does it affect the student? In what ways can the student affect it? But equally, we might consider how abstraction and distance from one's own lived experience or bodies of knowledge might also invite new perspectives and creative learning. For example, a teacher might facilitate a task of writing about what happened 'last weekend', but could do this in relation to the students' own lives, or in abstraction of it; that is, in relation to new distant and unfamiliar places, where our experience and understanding is more limited or relies entirely on the imagination of the unknown.

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It is encouraging that the competency *Being Creative* in the *Primary Curriculum Framework* (DE, 2023a) aligns with each arts discipline. In drama for example, the creative process involves imaginative engagement, the ability to generate diverse ideas, problem-solve, think critically and create products (O'Sullivan, 2022). Framed within an era of cultural democracy, creativity in this regard, can be considered both as a process and a product (Hall & Thompson, 2007). Research carried out by CIDREE Arts Expert Group (2019) on the teaching of arts in primary schools identified that teachers and children wanted an emphasis on product as well as process, which is in keeping with international perceptions on the importance of process-based work within and across arts education. *Being Creative* as a competency necessitates the recognition of each arts discipline as both a subject and pedagogical approach to support the development of this competency. Each arts subject supports creativity in unique ways enabling deep and creative engagement. Group synergy in dance education and classroom music making enables creative habits of mind (CHoM) which involve imagination, discipline, collaboration, persistence, and inquisitiveness (Tanham & O'Sullivan, 2024; Lucas, 2016; Lucas et al., 2013). Emphasis on productive and critical domains of visual arts, provide opportunities for the development of communicative, expressive, perceptual skills and aesthetic sensitivity. Valuing art making for its creative expressive potential, gives children the opportunity to engage in meaning making and provides opportunities for the formulation of ideas in collaborative supportive environments (Hickman, 2005; Winner, 2022).

2.2.2 Creativity, the Arts, and Crossing Boundaries

As evident from the discussion above, crossing boundaries emerges from the disciplines themselves, the conceptualisation of knowledge, and their interplay (Dube, 2017). Dube (2017) identifies that ambiguity and ambivalence, two imaginaries in arts education, both separately and together hold disciplinary configurations. In exploring the intersection between the disciplines of arts education and other disciplines such as philosophy, psychology, sociology and the sciences, Bresler (2007) highlights that crossing borders has been a feature of arts education since the late 1950s. She advocates for an open-ended concept of discipline, one which requires boundaries to exist, but cannot maintain its "vibrancy and cutting-edge quality" (Bresler, 2007, xviii) without venturing into new areas resulting in cross fertilisation and emergence of hybrid fields. Caressing these 'soft borders', and facilitating the flow of ideas across disciplines, lies the concept of creativity. For example, Discipline Based Arts Education (DBAE) emerged as a consequence of policy and advocacy responding to research findings from philosophy and psychology (Greer, 1984). Respecting distinct traditions and scholarship in individual arts subjects, whilst acknowledging broader perspectives which highlight connections and common principles between them, is reflected in the *Primary Curriculum Framework's* (DE, 2023a) methodology in Stages 1-2 and 3-4. Bresler's (2007) approach to autonomous disciplines and soft boundaries is interpreted in the early years of Irish primary education through an integrated curriculum, leading to the study of the arts disciplines at upper primary level, whilst retaining 'soft edges'.

Developing classroom environments where pupils can manifest life and career readiness requires educators to utilise dynamic teaching methods and disciplinary forms of knowledge that are both powerful and adaptive (Krakaur, 2017). These forms need to resonate with diverse learners, complement varied learning styles, embody multiple perspectives, express authentic and complex points of view, and represent ideas that have both personal and global consequence. These forms must also translate across disciplinary boundaries. Few forms of knowledge currently used in classrooms could meet all of these criteria, but the arts have this potential. Art forms such as dance, drama, music and visual art predate the use of writing and numbers as forms of literacy (Cornett, 2007). They are accessible to all pupils as children "naturally depend on the arts to construct meaning of the world around them" (Gullatt, 2008, p. 20). Arts experiences are powerful for children. During arts-based learning events, the mind, body, senses and emotions are activated, which can produce a deep level of engagement and a more elaborate processing of experiences, information and ideas (Medina, 2008). Pupils who participate in the arts have 'virtually unlimited opportunities' to conduct disciplined investigations, to practice close analysis, and to respond creatively to matters of importance (Boix Mansilla & Jackson, 2011).

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In terms of breadth, the arts provide a medium for pupils to acquire deep understandings "of our several worlds: the physical world, the biological world, the world of human beings, the world of human artifacts, the world of self" (Gardner, 1999, p. 72). The arts represent the totality of the human experience and provide a context for 21st century learners to make sense of curriculum while making sense of the world. Arts-based teaching and learning prioritises forms of knowledge and creative processes that are inclusive and responsive to the needs of all children, particularly those with diverse cultural backgrounds, language assets, and learning styles (Anderson, 2014). Studies show that teachers who utilise the arts can create dynamic learning environments and conditions that contribute to improved student performances on a variety of measures (Catterall, 1998; Cornett, 2007; Stevenson, 2006). Involvement in the full range of affordances the arts offer in school has been associated with a broad range of benefits, especially for children who traditionally struggle in schools, including higher rates of graduation, college attendance, and civic engagement (Catterall, 2012). Teachers who utilise the arts offer pupils powerful learning experiences where creativity, flexibility, higher-level thinking and authentic performances of understanding are encouraged. Children who participate in the arts work with diverse media, engage in collaborative projects, and strive to communicate clearly for varied audiences (Krakaur, 2017).

Against such a background in the literature, the *Primary Curriculum Framework* (DE, 2023a) usefully foregrounds the centrality of arts and creativity in the curriculum and their significance in the context of the holistic development of the child. The arts have been shown to make a unique contribution to the development of the physical, emotional, aesthetic, intellectual, moral, and social dimensions of human experience (Hallam, 2010, 2015; Winner et al., 2013, Bloomfields & Child, 2000; O'Neill, 1995). In a world where mastery, achievement, and authority are prized, the foundational frames of our human existence of dependency, painful experiences, vulnerability, having limited control over the world, mortality, loneliness, the fragility of relations (Vetlesen, 2004), all of which are linked to existential questions of meaning in our lives, are routinely disregarded, often seen as unwelcome, uncomfortable, and something to be concealed (Varkøy & Dyndahl, 2022). However, Varkøy (2014) identifies these as the basic conditions of human life, and not something we can choose to drop in or out of. He advocates strongly for the place of the arts in facilitating concrete and transcendental engagement with what it means to be human, for example, through listening to certain pieces of music which connect children to something much larger than themselves.

Atkinson (2019) refers to a 'pedagogical reversal' where the force of art engages us simultaneously on affective, psychomotor and cognitive levels, when something 'happens which matters'. Expanding the range and scope of arts experiences, and working with new and emerging technologies, post-human theories and new materialism emphasises the importance of accounting for intra acting agencies between human and non-human entities. This perspective and reconceptualisation has disrupted and shifted thinking about how children engage with the arts in early years and primary school contexts (Sakr, 2021; Park & Schulte, 2021).

As discussed in this chapter, postmodernism has liberated arts education and resulted in children and teachers experimenting with playful, disruptive artistic behaviours. Encapsulated within the concept of scholartistry (often associated with arts based research, see Cahnmann-Taylor & Siegesmund, 2017; Knowles et al., 2007), playful approaches hold potential to simultaneously pursue excellence in educational endeavours whilst crossing boundaries with artistic processes and products and are discussed next.

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2.3   A Playful State of Mind – Towards an Arts Education Pedagogy

In their recent volume *Let the children play: How more play will save our schools and help children thrive,* Sahlberg and Doyle (2019) provide extensive evidence for the benefits of play in the cognitive, emotional and social development of children. They argue that in order to provide a strong foundation for children to flourish, the curriculum needs to be based on 'play', defined as "systematic exploration, experimentation and discovery" (p. 19). Sahlberg and Doyle (2019) argue that by integrating 'playful learning' throughout all stages of the curriculum, schools can be energised by an atmosphere of playful curiosity, creativity and discovery where "children feel free to fail, try again, and imagine in the pursuit of success" (p. 10). Playful learning is at the heart of arts integration (discussed in detail in Chapter 4), and directly linked to supporting children "in realising their full potential as individuals and members of community and society" (DE, 2023a, p.5).

Interested in play across the lifespan of learning, McBride et al. (2023) attempt to re-centre playfulness, critical play and playful pedagogy in teacher education. Citing recent examples from a US socio-political context such as nationwide book bans and misinterpretations of critical race theory, they highlight a climate which can restrict teacher professionalism and reduce teacher opportunities to "enact agile instructional practices" (p. 222) when selecting content and instructional methods responsive to pupils and their lived experiences. Cochran-Smith et al. (2018) suggest that a paradigm of teacher accountability has constricted the curriculum, reduced spaces for critical discussion and diminished possibilities for teachers to work with others as agents of school and social change.

Referring to open-ended tinkering or playful exploration, McBride et al. (2023) found that teachers' playful literacies were enhanced through engaging in modally-rich play, as collaborative learners themselves and with their pupils (Wohlwend et al., 2017). This involves exercising their pragmatic agency (Mirra, 2019) and using critical digital pedagogies and experiential learning to amplify creativity in learning and teaching. Influenced by Vygotsky's (1978) idea of 'playful imagination', play can be purposeful, and consequential both for children and adults alike (Roskos & Christie, 2011; Kim & Johnson, 2021; Johnston et al., 2023). Gutiérrez et al. (2017) discuss the related concept of 'everyday ingenuity' which includes "playfulness, resourcefulness, making, tinkering, fixing, and new forms of boundary crossing" (p. 45). Placing emphasis and value on the improvisational and humanistic aspects of teaching (Philip, 2019), play, creativity and imagination can help counter a standardisation agenda and rigid enactments of curricula (Mehta & Henriksen, 2022). However, McBride et al. (2023) recognise that 'playing' will not solve systemic inequity, but

> In the context of teacher education and teaching, … play does give teachers space to exercise joy and assert their humanity in the face of hostile restrictions on what it means to be a teacher, what it means to know, what it means to exercise rights to ingenuity, agency and reflective action in teaching. In this, we see play's critical potential. (p. 231)

In his seminal discussions on playfulness, Jerome Bruner had earlier described what it is to play: "The main characteristic of play – child or adult – is not its content but its mode. Play is an approach to action, not a form of activity" (Bruner, 1989). To be playful, at whatever age, is to be curious, plastic, adaptable, creative and imaginative (Colleary, 2015; Johnston et al., 2023). The ubiquity of the language however can become a stumbling block, so that the statement is understood, but the question becomes, how? Framed in the language of playfulness, playful and engaging approaches, playful experimentation, and playful experience feature prominently in the *Primary Curriculum Framework* (DE, 2023a). However, the question of how the characteristics of playfulness might inform teaching and learning contexts when working with children arises. One way to concretise the thinking, is to make it material, to align what it is to be playful to its near neighbours, namely through arts education and the qualities of imagination and creativity, which underpin play as an approach to action. Vygotsky's (2004) *Cycle of Imagination* may be useful here as a model or lens to conceptualize the workings of the imagination in pedagogical contexts (see Fig. 2.3).

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CYCLE OF IMAGINATION

Elements taken from *reality*

These have then the potential to *alter* **reality**

These elements are reworked (in the human mind) and transformed into *products of imagination*

These elements are given material form and return to reality, but as a NEW, active force

Vygotsky, 2004

Figure 2.3:   Vygotsky's (2004) *Cycle of Imagination*

Vygotsky argued that elements which are taken from reality, are reworked in the human mind by the inventor, taking on a transformational quality by becoming products of the imagination. Further, he asserts that when these products of the imagination are given material form as often happens through arts experiences, and returned to reality, they constitute a new active force with the potential to alter reality. As a conceptual map for working in imaginative ways in the classroom, the cycle is useful, however its transposition into a more tangible and practical way of working can be enhanced by employing Jefferson and Anderson's (2023) notion of Creativity Learning. They describe 'creativity learning' as a metaphorical cascade, which incorporate the following steps (see Fig. 2.4):

1. **Noticing: deep perception that flows into …**
2. **Asking why, really why: asking complex and connected questions**
3. **Playing with possibility: engaging with possibilities**
4. **Selecting and evaluating: a process of choice, deep perceptive critical reflection**

Figure 2.4: Creativity Cascade (Jefferson & Anderson, 2023)

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They argue that their creativity cascade can be understood as a set of "capacities or processes that can be applied to the teaching of any subject matter" (Anderson & Jefferson, 2018). It must be noted, that while this can be a useful model to harness playfulness, the imagination, creativity, shared and collaborative agency, the intention here is not to reduce the depth of these ideas to a prescriptive or reductive template. Rather, we propose that the model be used as a navigational a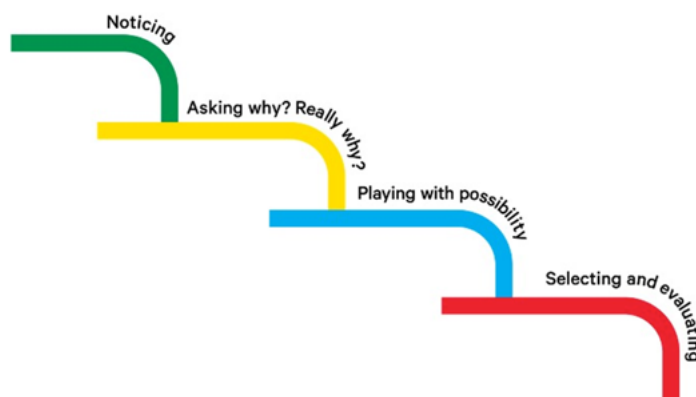id to move from the shallows into the deeper pedagogical waters of arts education. The interrelationship of playfulness, imagination and creativity are separated out here in order to conceptualise their component parts. However, they fall back together naturally because they are deeply related to each other, and in Bruner's terms, the quality of playfulness underpins both the nature and quality of imagination and creativity. That is not to say that playfulness is privileged over and above, rather that all three sit in alignment and cross over each other at many points, again and again.

Engaging with the complexities of arts education provision at primary school level, includes engaging with the conceptual vocabularies we employ (Keane, 2023). Relevant vocabulary includes playful approaches (as discussed above), teaching artistry and culturally responsive pedagogy which are discussed below.

2.3.1 Teaching artistry

In discussing teacher creativity and playfulness in schools and classrooms, Beghetto (2019) identifies three dimensions: teaching about creativity, teaching *for* creativity and teaching with creativity. In the context of this report, these can be encapsulated in the phrase 'teaching creatively'. Following Eisner's (1985) rationale that teaching can be seen as an art form in itself, and guided by the educational values, personal needs and beliefs held by the teacher, he identifies four parameters or 'senses', to justify teaching as an art:

--→ *The aesthetic dimension of teaching.* Teaching is an art in the sense that teaching can be performed with such skill and grace that, for the child as well as the teacher, the experience can justifiably be characterised as aesthetic.
--→ *The spontaneous dimension of teaching.* Teaching is an art in the sense that teachers, like painters, composers, actresses and dancers, make judgements based largely on qualities that unfold during the course of an action.
--→ *The complex nature of teaching.* Teaching is an art in the sense that the teacher's activity is not dominated by prescriptions or routines but is influenced by qualities and contingencies which are unpredicted. [...] It is precisely the tension between automaticity and inventiveness that makes teaching, like any other art, so complex an undertaking.
--→ *The process-based dimension of teaching.* Teaching is an art in the sense that the ends it achieves are often created in process. (pp. 153–155)

Making a connection between teaching, artistry and improvisation, Eisner (2002) further contends that:
Good teaching depends upon artistry and aesthetic considerations. It is increasingly recognized that teaching in many ways is more like playing in a jazz quartet than following the score of a marching band. Knowing when to come in and take the lead, knowing when to bow out, knowing that when to improvise are all aspects of teaching that follow no rule, they need to be felt. (p. 382)

Concepts such as scholartistry, playfulness and artistry in teaching are important because the teacher who 'functions artistically' provides children with sources of artistic experience, fostering a climate of exploration, risk-taking and disposition to play (Eisner, 1985, p. 183). These attributes are directly connected to teachers' creativity, and reveal that while teachers seem to value creativity, they are unclear on how to define it or 'act creatively', lacking operational knowledge on how to teach creatively (Aldujayn & Alsubhi, 2020; Nedjah & Hamada, 2017; Mullet et al., 2016; Akyıldız & Çelik, 2020). This, in turn, affects their motivation to implement creative practices (Akyıldız & Çelik, 2020; Hulse & Owen, 2019; Richards, 2013). This aligns with findings from earlier research (Aljughaiman & Mowrer-Reynolds, 2005) and is particularly relevant here because, as Mullet et al. (2016) suggest: "[Teachers'] ability to define and recognize creativity is crucial to cultivating it in students through curriculum and pedagogy" (p. 27). Similarly, Nedjah and Hamada (2017) note that

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the way teachers perceive creativity influences the way they promote it in the classroom. Unfortunately, in some studies, teachers perceive that they do not receive sufficient support from schools in implementing playful or creative teaching practices (Aldujayn & Alsubhi, 2020).

If we visualise a cycle whereby teachers value creativity, but are confused about how to teach *about, with* and *for* creativity (Beghetto, 2021), then teachers' confusion feeds their lack of confidence and lack of motivation – exacerbated by their perceived lack of knowledge and support (see Fig. 2.5). At the moment, therefore, the cycle stops here. It is the final leg (highlighted in red below) which is currently not working. If, therefore, the knowledge and supports are put in place, the final leg of the cycle would feed back into teachers valuing creativity.
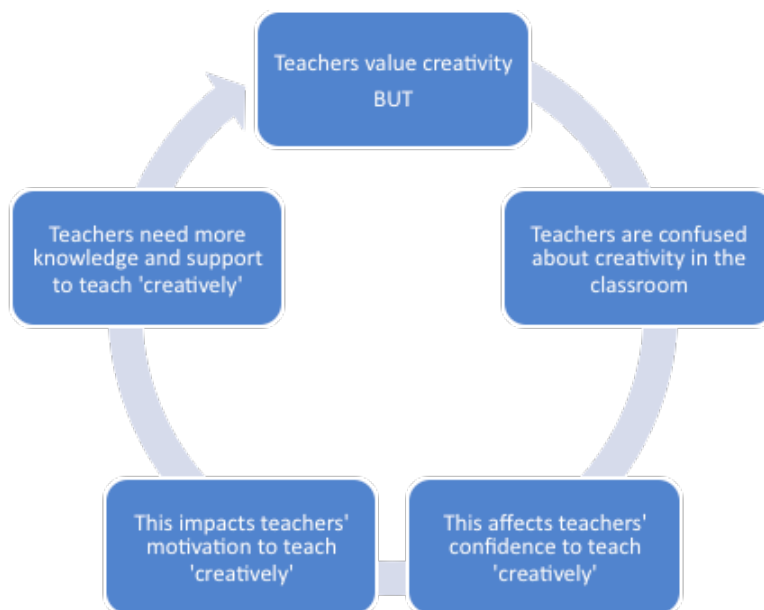
Figure 2.5: Teachers cycle of creativity from the literature

With specific reference to language learning, reframing teachers' identity as teaching-artists was found to be beneficial in fostering a collaborative climate within the teachers and enabling them to see teaching and learning as a creative process: towards what Cahnmann and Hwang (2019) term "aesthetic TESOL education" (p. 406). Through a creative intervention, they are more motivated to play with meaning and identify the ability to be surprised as an essential feature of openness towards creativity in L2 education (Cahnmann & Hwang, 2019). Co-creation of learning, that is, engaging in a collaborative process through creation and reflection, is pivotal for teachers to embrace a teacher-artist identity, and those who identify themselves as creative are those who adopt a learner-oriented teaching style and are less likely to experience burn out (Ghanizadeh & Jahedizadeh, 2016). This infers a positive link between wellbeing and creativity for teachers, and connects to the importance of teachers' wellbeing in order to foster and cultivate students' wellbeing. Conversely, "teachers who are emotionally and mentally exhausted are less inclined or capable of exerting creative skills" (Ghanizadeh & Jahedizadeh, 2016, p. 14; see also Finneran, 2023). Hence, the recommendation to include more creative interventions at pre-service education level (Ghanizadeh & Jahedizadeh, 2016). To this end, Hulse and Owen's (2019) study evaluated the creative intervention in a teacher education programme with 3 cohorts of pre-service L2 teachers, over three years. All participating teachers acknowledged the value of the intervention which in turn impacted on their (self-perceived) creativity and motivation. However, some reported being reluctant to relinquish control in the classroom. Though 'not comfortable', Hulse and Owen (2019) note that a feeling of being out of their comfort zone can be framed as "a site of possibility with all the accompanying risks and uncertainty associated with change" (p. 28).

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These findings can be visualised (see Fig. 2.6), where 'creative intervention' (practice) represents the fuel that ignites teachers' confidence (to teach creatively). This, in turn, can reframe teachers' identity as the 'teacher-artist' and tap into a fundamental element of teaching creatively, that is, collaboration (teaching collaboratively). Working collaboratively can further ignite teachers' identity, bringing forth what Cahnmann and Hwang (2019) define as 'TESOL aesthetic education' and the 'multicultural artist identity', impacting on teachers' motivation.
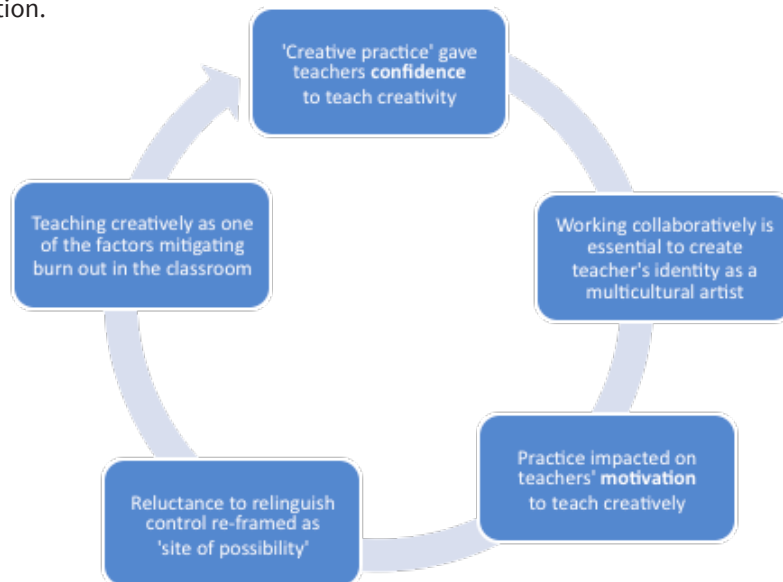

Figure 2.6: Factors implicated in teaching creatively

Although the above analysis was directly referencing L2, in a meta-analysis of the literature, Richards' (2013) found that creative teachers possess qualities such as being knowledgeable, confident, able to create a "personal learning space" (p. 25), intuitive, committed to learners' success, committed to learners' self-confidence, focussing on learners as individuals, non-conformists, creating 'unique' lessons, creating surprises, avoiding repetitions. Other meta-analyses report similar findings (Susilowati et al., 2022a & 2022b in relation to teaching creative thinking skills; Vasilopoulos et al., 2023 in respect of creative movement including the impact of dance on cognitive and academic outcomes; Han & Wei, 2022 regarding forms of Confuscianist thinking and creativity; and Rau, 2021, in relation to arts, learning and wellbeing). Keane (2023) calls for the conceptual vocabulary of the artist-teacher to be employed in Irish primary schools, and for those who have a foot in both fields (i.e., who are both primary teacher and artist) to be valued and their potential contribution recognised. Creative teachers, and students, are identified as risk-takers who learn from their mistakes, pause to re-think and are ready to try something new, make connections to their lives, and are reflective. Creative teaching can be supported in schools by encouraging teachers to share their creative practice, encouraging partnerships, providing resources, and rewarding creative teaching (Richards, 2013). Factors constraining creative teaching are content-heavy curriculum, exam-oriented education, limited course duration (Akyıldız & Celic, 2020), resulting in elementary school teachers struggling to incorporate creativity and creative thinking into their classrooms (Patston et al., 2021; Schacter et al., 2006; Willemsen et al., 2023).

The discussion above maps neatly onto the Irish context, particularly in relation to the PCF's vision of the agentic teacher which is interwoven with creative practice/creativity:

> teachers exercise agency in responding to children's choices by making professional decisions based on children's interests, curiosities, and prior learning, and on the curriculum and whole-school approaches. Curriculum experiences provide both teachers and children with opportunities for decision-making, creativity, and collaboration, and such engagement is a significant purpose of teachers' pedagogy. (DE, 2023a, p. 25)

The development of culturally responsive and relevant pedagogy is implicated in supporting creative and arts based teaching practices and is discussed next.

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2.3.2 Culturally Responsive Pedagogy

The importance of intercultural dialogue in education and the arts is well established (Guilherme et al., 2012; NCCA, 2019; Ní Dhuinn & Keane, 2021). National and international policy contexts recognise the importance of cultural diversity in education and arts education (Arts Council, 2010, 2019, 2022; Government of Ireland, 2022; UNESCO, 2006; Walsh, 2016). Emphasis is placed on the importance of fostering genuine dialogue between cultures, as well as cherishing cultural heritage. Acknowledging the importance of intercultural arts education, the role of culturally responsive pedagogy is recognised in many jurisdictions (Adams, 2019; Gibson, 2003; O'Flynn et al., 2022; Snook & Buck, 2014; Smith et al., 2018), including in the Irish context (Ring, 2016; Volante, 2018).

Multi-cultural and cross cultural approaches are understood as key components of curricula (Al-Amri, 2019). For instance, the importance of empathising and adopting different viewpoints when considering artworks appears across jurisdictions (e.g., the Canadian and Australian curricula). This emphasises artist intentionality and viewer interpretation, how meaning and interpretation is informed by contexts, cultures and understandings of, for example, visual art practices (ACARA, 2016), multicultural music (Nethsinghe, 2013), cinematographic heritage and multicultural film literacy (Moya Jorge, 2019; Thomas & Røthing, 2017), cultural diversity and equity through multicultural fairytales (Saxby, 2022), and arts rich play pedagogy with early years Irish Travellers (O'Sullivan et al. 2018). With a view to responding to "all segments of the Irish student population" (p. 12), Volante (2018) posits that: "At the outset it will be important for schools to (re)establish cultures which minimise assumptions of difference and which give rise to genuinely inclusive pedagogical practices" (p. 12). This recognises an approach to pedagogy which is asset-based, recognising and valuing the knowledge, strengths, needs, languages, cultural heritage, prior experiences, literacies, and ways of being of all pupils in our classrooms. Broad principles rather than prescriptive tenets are understood as best guiding responsive pedagogies in a sustainable manner, allowing individual teachers to design classes specifically for their learners (Ladson-Billings, 1995, 2017; Gurgel, 2015; Shaw, 2016).

Recognising that the benefits of adopting a culturally relevant and responsive pedagogy in arts education contexts such as choral music (Shaw, 2022), body based movement (Garrett et al., 2023) and digital learning (Neill, 2023) can be profound for learners, it is acknowledged that it also requires ongoing effort to practice. Being embedded in curricular guidelines and frameworks and as a long term comprehensive approach in initial and continuing teacher education is key to success. In a systematic review of preservice education, Gulya & Fehervari (2023) found that short stand-alone courses on culturally responsive pedagogy are common in most countries. Typically focusing on one component only however, they are less impactful than adopting a more sustained and integrated approach, such as might be offered by a responsive arts based playful pedagogy.

In the Irish early childhood education landscape, there is particular emphasis on identity and belonging, recognition of cultural diversity and representation (Aistear, NCCA, 2009; DCYA, 2016). A recent review of literature to update Aistear, commissioned by the NCCA, emphasises the adoption of anti-bias goals, the dynamic nature of culture, recognition that cultures are not hierarchical, and cautions against superficial or simplistic efforts towards inclusion of ethnic minorities (French et al., 2022; see also Kavanagh & Dupont, 2021). Similar intercultural guidelines had earlier been introduced in both primary and post-primary schools (NCCA, 2005b; NCCA, 2006), and established the importance of intercultural education and the arts: in visual arts, drama, music and dance. In the primary context, the intercultural guidelines were added in 2005. However, "Intercultural education cannot be just a simple 'add on' to the regular curriculum" (UNESCO, 2006); it must be considered from the start. There should be awareness of how different cultural traditions are represented. For example, with Eurocentism and the Western canon in arts education dominating in some jurisdictions, these have tended to propagate privileged cultural hierarchies (Gall, 2008; Ross, 2004; Thapalyal, 2004). These influences on art education in other countries have been interrogated through post-colonial lens (Crouch, 2000; Irwin et al., 1997; Jeong-Ae Park, 2009). The contribution of indigenous groups/ethnic minorities to arts heritage is documented in a number of arts curricula with key emphases on the contribution of indigenous groups/ethnic minorities to arts heritage and a number of key

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considerations for how expressions of their culture should be explored in the classroom context (VCAA, n.d). In some cases, resources for meaningful learning about the cultures, traditions, histories, and experiences of indigenous groups/ethnic minorities are suggested. Changing language style and improving intercultural communication skills to better support diverse students' home and community lifestyles have been shown to be effective in developing culturally responsive classroom management practices (Peña-Sandoval, 2019; Senyshyn, 2018; Peralta et al., 2015).

As superficial examples and cultural misappropriation contribute to the perpetuation of stereotypes (Kavanagh & Dupont, 2021; Jackson & Conteh, 2008), the importance of multicultural sensitivity in arts education is highlighted (NCCA, 2005b, 2019). Engaging with the visual arts (Wielgosz & Molyneux, 2015), music (Goopy, 2022), dance (Chappell, 2023; Sutherland, 2019), drama (Fitzpatrick, 2011), digital play and digital media (Burke et al., 2023), and poetry (Curwood & Jones, 2022) contribute to children's multi-identity construction. The dynamic relationship between culture, identity and connection to place, highlights the importance of local and national cultural heritage (Arts Council, 2022; GOI, 2018; GOI, 2022; Hadley et al., 2020). The arts are part of our social and cultural lives and play an important role in the transmission of cultural traditions (Hickman & Eglinton, 2015). For example, this extends to traditions of boat making as a heritage leisure activity (Ó Sabhain & McGrath, 2020) and the place of farming in the culture and heritage of some Irish youth (Cassidy & McGrath, 2015). Similarly, concepts of heritage preservation can be found in visual art curricula in Slovenian, Finnish and Italian contexts. In the Slovenian context, these are presented with three specific foci: architectural heritage, landscape heritage and fine art heritage (Potočnik & Devetak, 2020). Within the Swedish and Finish context, craft has its own separate set of standards (NCB, 2013).

In the context of UNESCO's intangible cultural heritage, tacit and embodied knowledge embedded in cultural tradition and craft are important. It is within this context that art making traditions unique to the Irish context and the heritage of ethnic minorities, as foregrounded in Traveller culture and history in the curriculum: a curriculum audit (NCCA, 2019), should be protected and valued. However, as mentioned above, Kavanagh & Dupont (2021) caution against tokenism in relation to *Traveller culture and history, and what they refer to as "additive curricular approaches"* (p. 553) which fail to challenge dominant mainstream perspectives (see also Boyle et al., 2020; McGinley & Keane, 2022). It is to be welcomed that culture is prioritised in the *Primacy Curriculum Framework* (DE, 2022) across key competencies and curriculum areas (e.g., Creativity, Language, Social and Environmental Education), and through the framework's principle relating to inclusion and diversity:

> Through its vision and principles, the curriculum encourages an appreciation of children's unique capabilities, interests, culture, language, and background. (DE, 2023a p. 34)

The role of curricula have been signalled throughout this chapter as pivotal in advancing change, and are discussed next.

2.4   The Arts in Other Jurisdictions

Other jurisdictions have acknowledged the transformative potential of the arts as an integral part of their curricular position (Greene, 2001). Across international curricula, a variety of approaches are taken to how standards are organised and categorised. As part of this review, a range of international arts curricula at primary school level were examined. A diverse range of high performing countries across a number of indicators ranging from academic success, creativity and teamwork, to learning for career and life readiness were selected to begin exploring the teaching of arts internationally, with a specific focus on levels of integration occurring in these countries curricula. The countries included were China, Singapore, Estonia, Hong Kong, Korea, Japan, Canada, the Netherlands, Poland, New Zealand, Finland, the UK (England, Scotland, Wales and Northern Ireland) and Australia.

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2.4.1 Arts Provision

The review of curricula documents and related literature revealed that while 'Arts Education' is widely referred to, almost half (7 out of 16 countries) refer only to Visual Arts (sometimes encompassing crafts) and Music. In relation to Drama and Dance, only New Zealand, Canada, Australia, Scotland and Wales include these as compulsory subjects, with Hong Kong featuring Visual Arts and Music as compulsory, with Drama, Media and 'other emerging art forms' at the discretion of the school management and teaching staff. Australia and Wales are the only countries which include Media/Digital Film and Media as compulsory subjects. While 7 countries reviewed do not feature specific guidelines relating to time allocated to arts subjects, of the remaining 9 who do, two thirds (6) demonstrate decreasing hours in arts subjects provision as pupils moved from junior to senior primary classes. Three countries maintain the same level of provision, with Finland being the only curriculum to increase hours as children progress through primary school. Table 2.3 highlights the weekly time allocation for arts subjects in the countries reviewed. It is acknowledged that some school days are significantly longer than the Irish primary school day (e.g., China and Korea) and this may have an influence on the time allocated to arts subjects.

Table 2.3: Comparison of Compulsory Arts Subjects in International Curricula

Country	Compulsory Arts Subjects	Time Allocation	Level of Integration
Ireland (1999) Curriculum Primary Curriculum Framework (2023)	■ Visual Arts ■ Drama ■ Music ■ Visual Arts ■ Drama ■ Music ■ And other cognate arts disciplines / practices e.g.: Dance, Film & Digital Media	Infant Classes: Total 2.5 hours per week All other classes: 3 hours per week **Monthly Time Allocation** Stage 1 & 2: 9 hours per month Stage 3 & 4: 8 hours per month **Total per week** Stage 1 & 2: (across 3 subjects): 2.25 hours per week (45mins per subject) Stage 3 & 4: (across 3 subjects): 2 hours per week (40mins per subject)	■ Thematic integration recommended ■ Arts are Integrated (Stage 1 & 2) ■ Discrete subjects at Stage 3 & 4 ■ Shared key competencies
China (2022)	5 subjects: ■ Music ■ Fine Arts ■ Drama ■ Dance ■ Film & Media (including TV) ■ Calligraphy is currently offered as an arts activity in many schools.	The exact time specifications have not been finalised but it is intended that 1 hour per week per arts subject will be offered. Currently drama is offered as a regular subject at some private and international primary schools (junior classes mainly). The operationalising of the new arts education curriculum standards is not yet rolled out in most public/government schools.	■ Discrete subjects ■ However, learning a language through drama is gaining popularity in some schools throughout the Chinese provinces, as is using the arts to support student wellbeing, socio-emotional development, and mental health. ■ The Chinese Ministry of Education launched the new version of Compulsory Education Art Curriculum Standards in 2022. In it three new arts subjects (Dance, Drama, Film & Media) will be offered in primary and middle schools (Grade 1 to 9) increasing provision to 5 arts subjects formally.

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Country	Compulsory Arts Subjects	Time Allocation	Level of Integration
Singapore (2018)	2 subjects: ■ Visual Arts ■ Music	Art: 1 hour per week (over two 30 minute periods) Music: Minimum 30 minutes per week **Total: 1hour 30mins** (45mins per subject)	■ Shared curricular processes ■ Discrete subjects
Estonia (2011)	2 subjects: ■ Music ■ Art	**Stage 1:** Music: 4 hours 30mins Art: 3 hours 30mins **Stage 2:** Music: 3 hours Art: 2 hours 15mins	■ Arts can be integrated, Arts with other subjects ■ Teacher autonomy highlighted ■ Discrete subjects
Hong Kong (2014)	2 subjects: ■ Visual Arts ■ Music	Not less than 9% of overall hours allocated (overall hours allocated: 792 hours per school year, equates to 71 hours over 38 weeks) **Total: 1 hour 52mins per week (minimum)** (56 mins per subject)	■ Integrative Learning in the Arts (arts and other subjects) ■ Discrete subjects
South Korea (2015)	2 subjects: ■ Music ■ Art	**Grade 1-2** Integrated, no specific arts time allocation **Grades 3-6** Two Year Time Block Discretion re. when this time is used Minimum: 272 instructional hours) Average per week: 4 hours (2 hour per subject)	■ Arts (subject cluster) until Grade 3 ■ Grade 3, discrete curricular areas
Japan (2015)	2 subjects ■ Music ■ Arts and Crafts	**Per week:** Grade 1 &2: 4 hours in total (2 hours per subject) Grade 3 & 4: 3 hours 24 mins, (1 hour 42mins per subject) Grade 5 & 6: 2 hours 48 mins (1 hour 24 mins per subject)	■ Discrete subjects
Canada, Ontario (2009)	4 subjects: ■ Dance ■ Drama ■ Music ■ Visual Arts	Time allocations are presented with a minimum percentage and in minutes for a ten day rolling cycle based on a 300 minute instructional day. Examples of how this can be used are offered: e.g. **Dance:** a two or three week block of time per term, with daily instruction, and an opportunity for students to develop and refine dance compositions is deemed preferable to once a cycle delivery. **Visual Arts** requires a larger block of consecutive time due to the nature of the materials used and the tasks (e.g., the equivalent of two 60-80 minute blocks per cycle)	■ Shared curricular processes

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Country	Compulsory Arts Subjects	Time Allocation	Level of Integration
Canada, Manitoba (2021)	4 subjects: ■ Dance ■ Drama ■ Music ■ Visual Arts	Guidelines only (at the discretion of each school) Grade 1-6: 10% of instruction time. Total per week: 2 hours 30 mins, 37.5mins per subject Grade 7-8: 8% of instruction time. Total per week: 2 hours 12mins, 33 mins per subject	■ Discrete subjects ■ Linked in various ways and they enrich and are enriched by each other and by other subjects. ■ Shared curricular processes
Poland (2014)	2 subjects: ■ Music ■ Art	Grade 1-3: Integrated Model: 60 instructional hours per week in 3 year period Grade 3-6: Music: 1hr per week Art: 1hr per week	■ Discrete subjects ■ Integrated in Grade 1-3
The Netherlands (2016)	2 subjects: ■ Music ■ Drawing & Handicrafts	National standards provided. No standardised time prescribed.	■ Integrated form for arts subjects with other subjects (Expressive Activities: Language/Drawing/Music/ Handicrafts/Play and Movement)
New Zealand (2007)	4 subjects: ■ Drama ■ Dance ■ Music ■ Visual Arts	Within the parameters of curriculum statements, each classroom teacher has flexibility to decide upon the content to be delivered and time allocation for each curriculum area. Definitive time guidelines for the arts not prescribed.	■ Discrete subjects ■ Arts collaboration (e.g. collaborative projects) ■ Shared curricular processes
Finland (2016)	3 subjects: ■ Music ■ Visual Arts ■ Crafts	Total Per Week Grades 1 & 2: Visual Arts: 1 hour 30 mins Music: 1 hour 30mins Craft: 3 hours Grades 3-6: Visual Arts: 3 hours 45mins Music: 3 hours Craft: 3 hours 45mins	■ Discrete subjects with multidisciplinary aspects (See Section 2.4.3 below)
Australia (2021)	5 subjects: ■ Drama ■ Dance ■ Music ■ Visual Arts ■ Media Arts	Not specified in curricular documents, however individual States offer guidelines. Not specified by government, at discretion of school.	■ Shared curricular processes ■ Flexibility for schools to develop teaching programs that may involve integrated units within The Arts and/or across the curriculum ■ Shared Content Descriptors and shared Learning Areas and Subject Achievement Standards, with subject specific elements as pupils move up the school
England (2013)	2 subjects: ■ Art and Design ■ Music	Not specified by government, at discretion of school	■ Discrete subjects

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Country	Compulsory Arts Subjects	Time Allocation	Level of Integration
Scotland (2010)	4 subjects: ■ Art and Design ■ Drama ■ Dance ■ Music	Not specified by government, at discretion of school	■ Shared Principles and Practices in the Arts (e.g. be creative, develop skills) (not curricular processes) ■ Individual subjects ■ Links to other curricular areas (outside of the arts)
Wales (2020)	5 subjects: ■ Art ■ Dance ■ Drama ■ Film and digital media ■ Music	Not specified by government, at discretion of school	■ Shared curricular & creative processes (entitled: Statements of What Matters) ■ Shared Descriptions of Learning across all subjects (objectives) ■ Integrated Approach to Learning (across whole curriculum and within the arts) while respecting that each subject has discrete body of knowledge and skills. ■ Schools can select an integrated, multidisciplinary, interdisciplinary or disciplinary approach to teaching the arts ■ Schools design their own curriculum and assessment arrangements (no list of specific topics)
Northern Ireland (2007)	3 subjects ■ Art and Design ■ Drama ■ Music	Not specified by government, at discretion of school	■ Discrete subjects

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It is important to note that some of the curricula above have experienced very recent reform, and are not yet implemented fully in all regions/schools (e.g., Wales, China). This makes direct comparisons difficult in addition to being mindful of several variables (outlined below). Some countries examined in this review record differences across State/Government school structures in comparison to private school systems (e.g., China, Singapore). Where this is the case, schools run by the government were considered for this study.

Analysis of the data suggest that six countries (Finland, Estonia, Hong Kong, South Korea, Japan, China) allocate more time to arts subjects than is being recommended in the Primary Curriculum Framework at all stages of the primary school (DE, 2023a). While the 1999 Primary School Curriculum (DES, 1999a) and *Primary Curriculum Framework's* (DE, 2023a) time allocation is less than six of countries reviewed, this is owing to a number of factors, in particular substantially longer school days in several other countries (e.g., South Korea, China). However, some countries which have similar lengths of school days to Ireland (e.g., Finland) have allocated substantially more time than in Ireland to the arts. Two countries fall within the same, or very similar time allocations (Singapore, Poland). However, it is important to note that seven countries do not specify how much time should be spent on arts subjects. Ensuring there is a minimum time allocation may support the inclusion of arts subjects in the current curriculum reform process in Ireland.

A number of variables emerged during the comparative analysis:
- Length of school day
- Structure of curriculum
- Funding
- Flexible structures
- Teacher confidence
- Crowded curriculum
- Impact of school and teacher autonomy
- Pupil experience

2.4.2 Implementation of Arts Subjects

Review of the literature which examined the teaching of the arts in some of the above countries highlighted several key themes pertaining to implementation of arts curricula. Research by Buck & Snook (2016) and Hedge & MacKenzie (2016) specifically highlighted challenges related to school and teacher autonomy, funding, teacher confidence and crowded curricula. Despite Eisner's (2014) advocation that the:
> imagination is no mere ornament, nor is art. Together they can liberate us from our indurated habits. They might help us restore decent purpose to our efforts and help us create the kind of schools our children deserve and our culture needs. (p. 11),

Buck & Snook (2016) found that no matter how well positioned the arts are through policy, curricular provisioning and solid research underpinning their value, the arts have not been universally provisioned in New Zealand primary classrooms. Reporting on the situation in Australia, Chapman et al. (2020) similarly found that generalist teachers struggle to teach the breadth and depth of the arts curriculum across five arts subjects (dance, drama, media, music and visual arts). Pointing towards the impact of a crowded curriculum (see Garvis & Pendergast, 2012; Chapman et al., 2018b), they suggest that encouraging generalist teachers to teach the arts across the curriculum, in what are increasingly valued as 'creative classrooms', could be the way forwards. Similarly, Uştu et al. (2022) found that the implementation of arts education at primary school level can be a challenge, but is best achieved through interdisciplinary means. In their case, this involved the arts at all stages of a STEAM flow process from planning through to implementation.

Whilst there are advantages to generalist teachers working through the arts across the curriculum (Sharma et al., 2020; Renner, 2015; Skoning, 2008), some challenges consistently emerge, such as teacher confidence, content knowledge, and concern for the integrity of the individual art forms (Chapman et al.,

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2020; Ewing, 2020; Alter et al., 2009a; Snook & Buck, 2014; Bamford, 2009). Hunter-Doniger & Herring (2017) found that where arts integration is advocated with the flexibility to amend and make adjustments as the work proceeds, teachers' confidence grew incrementally as connections were made within and across subject divides, whilst respecting the academic rigour of individual arts subjects in maximising high quality experiences. Chapman et al. (2018a) similarly testify to the value of an 'adopt and adapt' approach to successfully mediate policy translation in arts education. Referencing the release of the new primary school arts education curriculum in Western Australia in 2018, they found that a simple input/output dichotomy (i.e. more resources equals better results) does not resolve the issue of implementation. Rather, recognition of local contextualising factors and autonomy to enact the curriculum may yield more beneficial outcomes.

Drawing on Russell-Bowie's (2006, 2009b) concept of syntegration, which recognises that the outcomes achieved are better when subjects are taught together rather than separately, Vermeulen et al. (2011) sketch an optimistic vision for arts education in South African and Australian primary schools. Here, syntegration could offer core content in each arts discipline accompanied by interdisciplinary units, selected according to the needs of the pupils and the demographics of the community. Eschewing a 'top down' policy approach and adopting an 'inside out' process (informed by what teachers actually *do* in their classrooms, Wiggins & Wiggins, 2008), could result in the design of "a basic arts curriculum that is realistic, feasible, and practical for teachers to implement" (Vermeulen et al., 2011, p. 204) (this appears quite similar to the Finnish curriculum discussed below). They advocate that syntegrating the curriculum will result in holistic learning experiences which counteract overcrowded curricula. Locating the classroom as the site of curriculum transformation and transfer, Vermeulen et al. (2011) refer to the disjuncture between policy and practice internationally in the area of arts education: an issue which is often played out at a significant remove from teachers' lived realities.

In addition to teacher confidence and agency in relation to the arts (discussed in detail in Chapters Five and Six), school autonomy was identified as an issue relating to children's experiences of the arts in several countries reviewed (e.g., Netherlands, Hong Kong and Finland). In the Netherlands 2016 curriculum, "creative expression (including music, drawing and handicrafts)" (Rezaee et al., 2022, p. 35) is highlighted, but research carried out identifies that whilst schools are granted autonomy when it comes to their own curriculum, this can lead to a variety in provision of arts subjects, specifically relating to time spent on arts subjects, and quality of delivery. Autonomy is also evidenced in the arts curricula in Canada, Australia, England, Northern Ireland, Scotland and Wales. In the Canadian curriculum, Drama, Music, Visual Arts and Dance are given a minimum time allocation to be taught over a ten day cycle (Learning Support Services, 2014). However, this is flexible, and in relation to some subjects such as music, additional guidance is provided, whereby for example, it is advised that students in certain grades should "receive explicit instruction every other day for a minimum of 35 minutes" (Learning Support Services, 2014, p. 7). Similarly, in Estonia teachers are afforded the opportunity to teach certain subjects in blocks in the year, rather than across the full academic year. Whilst autonomy and flexibility is highly desirable at local school level, some guidance may be helpful to ensure equitable access across a range of art forms and arts experiences for all children irrespective of the socio-cultural traditions of individual schools, social reconstructionism and schools' relationships to the local community through the arts (Dewey, 1934; McFee, 1970), and individual school's arts identities (Ulbricht, 2005; Lau, 2018).

2.4.3 Integrated Arts and Arts Integration

Across the curricula reviewed, arts subjects were largely presented as separate disciplines, and integrated arts methods were not strongly evidenced, despite significant scholarship in the field testifying to the importance of transcending traditional boundaries using the arts (Marshall, 2015; Uştu et al., 2022). Research has found somewhat of a mismatch between the current structure of many schools and the task of enacting arts integration (this is discussed in Chapter Four). Challenges such as balancing the time needed to plan, prepare and implement integrated lessons and a lack of curricular frameworks and models available to guide arts integration have been cited (Zhou & Brown, 2018, Bramble, 2019; Jordan-Douglass, 2019; Lackey & Huxhold, 2016). However some curricula reviewed evidenced broad areas under key/transversal

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competencies, as outlined in the PCF (DE, 2023a) with separate subjects emerging later, such as in Korea, where discrete subjects begin at Grade 3 (Ministry of Education, 2015) and in Poland, where the first stages of schooling (grades 1 to 3) are integrated, before moving to subject based teaching in Grade 4. However, this integrated teaching excludes the arts (music and art) alongside modern foreign languages, computer learning and physical education, as these can be taught by specialist teachers (Eurydice Frse, 2023).

While arts integration was not embedded at the foundation of any international curricula explored, arts integration with other subjects was occasionally referred to and encouraged in some instances (Sharma et al., 2020). For example, the Estonian curriculum (2011) outlines that students may choose to integrate arts from topics they have explored in 'creative work' with other curricular areas, giving the example of collaborative group projects. While the Canadian Arts Curriculum highlights the benefits of integrating arts, even sharing objectives, this is not explored within arts subjects, only in relation to arts and other non-arts subjects. Where it occurs it states that "teachers need to ensure that the specific knowledge and skills for each subject are taught" (Ministry of Education, 2009, p. 43). In contrast, the New Zealand curriculum outlines how "learning in two or more arts areas" may be combined, and focuses on 'arts in collaboration'. However, similar to Canada it emphasises the importance of individual skills, objectives and points of assessment (New Zealand Ministry of Education, 2000). If teachers are asked to identify the different forms of learning that occur and monitor students' progress and achievement in each arts discipline (New Zealand Ministry of Education, 2000, p. 93), this may inadvertently add to rather than decrease overload. From a teacher's workload perspective, this potentially could negate the advantages of integration in innovative collaborative projects such as those recommended by Ministry of Education, New Zealand (2000):

- Experiment with different ways in which computer-generated sounds and lighting can combine with dance and mimed activity. Work collaboratively to develop and present a work that integrates computer-generated sounds and lighting, dance, and mimed activity.
- Plan and prepare an appropriate welcome or farewell ceremony for special visitors to the school or class. Use dance, drama, music and the visual arts to create a presentation that reflects the particular character or history of the school community

An emerging theme from the curricula reviewed was a pressure to devote more time to language curricula through integration with the arts, such as in Finland and Canada. In Canada for example, where teachers are advised that "while 100-120 minutes per day must be devoted to a literacy block … the content of many subjects may be taught during that block of time" (Learning Support Services, 2014, p. 8). Examples as to how drama can be used to meet literacy and arts expectations are provided. Other countries also outlined how increased time must be allocated to literacy (e.g., Finland). This is gradually being followed by STEM, as a common target for using the arts as a methodology. Increasingly the role of the arts in developing other forms of literacy are garnering attention in the literature, such as in health literacy, multi-literacy, socio-emotional literacy, digital literacy, critical visual literacy, arts-centred literacy, media literacy, creative literacy, embodied literacy, maths literacy, aesthetic literacy, eco literacy (Chemi & Du, 2017; Anderson & Roche, 2015). While found to be efficacious, it comes with a warning about the impact this can have on potentially diluting the art form to a teaching, learning and assessment method only.

This is not a new phenomenon however, and Viktor Lowenfeld (1957) coined the term *literacy in the arts* In the 1940s, identifying the potential richness of the arts as stimulants within and across other areas of children's creative and cognitive development. Lowenfeld was presaging how other forms of literacy such as *data and future literacy* might become core concepts in the coming generations employing the arts as ways to decode new, complex and fluid sign systems in an educational landscape defined by changing knowledge classifications and imaginary worlds (Loffredo, 2022). Whilst the evidence shows that arts literacy per se is receiving less attention in the literature or in international curricula currently, it points towards a pressing need to recognise and embrace the multiple roles that the arts do and will play in future society where the main drivers of change are influenced by geopolitical and fragile understandings of democracy, further developments in digitalisation and AI, and 'mixed realities' as the 'new normal' landscape in which our young learners live and will live (Loffredo, 2022). This is increasingly apparent in some jurisdictions (see Ontario and Manitoba) where we see the visual arts recognised from multi literacy, multi modal or new literacies perspectives (Callow, 2006; Duncum, 2004; Government of Manitoba, 2021; Ministry of Education

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Ontario, 2009; Rhoades & Daiello, 2016).

This understanding of teaching the arts characterised much of the earlier discussion in this chapter, and aligns with the direction of the *Primary Curriculum Framework* (DE, 2023a) in focusing ambitiously on the holistic development of children as active and engaged citizens in navigating complex and transformative learning environments through arts education. The OECD's (2018, 2021) circle of creativity and wellbeing (see Fig. 2.7), aims to develop both requisite habits of mind and 21st century skills to fulfil children's own potential and contribute to the wellbeing of their communities and the planet (OECD, 2021).
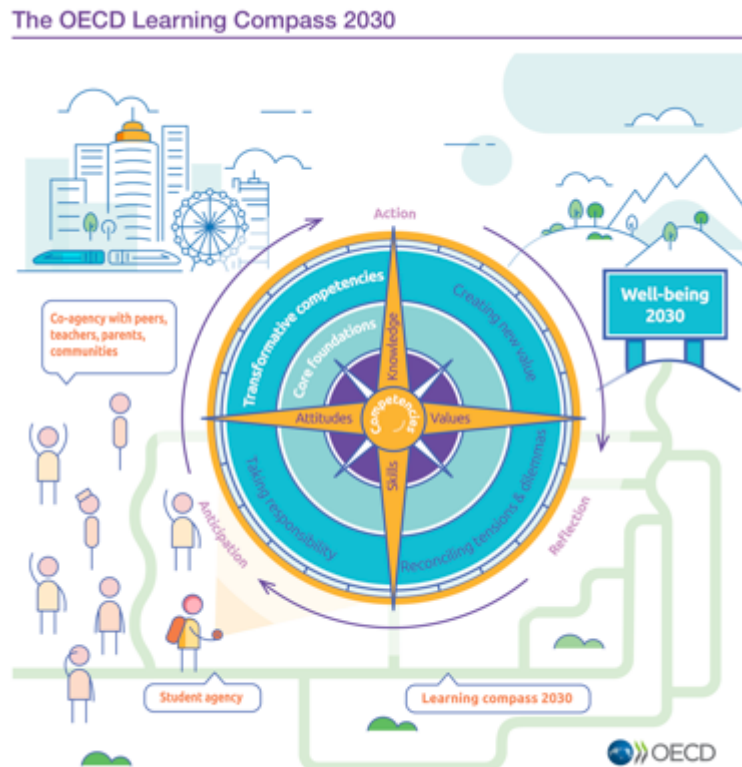
Fig. 2.7: OECD Learning Compass 2030

Drawing from Clapp and Jimenez (2017), UCAN (University Centres for Arts Networks, 2022) categorises these transformative skills as including but are not limited to:

> cognitive and meta-cognitive skills (e.g. empathy, efficacy and collaboration), practical skills (e.g. digital fluency, creative problem solving) and value-oriented mindsets (e.g. respect for diversity and different cultural perspectives). (p. 268)

These can be seen in the vision, principles and competencies of the *Primary Curriculum Framework* (DE, 2023a).

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2.4.4 A Case Study Example: Finland

In discussing the complexities of educational change in Finland, Simola (2017) identifies several prerequisites for school reform projects to succeed. Reform has to open up new societal learning possibilities for students, but a majority of teachers, students and parents in every school have to understand what the reform is about and accept it. The reform has to somehow fit into the school's institutional practices and traditions, i.e., the reform has to be designed so that the school is able to implement it. Simola (2017) notes that only when the school is understood as a historical, political, cultural and social institution, does it become possible to change it. Into this frame enters the Irish curriculum reform project.

Finland underwent an extensive curricular reform process between 2012 and 2014, from which a national core curriculum was created. This reform shares many similarities with the *Primary Curriculum Framework* (DE, 2023a). The underlying approach adopted for the curriculum in Finland is phenomenon-based learning (as a multi-disciplinary approach) (Mazzola, 2020; Mattila & Silander, 2015). This approach weaves several subjects together to solve problems and explore topics (Kangas & Rasi, 2021). The curriculum is based on 21st century skills and challenges, and emphasises transversal competencies and broad objectives, in contrast to emphasising subject matter teaching only, heralding a dramatic shift for the education system (Hardy & Uljens, 2018; Halinen, 2018). It focuses on the "complex process of creation" rather than the "final product" (Lähdemäki, 2019, p. 399). The curriculum emphasises the ability to:

- understand the relationship and interdependencies between different learning contents;
- be able to combine the knowledge and skills learned in different disciplines to form meaningful wholes; and
- be able to apply knowledge and use it in collaborative learning settings. (Finnish National Board of Education, 2014)

From an arts perspective, the three arts subjects (Music, Visual Arts and Crafts) received increased hours through the curricular reform (Finnish National Board of Education, 2016), with students receiving between six and 10.5 hours of instruction per week, depending on grade level. As in other countries, drama is identified as a learning medium to be used across other subjects (Österlind et al., 2016). Similar to many countries where teacher autonomy is present, research on the 2016 revised curriculum in Finland identifies that the level of autonomy presents "considerable freedom for individual schools to interpret the curriculum as they wish" (Lahdemaki, 2019, p. 398). The curriculum acts as a framework or guideline, which district or school can draw from to create their own local curricula. This level of autonomy leads to variation of implementation (Lahdemaki, 2019; Lavonen, 2020). Another point of interest relates to the change of expectations on students. As they now have more responsibility for their own learning, a considerable amount of 'unlearning' and 'willingness to change' is required (Lahdemaki, 2019): key attributes of our changing world as identified in this chapter.

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2.5 Conclusion

Loffredo et al. (2022) refer to a 'World of Changemakers' (p. 15) as the outlook for a pioneering understanding of arts education progressing through the 21st century. In recognising that "learning in the arts has value beyond the specific art subjects" (Gibson & Anderson, 2008, p. 104), this review finds evidence that maintaining the art forms 'front and centre' in the *Primary Curriculum Framework* (DE, 2023a), serves to respect and value the complex ways in which the arts in formal education interact with other disciplines, necessitating the development of new modes of collaboration to optimise the power and significance of the art form working with other areas at more than one level (McCarthy, 2018). Whether the desired result is as Loffredo frames it below, or is designed to keep pace with societal developments (Walsh, 2016), the Irish primary curriculum reform project aims to provide a strong foundation for every child to thrive and flourish (DE, 2023a).

The desired end result is successful citizen *entrepreneurship* (in the form of startups, social entrepreneurship, ecology projects), which is to say a situation in which citizens can experience themselves proactively as part of a community. We are free to understand it in the plural sense – with many other levels of interpretation than that of profit maximization. (Loffredo, 2022, p. 154)

Perhaps it is fitting to conclude by returning to the initial debates cited at the outset of this chapter: process versus product, reason or emotion (visual-haptic), and intrinsic versus instrumental. These were evident and challenged in the seminal work of arts educators, including Frederick Froebel, Elizabeth Peabody, John Dewey, Franz Cizek, Margaret Mathias, Herbert Read and Viktor Lowenfeld. Through their vision for arts education as a vehicle through which the imagination and self-expression can be approached, the child is located as the most important medium through which this is ethically and optimally attained. Highlighting the significance of creative development and freedom of expression in educational philosophies, Lowenfeld felt this was best achieved through "guiding the child through subject matter areas which enriched their self-concept" in relation to themselves, their family, community, and wider world (Saunders, 1961, p. 9). In referencing the complexity of arts education, Saunders drew upon the analogy of a road leading up a mountain, to posit Lowenfeld's and earlier arts education philosophers' rejection of absolutes:

> The profound differences in art education now taking shape can be found centering around the point of view the art educator takes toward emphasis: will it be placed on the process or on the product? In this conflict between process and product we find two roads leading up the mountain. The road of the product is marked by signs reading 'Education for Art', 'Put Art Back in Art Education', and Art for Art's Sake'. The road of the process is marked by signs reading 'Education Through Art', 'Child-centered Curriculum', 'The Whole Child'. …

> As the clouds pass over the face of the mountain, the sun breaks through first on one road and then the other. What once were paths among wooded foothills are becoming main-travelled roads. Perhaps in time a third road will be established half-way up the mountain, by little cross-over paths between the two roads turning and making a road of their own. (Saunders, 1961, p. 13)

Based on the evidence advanced in this chapter, perhaps that time is upon us.

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Chapter 3: Methodology

The research team conducted a comprehensive analysis of research studies, evaluations and reviews of arts education curricula, programmes and initiatives, to establish outcomes and trends in the delivery of Arts Education and arts subjects to children nationally and internationally. Three complementary approaches were adopted within the broad tradition of desk-based research, namely, a traditional literature review, a systematic literature review, and documentary analysis. This study was guided by the following general research values:

- commitment to equality of participation for all;
- commitment to a person-centred approach;
- commitment to the honest and fair representation of people's voices in the research and eventual publication, report and presentations.

These values refer to both the materials sought in terms of arts education and specific research elements.

3.1 Desk-based research

The principal method employed was desk-based research using a traditional literature review as a stand-alone piece of research (Templier & Paré, 2015). A narrative review approach was adopted, blending elements of an 'extending review' which involved extracting data from the literature and using it to build new understandings in the Irish educational landscape around the theme of Arts Education and curriculum redevelopment. The review examined published findings from relevant studies in the fields of Arts Education, discrete arts subjects (Drama, Visual Art, Music and Dance), cultural studies, sociology, communication, linguistics, educational philosophy, ecological and sustainability studies, psychology, early childhood education, and curriculum studies, among others. The review focused on databases such as ERIC, PsycINFO, JSTOR, British Education Index, OECD iLibrary, and Taylor and Francis Online, employing appropriate search terms and inclusion/exclusion criteria. These were determined according to the research questions provided by the NCCA (see below), and refined after an initial scoping search (Salkind, 2010).

1. Through the lens of the vision and principles of the *Draft Primary Curriculum Framework,* what is the philosophical basis and educational basis for the curriculum area/subjects of Arts Education?

2. What evidence is provided by the literature on children's learning and development for the integrated curriculum area of Arts Education in stages 1 and 2 – junior infants to second class, and the subjects of Visual Art, Music, Drama (and other aspects, e.g., Dance, Film and Digital Media) in stages 3 and 4 – third to sixth class?

3. In response to curriculum overload, what are the desired curriculum processes and essential curriculum content (knowledge, skills, values and dispositions) for children's learning and development in Arts Education and Visual Art, Music, Drama (and other aspects, e.g., Dance, Film and Digital Media) within the broad primary curriculum?

4. What aspects of the curriculum area (the knowledge, skills, values and dispositions) support integration in stages 1 and 2, and what aspects of the subjects support integration in stages 3 and 4?

Inclusion criteria comprised materials published since 1980, although earlier seminal texts on Arts Education were also incorporated. Geographic boundaries were extensive with particular attention focused on material relevant to Western democracies which share similar demographic, cultural, social and economic factors with Ireland. Only material in English, Irish and Italian were included to reflect the linguistic strengths of the researchers.

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Once extracted from the review, coded for relevance against the research questions, and thematically synthetised (Xiao & Watson, 2019), the data were manually analysed using an approach informed by 'critical interpretive synthesis' (Dixon-Woods et al., 2006) which was able to accommodate the diversity of literature and arts disciplines explored. Concerns about over reliance on individual interpretations of the literature were addressed through adopting a team approach (Dixon-Woods et al., 2006). 12 researchers contributed to the review, and work packages were assigned to 6 research teams (see Table 3.1) with some members contributing to more than one team and sharing materials where relevant with other work packages. Material was housed within a Sharepoint Folder and subject to regular critical review by the two co-principal investigators and with the full research team over an eight month period.

Table 3.1: Research Teams and Research Areas

Teams	Research Areas
Team 1	Methodology, policy landscape, comparative curriculum analysis, creativity, key debates in arts education, neuroscience and the artistic brain
Team 2	Music (including learning, teaching and assessment, integration, partnerships, co-teaching, Equality, Diversity and Inclusion (EDI), teacher and pupil agency and self-efficacy, key debates and developments in music education)
Team 3	Art (including learning, teaching and assessment, integration, partnerships, co-teaching, EDI, multicultural and visual arts, key debates and developments in art education)
Team 4	Drama (theatre, puppetry, literature, creative writing, film, multimedia, comedy, including learning, teaching and assessment, integration, partnerships, co-teaching, EDI, multicultural and visual arts, key debates and developments in drama education)
Team 5	Dance (including learning, teaching and assessment, integration, partnerships, co-teaching, EDI, key debates and developments in dance, environmental arts, digital arts, STEM and STEAM)
Team 6	Language learning (L1 and L2), teacher artistry, transition from early years and into second level, additional educational needs

3.2 Systematic Literature Review: Creativity and Language Learning

Language enables children to engage emotionally, socially, cognitively, imaginatively, and aesthetically in relationships and cultural experiences. Providing children with opportunities to be creative through language fosters a sense of enjoyment in their language learning. The curriculum acknowledges the language learning journeys that all children are on in English and Irish. It also acknowledges and harnesses the diversity of languages, including Irish Sign Language, used in Irish primary and special schools. It supports the introduction of modern foreign languages in stages 3 and 4, incrementally building on children's existing knowledge and awareness of language and progressing from a language awareness model to a competency model in stage 4. (PCF, DE, 2023a, p. 17)

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Given the emphases on language above, we wanted to explore how teachers experience creativity in First (L1) and Second Language (L2) educational environments. To address this, a Systematic Literature Review (SLR) was carried out. SLR encompasses a systematic, robust process of data collection, analysis, integration and evaluation, offering the researchers "a broader and more accurate understanding than a traditional literature review" (Pati & Lorusso, 2018, p. 15). Siddaway et al. (2019) define SLR as a replicable, methodical and transparent methodology to synthesise a body of evidence. They propose five steps: scoping, planning, identification, screening, and eligibility.

1. **Scoping:** Formulating research questions, surveying related literature, and creating an overview of the existing work in the field.
2. **Planning:** Conceptualising research questions, defining key terms, and establishing inclusion/exclusion criteria.
3. **Identification:** Using at least two databases for an in-depth search, inspecting results, and conducting additional searches for relevant published and unpublished works.
4. **Screening:** Evaluating titles and abstracts based on criteria, eliminating irrelevant results, and document using citation managers.
5. **Eligibility:** Assessing potentially eligible articles by examining method and results sections, ensuring alignment with inclusion criteria. Extracting and synthesising relevant findings and data.

Two separate SLRs were conducted to examine the literature in each area based on the following research questions respectively:

1. What are teachers' attitudes and interpretation towards creativity in the L1 classroom?
2. What are teachers' attitudes and interpretation towards creativity in the L2 classroom?

The searches were conducted using ERIC (a database with an educational focus), using the following key terms. To illustrate the process undertaken, the SLR for L2 is presented below.

TI creativ* OR AB creativ* (38,770 papers)
+
TI ("language education" OR "second language*" OR "foreign language*" OR "additional language*") OR AB ("language education" OR "second language*" OR "foreign language*" OR "additional language*" (52,193 papers) = 1,021 papers

Filters (inclusion/exclusion criteria):
2010-2023 = 394 papers
Peer reviewed = 341papers

Manually screened for relevance = 54 papers

Of these, most were framed from the students' perspectives. A further manual screening was applied to concentrate on papers written with teachers' perspectives in mind (teachers' attitudes; responses; interpretations), which reduced the bulk of the articles to 43 on students' perspectives and 11 papers on teachers' perspectives.

Qualitative coding was performed on the included articles to identify research clusters. Using Paul & Criado's (2020) framework, analysis was conducted across four domains: theoretical background, the variables explored, the characteristics of the study, and the methods used. This ensured a structured and cohesive approach to the SLR.

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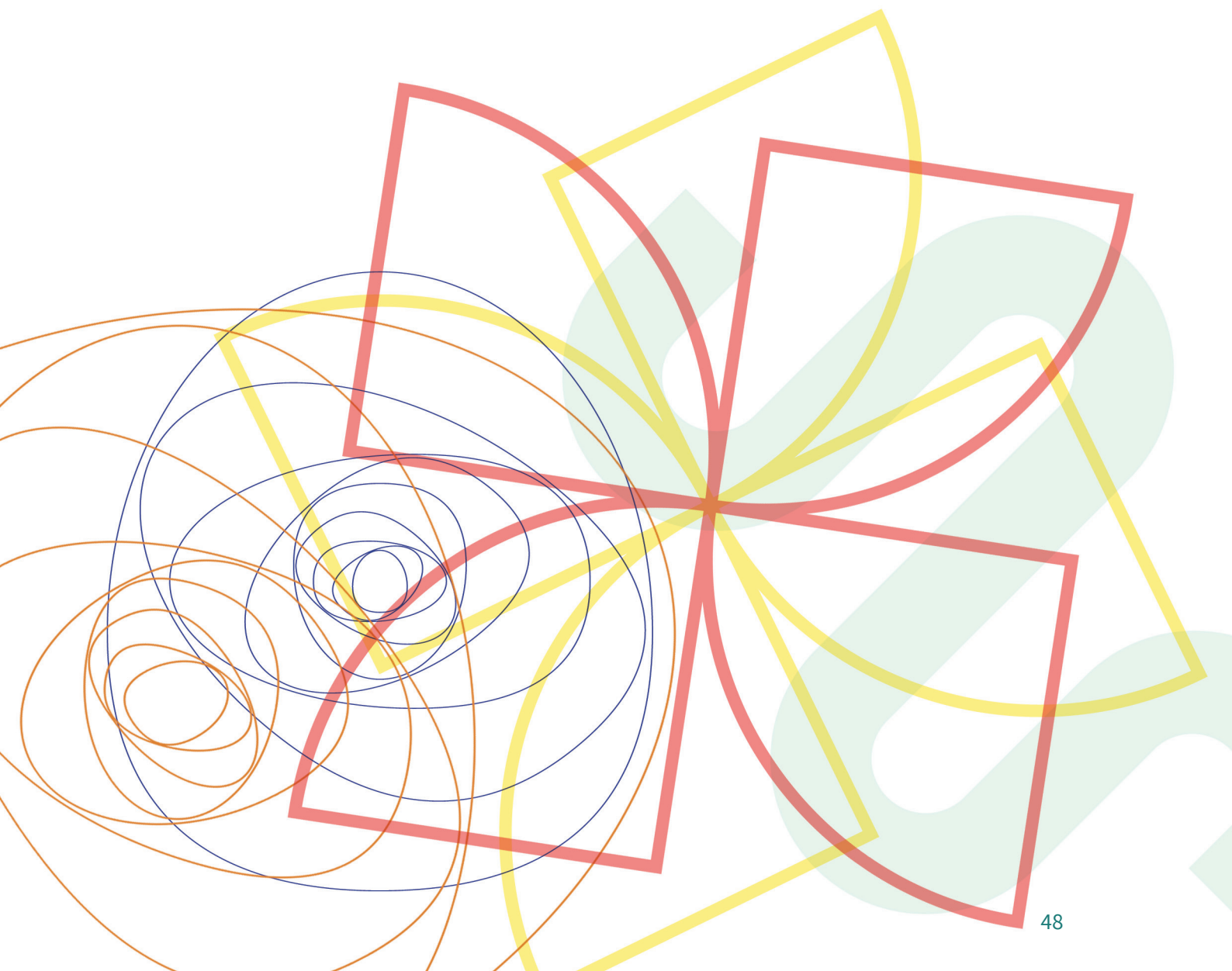Education

3.3 Documentary Analysis

Arts Education operates within a dynamic policy and practice environment. Policy document analysis was adopted as a research method to allow the research team to review and analyse relevant policy and related curriculum guidelines and documents looking at educational values, wider policy context and policy content (Bryman, 2012; Cardno, 2018). Document content analysis using a flexible and deductive approach to categorisation was employed. Sources of data included primary policy documents, peer reviewed and professional literature, newspapers and online media commenting on the policy landscape. Themes emerging from the literature reviews formed the basis for drawing inferences from the texts (Flick, 2022; George, 2009), and involved an iterative process of content and thematic analyses (Bowen, 2009). Hand searches for the presence of certain themes, words, concepts was undertaken, following which the texts were coded into categories for conceptual analysis. Coding rules were agreed and applied in accordance with the research questions provided by the NCCA. In addition to the subject specifications in the arts curriculum (DES, 1999b-g) namely Music, Visual Art, Drama and the Dance Strand in the Physical Education curriculum, relevant national and international policy and legislation were reviewed. Some of these included the *Arts in Education Charter* (Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills, 2012), *The Creative Ireland Programme* (2017-2022) including *Creative Youth – a Plan to enable the creativity of every child and young person* (2016, 2021), the OECD's *Programme for International Student Assessment* (PISA, 2023), *A Framework for Culture and Arts Education* (UNESCO, 2022), the *UNESCO Road Map for Arts Education* (2006), the *Seoul Agenda: Goals for the Development of Arts Education* (2010), the United Nations *Convention on the Rights of the Child* (CRC) (1989), *the* United Nations *Convention of the Rights of People with Disabilities* (2006), and *Growing up in Ireland* (2022, in particular Emer Smyth's influential reports, *Arts and cultural participation among children and young people: Insights from the growing up in Ireland study* (Smyth, 2016), and *Arts & Cultural Participation Among 17-Year-Olds* (Smyth, 2020).

Relevant global and national Arts Education initiatives include the *World Alliance for Arts Education*, the *United Nations Arts Initiative – Arts Integration into Education,* the *Arts in Education Portal, Cruinniú na nÓg, Local Youth Creative Partnerships, Music Generation, Creative Schools, Creative Clusters, Youth Sing,* Teacher CPD programmes such as *Teacher-Artist-Partnership* and *Arts in Junior Cycle, Fighting Words, the National Creativity Fund, the Arts in Education Portal, and ACERR (Ireland's National Arts and Culture in Education Research Repository)*. In addition, the *Department of Education Strategic Plan* (2021-23) and a number of integrated national education strategies which are driving change across the continuum of education were analysed to inform the literature review: notably, the *National Siolta Aistear Framework, the Wellbeing Policy Statement and Framework for Practice* (2018-2023), the *National Strategy for Literacy and Numeracy for Learning and Life, the DEIS Plan 2017, the 20 Years Strategy for the Irish Language – Implementation Plan, the Policy on Gaeltacht Education* (2017-2022), the *Digital Strategy for Schools* (2015-2020), *Languages Connect* (2017-2026), *STEM Education Policy Statement* (2017-2026), the *National Strategy on Education for Sustainable Development in Ireland* (2014—2020), *Traveller culture and history in the curriculum* (2019), and *Effective Resources to Support Arts Education CIDREE Report* (2018).

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3.4   Conclusion

The key learning and major findings from these reviews were synthesised and are presented throughout this report. It can be a challenging task to document complex learning processes and experiences across a number of subjects, particularly within a tightly defined report structure and word count. However, as the field of arts education and artistic practices are reflective of a broadly unified curriculum area in some respects, many of the arguments, reported claims, benefits and challenges found during this review tend to be shared across individual arts subjects, with distinct branching of course. Therefore, the findings are generally thematically presented where common themes emerged with regard to arts education, and examples are drawn from different subjects to illustrate the points being made.

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Chapter 4: Towards an Integrated Curriculum in Arts Education

■ **What evidence is provided by the literature on children's learning and development for the integrated curriculum area of Arts Education in stages 1 and 2 – junior infants to second class, and the subjects of Visual Art, Music, Drama (and other aspects, e.g., Dance, Film and Digital Media) in stages 3 and 4 – third to sixth class?**

If we teach today's students as we taught yesterday's, we rob them of tomorrow.

(Dewey, 1944, p. 167)

The planning of units of teaching, whether they be in art or in some other subject area will, therefore, sooner or later bring those engaged in their planning to the realization that, normal human experience being integrated, the curriculum must likewise be integrated.

(Winslow, 1939, p. 50 [an arts inspector in Baltimore schools in 1930s US])

Building on the comprehensive reports commissioned by the NCCA on integration, pedagogy and assessment (Burke & Lehane, 2023a, 2023b), this chapter synthesises and highlights key learning from the literature about arts integration specifically. Support for arts integration in the PCF (DE, 2023a) is demonstrative of those policy and praxis aims, deeply connecting the arts to innovations in curriculum design and reform. In working towards a vision of high quality learning, teaching and assessment for all learners, the PCF advocates creative and integrated instructional practices which frame teachers as dynamic, reflective, agentic professionals.

Given our changing world today, teachers are charged with preparing children for the future, but it's not easy to say what that future will look like (Pavlou, 2020). Over the last two decades, teachers have been encouraged to create 'culturally responsive' classroom environments (Gay, 2000; Carter & Darling-Hammond, 2016) where diverse and technologically confident students are able to view the world from many perspectives, to be curious, inquiring, analytical, communicate effectively, and build relationships across boundaries (Conole et al., 2008). Teachers are also asked to convert their disciplinary pedagogical content knowledge into forms that are 'pedagogically powerful' (Scheulman, 1987), facilitating students to "develop deep understandings of important subject matter" (Bransford et al., 2000, p. 6); increasingly "layered on top" by *interdisciplinary* pedagogical content knowledge (Burke & Lehane, 2023b, p. 120). '

Education is shifting its priorities from the traditional learning of academic subjects to key competences and thinking skills which "underpin all disciplines" (Pavlou, 2020, p. 196). This was evidenced in 2006, when European countries were issued with recommendations to adopt competence-based curricula as part of the *European Framework of Key Competences for lifelong Learning* (updated in 2018) (European Commission, 2019). Concepts such as opening up the curriculum, embeddedness and integration were identified as effective approaches in contemporary education. Nevertheless, in a review of these reforms, Welsh et al. (2017) found that while reform in subject-specific competences had been achieved in a majority of countries, much less evidence was found of transversal competences such as creativity, critical thinking, constructive management of feelings, problem solving, and initiative. The review did find however, that cultural awareness, which includes the arts and creative expression, were the exception and found to be one of the more encompassing and integrated competencies evident across EU States. Burke and Lehane (2023b) similarly conclude that good integration relies on children's cultural repertoires as a springboard for

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new learning. This holds particular relevance for the inclusion of traditionally marginalised groups such as refugees (Kevers et al., 2022) and Traveller culture (Kavanagh & Dupont, 2021), with some studies reporting benefits from integrated arts approaches (O'Sullivan et al., 2018).

4.1 Introduction

> Each discipline has its heroes, history, language, skills and attitudes; each has shaped our present world. Rather than abandoning and diminishing the subject disciplines, they should be strengthened and given parity of prestige (NACCCE, 1999; Alexander, 2010). More equal subject teaching in the primary years should not come at the expense of cross curricular approaches, it should stimulate and feed them. (Barnes, 2018, p. 23)

This work is based on the conceptual premise that, in discussing arts integration and the curriculum, it is essential to understand and honour the integrity of the art form. This aligns with current EU policy where the Directorate-General for Education, Youth, Sport and Culture Education and Training (European Commission, 2020) have affirmed that cross-disciplinary approaches are not against the disciplines. In recognising that the development of key competencies are often facilitated by providing context from other disciplines, they assert that "subjects are needed as they are", and highlight that "the links between them also need to be emphasised" (p. 18). This appears to be the nub or the essence of effective arts integration: exploring the intersections within and across disciplinary boundaries. Hetland & Winner (2004) had earlier insisted that the arts should never be justified based on what 'they can do' for other subjects. Others similarly caution against adopting an instrumentalist approach where the arts are practised only as a vehicle to advance instruction in domains seen as more important in the curriculum (Leavy et al., 2022; Uştu et al., 2022; Cunnington et al., 2014). Extensive concerns are expressed in the literature where individual arts subjects are diminished and their integrity as valuable and necessary subjects in their own right, obscured (Brewer, 2002; Russell & Zemblayas, 2007; Bresler, 1995; Mishook & Kornhaber, 2006). In the Irish context and arising from Leavy et al.'s (2022) research, recommendations from the STEM and the Arts Advisory Groups (DE, 2023b) is that the term 'STEM and the Arts' be used in preference to the acronym STEAM. This arose from concerns that STEAM "can be interpreted as presenting the arts in an ancillary or purely service role in respect of the STEM disciplines. It carries the risk of framing the arts in education entirely within its relationship to the STEM disciplines and ignoring the wider reach of arts education beyond its commonality with those disciplines" (DE, 2023b, p. 4). In keeping with the arguments presented in Chapter 2, Young and Muller (as cited by Burke & Lehane, 2023a) recognise that overly integrated approaches may serve to deprive learners of the very structure that help them to make sense of new learning. They call for a model of curriculum that retains disciplinary structures, methods of organisation and expertise in individual areas, but which feature boundaries so that these boundaries can be crossed and recrossed to generate new knowledge (see Muller & Young, 2019; Young & Lambert, 2014).

Integration is a concept which has ebbed and flowed sporadically over decades in educational contexts (Bresler, 1995). References to integration, in western educational writing, date to Plato, Rousseau and more recent educational theorists such as Dewey, Neill, Kirkpatrick, Broudy, Bruner and Eisner (Donovan & Pascale, 2022; Bacon, 2018; Burnaford et al., 2007). Perspectives from the literature vis-a-vis integration have long advocated for holistic approaches, and the facilitation of contexts in which the child can develop the dispositions to use their knowledge and skills flexibility (Pring, 1973; Alexander et al., 1992; Beane, 1997; Jensen, 2005; Murdoch, 2015; INTO, 2020). Integration, philosophically embedded in constructivist thinking, connects to the fundamental nature of how a child learns (French et al., 2022; Barnes, 2018; Sousa & Pilecki, 2013; Aistear, 2009; INTO, 2009). However, whilst Burke and Lehane (2023b) found 'some evidence' to support such claims, they note that these were marred by a lack of empirical research, small sample sizes, poor quality and rigour of design. Programmes which involved literacy, and to a lesser extent, numeracy, demonstrated the most robust evidence for the value of integration. Noting that curriculum integration, particularly focusing on meaningful connections, is a worthwhile exercise, they found that "Disciplines and subjects that were most commonly involved in integration involved the arts (e.g. music and mathematics) and literacy (e.g. literacy and art, literacy and science)" (Burke and Lehane, 2023b, p. 22).

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Critiquing the field for being unprepared to determine statistically causal connections in arts-based interventions, Scripp & Paradis (2014) argue that a robust evidence base can only be achieved through applying multivariate analysis methods which look across the full sequence of factors and outcomes, including levels of teacher professional development and outcomes achieved. Multiple interconnected assessments of both student arts *and* arts integration outcomes are needed to fully determine the impact of arts-based interventions in schools (Scripp & Paradis, 2014). Based on their research (as part of the Chicago Arts Partnerships in Education's (CAPE) *Partnerships in Arts Integration Research* (PAIR) project), they found that "arts plus arts integration" (p. 16) strategies benefit primary school students and help build a more robust evidence base for arts integration. In a three year quasi-experimental study involving treatment and control groups, they found statistically significant evidence that children attending the schools with an "arts focus combined with arts integration programming scored higher on state academic tests than did students who received exclusively academic or conventional arts learning instruction" (Scripp & Paradis, 2014, p. 1).

While the arts in education are often advocated for their 'extra-artistic value', Eisner (2002, p. 234) asserts that their inclusion in curriculum is based also on the distinctive contribution they make to education. The arts are uniquely placed in terms of providing aesthetic experience, in building creative capacity and providing pathways to cultural pedagogies in schools (Murphy & Eivers, 2023; McCarthy, 2022; Sterman, 2018). As ways of knowing, the arts communicate "distinctive forms of meaning" and enable ways of thinking through both "the creation and perception of objects and events as art forms" (Eisner, 2002, p. 234). Such unique perspectives and capacities are valuable in themselves, as well as complementing, deepening and enriching learning across other subjects (Roe & Egan, 2023; Harlin & Brown, 2009; Bloomfields & Childs, 2000). The arts play an important role in fostering creative habits of mind (CHoM), and are part of real-world approaches to problem solving (Sterman, 2018; May & Robinson, 2015; Hardiman et al., 2014; Barnes 2011). As with STEM and Arts Education (discussed in Chapter 6) and project-based learning (PBL), arts integration involves a collaborative creative culture, entails differentiated instruction which supports diverse needs, enabling children with different learning styles to find their voice.

Arts integrated approaches have been shown to benefit the child, but also the classroom teacher. Research shows that this type of engagement generates renewed educator enthusiasm, enjoyment and commitment to the profession, and on occasion has rejuvenated teachers on the verge of burnout (Sterman, 2018; Bellisario et al., 2012; Bresler, 2011; Duma & Silverstein, 2014).

4.2   Arts integration

4.2.1 Benefits to students

A myriad of research identifies the benefits of integration within a curricular framework in terms of student learning, outcomes and achievement in both arts and other subject areas, increases in innovation, creative thinking and problem solving, and narrowing the achievement gap, but also the support which integrative approaches afford diverse needs (Donovan & Pascale 2022, 2012; Mård & Hilli, 2022; Halimah & Abdillah, 2021; Lovemore et al., 2021; Lau & Tam, 2021; Viñas, 2021; Makopoulou et al., 2021; Batič & Kac, 2020; Coates-Onishi, 2019; LaMotte, 2018; Miller & Bogatova, 2018; Birsa, 2018; Colton, 2016; Barnes, 2018, 2012; Lau, 2018; Sterman, 2018; Cochran, 2016; An et al., 2014; Smith, 2016; Wendell, 2014; Hardiman et al., 2014; Cunningham, 2014; LeJevic 2013; Sousa & Pilecki, 2013; Bresler, 2011, 2007, 2002, 1995; Watson, 2008; Burnaford et al., 2007; Demoss & Morris, 2002; Eisner, 2002, 2014). In the seminal *Champions of Change* report (Fiske, 1999), Catterall identified that sustained involvement in music and theatre in particular, were strongly correlated with success in maths and reading. In addition, he found that high levels of arts participation has considerably more impact on students from disadvantaged backgrounds than on other cohorts of learners (Robinson, 2013). This was consistently reported in most studies reviewed on arts integration for this Report, with particular attention being paid to the positive gains accrued by diverse learners and students with additional educational needs. For example, in a quasi-experimental mixed methods study of 231 grade 9 students, a Universal Design for Learning (UDL) approach to arts integration

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with diverse learners was adopted. Involving multi-art forms, science, social studies, English, maths, and Spanish classes, improvements were recorded in engagement, behaviour, and academic test scores in a majority of subjects when compared to the control students (Robinson, 2017). Citing significant changes in students' self-beliefs and emotional engagement in the test students, Robinson's (2019) subsequent research led to the development of a conceptual framework (adapted from her AIEM, Arts Integration Engagement Model, see Fig 4.1), using arts integration to re-humanise education for culturally diverse students. Inspired by Brown et al.'s (2015) notion of 'disruptive engagement', Honneth's theory of recognition (Thomas, 2012), Skinner's self-system model of motivational development (Skinner et al., 2008), and Bandura's (2008) concept of self-efficacy, the framework is designed to facilitate "positive self-beliefs and resiliency which motivates students to be vulnerable and curious throughout the creative learning process" (Robinson, 2019, p. 215).
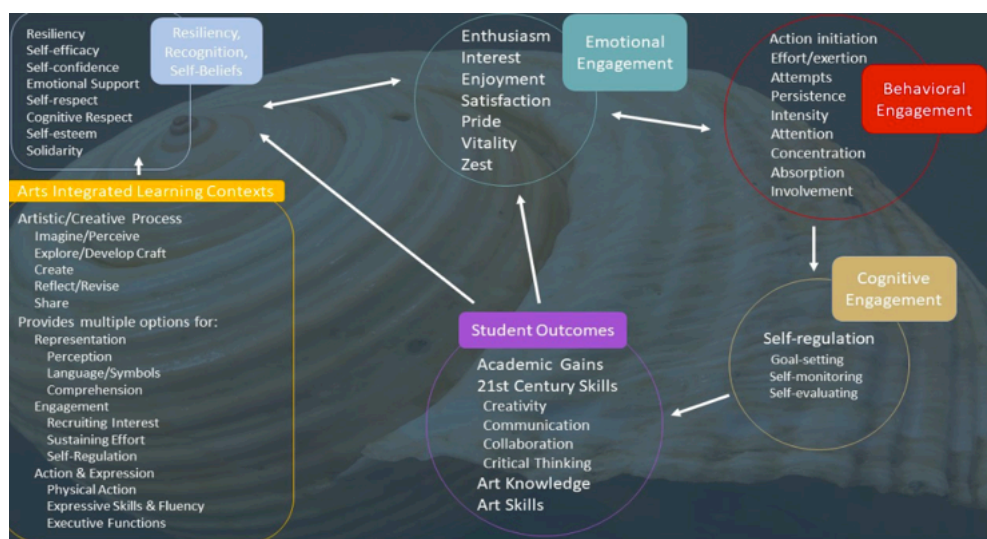

Figure 4.1: Arts Integration Engagement Model (Robinson, 2017)

In another quasi-experimental design study, transversal skills outperformed content knowledge in the targeted areas. Working with low income families in a rural area, Miller & Bogatova's (2018) study with over 1,800 students, 67 teachers (i.e., 969/35 in treatment classrooms and 962/32 in control classrooms) and 16 teaching artists in five schools was conducted over a four year period. It aimed to improve children's achievements in maths and reading, their engagement in the learning process, and learning habits associated with the arts. Dance, music, visual arts and drama were explored within teachers' existing curricula (from early childhood to sixth grade). Pre and post test results reported positive gains in all areas in this arts infusion programme (the authors use arts integration interchangeably with arts infusion, see section 4.3.2), with greater gains reported in areas such as innovation in teachers' pedagogic practices (i.e., those who attended more of the professional development training provided performed better); seeing the children in a new light; and children's increased 'elaboration' (i.e., producing more developed work and adding sensory details). However, lower and inconsistent gains were recorded in standardised maths and reading scores across both control and test groups.

In Anderson et al.'s (2020) study with sixth and seventh grade learners (n=86) in urban areas of small cities in northwest US, the students reported valuing arts integration for the voice and choice it afforded them (i.e., working in groups or independently; multiple ideas coming together when collaborating; and opportunity for personalisation). They valued connections to the real world (e.g., "Social studies is one of my favorite subjects -- history … it's real", *student participant*); the ability to express their own interpretations, take risks and develop deeper understandings (e.g., "I think it's very important because you sort of learn from your

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mistakes sometimes, and like in art, your mistakes can actually be a porthole to a new discovery", *student participant*); participate in unstructured creative exploration in school and outside of it (e.g., "I'll have my friend come over and we will do some art and I would do what I learned last trimester in Art Core where we take a piece a paper and we just look at them and try to draw their face without looking at the paper", *student participant*); and interpret art or surroundings, discuss preference for style or artistic element and/ or appreciate beauty and refinement (e.g., "This one is just a single flower that's all alone. It's just by itself like very fragile. This one it's like the big leaf which has a bunch of like friends surrounding him and stuff", *student participant*). Anderson et al.'s (2020) findings demonstrate that the arts integration experiences helped children broaden their thinking, and they resonate with the vision, principles and key competencies articulated in the PCF (DE, 2023a), in particular with regard to:

> Children are active and demonstrate agency as the capacity to act independently and to make choices about and in their learning. Curriculum experiences provide them with opportunities for decision-making, creativity, and collaboration. (p. 6)

4.2.1.1 Development of content knowledge through arts integration

While reported gains in personal, social, affective and interpersonal skill development is conclusive in the literature, most papers and meta analyses adopt a tentative or inconclusive stance in relation to improvements in what might be referred to as academic content knowledge. This appears to be largely related to reported challenges associated with research design and robustness of methodology adopted; a tension and a phenomenon traditionally associated with conducting research and evaluation involving the arts (see O'Sullivan & O'Keeffe, 2023). However, scholarship in the area of neuroscience, neuroeducation (which examines the traces that educational processes leave in our brains), and neurodidactics (using that knowledge to develop new pedagogical methods), particularly over the last two decades, has implications for the arts. The notion that the arts can produce new knowledge and understanding is referred to as aesthetic cognitivism (Christensen et al., 2023; Baumberger, 2013; Goodman, 1968), which supports a view of knowledge in its broadest conception. Typically definitions of knowledge focus on demonstrable facts about the world, or, knowledge which yields understanding about an approach to life (e.g., curiosity, wonder, interest, awe, insight, beauty, emotional valuation). The latter is understood as signalling *potential* to acquire new knowledge, and hence strongly implicated in research about arts integration. The extensive evidence reviewed for this Report conclusively supports that children participating in arts integration are engaged, curious, motivated and experience greater freedom to create, explore, analyse, apply, experiment, in no or low pressure zones, leading to a desire and a drive to know more. Research in neuroaesthetics and neuroscience recognises that factors such as environmental, contextual, motivational and people's dispositions interact, leading to different processing and experiences of art (Christensen et al., 2023; Chatterjee & Vartanian, 2016; Leder et al., 2012). This has implications for classroom practice. Expertise is also implicated in neurocognitivism and aesthetics which suggests that those with a level of art training and experience attend *both* to style and content when engaging with art, whereas those with less expertise or experience focus on style rather than content, and experience less nuanced emotional responses (Chen et al., 2022; Cotter et al., 2021; Specker et al., 2020; Fayn et al., 2018; Augustin & Leder, 2006), with subsequent consequences for the development of new knowledge and learning. This would appear to support the approach in the PCF (DE, 2023a) which emphasises integrated experiences with younger children, leading to the development of subject proficiency in each arts area, alongside integrated approaches, with older primary school children:

> Curriculum areas become more differentiated into subjects to reflect children's growing awareness of subjects as a way of organising the world, while continuing to provide important opportunities for learning and teaching in integrated ways. (p. 16)

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While experimental research is ongoing in areas such as neuroimaging and mobile brain/body imaging to locate specific regions and temporal processes in the brain linked to aesthetic cognitivism (e.g., awe, curiosity, pleasure, insight, openness to new experience, see Malik, 2022; Sternberg, 2019; Nalbantian & Matthews, 2019; van Elk & Rotteveel, 2020; Wassiliwizky et al., 2017; Cervera et al., 2020; Belfi et al., 2019), evidence for the *content* of knowledge being gained remains elusive (Christensen et al., 2023). Exploratory work on whole brain network connectivity, clarifying different neural signatures and biomarkers of aesthetic experiences which lead to new knowledge is developing (Coburn et al., 2020; Li & Zhang, 2020; Matthews, 2019) but challenging to model as people differ in their responses, preferences and engagement with art works. Malik (2022) found encouraging signs of progress in the literature identifying the structures and functions of the brain which are accessed during art therapy for example, (see also Miller & Torkington, 2021; King & Kaimal, 2019), while McDermot (2023) reported on the translation of research into evolving understanding of how artists, after suffering a degenerative disease impacting memory, have been shown to retain some of their artistic knowledge and craft when other memories are absent. Chatterjee (2011) posit that this evidence debunks the commonly held notion that the right hemisphere privileges artistic production. Chatterjee's research in cognitive neuroscience at the University of Pennsylvania with well-known artists and illustrators such as Katherine Sherwood and Lonni Sue Johnson, and patients who suffered a stroke to the left or right side of the brain, uses these phenomena to explore and probe "what's happening here" (King, as cited in McDermott, 2023). Other neuroaesthetic researchers based at the universities of Pennsylvania and Vanderbilt, summarise the ultimate outcome of this research as: "What we want to know is how art can change our view of ourselves and of the world." (Christensen et al., 2023, p. 9); arguably a philosophical query which has endured for centuries, from Plato and Aristotle (Gaut, 2005).

4.2.1.2 Scientific discoveries and arts integration

While understanding how the principles of neuroscience inform arts integration practices is an evolving field, it does lend valuable insights to educational and classroom practice. For example, in an early review of factors which support long term memory retention, researchers at John Hopkins University concluded that arts integration naturally incorporates activities which benefit long term memory (Rinne et al., 2011). These are presented as:

--→ Rehearsal (i.e. repetition of information in multiple ways embeds knowledge in long-term memory, e.g. advertising jingles and programmes such as Sesame Street illustrate how putting information to music promotes repeated rehearsal in an enjoyable manner);

--→ Elaboration (e.g. semantic or meaning making elaboration, such as elaborating upon the context, characters, etc. when creating a song, poem, a work of visual art which serves to deepen the processing and improve subsequent recall of material);

--→ Generation (i.e. generating information in response to a cue leads to better retention than simply reading that information);

--→ Enactment (i.e. physically acting out material leads to improved recall relative to reading or hearing material, e.g. performing arts and drama);

--→ Oral production (i.e. producing a word orally leads to better subsequent recall than does reading the word silently);

--→ Effort after meaning (i.e. where learners exert effort to interpret or pursue meaning, the ideas will be retained better than if they were simply read from a textbook; enjoyment of art or aesthetic experience is often dependent on its interpretation or 'decoding' by the observer/participant);

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--→ Emotional arousal (i.e. memory is improved when emotions run high; in addition, emotional arousal leads to attentional focus during memory encoding, leading to greater long-term memory, e.g. participation in dance, creative writing, drama prompt students to express emotions leading to imprinting the experience more powerfully in their memory);

--→ Pictorial representation (e.g. information presented in the form of pictures is retained better than presented in the form of words, however, picture superiority only develops over time and is not evident in children under seven; e.g., paintings of historical events can supplement information presented verbally). (Rinne et al., 2011, pp. 90-94)

In a study of dance, cognition and knowing in primary schools in the UK, evidence from the literature on neuroeducation and neuroplasticity (Martínez-Montes et al., 2016; Cozolino, 2013), supported the conclusion that creative dance, as an embodied art form and mode of cognition, affords significant benefits to children in the areas of physical, socioemotional, artistic, transferable learning, health and wellbeing in schools (Payne & Costas, 2021; see also Blasing et al., 2019). Success was also reported in relation to several programmes designed to capitalise on increasing research in the field of social-affective neuroscience which demonstrates the importance of "the social and emotional as essential foundations for applying cognition" (Eddy et al., 2021, p. 194). In one project, sessions had to be transferred online during Covid. *Body Language Arts: A Dance Approach to SEL*, adopted an inquiry approach to integrating five essential dance concepts with key social and emotional learning (SEL) criteria in 3rd and 4th graders' dance classes in two primary schools in Harlem, New York. It allowed children and teachers to learn the SEL competencies, and practice them (Eddy et al., 2021, p. 194). Similarly, during Covid 19, Zaeler & Legari (2023) found the bridges between neuroscientific and artistic phenomena to lend distinct advantages to showcasing the work of their *Parallel Worlds* project in a virtual format (originally designed to be experienced live in the Montreal Museum of Fine Arts). Brown (2022) employs insights from neuroscience to explore and develop a framework which identifies the unifying factors which the arts share, and the functions they serve in human life. Acknowledging the surge of attention from cognitive neuroscience and biological interest in the arts, Brown draws on this research to unify the arts through creative syntheses across arts forms, from theatre and literature, music and language, dancing and acting, and visual art and music. The literature is replete with examples describing the impact of neuroscience, the arts and creativity (Las Heras et al., 2023), with the renowned psychologist Robert Sternberg (2019) summarising three directions in the research, notably: (i) the facet of intelligence that is imperative in education and society is creative intelligence; (ii) "creative people defy the crowd as they question familiar beliefs and assumptions" (p. 64); and (iii) "creativity propels a field in a new direction" (p. 64). Divergent thinking in relation to real-world situations and what he refers to as common creative dispositions, "such as an openness to new experience, a willingness to take risks, and intrinsic motivation" (p. 64) can be nurtured and developed in education, particularly early years education. This chimes closely with the existing Aistear (NCCA, 2009) framework, especially the theme of 'Exploring and Thinking' which emphasises play, investigating, forming, testing and refining ideas. These concepts are similarly evident in French et al.'s (2022) literature review contributing to the updating of Aistear currently.

In the field of theatre in education, numerous interactive performances have been developed for younger audiences which successfully probe the emerging dynamics of discoveries in science, genetics, medicine and health related disciplines, spawning interest in new areas of enquiry such as neurotechnologies, neurojustice, neuropharmacology, neuroaesthetics, neurolaw, and neurorobotics. Organisations such as the Wellcome Trust explore the relationships between science and arts in attempting to "reimagine science education for the twenty-first century" (Parry, 2020). Parry (2020) speaks to the requirement, at times, to defy the prevailing educational, political and aesthetic frameworks we work within, in order to forge practices and processes that have the potential to hold new ways of knowledge and being in the world. Pushing the boundaries between arts and health, Mark Storor and Anna Ledgard 's *Visiting Time* was a site specific collaborative performance project in Dorset County Hospitals. It involved primary school children in workshopping, rehearsing and performing the immersive theatre piece to small groups who were 'invited to an appointment for treatment' and tagged and swabbed before being led by the children through a series of performance installations. In one, the audience meet a performer who is trapped in a cotton wool cocoon (see Fig. 4.2). It aimed to make a connection between school and hospital in relation to the life of a young patient living with cystic fibrosis. Drawing on Lave & Wenger's (1991) theories of situated learning, *Visiting*

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Time provided an expanded space for learning science "enmeshed with human stories, acknowledging the emotions as well as the intellect and seeking to make it relevant to the lives of real people" (Ledgard, 2015, p. 129). The experiment demanded pedagogical innovation where the learning arose from engagement and curiosity giving rise to questions, some of which had factual bases which could be provided by a visit to a science centre for example, an interview with a geneticist, or through class work. But to others such as "How can I make a snowball when my hands are always hot?" [a condition associated with cystic fibrosis], science can make some response to, but not a complete answer.

> [It] helped us to understand cystic fibrosis in a way which we wouldn't have understood if we had learned it just during lesson times. We actually felt what it must be like to live with a genetic disease and what people deal with every single minute of their lives. (Pupil, Sir John Colfox School, April 2004)

Figure 4.2: Photos by Andrew Whittuck (Ledgard, 2015, p. 113)

4.2.1.3 Socially engaged practices and arts integration

It is widely recognised that contemporary art forms are integrative in nature, facilitate authentic integration and engagement with socially and issue-based practice (Atkinson & Dash, 2005; Blagoeva, 2019; Blagoeva et al., 2019; Milbrandt, 2002). Other examples of engagement and active participation include Stan's Café, the British theatre company's internationally acclaimed *Of All The People In All The World* which creates a powerful arts integrated experience for children and adults using grains of rice to bring demographic, cultural, historical, economic and political statistics to life. Each grain of rice represents one person and the audience are invited to compare the one grain that is them to the millions that are not. During the performance installation, piles of rice representing different groups of people are carefully weighed out. Statistics such as the number of people born each day, the number who die, the number of doctors in the world, the number of soldiers, all the people who have walked on the moon, the number of billionaires in the world,

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the number of women billionaires, etc. are arranged in labelled piles creating an ever changing landscape of rice and placed around the 'gallery' space (e.g. school hall or other venues) (Stan's Café, 2023). They use the arts as a way to interact with and respond to world events and current affairs, or to what people are interested in. It has been running for 20 years. This, and the examples below, demonstrate potential for creating socially engaged practices with children in schools.

Again using rice, Stan's Café created an adapted Theatre in Education version called *Plague Nation* for use in schools which focused on epidemics and the history of vaccination. It is an example of effective collaboration and creative intersectionality across subject areas, curriculum processes and geographic boundaries. Featuring workshops, a teacher's pack and worksheets for children, the materials were developed by science undergraduates who were set a challenge to research age appropriate facts for the show as part of their 'Feet to the Fire: Exploring Global Climate Change from Science to Art' module (Stan's Café, 2023).

In Storor and Ledgard's *Boy Child* (Ledgard, 2008), Nicholson (2007) observes that the Theatre in Education performance is artistically innovative and simultaneously achieves its educational objectives. Writing in *The Guardian*, she entitles her review as 'At last – educational theatre that can be called art'. The performance sought to explore what it means to be male in society today. Following a year long process of exploratory workshops with boys in local schools and the young offenders' institute, with fathers-to-be, and men in working men's social clubs, seven stages of a male life were presented. One of the strongest characteristics of Storor's methodology was to focus on the needs of the learner. Ledgard (2015) cites the example of working with 7 year olds who when participating in the performance become preoccupied with their physical and emotional feelings. This led to incorporating an exploration of the biological functions of the body: the heart, the brain, nervous system, blood vessels (see Fig. 4.3). Later during the workshop, ribbons representing the nervous system were attached to the body of a child using a human anatomy book to further extend the learning (see Fig. 4.4). Ledgard (2015) reflects that "As far as the school science curriculum was concerned, important learning had been covered, but for the children their interesting quasi-philosophical question, 'How many feelings does a boy have in a day?', remained unanswered" (p. 116). This points to the valuable role of aesthetic experience in supporting children to cope with ambiguity and uncertainty referred to in Chapter Two which are positively implicated in changes in health and wellbeing (Sarosso et al., 2022; Hubl, 2022; Hulse & Owen, 2019).

Figures 4.3 and 4.4: Photos of *Boy Child* by Andrew Whittuck (Ledgard, 2015, p. 116)

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Reflection is a core tenet of the socially engaged practices described here. In discussing their work with primary school children, Ledgard et al. (2021) highlight the importance of authenticity, close listening, re-framing perspectives, re-playing situations from different points of view, real-world connections, and work which has experiential significance for participants. In distilling and (re)framing human experience and knowledge, the arts in education allow for a depth of engagement not easily achieved in other areas. Nicholson (2007) captures the essence of what the arts bring to education when she writes:

> The great educational strength of this work lay in how it kept its learning secret. It didn't flaunt its aims and objectives, nor dwell on its learning outcomes. It allowed scientific learning to become immediate, sensory and deeply personal. It invited participants to find beauty in science, and to recognise the critical judgments involved in making art.

> Perhaps we need a more robust vocabulary to articulate the learning that happens in the space between the aesthetic of theatre and scientific scholarship. But for now, the learning I witnessed in *Boychild* reminded me of Philip Pullman's wise words: "True education flowers at the point when delight falls in love with responsibility".

4.2.2   Benefits to teachers

As evidenced above, the benefits of arts integration are not unique to students. Many studies reviewed also record benefits to teachers. These include increases in overall teaching satisfaction, using new strategies to reach learners, improved student engagement which reduces the need to implement classroom and behaviour management strategies (Miller & Bogatova, 2018; Hayes & Clarke, 2017). Some examples are highlighted below.

In a two-year funded study, involving 2,014 teachers across 19 states who participated in an arts integration professional development programme at Lesley University, Bellisario & Donovan (2012) found that, for teachers, arts integration:

--→   Provides hands-on experiential learning through arts-based professional development that engenders engagement in the creative process that mirrors the process teachers' students will engage in;

--→   Allows teachers an avenue for providing dynamic and creative instruction to facilitate deep learning;

--→   Enables teachers to differentiate their instruction to meet the needs of all learners;

--→   Provides pathways for culturally responsive pedagogy, which recognizes the cultural backgrounds and individuality of all students;

--→   Rejuvenates teachers who were on the verge of burnout; and

--→   Renews teachers' commitment to teaching. (Synthesis of findings presented by ArtsEdSearch)

In a mixed methods study involving four early years classroom in the UK (Sheffield), researchers found an increase in teacher confidence and capacity to use music in the classroom, observing growth in children's language and communication skills through music (Pitts, 2016). Employing the *Wolf Trap Institute for Early Learning Through the Arts*' professional development programme with 22 primary schools (data from 3 schools, n=26 teachers contributed to the evaluation), findings demonstrated positive outcomes for teachers:

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Focus on content: The program built on teachers' pre-existing mathematics and early childhood education expertise by focusing primarily on infusing arts-integrated strategies into mathematics instruction.

--→ Active learning: The program allowed teachers to engage in six elements of active learning: observing demonstrations, practicing what they've learned and receiving feedback, leading group discussions, leading demonstrations, developing and practicing using student materials, and reviewing student work or scoring assessments.

--→ Coherence: The program was consistent with district mathematics standards. (Ludwig et al., 2014, synthesis of findings presented by ArtsEdSearch)

It notes that the programme included 101 hours of professional development per participating teacher per year, and was offered to all ECEC and primary teachers in the participating schools, although not all eligible teachers participated and some did not continue for the entirety of the programme.

In a small scale professional development study involving primary school teachers, McWilliams (2023) found that over half had used arts integration approaches on three or more occasions up to two years after completing the training programme with the researcher. However, it was noted that teachers' confidence was strongly correlated to having prior experience with an art form. Over half felt more comfortable and confident with the visual arts and to a lesser extent with drama, than with dance or music. Over half reported prior experience with the visual arts, and only a quarter with more than one art form. Activities included for example, the elements of art (line, shape, space, colour, value, texture), analysis of professional arts, readers theatre and tableau (still image) to help create context for the academic subject areas (McWilliams, 2023).

In a rich qualitative study of four teachers who attended a year-long professional development course at a large University in the US, Krakaur (2017) found that teachers directed their instruction towards teaching for understanding rather than isolated skills and knowledge. They demonstrated artistic habits of mind, reflected creative pedagogical decisions and choices in their work with students, and facilitated arts-based discussions during classes.

Finally, in a review of the Kennedy Centre's CETA ('Changing Education Through the Arts') programme designed to support teachers' use of arts integration practices in their classrooms, Duma & Silverstein (2014) report:

--→ Positive impact of the CETA program's professional learning model on changing teachers' practices and beliefs about arts integration and re-energizing their teaching. The analysis determined that the professional learning model was effective, mostly as a result of the quality of its structure and the sustained, ongoing nature of its delivery.

--→ Positive impact of arts integration on transforming the whole school environment by creating a culture of collaboration. (Synthesis presented by ArtsEdSearch)
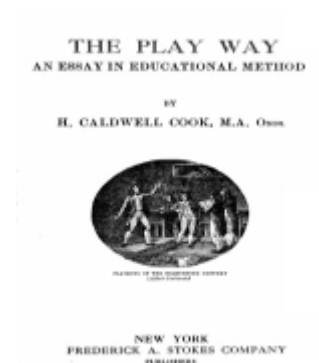
Notwithstanding such positive positioning of arts integration in 21st century education, it is not a new phenomenon, having attempted to reform the 20th century school landscape. Nor is it an approach without challenge in terms of translating its potential from theoretical premise to high quality practice in classrooms. This is discussed below.

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4.3   Arts integration

4.3.1 Early foundations

Arts integration lies at the nexus of a complex educational landscape with competing goals and priorities. For almost 30 years, its supporters have wrestled with the challenge of reconciling the "growing recognition of the importance of the arts in student learning" (Darby & Catterall, 1994, p. 300) with mounting concerns regarding how arts-based learning can be "woven into policy and practice" (p. 325). Promoted as a powerful instructional method to address the needs of 21st century students, its antecedents however, stretch much further back. Building on the work of Rousseau, the Swiss pedagogy and educational reformer Pestalozzi (1746-1827) advocated for the needs of the poor and socially marginalised in society, describing arts experiences as "training individuals to think for themselves" (Siegesmund, 2013, p. 34). Advancing the primacy of learning through activity, he was concerned about achieving balance between head, heart and hands, and the risks associated with focusing on just one. Adler (1883) later declared that learning should be student-centred and oriented toward understanding rather than memorization. He proposed that students be afforded greater access to the arts for "educational reasons chiefly" (Adler, 1883, p. 292). This view was shared by Horace Mann in the late 1800s who insisted that the arts be included in the curriculum to enhance learning (Hayes & Clarke, 2017). Dewey's 'learning by doing' and 'art as experience' promoted the arts as a vehicle for all learners to investigate the abundance of opportunities in life and society (Wiske, 1998).

These progressive educators situated the arts not just as disciplines but as expressions of a child's natural desires to develop a voice, to move freely in the world, and to make meaning of their lives (Heilig et al., 2010). As a consequence, attention began to shift during the 1910s to '30s towards integrated pedagogical conceptions which framed the arts as potential pathways to engage the social, emotional and cognitive needs of all learners (Krakaur, 2017). Connections between the pedagogic and aesthetic were espoused both in Europe and the US and heralded the rebalancing of child-centred values such as kindness, positive regard, social justice, personal dignity and personal development against solely academic claims on the purposes of schooling and curriculum content. For example, British educators Harriet Finlay Johnson (*The Dramatic Method of Teaching*, 1912) and Henry Caldwell Cook (*The Play Way*, 1917), interwove the aesthetic and instrumental to improve the quality of classroom practices in all subject areas through engagement with drama, playful pedagogy, and theatre.

Figures 4.5, 4.6 and 4.7: Images from Finlay Johnson (1912) and Caldwell Cook's (1917) books

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Having taken up her post as headmistress at Sompting school in 1897, Harriet introduced such items as nature rambles, educational visits, library mornings, lessons out of doors, cookery, handicraft, art and drama into the curriculum, and allowed her pupils a degree of freedom and autonomy that was unheard of in other Victorian schools. … The results were so remarkable that educationalists from far and wide were soon making their way to Sussex to see Harriet's school for themselves. Many of them liked what they saw, and Harriet's ideas were subsequently put into practice by other teachers in the United Kingdom and elsewhere. In time they would become integral to almost every school curriculum. (Bowmaker, 2002)

Their colleague Percy Nunn (1920) further advanced approaches to integration involving the arts, when he acknowledged the beneficial use of 'the dramatic method' in teaching across the curriculum.

4.3.2 In and out of favour

Taking the US as a case study broadly illustrates a similar historical trajectory of arts integration in the UK and Europe. Deriving from progressive ideals during the early part of the 20th century, arts integration and arts education endured somewhat of a shaky history throughout the intervening 100 years. Following the war years, the 1960s and early '70s were characterised by an expansion in experimentation with student creativity and active learning involving arts based learning opportunities across the curriculum (Cuban, 2004). Theorists suggested that all students could benefit from arts-based learning opportunities due to the intrinsic value of arts experiences, the rich cultural heritage transmitted in the arts, and the potential for "experiential transformations" achieved through the arts (Greene, 1994). At this time, innovative school systems in the US developed more flexible approaches to school timetabling to support team teaching and cross-disciplinary planning (Unruh & Madeja, 1969). Some classroom teachers implemented the arts as a method to contextualize their content within broader cultural, historical, and social domains (Bresler, 1995).

However, economic recession in the 1970s reintroduced paradigms of traditional teaching methods, efficiencies and student accountability (Smith, 1974), which relegated arts education to the margins and largely as expendable (American Council for the Arts in Education, 1977). In the US (and notably also in Ireland and the UK), arts integrated instruction survived through the efforts of non-profit organisations, independent contractors, and state arts councils (Lewis et al., 1978). While learning 'in' the arts and 'through' the arts were described as "mutually supportive processes" that could lead to skill development and conceptual understandings in language arts, mathematics, social studies, science, and other arts disciplines (Brigham, 1978), critics countered by saying that arts integration was no replacement for high quality, discipline-based arts instruction (Madeja, 1976).

Integrated arts education waned again until new theories in educational psychology in the 1980s and '90s, such as Gardner's (1983) Theory of Multiple Intelligences, demanded creative and active teaching and learning methods to respond to increasing awareness of the multi-modal ways in which children learn (Russell & Zembylas, 2007). Teachers were encouraged to consider the strengths of learners with kinaesthetic, visual, musical, spatial, interpersonal, and intrapersonal intelligences, as much as those with numerical and linguistic skills and abilities (Krakaur, 2017). Embracing more fluid and diverse notions of intelligence, teachers began to re-explore the role of arts integration in balancing skill development and discipline specific knowledge in classrooms (Loughlin & Anderson, 2014). Despite coming in and out of fashion through initiatives such as the *National Standards for Arts Education* (1994) which established disciplinary based expectations in music, visual arts, theatre and dance and provided guidelines for developing arts integrated curriculum in each art form, and the *No Child Left Behind Act* (2001) which rendered the arts subservient in a curriculum which prioritised assessment in mathematics, reading and science (Mishook & Kornhaber, 2006; Thompson et al., 2010; Heilig et al., 2010), arts integration survived.

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In more recent policy developments in the US, the *National Core Arts Standards* broadened the context within which the arts could be taught, and identified the transfer of knowledge and building of connections between disciplines as essential to understanding (NCCAS, 2014). Rather than teaching the arts strictly as 'bounded' disciplines, the new standards framed arts education as rigorous disciplines *and* as a method to 'springboard and bridge' the application of artistic habits across subject areas to meet the needs of 21st century learners. Recommendations for teachers included focusing instruction on big ideas, 21st century skills, and meta-cognitive strategies to support meaning making and understanding (Charleroy, 2012). These are keenly reflected in the PCF (DE, 2023a):

> … the curriculum recognises that the teacher's interactions with children and their lived experience enable the identification of fruitful themes, interdisciplinary skills, big ideas, and real-world problems that are starting points for integrated learning and teaching. Connecting curriculum to children's lives in meaningful ways is central to the rationale for promoting integration in the primary classroom and an enactment of the curriculum's principles. (p. 26)

Through a comparative analysis, Charleroy (2012) found that the processes, skills, and ways of thinking described in the *Common Core State Standards* (CCSS, 2010) for all subjects, closely aligned with the philosophical and creative practices associated with learning in and through the arts as described in the *National Core Arts Standards* (NCCAS, 2014, see Fig. 4.8). Specifically, the research determined that the creative practices (i.e., imagination, investigation, construction and reflection) articulated in the arts standards were integral to the language and mathematics standards. The CCSS guidelines stated that teachers should be given latitude in terms of how they selected and delivered curriculum, which again underpins the curriculum vision outlined in the PCF (DE, 2023a).

> Each child's learning journey is different, and so the curriculum provides flexibility and choice to teachers and school leaders as they support children in their holistic development. (p. 3) … it views teachers as committed, skilful, and agentic professionals [An agentic teacher makes professional and informed decisions in response to the children's learning needs.] (p. 5) … teachers exercise agency in responding to children's choices by making professional decisions based on children's interests, curiosities, and prior learning, and on the curriculum and whole-school approaches (p. 25).
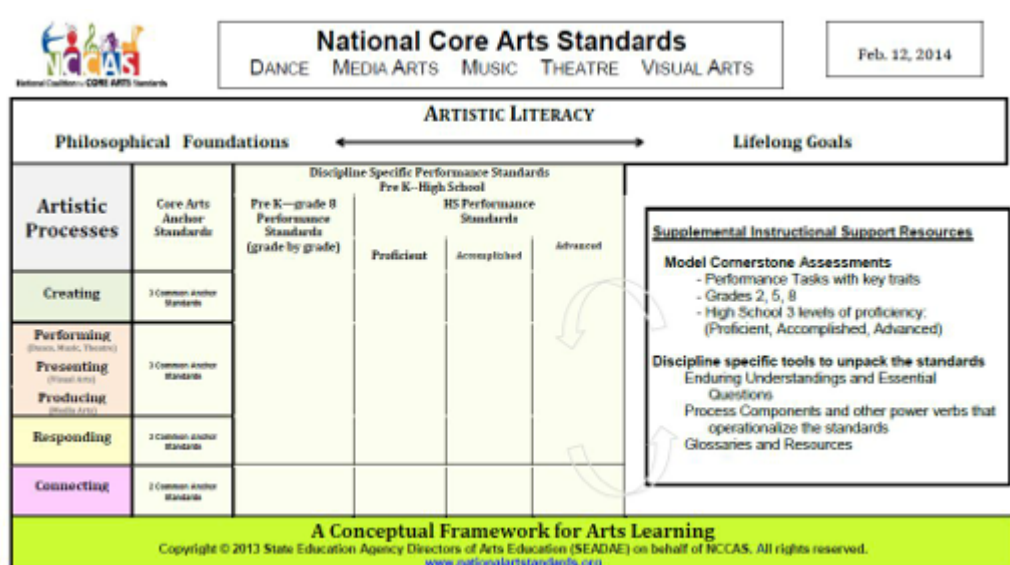

Figure 4.8: A conceptual framework for arts learning (SEADAE, 2014)

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4.3.2 Defining Arts Integration

> The aim of art is to represent not the outward appearance of things, but their inwardsignificance. (Attributed to Aristotle's *Poetics,* Will Durant, 1926)

Figures. 4.9 and 4.10: *Arts Integration+ California: A Convening* at the Getty Centre (Gibas, 2016, Illustrations ©Todd Berman)

Arts integration is a method of teaching in which interdisciplinary knowledge, creative processes, and artistic habits of mind can be blended to elevate student learning. Cornett (2007) describes arts integration as an approach to connecting big ideas across content areas to give time "to what is most important in our integrated world" (p. 9). Teachers provide opportunities for students to work 'in' an art form (i.e., music, dance, theatre, visual art, film, digital media) and 'through' an art form (i.e., integrated) to achieve academic, artistic, social, and personal goals. Robust arts integration is not designed to substitute for arts education, but rather to extend learning opportunities in and through the arts throughout the day (Krakaur, 2017). Teachers who integrate the arts with fidelity offer enhanced learning opportunities for all students, particularly those placed at risk in 21st century classrooms (Anderson, 2014).

Arts integration is generally described as a method of incorporating artistic elements, processes, and ways of thinking across content areas. Ludwig and Goff (2013) explain it as an instructional method which "integrates content and skills from the arts with content and skills from other core subjects, toward increasing learning in both areas" (p. 1). Drawing on Drake's (2007) expansion of arts integration to incorporate connections to the real world and Berke's (2000) understanding of two equal groups combining into a unified whole, Hayes & Clarke (2017) suggest that in a competitive global economy, children deserve every advantage, and arts education and arts integration are a vital part of a sustainable and enriching education. They cite Michelle Obama who pronounced that:

> The arts and humanities define who we are as a people. That is their power -- to remind us of what we each have to offer, and what we all have in common. To help us understand our history and imagine our future. To give us hope in the moments of struggle and to bring us together when nothing else will. (First Lady Michelle Obama, President's Committee on the Arts, 2011),

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and Thomas Friedman (2005), author of *The World is Flat*, who stated "More than ever, our secret sauce comes from our ability to integrate art, music, and literature with the hard sciences" (as cited by Hayes & Clarke, 2017 p. 1).

Foregrounding intersection, connection and progression, the Kennedy Centre (drawing on Silverstein & Layne's definition, 2010) define arts integration as:

> … an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.
> (https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/)

Arts integration is enacted when teachers incorporate artistic elements, processes, and ways of knowing across disciplines to address the needs of the 'whole learner' (Stevenson & Deasy, 2005). It's a method of teaching which strives to build "a set of relationships between learning in the arts and learning in the other skills and subjects" (Deasy, 2002, p. 3). Interest in arts integration has been steadily increasing as this method of instruction is associated with cognitive, emotional, and social growth (Edelen, 2020; Eisner, 2014; Stevenson & Deasy, 2005). Visual and photographic artist Todd Berman's (2016) illustrations capture some of the key themes emerging from Danielle Brazell's keynote address and the 'spark talks' at the *Arts Integration+ California: A Convening* at the Getty Centre (see Figs. 4.11 and 4.12).

Figure 4.11: Danielle Brazell's keynote address

Figure 4.12: Spark Talks: Four Challenges to Arts Integration in California Classrooms (Gibas, 2016, Illustrations ©Todd Berman)

There are many definitions of arts integration in the literature, often referencing quite different emphases in approach. Ideas such as *arts as curriculum (i.e.,* the teaching of art) and *arts enhanced* curriculum (i.e., the use of art in teaching a subject, area or concept) (Silverstein & Layne, 2009), have been alluded to in Chapter Two. Inter-arts instruction provides learners with opportunities to explore connections between the arts, or what Anderson (2023) refers to as a process of 'connecting the dots' which allows students to explore the bigger picture through developing a deeper understanding of the shared connecting concept and of the individual art forms. She helpfully distinguishes between two commonly conflated terms: arts infusion and arts integration. Both denote the practice of linking the arts to other subjects but "arts-infused teaching and learning is a model of arts integration focused on *conceptual integration*; concepts that are authentically

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shared between two or more disciplines … sharing a common definition of the concept" (Arts Impact, 2023). Here the intent is to understand a *concept* at a deep, life application level, through bringing more than one discipline together, exploring multiple examples and more than one viewpoint. This is in contrast to arts integration which focuses on *contextual integration* based on themes, such as pollution, healthy eating, the rain forest, migration, etc. Anderson (2023) illustrates the differences through an example. In an arts infusion approach, the mathematical concept of angles (equally important in dance) could be explored through examining the angles a dancer's body makes in a particular dance position. Students could age appropriately deepen their understanding of the concept of angles (types, construction, parts, etc.) through creating different angles using their own body positions (e.g., one line angles, two line angles, right, obtuse, travelling movements greater than 95 degrees, etc.). In Burnaford's (2007) first type of arts integration (see Box 4.1 below), geometric shapes in Kandinsky's visual art could be explored. While geometric shapes are a *concept* in geometry (e.g., distance, shape, size and position of figures), they are not in visual art. However, they may be a theme of interest to a particular artist or work or art, but they are not a fundamental concept in visual art, as they are in mathematics.

To elaborate on the point further, it is worth citing Kisida et al. (2020) at length, who draw from Burnaford et al.'s helpful typologies, to understand some of these different conceptions. The example refers to the Walton Arts Centre's live interactive theatre programme for children in grades 3 to 5 which align with the state curriculum goals in History for third and fourth grade students. Children are invited to engage with historical events from the perspective of people in the play who lived through that period [1930s, US].

The WAC's *Digging Up Arkansas* is self-described as an arts integrative program for elementary school students. In this case, a theater performance that includes student interaction with actors and artifacts is used to deliver content knowledge of Arkansas history. Such a straightforward definition, however, misses the multiple nuanced types of arts integration within the field. Burnaford et al. (2007) describe three potential typologies—arts integration as learning through and with the arts, arts integration as a curricular connections process, and arts integration as collaborative engagement. Still, even these definitions fail to comprehensively describe the various examples of arts integration in practice. *Digging Up Arkansas*, for example, clearly incorporates the first and third definitions, as students both learn history through and with theater, and the program itself was created through a collaboration with teaching artists and traditional educators. It fails to satisfy the second definition, however, because no actual "art" content knowledge is introduced alongside history content. The art form (theater) is the vehicle by which students engage with history, and any learning about theater itself occurs passively. (p. 2)

Digging Up Arkansas is not a typical theatrical production where actors perform on a stage to a passive audience. Rather, the actors invite students into the "Works Progress Administration research tent," and their participation becomes part of the play's action. Students are led into the tent by costumed ushers and actors in-character that actively engage with them. Throughout the performance, the actors ask the students to use their bodies to represent important ideas and concepts using physical gestures and posturing to represent ideas via the drama strategy of "tableau." They are also encouraged to talk with their neighbor about their ideas regarding the content, and to use choreographed gestures to learn and then demonstrate factual knowledge and strengthen their understanding of key concepts. (p. 4)

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Kisida et al. (2020) conducted an experimental mixed methods study on the WAC project above involving 1,892 children to assess outcomes relating to content knowledge, interest in learning history, historical empathy, and interest in performing arts. The findings revealed improved outcomes in all domains for the treatment groups in comparison to the control groups. Embodied learning techniques were shown to have contributed to increased content knowledge retention in this study (see also Anderson, 2018; Hardiman et al., 2019, 2014).

While it is not easy to tie down arts integration theoretically, Kisida et al. (2020) suggest that "it is even more varied in practice" (p. 2) and difficult to capture all that occurs under the umbrella term. Some of the approaches used to execute arts integration are described next.

4.3.3 Models and approaches to arts integration

Many terms are used to denote the variety of ways in which curricula are integrated, and unity features prominently. As evident above, the term "integrate means to render something whole or at least provide some sort of unity" (Bacon, 2018, p. 1). The Consortium of National Arts Education Organizations (CNAEO) understand arts integration as "the use of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity" (1994, p. 13). In what Barnes (2018) refers to as interdisciplinary integration, the intention is "to make creative connections across the disciplines drawing on unique thinking approaches and leading to a more rounded view" (p. 103). Research indicates that integrated curricula utilise a spectrum of approaches, whereby disciplines are differentially balanced and interrelated. Elements of several models have been applied and adapted, with varying degrees of success in the arts education field. Drawn from his book, *The Mindful School*, Fogarty's (1992) ten ways to integrate curricula (see Fig. 4.13) are described as starting points in many ways. He recommends that teachers, individually or in teams, choose one model to work with each semester, and branch out over time to invent their own curriculum integration designs.

> It's a cycle that offers renewed energy each year as teachers help the young minds discover "roots running underground whereby contrary and remote things cohere and flower out from one stem". (Fogarty, 1991, p. 65)
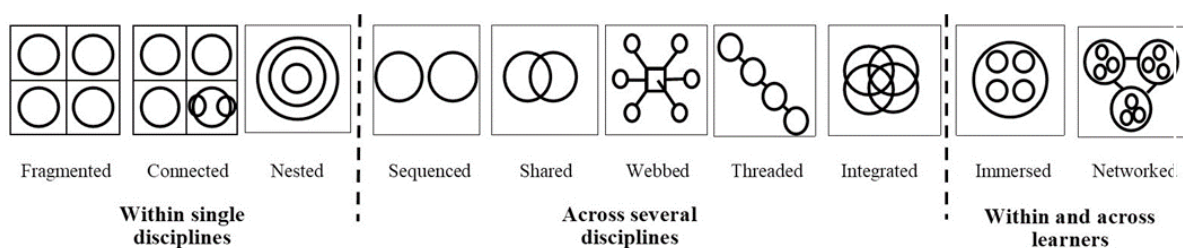
Figure 4.13: Ten ways to integrate curriculum (Fogarty, 1992)

In the schemata above, *single discipline integration* takes the form of linkage (similar to PSC, 1999) or integration of elements within a subject to explore a particular theme or topic. Integration *across disciplines* is concerned with how ideas, themes or topics are (a) taught *sequentially* (separately across different subjects); (b) are *shared*, implying that two disciplines are presented together focusing on shared concepts, skills or attitudes (e.g., developing the concept of weather by combining geography and mathematical data collection and analysis skills, Bacon, 2018); (c) are *webbed* where curricular content across different subjects is connected thematically (e.g., exploring the theme of Winter across several subjects); (d) are *threaded*, whereby skills and content are threaded throughout all disciplines (e.g., developing and using prediction skills in mathematics, language (reading), and in science) and (e) is *integrated,* reflecting how topics are arranged around overlapping concepts. Fogarty's two final classifications concern integration at the learner level or learner-led integration. (a) *Immersed* integration concerns the immersed learner,

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filtering all content through a particular lens of interest or experience. (b) In *Networked* integration the learner directs the integration process, garnering multiple perspectives.

Approaches extending from discrete to transdisciplinary adapted from the writings of Kaufman et al. (2003) and Barnes (2018) (see Fig. 4.14) set out five levels of integration, which underpin many models of integration.
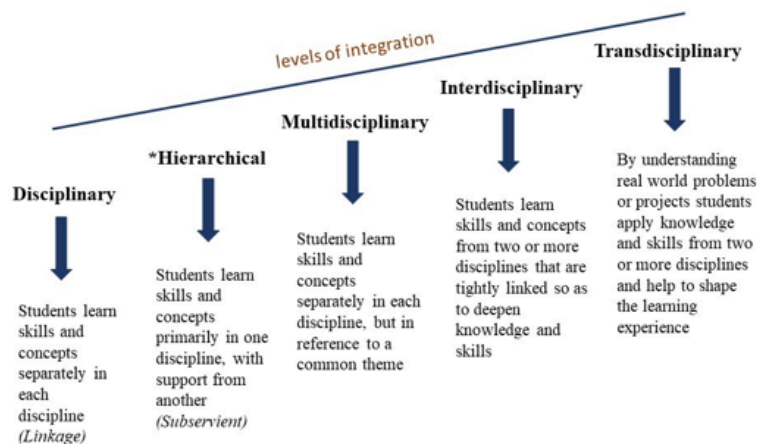
Figure 4.14: Levels of Integration (adapted from Kaufmann et al., 2003 and Barnes, 2018)

A core challenge concerns subject equity and issues arising from how the arts are valued and placed within the overall curriculum structure. Whether they are viewed as core to learning across the curriculum (Burton et al., 1999), or perceived as ancillary, 'nice but not necessary' (Eisner, 2002; Schultz, 2006). At a micro level, this can be compounded by poor planning and management which can result in what Roth described as (2001) a 'bland broth' of weak, unspecific, vague and non-transferable learning (see Barnes, 2018). The literature advocates approaches which are co-equal or dual-focus, in which each subject is progressed and deeply engaged in, thus the sum of learning is greater than if learning in each discipline is discrete and separate. Such integrated approaches require planning, collaboration, as well as discipline-specific knowledge and skills (Flannery & Nugent, 2023; Barnes, 2015, 2018; Harlin & Brown, 2007; Baker, 2007; Wiggins, 2001; Bresler, 1995).

Historically, musical education, for example, in various jurisdictions is underpinned by discipline-based skills and formal concepts, learning and performance. Interdisciplinary integration of music with other subjects challenges educators to re-evaluate what is valued by teacher-educators and its impact on content, teaching and assessment. Findings in PAINT which examined Integrated arts approaches in an Irish context found that integrated approaches challenged teacher thinking, resulting in teachers going beyond discrete elements in each art form, developing cross-curricular methodologies, seeing "a bigger picture where integrated arts enables willingness, collaboration, problem-solving and creativity - dispositions essential to lifelong learning and central to creative habits of mind" (Flannery et al., 2021; 59-60).

Barnes' (2018) eight approaches to explore cross-curricular themes, create conditions for creativity, and enable child and teacher-led learning (see Fig. 4.15).

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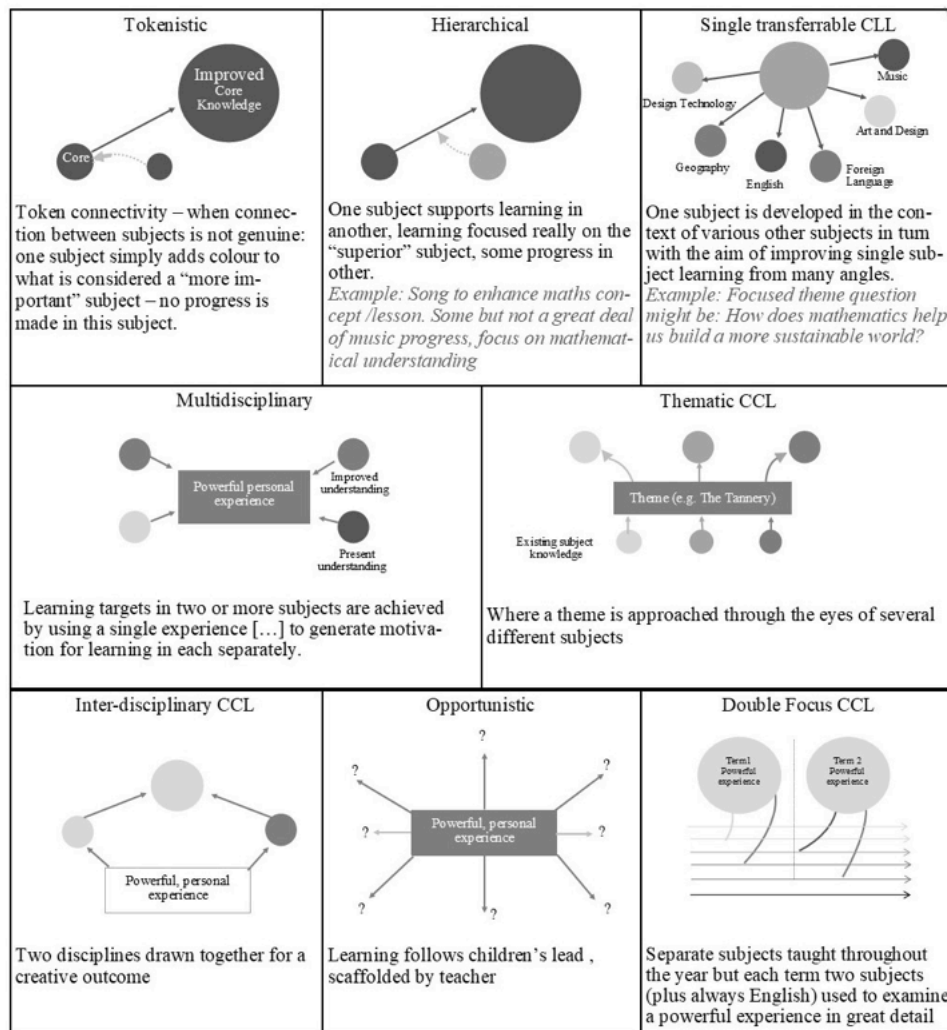
Figure 4.15: Cross-Curricular Learning (Barnes, 2018)

The first three approaches focus on a primary subject. Barnes draws attention to the lack of equity in the treatment of subjects in the first two. In tokenistic integration subject connections are described as not genuine or 'false', while in hierarchical integration subjects assume superior-inferior roles, with minimal if any progression made in the inferior subject (Barnes, 2013). In single transferable cross curricular learning the learning focus is on one particular subject, but learning in the other subjects is progressed to some extent. Barnes cites the example of how mathematics could be purposefully developed across several subjects such as in PE (planning, scoring, averaging and measuring in games/athletics), in religious education, poetry or prose (as a metaphor), in science (for weighing, measuring, classification, patterns), and through notation and rhythm in music. Multidisciplinary integration presents many advantages, including how disciplines are progressed separately and the resulting ease in assessment and measuring progress due to subject separation. *The Tannery project*, (Barnes, 2018), is an example of the thematic CCL approach and shows how learning can be targeted across several subjects to address a particular question or problem (see section 4.4.2).

In Russell-Bowie's (2009b) schemata (see Fig. 4.16), the third level (i.e., syntegration mode) offers a means of assisting teachers to engage in multi-faceted pedagogies while achieving individual subject-specific *and* transversal outcomes. At this level it is intended that children are also encouraged to apply, compare, analyse, synthesise and evaluate ideas and concepts across the subjects, resulting in a higher level of learning and critical thinking than if each subject were taught separately.

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Level 1: Service Connections

Learning outcomes are achieved in one subject by using material or resources from other subject. *Example: Teaching a counting song to support mathematical learning, (other subject as teaching & learning tool, few musical outcomes achieved)*

Level 2: Symmetric Correlations

- Shared / connecting ideas/ resources "used within two or more subject areas to achieve authentic outcomes in both subjects".
- Equity of outcomes discipline-specific approaches (each art form)
- Learning can utilise a variety of intelligences.

Example: Exploring the colour red through dance, song, art work (Russell - Bowie, 2009, p.6)

Level 3: Syntegration

- Purposeful planning is using broad themes or concepts meaningfully explored across a number of subjects.
- A multi-disciplinary approach, with discrete subject indicators and outcomes
- Emphasis on authentic connections and maintaining subject integrity
- Development of generic skills, for example observation, research, problem solving and teamwork (therefore outcomes transcend individual subjects).

Example: My Community: The Power of Story (Russell-Bowie, 2009, p.12)

Figure 4.16: Levels of Integration: Three Modes (Russell-Bowie, 2009b)

In much of the literature, delineations are made between *arts integration* and *integrated arts* experiences. Typically, *arts integration* refers to how the arts are integrated into the teaching of other subject areas as a vehicle or methodology to enhance the learning in that area, while integrated arts or inter-arts refers to integration within the arts disciplines themselves. The revised Primary School Curriculum (PSC) (DES, 1999a) emphasised the benefits of integrated approaches across the curriculum. Drawing on music as an example, Fig. 4.17 presents how integration was enacted in the PSC. Integration at subject level is referred to as *linkage*, denoting how the strands of music are interlinked, while the term *integration* refers to how music is integrated with other subject areas. Examples in the 1999 curriculum documents recommend thematic approaches be adopted in this respect. Thematic teaching is often understood in the literature as an interdisciplinary approach, which Resor & Gandy (2014) define as "instruction that connects each subject taught through a common concept" (p. 8, as cited by Nugent, 2018). In their study of the theme of utopia, students explored economic and social history, literature, geography, and culture, through analysing primary sources including songs, prose, poetry and images (Resor & Gandy, 2014).

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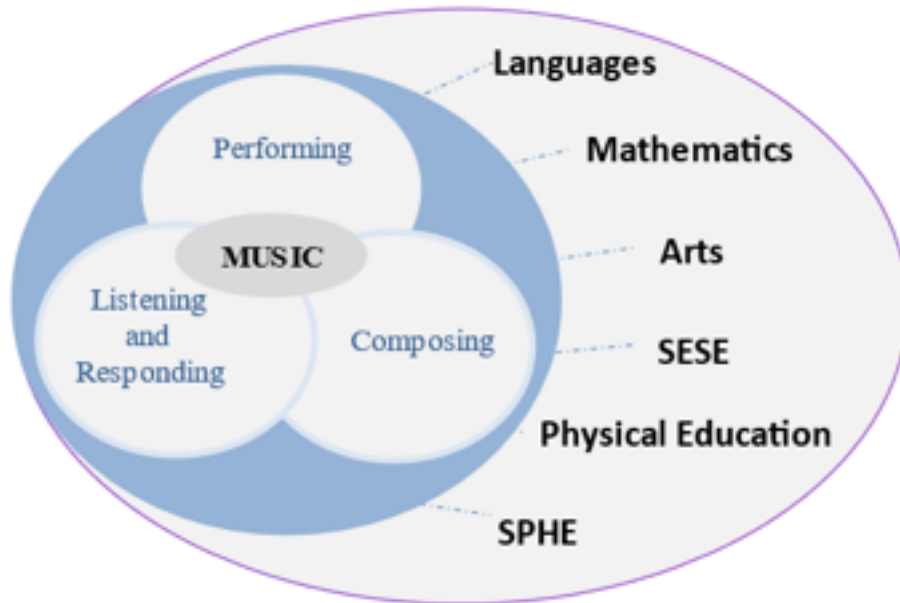Education

Figure 4.17: Subject specific linkage and cross-curricular integration referencing the Primary School Curriculum (DES, 1999a) (Developed by Nugent for this Report)

4.3.4   Signature pedagogies to support arts integration

Over the last twenty years, a number of research-based approaches have emerged including signature pedagogies like the studio thinking framework, choice-based art education, and visual thinking strategies. The significance of signature pedagogies (Shulman, 2005) to support arts integration is recognised (Reck & Wald, 2018). Art based signature pedagogies like studio habits of mind (Hetland et al., 2007, 2015; Sheridan et al., 2023) can address the theoretical dimension of supporting arts integration, however the practical concerns involve the breaking down of traditional barriers between school and broader contexts, and necessitate a focus on partnership (Reck & Wald, 2018).

Commenting on the contribution of Vincent-Lancrin et al. (2019), the Chief Inspector's Report (DE, 2022) highlighted the role of creative and critical thinking in schools. In their OECD study, a suite of eleven signature pedagogies were identified that were deemed likely to cultivate creative dispositions (Vincent-Lancrin et al., 2019). Originating in the US context, Studio Thinking/Studio Habits of Mind and Teaching for Artistic Behaviour also known as Choice Based Art Education (Lucas, 2022a, 2022b; Vincent-Lancrin, 2019) resonate with Lucas' creative habits of mind. Adapted for K-8 (Hogan et al., 2018), these dispositions encourage students to think like artists, and have been successful in supporting arts integration in school settings (Donahue & Stuart, 2010).

As a pedagogical approach which promotes opportunities for decision-making, choice and agency, teaching for Artistic Behaviour or Choice Based Art Education is a learner driven approach that foregrounds children's voice and choice, valuing the child as artist and the classroom as creative studio (Douglas & Jaquith, 2018). Visual thinking approaches, design thinking approaches and specific signature pedagogies promote critical thinking, aesthetic development and children's visual literacy (Becker, 2020; Pantaleo, 2017b; Yenawine, 2013, 2018), and support children's progression from early childhood education to primary school (Marmé-Thompson, 2019; Marmé-Thompson & Schulte, 2019). Visual Thinking Strategies have been developed over the last 30 year and deployed across a variety of disciplines, including across the continuum of education

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and museum education (Chevalier, 2015; Yenawine, 2013, 2018). For example, as a learner centred, inquiry based strategy, approaches such as 'see think wonder' can also be used to good effect in the general arts education classroom environment (Errázuriz & Portales, 2018).

4.3.5 Partnerships in arts integration

While thematic teaching has been shown to work well in contexts involving individual teachers working on their own with their students, much evidence in the domain of arts education points towards increased impact and efficacy for both teachers and children when collaboration with others is involved. Almost 50 years ago, Brigham (1978) proposed that best practices are envisioned as a collaborative partnership between arts specialists and classroom teachers focused on improving student achievement and understanding through "a marriage of art and cognitive learning processes" (p. 31). Indeed, the European Commission (2019) recommend that pedagogic processes such as co-teaching and cross-discipline learning and teaching are supported at initial and in-service teacher education levels. In her research in a primary school working with Junior Infants to sixth class teachers, Kerin (2019) found that co-teaching, whereby a subject expert (in this case music education student teachers) partnered with a classroom teacher, resulted in a change from predominantly solo teaching to a culture of collaborative practice. Infiltrating the whole school, teachers reported "increased confidence in the value of their own expertise as pedagogues, a greater desire to collaborate professionally and an awareness of the learning opportunities afforded to children via coteaching" (p. ii). It is noteworthy that the school sustained the co-teaching partnership and extended it to the areas of mathematics, dance, science and a teacher-parent partnership subsequently.

Partnerships with visiting teaching artists have yielded positive results, across the full spectrum of the primary school age range. Albeit framed in somewhat of a deficit mind set, Kisida et al. (2020) advocate that when faced with limited resources which may lead to a reduction in provision of arts education, schools should partner with arts and cultural organisations to provide arts learning experiences through arts integration. The Irish context however, bucks this trend through the provision of centralised funding through the work of the national Creative Ireland programmes (2017-2022, 2023-2027), and the Creative Youth strand. As an all of government initiative and supported by the Arts Council, Creative Youth funds artists and cultural organisations to work with teachers on large and small scale projects, including for example, TAP (Teacher-Artist Partnerships), Arts in Junior Cycle, Creative Schools, Creative Clusters, BLAST (Bringing Live Arts to Students and Teachers), Fighting Words, Music Generation, The Big Idea, LCYPs (Local Creative Youth Partnerships), Kinia (creative technologies), Youth Theatre Ireland, YouthSing Ireland, and many more (see Murphy & Eivers, 2022, 2023; Roe & Egan, 2023; McCarthy, 2022; Kenny & Morrissey, 2021; Finneran, 2023; O'Sullivan & O'Keeffe, 2023).

There is a long history of artists working in schools dating back to the 1950s, and Rabkin & Hedberg (2011) claim that artists brought 'a new kind of approach' and arts pedagogy into schools which operates on the understanding that the arts are for everyone (O'Sullivan & Rogers, 2024). Numerous models of delivery are possible (see Table 4.1) but (O'Sullivan & Rogers, 2024) advocate for a shared delivery model which complements and enriches, not replaces the work of teachers in classrooms.

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Table 4.1:   Models of arts education delivery (O'Sullivan & Rogers, 2024, adapted from Turner, 1998)

Model	Activity
Parachute	Individual/group visits school for 1 performance or workshop
Passive visits	Pupils visit venue - one-off performance or exhibition
Active visits	Pupils visit venue for hands-on experience
Collaboration	Individual/group visit school(s) regularly to work with pupils & teachers; can be multi-media
Residency	Artist works 'in school' for 'n' weeks
Issues based	E.g. TiE (Theatre in Education) work related to environmental issues, drugs, AIDS/HIV, gender
Arts centre	Regular visits by pupils - mutually supportive activities in different art forms proceed side by side
Arts infused	School based - e.g. Reggio Emilia

Visiting teaching artists bring a deep passion for their specialist area into the classroom, and similar to Kerin's (2019) co-teaching model, work in partnership with teachers in schools where each partner contributes to a comprehensive arts education for all children. This aligns closely with the European Commission's (2019) emphasis on competence oriented learning and teaching approaches. Supported through collaboration with different stakeholders in different environments, they promote personal fulfilment and achievement. In recommending a 'shared delivery model' in arts education, Gibas (2012) identifies that deep learning occurs when different experiences, concepts and skills overlap. She argues that we cannot expect to learn everything from a single source, and suggests that we need to pay more attention to the shared spaces between the artist and the teacher, because it is in those overlapping areas that real life arts experiences happen and connect with students at a deeper level in the classroom and beyond (O'Sullivan & Rogers, 2024). Although not relevant in the Irish context, Figure 4.18 presents a visual representation of a partnership approach. SEADA's (State Education Agency Directors of Arts Education) model has been endorsed by almost all of the major arts and cultural organisations in the US, such as the national associations for dance, music, art museums, orchestras, theatre, community arts education, young audiences arts for learning, Americans for the Arts, and including the National Education Association (NEA) who participated in developing the model.
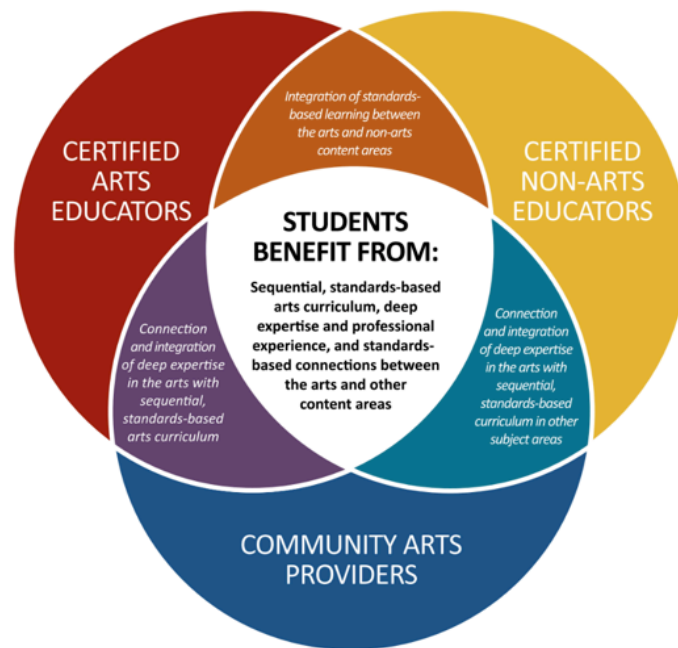
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Figure 4.18: Arts Education for America's Students. A Shared Endeavor (SEADA, 2013)

4.3.6 Arts integration beyond the school walls

The literature indicates that arts integration plays a role beyond subject integration in school communities. Bresler (2002, 1995) and Donovan & Pascale (2022) draw attention to how arts integration goes beyond subject integration, and that the arts' affective and social dimensions are important integrative elements in learning in the wider school culture, and beyond the school walls (Gibas, 2016). This was demonstrated in the *Our Street* project which Barnes (2018, pp. 119-120) uses to demonstrate notions of opportunistic integration. This approach emphasises the centrality of children's decision making, through cross-curricular and creative responses integrating drama, visual arts, language and music as children capture the essence of their street, culminating in a film presentation (see Table 4.2). Learning in this project followed the children's lead, scaffolded by the class teacher. Opportunistic integration recognises the ways in which children seem genetically predisposed to learn opportunistically from the world around them (Barnes, 2018). Such holistic approaches can be hampered and weakened however by poor subject knowledge, unclear objectives and little sense of progression (Alexander et al., 1992). As a way to address this, integrating a small number of subjects may serve to throw 'cross-curricular light on a theme' and effectively support interdisciplinary approaches (Flannery et al., 2021; Barnes, 2015)

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Table 4.2: Cross-curricular child-centred learning (compiled from Barnes 2018, p. 119).

"Our Street" (Case Study 8.1, Barnes 2018)		
Integration style and focus	Cross-curricular child-centred learning with 9yr olds.	*Purpose:* To "capture the essence" of their street to communicate to others.
Curricular Areas	Music, Art & design, Drama, Language.	
Duration	Weeklong project.	
Participants	Class: 9 year olds, teacher, teaching assistant, and parent (architect). Groups (n=6) (street exploration)	
Activities	Explore street (with electronic tablet, sketchbook, a small recording device) Brainstorm with teacher guidance to devise projects for the rest of the week including:	
	--→ Compose and perform a musical journey (environmental objects)	
	--→ Make a 3D map (architect parent support)	
	--→ Interview 5 people about living on the street	
	--→ Mount an exhibition (of photographs taken unusual angles)	
	--→ Create, write and illustrate a play (about something that could only have happened on that street)	
Assessment	Whole class film presentation (incorporating final products of project)	

Stake, Bresler & Mabry's (1991) three-year study of music education, found that at classroom level, music's affective or mood-enhancing dimensions (*Affective Integration*) are drawn on, for example, when music serves as background while working on other subjects, or as part of student-led open-ended activities (Bresler, 1995). In addition, Bresler et al. (2002) found that music has a social function (*Social Integration*) at school events, assemblies, and in linking schools to the wider community. This latter aspect of how the arts are part of school culture are also noted in the PSC (DES, 1999a). Utilising music as an exemplar, arts integration at subject-specific and school community level might be depicted as follows (see Fig. 4.19).
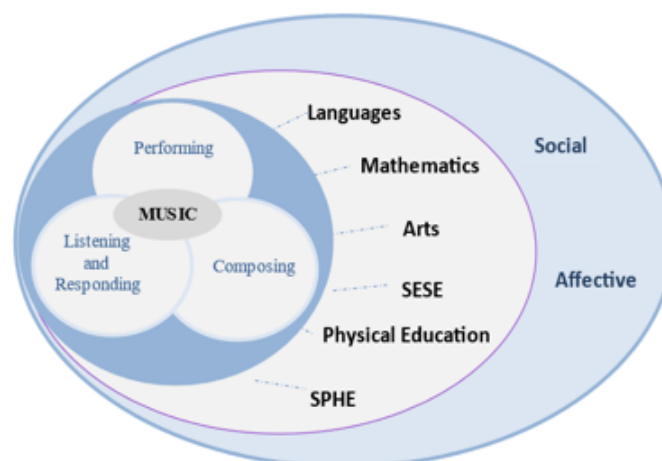

Figure 4.19: Music Integration in the School community (developed by Nugent for this Report)

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4.3.7 Third Space Theory

In keeping with the idea of overlapping areas, third spaces are the spaces 'in-between', or what might be referred to as hybrid spaces where the first and second spaces traverse boundaries to create a third space. Eschewing dualities between, for example, the concept of the social versus the individual, culture versus nature, real versus imagined, Soja (1989) argued that there is always another way (see Mayhew, 2009; Soja, 1996). Commonly associated with sociocultural studies, it can be used to denote communal space, as opposed to home (first space) and work (second space). In such instances, the third space could be a sports stadium, gallery, social club or museum where a person can experience a different or transformative sense of self, identity and relation to others. As a theory, it offers potential to transcend what is known, and open the door to new ideas, experiences, modes of expression, extending existing knowledge and experience (see Bhabha, 1994; Packer, 2023).

In education, the concept has been successfully used to explore the relationships and intersections between children's home lives and their school lives (Moje et al., 2004; Levy, 2008; Tatham-Fashanu, 2023). It relates to modes of communication (Vygotsky, 1978) but also to space, where the rules of engagement recognise intersubjectivity (Rogoff, 1990): a shared understanding of communicating, learning and 'being' that is "dynamic, context-related and develops as a result of interactions" (Tatham-Fashanu, 2023, p. 865). This posits an agentic, dynamic and flexible construct rather than a deterministic model of human-behaviour, but it also recognises that people are influenced by their sociocultural context (Daniels, 2016). Of relevance in third space theory is the relationship between social and spatial structures where "social practices produce space just as space produces social practices" (Jones et al., 2016, as cited by Tatham-Fashanu, 2023, p. 866). Educational researchers examine the impact of school spaces on children's learning, behaviour and experiences, observing for example, that indoor spaces such as classrooms, P.E. halls, libraries and canteens are linked with higher levels of control and monitoring than other school spaces (Kernan & Devine, 2010). Such studies reveal that children's lives and communicative practices are profoundly fashioned by the type of space they occupy (Waheed et al., 2020; Gallagher, 2010), and consequently, dissonances between home and school cultures may arise, particularly for diverse learners.

Yahya and Wood (2017) found that play and playful pedagogy is an important vehicle to create third space for young children and affords those from diverse backgrounds with an opportunity to make sense of and bridge their home and school lives and cultures. In a year-long ethnographic study of 4-5 year old children in what is termed a 'super diverse' (Vertovoc, 2006) community in Sheffield, Tatham-Fashanu (2023) found that developing a third space pedagogy was facilitated through play and provided the children with a way to communicate which differed from the expected norms in school. It required teachers to allow children to initiate and drive their own open ended play activities. However, this was found to be somewhat in conflict with the Early Years Statutory Framework (EYFS) and OFSTED's (2015) guidance in the UK which identify standardised early learning goals for children at each age. In attempting to respond to diversity through reducing and simplifying practices (Mayblin, 2019), the policy may in fact have resulted in a reductive approach to play and play pedagogy, deprived of the complexities, uncertainties and diversities present in early childhood classrooms (Wood, 2019). Tatham-Fashanu (2023) cites Ang (2010) in suggesting that it is a wholly inadequate approach for diverse communities and classrooms (linguistically, ethnically and culturally). In contrast, her research demonstrates the positive impact of creating a third space with young learners, noting however that, "giving children choice and control over the goals and outcomes of their play would mean shedding this narrow orientation in favour of an integrated approach that blends teacher-led activity with an appreciation of the spontaneity and uncertainty that comes about through play" (p. 877).

Anderson (2023) highlights that it is in the space and interaction between disciplines that learning becomes deeply meaningful, and greater ownership takes place. She differentiates between interdisciplinary work and arts-infused inter-arts projects, which allow students explore connections between the arts. For example, choosing a *theme* which may be associated with many art disciplines, such as freedom would result in an interdisciplinary lesson. However, choosing an artistic *concept* or element (see Table 4.3) such as motif which is shared by many arts disciplines will lead to an arts-infused lesson (Anderson, 2023).

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Table 4.3 Concepts within each art form (Anderson, 2023, p. 28)

Music	Dance	Visual Art	Theater	Film	Media Arts
Pitch Rhythm Harmony Dynamics Timbre Texture Form	Body Action Space Time Energy	Form Shape Line Color Value Space Texture	Characters Plot Theme Dialogue Convention Genre Audience	Character Plot Conflict Resolution Structure Scenes Dialogue Visuals	Light Sound Time Point of View Performance Framing Narrative Editing

Anderson (2023) offers examples of the concept or element of motif in different arts subjects as a way of demonstrating an art-infused inter-arts approach which teachers could use (see Table 4.4, and Appendix 1).

Table 4.4: Suggestions for artworks that contain motifs (Anderson, 2023, p. 30)

Arts Subjects	Art Works
Visual Art	Dali - persistence of memory Kadinsky - squares with concentric circles Andy Warhol - Campbell soup cans, Six self portraits Yayol Kusama – Mushrooms Atta Kwami - prints in counterpoint
Film	Little Miss sunshine - the yellow van motif Harry Potter movies - objects and themes become motives Jaws - the shark motif and also the number of barrels that are used How to train your dragon - character themes
Music	Beethoven - 5th Symphony, movement one Wagner - leitmotifs found in his operatic works John William's movie scores In popular music and jazz, the terms "riff" and "lick" are used instead of motif. The James Bond theme could be considered a motif when compared across films. For example: Listen to Adele 's song Skyfall
Dance	Tchaikovsky - The Nutcracker ballet Stravinsky - The right of spring, Firebird Classical Indian music (Bharantanatyam) and Bollywood dance (mudras is the term given to the hand gestures) Afro Caribbean dances which may include mambo, tango, cha-cha, zydeco, and rumba Hip hop dance - includes locking, popping, freestyle, and breaking
Literature	JK Rowling - Harry Potter Fitzgerald - The Great Gatsby Baum - The Wizard of Oz Dahl - The big friendly giant (BFG) Carroll - Alice's adventures in Wonderland Grimm's fairy tales Poetry such as Maya Angelou's Caged Bird and TS Elliot's *Wasteland*

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Third space theory was applied to arts integration by Stevenson and Deasy (2005) during a three-year comparative research study conducted in ten elementary, middle and high schools. Working with economically disadvantaged students in urban and rural areas of the US, the arts were integrated as a central part of the curricula (in both arts classrooms and through arts integrated instruction in non-arts classrooms) to support school reform. Stevenson and Deasy (2005) used the theory to denote the space between a work of art (the first space) and the participant/viewer (the second space) in which meaning does not reside in one or the other but is generated in-between through their interaction (the third space). The research revealed that quality arts integrated instruction afforded a shift in the relationship between students and teachers where students took on a more active role in their learning and teachers participated in co-constructing rather than delivering content to students. The study demonstrated that in arts integrated pedagogy, third space theory facilitated the transformation of the educational context for teaching and learning, successfully inviting other disciplines into the transformed third space to benefit from its possibilities; something they found was not always available in more traditional instructional contexts. The results demonstrate that third space learning ecosystems contains the essentials of what researchers and policy makers call 'deep learning' and 'new generation learning environments' (NGLEs) (Cleveland & Aberton, 2015; De Toni & De Marchi, 2023) which engender the transversal skills and competencies required in 21st century schools and society. Bresler (2002, 2011) referred to the success of creating physical spaces or 'transformational practice zones' where collaboration, open-endedness, connection and discovery can take place, thus affording opportunities for dynamic exchange, interaction, and transformation.

NGLEs is an umbrella term denoting an increasing variety of learning spaces and new pedagogies (e.g., inquiry based, technology enabled, collaborative, personalised) that promote greater spatial variation, geographic freedom and greater access to resources for teachers and learners than traditional classrooms do (Cleveland & Aberton, 2015; Charteris and Smardon, 2018). They have been attributed as prompting a rethinking of learner agency through a new mode of exploring post-human socio-material relations (i.e. understanding that our relations as humans to objects can be decentred, facilitating appreciation of relationality, fluidity and creativity as opposed to 'fixity' in relation to structures/matter/objects in the social or natural world) (Jackson et al., 2016; Charteris & Smardon, 2018). Innovative learning environments (ILEs) and NGLEs have also been associated with increased wellbeing and health gains for learners (Kariippanon et al., 2018, 2021), in what might be referred to as a 'win-win' in a culture of reform prioritising learning and growth as the watchword of education, as we keep our gaze to the future. As an emerging field of study, it is acknowledged that more research is required.

Putting a spotlight on the relational dynamics of classroom spaces in arts integration contexts, Krakaur (2017) designed an in-depth year-long study involving four primary school teachers: 2 arts specialists (music and visual arts) and 2 classroom teachers (4th grade) in the US. Designed to explore the benefits and challenges of striving for a co-equal style of arts integration using a teaching for understanding (TFU) framework, Krakaur framed her research through third space theory. Reporting stronger outcomes in the literature from a co-equal approach, she draw from DeMoss and Morris's (2002) expansion of Bresler's (1995) typology (discussed later) in which they identified specific instructional components differentiating effective integration from enhancement (see Table 4.5). She found positive student and teacher responses to engagement through using 'artful thinking routines' whereby students jotted down notes on what they 'hear, think, and wonder' in response to a stimuli or cue. For example, reflectively responding to a film and exploring what life might have been like for immigrants. Similarly, responding to stimuli through the use of sketchbooks, journaling, portfolio, processfolio and living inquiry through a/r/t/ography have also proven beneficial to generalist primary school teachers working in arts disciplines with their students (Vahter, 2015; Brooke et al., 2021; Evans-Palmer, 2018).

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Arts-Integrated (co-equal)	Arts Enhancement (subservient)
Clear activities, expectations and outcomes for student learning Explained to students Continued between artist visits	Content coexistence (vs. interaction) Arts and non-arts disciplines become separated rather than as a means to investigate and expand content Arts are used as enhancement including summative activities to demonstrate understanding of non-arts content
Clear expectations for student work habits Collaborative roles explained Peer-critique procedures	
Equal participation, connected instruction Shared responsibilities between teacher and artist Shared responsibility for content (arts and non-arts)	Division of labor Responsibilities differentiated according to discipline
Content integrity Teachers and artists maintain rigor of disciplines (arts and non-arts)	tend to emphasize arts as products
Applied arts concepts Concepts are applied to investigate and deepen academic content	tend to focus on activities rather than concepts
Democratic inclusion All students have clear, focused and active roles	Variations in student involvement Teacher and artist attention focused mostly on students who are invested in completing products

Table 4.5: Characteristics of Effective and Enhanced Integration (Krakaur, 2017, adapted from DeMoss & Morris, 2002 and Bresler, 1995)

Identifying a lack of conceptual frameworks in the field demonstrating what planning for a co-equal style of integration might look like, Krakaur (2017) developed a framework incorporating TFU and a model for arts integration lesson planning. These instruments were designed to shift teachers' focus from isolated skills and knowledge towards 'understanding' goals, in and through the arts. For example, she invited participating teachers to develop an evocative question to prompt inquiry and help frame arts integrated projects and assessments (see Appendix 2).

4.3.8 Planning approaches to arts integration

While arts integrated instruction is part of a growing reform movement in education, greater research is needed to understand the nature of high quality teaching, learning and assessment in the field (Rinne, 2016). Drawing from early pioneers who situated the arts "as an integral aspect of an entire learning experience" (Coudriet, 2013, p. 43), Krakaur (2017) highlights that important lessons were learned which still apply almost a hundred years later. Concerns related to vagueness, planning which lacked educational objectives and outcomes, a lack of training for teachers to plan systematically, a danger that the value of the art form and making art for art's sake, was being sublimated for the fulfilment of social or democratic goals, and teachers' lack of knowledge, experience or capacity to teach in an integrated manner (Whitford, 1939; Williams, 1942; Farmer, 1940; Shortridge, 2007). Recognising that similar concerns exist today, Krakaur (2017) designed a co-equal approach, involving participation in a one year university course on arts integration, supported by ongoing on-site professional guidance with planning and assessment. Her findings indicate that all of the teachers were able to achieve a co-equal style, but not sustain it over the course of the lesson. However, they successfully enacted a variety of roles to orient instruction towards understanding rather

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than isolated skills and knowledge. They demonstrated artistic habits of mind, made creative pedagogical choices, and facilitated arts-based discourses during teaching. Yet, they demonstrated challenges when facilitating student reflection in the arts and in designing authentic integrated assessments. Krakaur's (2017) study suggests that a co-equal style is possible and benefits both teachers and students, but greater training in how to facilitate creative assessment processes is needed, so that teachers can account for the unique ways of knowing that occurred in the third-space.

4.3.9 Art Technology Integration

> To be a great teacher you have to be creative and you have to embrace technology, and to promote modern ways of teaching, you have to do more and talk less. (Tabichi, 2020)

These words were spoken by the 2019 Global Teacher Prize Winner, Peter Tabichi, speaking at the EU conference on learning approaches and environments in school education, during which, calls for a clear vision for the use of digital technologies was made. Recent research in Ireland confirms that Irish teachers place a strong emphasis on children's creative thinking, valuing fun and playful pedagogies, and incorporating digital technologies to enhance and engage learners (Devine et al., 2023). Technology and the reality of children's digital lives is a key theme in the Irish curricular reform landscape in early childhood, primary and secondary schools (French, 2022; DE, 2022; DE, 2023a).

This raises the gauntlet for arts educators to respond (Mayo, 2007). While *responding* is one component of being visually competent in today's world, *producing* with new media is the other (Pavlou, 2020). Mayo (2007) identified that new technologies facilitated interdisciplinary conversations that enable children to communicate ideas and experiences. For example, in presenting the use of stop motion animation to allow children create digital texts, Pavlou (2020) highlighted its potentiality to rethink arts education in the context of multiple literacies and technology integration. Used in many curricula worldwide, stop motion animation facilitates digital storytelling combining drawing, sculpting, photographing, sound and writing in ways previously thought impossible (Husbye et al., 2012). There is consensus that using technology is no longer a matter of appearing 'on trend', rather it is a crucial factor in preparing children to participate fully in daily life. Children tend to be regarded as digital natives and in many ways most are. However, that does not mean their ability to 'read' images and visual culture can or should be assumed. What some call arts technology integration provides an engaging platform to explore notions of consumption, critical viewing, and approaches to deconstruct diverse media (Carpenter & Cifuentes, 2011; Meyers, 2017; see also O'Sullivan & Franz, 2023 for a discussion on the role of drama in deconstructing populist online media messaging with students). With obvious roots in film and digital media (discussed in Chapter Six), technology is providing a language and lens through which to analyse and deconstruct film and new media (Hidalgo & Tzovaras, 2023). Multimodal forms of film education gained considerable traction during Covid from early years to secondary level as a powerful force to inform, entertain and educate (Atkinson & Bulbulia, 2021). However, traditional Irish music is also finding expression through new media and technology (Cawley, 2020), with technology's role in arts integration extending to areas such as therapeutic filmmaking for displaced children and digital storytelling to increase wellness (Cohen et al., 2015). In a recent study, Woodard et al. (2023) used video and film production to explore a fourth grader's playful interaction, as recorded by the child, in which a food chain was dramatised. Technology allowed the researchers gain a unique insight into the child's compositional play and embodied science learning as representations of their meaning making across disciplines. In her study in Cyprus, Pavlou (2020) reported that teachers (generalist) and children found that working on digital storytelling and making a film together helped them explore 'big ideas' and comprehensively examine and communicate issues such as equality, differences, acceptance and self-confidence which the use of technology facilitated more creatively. Children who had struggled to write or find ideas for a story were able to collaborate through using IT skills or 3-D figure making. In a visually saturated world (Duncum, 2020; Freedman & Stuhr, 2004: Mamvuto, 2019), where children and teachers are engaging with increasing varieties of virtual environments, worlds and pedagogical spaces (Darras, 2019; Han, 2019; Heaton, 2019; Wilson, 2019), understanding and interpreting digital visual culture

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confers considerable benefits to learners. Recognising that the sociocultural context has shifted significantly since the PSC arts curricula (DES, 1999b-g), teachers and students are encouraged to maintain a position of criticalitywithin the context of playful pedagogies in their arts practices with students (Duncum, 2017, 2020).

While technology and the digital transformation is predominantly framed as an enabler in the arts education sector, particularly during the recent Covid lockdowns, concerns have been expressed about inequalities of access to technology, and levels of digital literacy among some groups depending on social, cultural, economic and differing abilities (Lee et al., 2023; Feder et al., 2022; Mihelj, et al., 2019; Weingartner, 2021). In an international online theatre-making collaboration involving 17 disabled artists, Lee et al. (2023) recommended five inclusion strategies for people of all abilities: provision of adequate funding and resourcing to enable access to digital devices and the internet; creating a safe online community; providing tailored training approaches to improve digital competence; providing technical support; and promoting quality interactions online which provide participants with a disability with greater agency to lead the interactions during online workshops. These apply similarly to diverse classrooms in the education system

4.4 Examples illustrating children's learning and development through an integrated arts approach

Lindström (2012) identified a tension in the field of arts education in respect to aesthetic learning. He recognised that one of the challenges facing the arts disciplines was the expectation, particularly when teachers worked with younger learners in primary schools, that the "'method of art' is often expected to facilitate in-depth learning not only in the arts but across the curriculum" (p. 166). This is perhaps unsurprising when we unpack the dispositions, skills, attitudes and values, which lie at the heart of the arts (see Chapter Two and Appendix 4). In exploring the modes of learning and teaching in an aesthetic perspective, Lindström (2012) acknowledges that the arts are best served through a balanced curriculum which features learning about, in, with and through the arts (see Chapter Two). This resonates with the approach advocated in the PCF (DE, 2023a), where the arts and culture can be interpreted as representing "a way-of-life, values, attitudes, knowledge, skills, individual and collective beliefs" that are related to social cohesion, identity, integration and a sense of belonging (Culture Action Europe, 2013, p. 5 as cited by Piscitelli, 2020, p. 379). This sense of a coherent, integrated experience across all aspects of a child's life, is intrinsically bound up in the notions of what an aesthetic education can offer primary school children in Ireland through the PCF (DE, 2023a). Extensive evidence supporting arts education cite outcomes which align closely with the PCF key competencies, especially Being well, *Being an active citizen, Being an active learner, Being creative, Being a communicator and using language* (DE, p. 8). It is this dual aspect of convergence and divergence, medium specific (emphasising forms of representation, e.g., dance, painting, drama) and medium neutral (emphasising instrumental aspects of learning, e.g. well-being, personal development, academic achievement) which lies at the heart of the arts and aesthetic experience, and lends itself confidently and naturally to the full spectrum of a child's life and experiences in school and outside of it.

In describing the impact of third grade children's engagement as creators, artists, storytellers, dancers, sensory learners, as audience and consumers, respondents and critics in a performing arts festival in Australia, Piscitelli (2020) identifies the many benefits that accrue to young learners physically, socially, culturally, and emotionally from regular, sustained and deep engagement with the arts across their childhood years (see also The Arts Council [Ireland], 2013). While Foster & Jenkins (2017) found inconclusive evidence for increased scholastic gains in a meta-analysis of over 30 studies, they did find that children who participate in arts education are more likely to engage in arts as young adults. The benefits of arts education naturally traverse the cognitive and affective domains, and children's learning is best served when the arts are integrated with other arts subjects, and/or with other curricular areas, subjects and procesess.

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The value of an embodied perspective for example, (see Chapter Six) is increasingly highlighted in the arts integration literature. It is also reflected in the vignettes and examples of age specific integrated arts projects cited in the literature and uploaded to the Arts in Education Portal: https://artsineducation.ie/en/ project). A sample of these projects are included here to draw attention to how children's learning and development is supported through integrated approaches (see Tables 4.6 and 4.7). Examples include child-led opportunistic integration, thematic cross-curricular enquiry-based learning, as well as thematic approaches involving storytelling, emphasising the value and importance of play, cross curricular holistic learning and child agency in junior classes.

The integrated arts literature generally makes little distinction between their application at junior and senior levels of the primary school. One notable study however, referred to earlier did report a potential bias towards arts disciplines related to grade level where researchers found the visual arts (especially drawing) and music were more prominent in the earlier years, while digital arts and multimedia (e.g. textual, graphical, audio, visual, and interactive elements) proliferated from grade three upwards (Charleroy, 2012).

4.4.1 Stages 1 and 2 (Junior Infants to Second class, Early Primary)

As can be seen in Table 4.6 below, a number of these examples utilise the child's natural environment in artistic and opportunistic ways. Attributes of the key competencies in the PCF (DE, 2023a) are evident, and underpin activities. For example, in *A morning in a first school in Wales,* child-led and teacher-led learning approaches facilitate the children *Being creative* as they collaborate to create a new bridge, a den, or make pictures out of branches and leaves (Barnes, 2018). *Being communicative and using language* underpins their engagement in many activities such as instructing the driver regarding the best route to 'the woods'. The children are active learners as they play, learning and working both as individuals and with others*. There is a sense of encouraging *flow* in this outdoor classroom, introducing skills and providing engaging challenges (Csikszentmihalyi, 2002) when the child picks up the stone, which then becomes the object in a stone passing song and following rhythm game. Attitudes and dispositions or habits of mind (HoM) such as being inquisitive, creative, collaborative, imaginative, persistent are documented as significant and feature strongly in the literature (Lucas, 2016, 2022a; Claxton, 2006; Feist, 2010; Kaufman & Sternberg, 2010). These are deemed essential when adapting to and dealing with a range of situations, challenges, and contexts which support broader learning (DE, 2023a). In *Weaving the walk*, visual arts are naturally woven into environmental themes, with language and mathematics skills supporting the inquiry, enabling deep holistic cross-disciplinary understanding. "It is not about fitting the arts into the curriculum, but weaving them in to the curriculum as a natural part of how the content is presented and assessed" (Donovan & Pascale, 2012; 2022).

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Table 4.6: Integrated projects in Junior primary classes (Arts in Education Portal)

Project title class group	Integration focus	Curricular areas	Dispositions attitudes competencies	Duration of project	Setting	Data source
A morning in a forest school in Wales 6 year olds	Child and teacher led-learning involving opportunistic integration	Environmental studies, SPHE, song singing and rhythm games, visual art.	Communicating and using language, Active learning being creative	One morning	Forest school, Wales.	Case study 8.2, Barnes 2018.
Weaving the walk 5 to 8 year olds (n= 25)	Thematic cross-curricular inquiry, focusing on expressing nature and self-expression through weaving project	Textiles and fabrics, drawing, writing, mathematics, environmental studies.	Well-being Self-confidence	Two months	Primary school, County Carlow.	The arts and education portal, http://artseducation.ie/en/project
A year three walk along the school lane 7 year olds	Cross-curricular study, focusing on relaying a true impression of what life is like in their town to sister school in UK.	Tasks related to geography and religion.	Inquisitiveness Persistence Collaboration imagination	Three days	Gandhian school, South India and sister UK school.	Case study 7.1, Barnes 2018.
Going on a bear hunt, 4 to 6 year olds	Thematic cross-curricular integration, informed by Aistear themes.	Storytelling through drama, visual arts, and music.	Exploring Communication Cooperation	Workshop	Primary school in Limerick City.	Meighan and Egan-Rainy, 2014.
Beauty, 7 to 8 year olds	Cross-curricular inquiry (generative topic) Its "unit long understanding goal" (ULUG) concerns what does beauty look like in nature and how can I make something beautiful myself.	Science, art and design.	Inquisitiveness Collaboration Original responses Tenacity	Six sessions (six week unit of work)		Table 9.6, Activities and Assessments for unit of work on Beauty, Barnes 2018.

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4.4.2   Stages 3 and 4 (Third to Sixth class, Upper Primary)

An analysis of several projects (selected randomly) reveal that they include examples of thematic cross-curricular inquiry-based learning, interdisciplinary and multidisciplinary approaches, as well as child-led learning (see Table 4.7). For the most part music, visual art and drama are integrated but there is little mention of dance, children's literature, film, or digital media. Researchers, participating teachers and artists in these projects comment on children's significant learning and development, however, it is recognised that such an approach does not suit all children (OECD, 2004). Experienced teachers will need to provide a supportive framework to ease and bridge that transition. Key competencies (DE, 2023a) are evident, particularly *Being an active learner,* highlighting the benefits of learning and working, both individually and with others; and *Being well,* demonstrates how participation affords growing confidence and skills, such as persistence, flexibility, and problem-solving. The collaborative nature of these projects fostered communication and use of language; as well as developing the many attributes of *Being creative.*

In respect of *Paddy Red Downey and the voice in the dream*, one of the class teachers commented on how the use of story served as a catalyst for inspiring young minds:

> They were able to use their imagination and tell a story not only with their drawings but just by using environmental objects- again, allowing those who didn't feel confident in their artistic abilities to still their artistic confidence by using environmental objects in an artistic way(Catherine McGurk, teacher, *Paddy Red Downey Project*, Arts in Education Portal)

Projects also mention the value of peer, teacher and artist collaborations, working with artists within the classroom setting, the immersive creative experience and resulting motivation, and confidence building. In discussing *The Tannery Project*, an authentic integrated project in an unspecified locality, Barnes (2018) similarly notes its impact on children's learning and development as "significant improvements in behaviour, achievement and motivation, positive attitudes and detailed knowledge about sustainability issues, skills in surveying, imagining the future and critical thinking were transferred to other work throughout the following year" (p. 65). The social and psychological importance of children's participation with adult experts in authentic real-world practical projects (Wrigley, 2012; WHO, 2016; Fairclough, 2016, as cited by Barnes, 2018) is echoed by the United Nations (UN) Convention on the Rights of the Child (CRC) (1989) which emphasises the need for real-world activity as illustrated in these case studies.

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Table 4.7: Examples of integrated projects in senior primary classrooms (Arts in Education Portal)

Project title class group	Integration focus	Curricular areas	Dispositions attitudes competencies	Duration of project	Setting	Data source
The Tannery Project 5th, 6th class	Thematic cross-curricular study, focusing on the question: How might derelict land beside the school playground be redeveloped?	Planned targets in History, Geography, Art & Design, Technology. Maths and English involved but also taught separately.	Critical thinking, Collaboration in authentic-real-world issues, Knowledge about sustainability Well-being And identity	2.5 days #12 weeks	Setting unknown	Case study 5.2, Barnes 2018.
Paddy Red Downey & the voice in the dream 9 to 12 year olds (n=35)	Interdisciplinary cross-curricular inquiry, focusing on storytelling using music, visual arts and drama.	Music, Visual Arts, Drama.	Peer-teacher-artist collaboration and team-work, creativity, imagination, Investigating, enquiring, (artistic) confidence and well-being; Differentiated involvement and inclusivity Using the environment in artistic ways.	Several weeks	Schools in counties Cavan and Monaghan	The Arts in Education Portal, 2016 project.
Finding a Common Thread	Interdisciplinary cross-curricular project, focusing on introducing Carrickmacross lace-making skills with a contemporary twist.	Visual Arts (fibre art), English, Science, History, Geography and SPHE.	Value of Community, heritage, using the environment in artistic ways, problem-solving skills, being creative, persistence, being flexible, mindfulness, life-long skills	unknown	School in County Monaghan	The Arts in Education Portal, 2022 project.
"Our Street" 9 year olds Group (n=6)	Child-centred learning focusing on capturing the essence of their street to communicate to others.	Music, Art and Design, Drama, Language.	Decision making Creativity Collaborating Discipline.	Week long project	Kent primary school (UK).	Case Study 8.1 Barnes, 2018.
My Community: The Power of story Self-selected group (n=18) 4-6th years.	Syntegrated Creative arts project	Visual Arts, Music, Dance, Drama.	Focus on General skills Develop confidence, self-esteem and leadership skills	Five month project (lunchtimes, after school)	Primary School, Australia	Russell-Bowie 2011.

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4.5 Opportunities, challenges and risks

4.5.1 Overview

Throughout this chapter, arts integration has been theorized as a powerful way for teachers to meet the needs of 21st century learners. As an approach to lifelong learning and teaching, it has grown in popularity, as schools that integrate the arts "have been yielding some particularly promising results in school reform and closing the achievement gap" (PCAH, 2011, vi). However, the outcomes associated with 'promising results' may not yet fully align with the characteristics of 21st century learners. More typically, the evidence suggests that teachers who integrate the arts tend to implement this method at a superficial level by gearing instruction toward knowledge acquisition rather than deep understanding (Irwin et al., 2006). Shallow integration occurs as a result of a "reductionistic, decontextualized, or simplistic" (p. 3) framing of interdisciplinary concepts (Irwin et al., 2006), suggesting a need for teacher professional development in this area. Additional research is essential in terms of how to orient arts integrated instruction toward the dimensions of quality associated with 21st century teaching and learning (McCann, 2010). Improving the quality of arts integrated teaching and learning requires arts and non-arts teachers to develop content-specific knowledge in multiple areas, to create authentic connections between disciplines, and to demonstrate skills that epitomize expert teachers. More importantly, robust arts integrated practices are demonstrated when teachers value the artistry of teaching as much as the technical feats.

As discussed in this chapter, arts integration is a complex teaching and learning approach, understood and practiced in diverse ways. Framed as Fogarty (1991, 1992) conceptualised it, this is less of an issue and more of an opportunity in our evolving world where teachers and arts practitioners are encouraged to exercise their own agency in meeting the needs of their students at the local level and experimenting with different integration models. While a growing body of research focuses on the connection between arts integration and student learning, few have examined the quality of arts integrated practices. Fewer still investigate the quality of teacher education in arts integration and the impact of this training at pre-and in-service levels on teacher performance.

The literature highlights that over the years, schools have diversely promoted arts integrated instruction as a way to augment decreases in arts funding, promote more deeply engaged learners, advance twenty-first century skills, or improve the quality of teaching and learning (Cornett, 2007; Fowler, 2002; Levin-Goldberg, 2012; Burnaford, 2001). Standing above all that, Marshall (2005) contends that substantive arts integration serves as a 'sound pedagogy' in our classrooms and schools. It works by revealing "concepts that are common to art, the discipline with which it is integrated, and the mind in general" (p. 228). Teachers who implement integration as a 'sound pedagogy' are able to integrate the arts and non-arts in a balanced, fluid and authentic manner. While this balanced style of integration, known as 'co-equal', tends to dominate the scholarship, researchers suggest it is the least practiced in schools, and when used effectively, involves classroom teachers with discipline specific skills or a particular personal interest in the arts (Bresler, 1995, 2011; Russell & Zembylas, 2007). As noted earlier, Krakaur's (2017) study found that while a co-equal style is possible and benefits both teachers and students, greater training in how to facilitate it is needed, so that teachers can account for the unique ways of knowing that occur through arts integration. Despite the different models of integration, the literature demonstrates that the arts have been shown to take on predominantly subservient roles, with hierarchical integration models most frequently adopted (see Table 5).

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Table 4.8: Styles of Integration (collated from Bresler, 1995)

Style	Meaning	
Subservient Approach	Arts add to academic subject "according to the academic subject into which art activity was integrated" (1995, p.5).	Examples: Singing songs on themes, visuals to illustrate academic concepts drawing shapes / gluing pictures/ collage)
Affective Style	Concerns how the arts can impact the affective domain and the ways in which teachers integrate an affective component into learning.	Examples: Listening to music to relax, while working on other subject (receptive / subservient function). Open-ended activities (responding to arts stimulus) which encourage student led, expressive, creative opportunities (active function)
Social Integration Style	Concerns how the arts provide for the social functions of schooling, establishing and maintaining the school as community and its relation to the larger, outside community.	Examples: Arts role in social events, PTA meetings, evening, ceremonies
Co-equal, Cognitive Integration Style	Subject specific knowledge and skills developed, student thinking & understandings challenged and deepened, with emphasis on higher-order cognitive skills as well as aesthetic qualities. Is typically a longer unit of work (several lessons),	Example: Unit of work exploring "line" across the subject matters of literature, music, visual arts and dance. Visual arts lesson investigating different kinds lines in environment, explore a variety of materials to creating lines / active reflection and critical reflection on the technical and formal qualities.

4.5.2 Subject knowledge and processes

The evidence shows that individual disciplines do not always fare well in integrated approaches, with earlier studies in particular suggesting that the arts can be devalued in cross-curricular integration, are narrowly understood and serve as inferior subjects or are used for decorative purposes in models of integration (Bresler 2007, 2002, 1995; Demoss & Morris, 2002; Eisner, 2002; Russell-Bowie, 2011; Donovan & Pascale, 2012, 2022; LeJevic, 2013; Roth, 2001). However, the overriding trend in more recent scholarship asserts that rather than diminishing art disciplines, integration serves to strengthen them drawing on their unique and distinctive ways of knowing. In the interests of student development, their richness must not be lessened at the expense of cross curriculum approaches (Alexander, 2010). As echoed in the PCF (DE, 2023a) subject disciplines represent distinct ways of knowing and each have their "own knowledge, concepts, skills and intrinsic value" (p.18). Each contributes significantly to children's learning and development.

Placing valued areas of experience in binary opposition in arts education curricula is unhelpful and there is sufficient evidence to support moving away from an 'either/or' to an 'and' perspective. For example, Bynre's *Playful Music Pedagogy* (2021) shows how the pedagogy of play has an important role in learning across age groups throughout the primary years, in discrete subject teaching and learning, as well as in integrated approaches in models such as *Aistear.*

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Striking a balance between competing demands … will rarely lead to an either/or choice or even a single solution. We need to think in a more integrated way that recognizes interconnections. Our capacity to navigate ambiguity has become key. (Schleicher, Foreword, 2022)

4.5.3   Role of teachers

The challenge persists of how to move the concept of arts integration from being 'a utopian ideal' to what Chemi (2014), writing in the Danish context, suggests "is the future of education" (p. 382). Speaking about the situation in New Zealand, Buck & Snook (2020) identify a lack of attention to the arts during initial teacher education, leading to common perceptions that teachers feel inadequately prepared and lacking in skills to teach the curriculum, or that some people are naturally 'good' at the arts, and others not. This often leads to schools employing arts experts and relegating the arts as something separate from regular classroom teaching. In the Irish context, although peer reviewed literature provides insufficient data in this regard, the grey literature encompassing student theses and dissertations provides extensive evidence of a similar trend (see ACERR, Arts & Culture in Education Research Repository). Buck et al. (2020) found that teacher resistance to arts education can be overcome through experiential professional learning involving embodied knowledge. They found that teachers who feel ownership over their arts integrated pedagogy, will practice it.

Core to successful implementation of integration is the belief and willingness on the part of teachers to endorse such approaches. The literature suggests that for integrated arts to work, the central role of teachers in the design process, as well as its implementation is vital. This entails understanding what is achievable and workable, and what successful integration looks like in classrooms.

Deterrents to integration in the literature coalesce largely around issues relating to time; planning time, time to collaborate with other teachers or arts experts, and time to execute lessons (LaJevic, 2013; Bresler, 2011; Hipp & Sulentic Dowell, 2019; Oreck, 2006; Saraniero et al., 2014). Teachers perceive integration as adding to their already overloaded curriculum (Horowitz, 2004, 2009). Lack of support from administration and school leadership is regularly cited as a factor underpinning integration frequency in teachers' practices (Bellisario and Donovan, 2012; Purnell, 2004; Van Eman et al., 2008). Focus on high stakes testing and close adherence to tightly formulated or "pre-scripted curriculum" (Hipp & Sulentic Dowell, 2019, p. 6) serve as obstacles to arts integration (Garvis & Pendergast, 2010; LaJevic, 2013; Saraniero et al., 2014; Van Eman et al., 2008). Challenges reported in the research relating to preservice teacher experiences reveals a lack of self-efficacy with arts integration, difficulties accessing resources (e.g., supplies, materials and space), time management and ways of incorporating the arts into their daily teaching routines, navigating established teachers' unwillingness to relinquish control and facilitate deviation from their established classroom schedules and mandated curriculum (Battersby & Cave, 2014; Lee et al., 2015; Cattley, 2007). Levels of supervising and mentor teachers' awareness about arts integration, their beliefs and understanding of such practices, strongly shape student teachers' instructional practices and teacher identity in the arts (see Jenlink, 2021; Cochran-Smith, 1991; Hall et al., 2008; Izadinia, 2015; Zhou & Zhang, 2017).

Using the analogy of an 'education kitchen', Gibas (2012) envisions a shared delivery model of arts education which requires adequate resources and supplies and recognises that collaboration takes time, and funding. The notion of a 'slow pedagogy' and 'unhurried time' were found in previous studies to yield positive outcomes in arts education in early years settings in the Irish context (Hayes et al., 2017, 2021; O'Sullivan et al., 2018). Buck & Snook (2020) found that funding allocated to primary school teachers to engage in planning and reflection on lessons over a two year period was instrumental in initiating, nurturing and sustaining arts integration practices. The pattern emerging in the literature is one of greater sustainability when professional development opportunities are phased over one to two years, involve both out of class practical education and in-class training supported through a partnership with a colleague or visiting artist. In addition, the evidence supports that professional development is more effective when experienced as a

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coherent part of a whole school reform effort, involving additional needs assistants as much as teachers, the leadership team and other school staff (Darling & Richardson, 2009; Buck & Snook, 2020).

While the evidence is not yet sufficiently robust in terms of the costs and benefits of integrated arts and partnership/shared delivery models, Gibas (2012) aspires for:

> … an entirely new vision of how all students receive arts instruction – and perhaps, by extension, how education works in general. The promise of the model is that it acknowledges deep and meaningful learning, whether in nuclear physics or dance, happens when different experiences, concepts and skills overlap. You can't expect to learn everything from a single source any more than you can consider yourself an expert on a topic by hunkering down alone and reading a textbook.

4.5.4 Assessment

A final area which features in the literature relating to possible deterrents impeding arts integration practice, is assessment (discussed further in Chapter 6). It does not however receive as much attention as might be expected, with time, lack of confidence and leadership support for a whole school arts rich culture occupying most space in the studies reviewed.

Discipline specific assessments apply to projects where students demonstrate their understanding of a concept in one discipline, whereas interdisciplinary assessment asks students to demonstrate their learning in two or more disciplines. Anderson (2023) refers to the value of interdisciplinary assessment in stimulating intertextual thought processes and incorporating peer collaboration and social learning. Students working in pairs or groups can tackle larger projects, accommodating differing interests and strengths across disciplines and/or art forms. Adopting a rhizomatic approach by inviting students to demonstrate their understanding of aspects of the work which interest and make sense to them, have been shown to yield levels of higher student engagement than more traditional approaches to assessment in the arts (Wiebe et al., 2007). However, ways to appropriately and adequately assess student interdisciplinary learning remains a challenge in the literature (Horowitz et al., 2009; Boix Mansilla & Jackson, 2022). Some approaches to integration accommodate traditional assessment methods more easily, such as multidisciplinary integration (where subjects remain relatively discrete). Others require different and new forms (Barnes, 2018). Variables in the literature relate to identifying indicators of quality in interdisciplinary work; who is assessing the work; and whether assessment is student-led and/or teacher-led (Boix Mansilla, 2005; Bacon, 2018). Developing effective assessment requires rigour in design, development and documentation, as well as the necessity of matching assessment to well-designed objectives (Boix Mansilla, 2005). Drawing from research at Harvard's Project Zero, Boix Mansilla (2005) sets out several core elements in integrated assessment which concern (1) a performative view of understanding, (2) an approach that is deeply discipline-informed, (3) the integration of disciplinary views, where one actively informs the other. She contends that disciplinary insights in maths, visual arts, and history for example, are not in conflict with interdisciplinary understanding. Adopting a performance-based assessment approach invites students to demonstrate their understanding and ability to *apply* knowledge gained through an authentic task. Specific criteria are then used to assess students' understanding. This approach lends itself well to tasks which have more than one accepted solution, and encourage students to use higher-order thinking skills such as investigating, analyzing or inferring. As a more holistic approach, performance assessments are designed to educate, deepen and extend student learning, assessing learners' ability to demonstrate their knowledge and skills (what they know and can do, and not just measure it) in a variety of 'realistic' situations and contexts (Wiggins, 1997, as cited by Arts Impact, 2023). This aligns with the notion of 'feedback talk' as both a formative and summative assessment strategy integrated into daily teaching (Heron et al., 2021). It suggests drawing students naturally into a feedback loop with the teacher and their peers whilst working on arts integrated assessment tasks.

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Anderson (2023) recommends inviting students to reflect on their creative processes by explaining their artistic choices and how they interpret it, identifying connections between disciplines. This affords learners with the opportunity to "connect the dots" between the work they are doing in class and future problem solving work outside of the disciplines. She helpfully provides free to download assessment rubrics to support student learning (see appendix 1).

Figure 4.20 summarises some of the key features relating to arts integration which emerged during the research undertaken for this review:

Collaborate, connected, creative, culture

Relevant and meaningful

Enjoyable, stimulating

An approach which is part of real -world problem -solving

Teacher renewal, enthusiasm

Involves multiple perspectives, habits of mind

Very effective in deepening & unifying knowledge constructed by learner

Enabling different learning styles
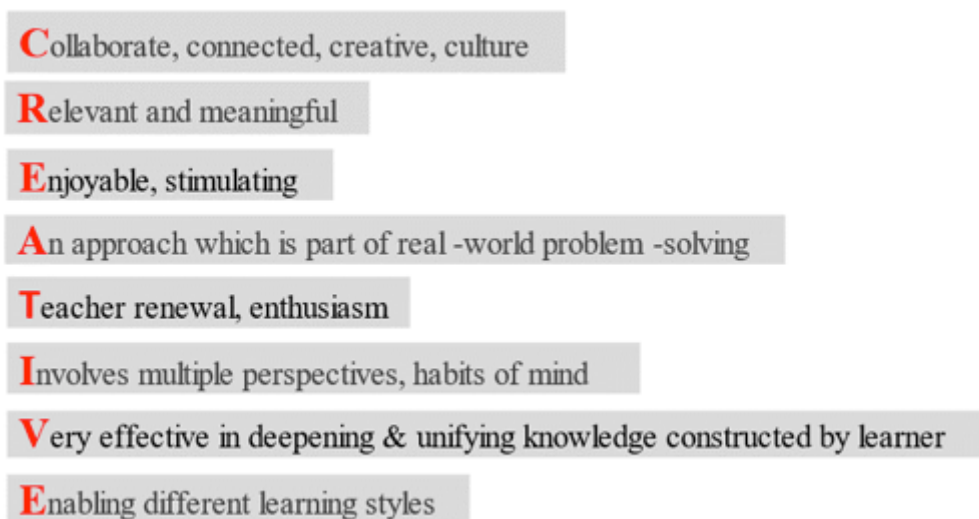
Fig. 4.20: Features of Arts Integration (developed by Nugent for this Report)

The closing words are left to two prominent New Zealand dance educators:

> If we were being asked for a wish list of what we would like to see happen, we would ask that a good deal more attention be given to arts integration in primary school teacher education. During stressful times teachers tend to revert to how they themselves were taught (Snook 2012), and this does not include arts integration. How can teachers teach beyond what they know? If teachers are to extend themselves beyond outdated pedagogies and stimulate creativity and enjoyment in student learning, then arts integration is at the top of the list. Where we educate creative, thinking students who are able to communicate well with others and problem solve, we prepare the way for adults with those same confident and communicative abilities. (Buck & Snook, 2020, p. 113)

In the next chapter, we present key attitudes, skills, dispositions and values in the subject areas of Drama, Music and Visual Arts (DE, 2023a) as synthesised from the available literature. This is framed against the context of available evidence supporting the role of arts integration and integration in the arts in reducing curriculum overload.

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Chapter 5:

Essential Curriculum Content and Processes

- **In response to curriculum overload, what are the desired curriculum processes and essential curriculum content (knowledge, skills, values and dispositions) for children's learning and development in Arts Education and Visual Art, Music, Drama (and other aspects, e.g., Dance, Film and Digital Media) within the broad primary curriculum?**

- **What aspects of the curriculum area (the knowledge, skills, values and dispositions) support integration in stages 1 and 2, and what aspects of the subjects support integration in stages 3 and 4?**

The last two decades have been characterised by a climate of curriculum redesign and reform internationally and also here in Ireland. While there is nothing surprising in that, the pace of change and lack of time to embed new content and initiatives is leading to curriculum overload, misalignment, and imbalance. Competing pressures from important areas such as global citizenship, sustainable educational development and transversal skills are fighting for space on overcrowded timetables and school curricula. This chapter identifies some of the key tensions in curriculum development and reform currently, focusing specifically on arts education, and the role of creative and integrated curriculum implementation strategies to balance and reduce competing pressures on children and teachers in schools and classrooms. The remainder of the chapter identifies a range of curriculum processes and content in the three arts subjects of Visual Art, Music and Drama. Discussion on the broader arts education curriculum encompassing a range of art forms is presented in Chapter Six.

5.1   Understanding Curriculum Overload

5.1.1 Curriculum expansion: 'mile wide - inch deep'

Acknowledging that it is an under researched area, the OECD (2020) in their report *Curriculum Overload: A Way Forward* identify significant pressures on schools to keep pace with changes in society. These are often driven by political, societal, parental, cultural and external agendas, largely beyond the control of students, teachers and schools. In their 'Future of Education and Skills 2030' project, the OECD recognise the tensions implicit in attempting to accommodate new competencies such as global, environmental, media, and cultural literacies in an already congested curriculum, whilst operating within a broader paradigm shift towards student wellbeing and deeper engagement with processes and skills. Defined as including new content in response to societal demands without adjusting other parts of the curriculum, curriculum expansion can result in adverse effects impacting children, teachers, parents and the wider community (Olugbenga, et al., 2023; Cave, 2023; Mac An Ghaill, 1992). Some of these include content overload (i.e., too much content to be covered in relation to available teaching time); curriculum imbalance (some subjects given priority at the expense of others), and curriculum misalignment (teachers may lack clarity about the relationship between traditional and newer components which can again lead to prioritisation of some areas over others) (Voogt et al., 2017; McLaughlin & Ruby, 2021; OECD, 2020; Leen, 2014; Hudson, 2012). This occurred following the introduction of the 2007 New Zealand Curriculum where teachers who did not receive adequate guidance on how to integrate 21st century competencies alongside a subject-based curriculum, prioritised some subjects over others, diminishing the intent of the new curriculum (Insook & Kang, 2017). Being equipped and empowered (given licence almost) through an explicit policy framework to adapt achievement objectives and subject-specific learning goals meaningfully at local level is presented as key to success (see OECD, 2020).

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5.1.2 Effects of overload

Curriculum overload is understood as adding new content without adequately revising the existing curriculum, resulting in too much content to be covered within an unchanged and static timetable (Chen et al., 2023; Majoni, 2017; Keane, 2014; NCCA, 2010). Pitching curricula at the right level in diverse classrooms can be challenging. For example, a high level of content can result in lower performing students falling behind, while focusing on essentials may not sufficiently challenge high-achieving students (OECD, 2020). It is recognised as a complex phenomenon subject to the vagaries of socio-political forces. For example, having reduced curriculum content in successive reforms since the late 1970s, Japan's performance in PISA led to the 2008 reform expanding curriculum content and increasing instruction time fuelled by concerns about a decline in academic standards (Takayama, 2008, 2013). However, subsequent reform in 2017-18 attempted to build on the latent transversal skills introduced earlier and bring active, dialogic, deep and creative learning to the fore (Cave, 2023). Tensions between subject content knowledge, and wider dispositions such as 21st century skills is reflected in many countries' attempts to address disappointing PISA scores. As a consequence, Sweden are moving from a 'competency-integrated' to a 'competency added' curriculum in a subject (content) focused framework (Nordin & Sundberg, 2021). In France, political pressures have similarly resulted in curriculum shifts, from emphasis on transversal competencies under the Socialists, to prioritising disciplinary goals under the political right (Clément, 2021). A similar debate informed the development of the 2010 Common Core Curriculum in the US. Anderson-Levitt (2021) reported that the compromise reached was that of 'competency added' where skills such as critical thinking, creativity, problem solving were embedded within disciplinary goals rather than as transdisciplinary standards. Norway's 2020 reform addressed curriculum overload through enabling more in-depth learning via a focus on the essential content of subject areas whilst adding new transdisciplinary subjects in areas such as stagecraft and performance, social entrepreneurship, and international cooperation (OECD, 2020).

Overload, where there is a mismatch between the amount of content to be covered and the available time, can lead to considerable pressure and tensions. For example, homework can be increased to compensate for a lack of school time, which interferes with students' lives outside of school, including time with family and friends, time for engaging in extra-curricular activities and time to rest (Cave, 2023; Ichikawa, 2022; Bamkin, 2022; Tim & Liang, 2020; Pedro et al., 2021; Muhammed & Abd Rahmann, 2015; Sharma & Mohua, 2022). In a study of 4,317 students in 10 schools, Galloway et al. (2013) reported that while excessive homework led to greater behavioural engagement in class and academic success, it significantly impacted students' physical and mental health and wellbeing, hindered their learning, and detrimentally impacted their full engagement in school and the wider community. It can also add significantly to teachers' workloads. In a study involving 839 teachers working in English primary and secondary schools, Putwain & von der Embse (2019) studied the impact of mandated changes arising from curricular reform. Recognising that such changes can increase teachers' workloads (i.e. vis-à-vis planning, materials, new forms of assessment, additional administrative burdens), the evidence suggests that when curriculum changes are imposed rather than negotiated, pressures felt by teachers can be exacerbated (Liu & Wang, 2020; Docking, 2012; Ballet & Kelchtermans, 2009). Putwain & von der Embse (2018) discovered that pressure from mandated curriculum change was associated with higher levels of stress.

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5.1.3 Managing curriculum balance/alignment and subject-specific goals

A number of evidence based approaches have been applied to deal with managing curriculum balance whilst retaining rigour and coherence in the curriculum. These mirror the vision and principles of current primary school reform in Ireland (DE, 2023a), and include reducing the number of subjects, lessening duplication across subjects and at different levels of the education system, identifying and defining essential content and topics in subject areas ('Big Ideas', 'key concepts'), adopting cross-curricular, thematic and competency based learning, teaching and assessment approaches, and enabling agentic teachers to become curriculum makers at local level as they mediate national core standards (OECD, 2020). Singapore's 'Teach Less, Learn More' (TLLM) initiative introduced in 2005 was designed to free up more space for students to learn through inquiry approaches and place greater attention on the development of 21st century competencies (Ministry of Education, 2013). A study in 2012 found that teachers were spending more time planning and preparing for lessons, faced increased parental pressure to focus on academic performance, and struggled to complete syllabi and prepare students for exams. However, positive gains were reported in relation to student engagement, better focus and attention demonstrated during lessons, increased enjoyment and interest in classes, and enhancement of teachers' professionalism (Ng & Sreedharan, 2012).

The OECD (2020) identify a number of lessons learned from their research which highlight the importance of managing the balance between breadth of learning areas, reflecting student interests and strengths, and depth of content knowledge to appropriately challenge and intrinsically motivate students. They recognise the importance of framing the curriculum and notions of student progress within broader purposes. Responding to a rapidly changing world, the evidence as presented in Chapters 2 and 4 of this Report, demonstrate that the depth of learning is enhanced by focusing not only on student performance but on the quality of learning experiences, mediated through high quality student-teacher interactions, space, time and learning processes. Interdisciplinary, inquiry and project based learning are promoted in countries such as Norway, Argentina, Australia, New Zealand, Brazil (OECD, 2020), with notable recognition amongst the majority of OECD countries of the importance of living in a digitised world and its implications for transforming how we live and learn. Despite rhetorical commitments to foster and embed competencies such as creative intelligence, collaboration and cooperation, the OECD (2020) reports relatively modest (3-30%) uptake across almost 40 countries surveyed.

5.2 Evidence supporting arts integration in reducing curriculum overload

Despite its prevalence in the literature as an impactful pedagogical approach, there is minimal evidence explicitly supporting the role of arts integration in responding to curriculum congestion. Teachers' comments in policy papers and discussion documents anecdotally highlight its role in this regard, for example, "… various subjects such as English, Gaeilge and History lend themselves to effective integration through the discipline of drama" (INTO, 2021, p. 12); with recognition of the value of integration achieved through "more hands on, and through the arts, through reading, and making and doing" (INTO, 2015, p. 35). However, a robust evidence base does not currently exist.

Responding to UNICEF's (2018) call to align education with skills and competencies preparing students to be life and career ready, Olugbenga et al. (2023) advocate for placing creativity, innovation, critical thinking, problem solving and technology as practical and concrete ways to 'merge subjects' in overloaded curriculum contexts in Nigeria. They recognise the role of creativity and hands-on practice in 'merged' approaches which reduce detrimental curriculum overload. They suggest "discarding nice-to-know subjects" (p. 346) which they interpret as elements of the traditional curriculum, in favour of more 'sophisticated areas' involving creativity and technology. While from an arts educators' perspective, it makes a change to see 'nice-to-know subjects' conceptually located more towards traditional subjects, the evidence base supporting arts integration is weak.

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Based on the foundations established in earlier chapters, it may be possible to build a sound theoretical case to support the role of arts integration in reducing curriculum overload, in a world where subject knowledge can quickly become dated. The evidence found high levels of engagement, interaction, wellbeing and the development of 21st century transversal skills associated with arts education. These are attributed with reducing student stress levels, contributing to greater enjoyment and levels of participation in school. As curriculum overload is negatively associated with increased stress and pressure on students (Suhaimi & Hussain, 2017), with duplication of contents making learning dreary and monotonous (Eduwem & Ezeonwumelu, 2020), the impact of arts integration could contribute to student self-efficacy and wellbeing, mitigating some of the effects of overcrowded timetables, cognitive overload and congested subject contents. Martin and Evans' (2018, 2019, 2021) research on Load Reduction Instruction (LRI) could offer a developmentally appropriate and agentic approach for learners to address issues of curriculum overload. It has been applied with positive effects in arts education classrooms. Specifically designed to reduce cognitive overload and improve student learning, motivation and engagement, LRI focuses on explicit instruction through modelling/demonstrating 'how to' approaches in bite sized chunks during initial stages of learning. It shares many of the same defining principles underpinning arts education. Offering five principles, it is a flexible and inclusive instructional approach, enabling children of different abilities to progress through the stages at their own pace. It recognises that teacher roles may shift from teacher instructional salience, to distributed teacher and student interaction, to student learning salience (salience here referring to employing all the senses to identify information of intrinsic value or importance to the inquiry underway, see Kearney, 2019). LRI has been found to reduce cognitive burden on younger students' working memories (Mayer & Moreno, 2010), and serves to scaffold children as they progress to guided discovery and independent practice once confidence and fluency in knowledge and skill develop (Martin et al., 2020; Evans & Martin, 2020). It could be adapted and applied to the Irish arts integrated curriculum in Stages 1 & 2, scaffolding learners as they move towards subject based arts education in Stages 3 & 4. Recognising the interconnection between explicit instruction and independent or discovery learning, the approach highlights the importance of progressing to guided independent learning when ready to do so, to mitigate against students becoming bored and disengaged (Kalyuga et al., 2001, 2003). Adopting the evidence based *I-do, you-do, we-do* model (Archer & Hughes, 2010; Martin, 2016; CESE, 2017, 2018), it enables engagement in diverse and inclusive classrooms appropriate to learners' prior learning, personal attributes, ability, and novice / expert status:

-->   First, educators implement the student-centred instruction phase (I-do). Here, educators organize and present instructional material with full regard for students' prior learning and ability.

-->   Second, after the initial student-centred instruction, educators initiate the student-centred exchange phase (we-do). Here, the educator provides students with guided practice, questioning, and worked examples, and checks for students' understanding through these activities.

-->   Third, when the educator is satisfied the student has the key knowledge and skill, they initiate the student-centred learning phase (you-do). Here the educator assigns an appropriate problem task where the student can take more responsibility for independent practice, checks, and reviews their own work, and engages in further discovery or exploration. (Martin & Evans, 2021, p. 29)

Perhaps the question posed by the NCCA in 2010, and more recently framed by the PCF (DE, 2023a) is relevant here. In asking us to consider what we want from our schools today, and what kind of curriculum is best suited to achieve it, they propose that "an integrated response to the overload issue rather than a single strategy is warranted" (p. 37). This elicits support in the literature (see Chapter Four), and aligns well with the non-linearity of arts disciplines.

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5.3 Evidence supporting integrated arts in reducing curriculum overload

Internationally, the majority of curricula focus on discrete subjects, and in comparison to Ireland, arts subjects fare much better (receiving approximately 110 minutes per week; the length of school day and holidays are variables here, see Chapter Two). Therefore, integrating arts subjects could be an effective way to address curriculum overload in Irish primary schools (NCCA, 2010).

The literature explores teacher perceptions and those of artists working in educational settings, examining the impact of integration on their workloads (Sterman 2018; May & Robinson, 2015; Leen, 2014; Bresler, 2011; Russell-Bowie 2009a, 2009b; Burnaford, 2007; Russell & Zembylas, 2007). At policy level, integration is presented as a way of optimising learning, while also dealing with curriculum overload, but perceptions on the ground tend to vary. As was found in Singapore, it can be perceived as further adding to teachers' workloads, "so much to teach - so little time!" a cry noted by Russell-Bowie from many classrooms (2009a, p. 2). Others fear integration owing to a lack of self-efficacy in arts subjects, available time, and differing priorities (May & Robinson 2015). In aligning integrated arts with project-based methodologies, Sterman (2018) argues that it's "not one more thing" (p. 30), a burden or additional requirement that must be adhered to. Rather, it is endorsed as a way to enable teachers to teach "all they need to teach within the given time period" (Russell-Bowie, 2007, p. 2); what Bresler (1995) called an approach "centred around economy of time". Adopting integration as a strategy must take account of its impact on teachers and artists and concerns about integrated planning across art forms, collaboration with colleagues, time to plan and develop practices in classrooms, and professional development to support new ways of thinking and engaging across the arts (Baker, 2007; Bresler, 1995, 2011; Flannery et al., 2021; Flannery and Nugent, 2023).

While Aistear (NCCA, 2009) is commonly practiced in junior and senior infant classrooms in Ireland, it is currently not compulsory in primary schools, and not part of the official curriculum (Murphy, 2016). However, where it is implemented, research shows that teachers identify its ability to support integration (Healy, 2021; Keane, 2014). From an arts perspective, socio-dramatic play is a core component of Aistear, falling under the category of 'Pretend Play' (NCCA, 2009, p. 54). Comparisons drawn between process drama and sociodramatic play demonstrate that the skills developed in process drama transfer to, and enhance, sociodramatic play (McCabe, 2017). Such play is seen as social when used in a reciprocal manner (Howes & Matheson, 1992), and Smilansky & Shefatya's (1990) criteria for sociodramatic play overlap with the core elements of process drama. Evidence demonstrates that Aistear and play based methodologies are being used as a method of integration in infant classrooms, and may support teachers in managing curriculum overload (Leen, 2014; Keane, 2014). However research also reveals that teachers believe more support and training is needed, and a more "integrated understanding of Aistear within the PSC" (Woods et al., 2021, p. 675; see also INTO, 2022). It is important to note that there is very limited data in respect of how the arts subjects fare when incorporated into the Aistear framework, and further research would be beneficial to the field.

While integrating arts subjects is not a new concept (as discussed in Chapter 4), the organisation of the arts subjects in Stages 1 and 2 of the PCF is in contrast to the arts as discrete subjects at Stages 3 & 4. This heralds somewhat of a unique departure internationally also, as the majority of countries reviewed present arts subjects as separate disciplines. While common curricular processes/interrelated strands for supporting integration in the arts can be seen in Canada, Australia and New Zealand (see Table 5.1), they do not conceptualise integration as presented in the PCF. They do however encourage collaboration within the arts, emphasising the importance of the art form and discrete nature of each subject whilst valuing the impact that integrating the arts can have (Estrada et al., 2023). The Australian standards (ACARA, 2023) were recently revised to reflect interrelated strands to specifically support integration (see Table 5.1).

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Table 5.1 Examples of international curricula that organise standards across arts disciplines

Curriculum	Ontario Ontario Ministry of Education (2009)	Manitoba 2nd Edition (Government of Manitoba, 2021)	New Zealand Ministry of Education (2000)	Singapore (2018)	Australia Consultation curriculum (ACARA, 2021)	Wales Expressive Arts Curricula (2019)
Processes	• Creating and Presenting/ Performing • Reflecting, Responding and Analysing • Exploring Forms and Cultural Contexts	• Making • Creating • Connecting • Responding	• Understanding [discipline] in context • Developing practical knowledge • Developing ideas • Communicating and interpreting	• See, express and appreciate • Observe-Inquire • Create-Innovate • Connect-Respond	• Exploring and responding • Developing practices and skills • Creating and making • Presenting and performing	• Exploring the expressive arts • Responding and reflecting, both as artist and audience • Creating, combining skills and knowledge, drawing on the senses, inspiration and imagination

Emerging from an extensive review of the literature, the curricular processes of Making, Creating, Connecting and Responding are proposed as a possible organising structure for the arts subjects in Ireland. Drawing heavily from the Manitoba Curriculum, they will be used here to frame suggested processes and content in Music, Drama and Visual Arts. Chapter Four highlighted how an expanded notion of arts education in the PCF (DE, 2023a) involving media arts, film and dance can participate in both arts integrated and integrated arts approaches, but will not be covered here owing to space restrictions. They are discussed further in Chapter Six.

The Manitoba Curriculum (2021) emphasises future readiness and inclusion of all students, with an emphasis on closing the gap between indigenous and non-indigenous students (Heringer & Janzen, 2023; Bees, 2022). The *Manitoba Education and Early Childhood Learning Framework* (2022) identifies Equity, Access, Cohesion, Flexibility and Agility as its guiding principles. Similar to the PCF (DE, 2023a) it highlights concepts of teacher agency, inclusive education and diversity, relationships and creativity as key tenets of the reformed education system. As it is currently being implemented, there is not yet a solid body of research on it.

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5.4   Desired curriculum processes across Stages 1-4

5.4.1 Rationale for a spiral approach

In proposing the embedding of cross-curricular competencies as a way to deal with overload, the OECD (2020) refer to protecting discrete subject knowledge. This has been highlighted throughout the Report and also clearly stated in the PCF (DE, 2023a):

> While Art, Drama, and Music have a common creative process and share transferable skills, each has its own knowledge, concepts, skills, and intrinsic value. (p. 18)

This section outlines some of the key processes in arts education, grounded in the literature. There is an insufficient evidence base differentiating between arts education processes at the junior and senior ends of primary school. In addition, the approach advocated in this Report reflects new trends in curriculum design which recognise the importance of exploring a topic in a way which allows students to gradually assimilate and reinforce it over time. The approach emerging from the literature is conclusively one of inclusion, recentring and balance, recognising that focusing predominantly on subject disciplines may disregard student interests and strengths. In response to curriculum overload and acknowledging that student progression is not always linear, several countries such as Estonia, New Zealand, Finland and Ireland are adopting a new form of spiral curriculum in their redesign efforts (OECD, 2020). Within that context, an interdisciplinary and integrated approach is recommended as a way to reduce overload, which attempts to redress a disconnect across classroom grades by employing learning goals within key stages rather than by grade level. Ireland's PCF (DE, 2023a) embraces such an adaptive process (Confrey, 2019a, 2019b) which helps students at Stages 1 & 2 move from concrete examples to more abstract levels of thinking in later stages (see Martin & Evans's LRI approach discussed in section 5.2). Conceptually, this aligns with the available evidence underpinning arts education supporting developmentally appropriate practices and processes within a longer span of age coverage across the primary school spectrum

Wright (2001) elucidates some of these artistic processes as including integrating thought, emotion and action; thinking with the body; turning action into representation; communicating via a unique language; and using artistic cognition. They help students connect old and new learning, and nurture an enquiring mind. Adopting a playful pedagogy across all stages of primary education is recommended in the literature (see Chapter Two). When planning focused, rigorous and coherent arts experiences in a spiral framework, teachers can consider the amount, level and sequencing of topics in accordance with their students' needs. The centrality of play and playful approaches within Stages 1 and 2 is foregrounded in the PCF (2023, p. 25) as a means to facilitate rich learning experiences and facilitate integration. Such playful processes enable continuity in arts experience for the child as they move from early childhood to primary education (French, 2022; Swanwick, 1988; Wright, 2001; Rinaldi, 2021, Leen, 2014; Aistear Framework, 2009; Byrne, 2021). With regards to the example of drama, theatre and film, the NCCA (2022) recognises a form of spiral progression from early learning experiences through Aistear (e.g., role-play, pretend play, fantasy play, make-believe, props, costumes, puppets, digital storytelling, etc.) through primary, Junior Cycle and onto the development of a new senior cycle subject of drama, film and theatre studies. Employing the curricular processes of making, creating, responding, and connecting potentially provides a useful model to conceptualise shared and interdisciplinary understandings (see Figure 5.1). This shared conceptualisation of artistic processes is helpful vis-à-vis alignment between the art modes and addressing curriculum overload as discussed earlier.
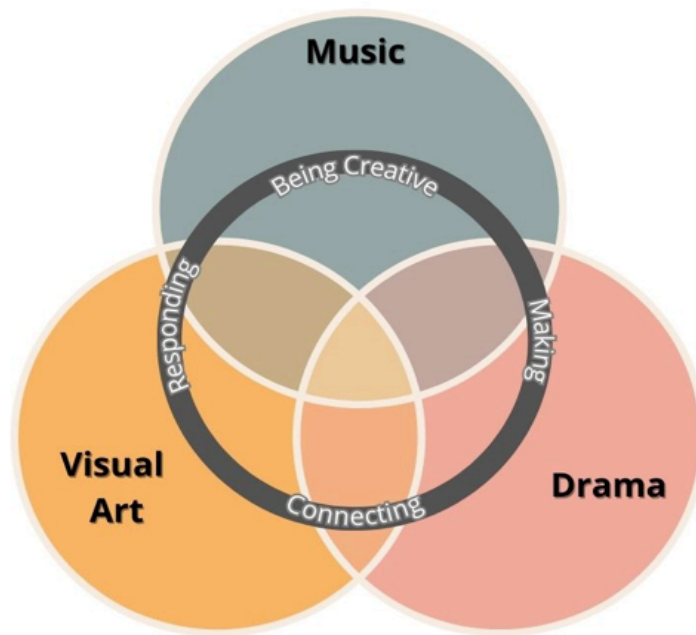
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Figu   y curriculum
(inspired by the Manitoba Curriculum, 2021)

Designed to enable new considerations and artistic landscapes of practice, the Australian and Manitoba curricula both place emphasis on the transformative potential of the arts (Ewing, 2020; Government of Manitoba, 2021; Kerby et al., 2021). The Manitoba Curriculum embedded its commitment to sustainability and transformation through employing an ecological metaphor: the motif of a butterfly (see Fig. 5.2). Each wing represents an essential learning area featuring disciplinary practices and competencies deemed important for the arts subject. Although representing distinct learnings, the wings are not intended to be realised in isolation but work synchronously with each other. The body of the butterfly represents the learner where learnings from the four wings interact to stimulate, change and sustain the learner's growth.
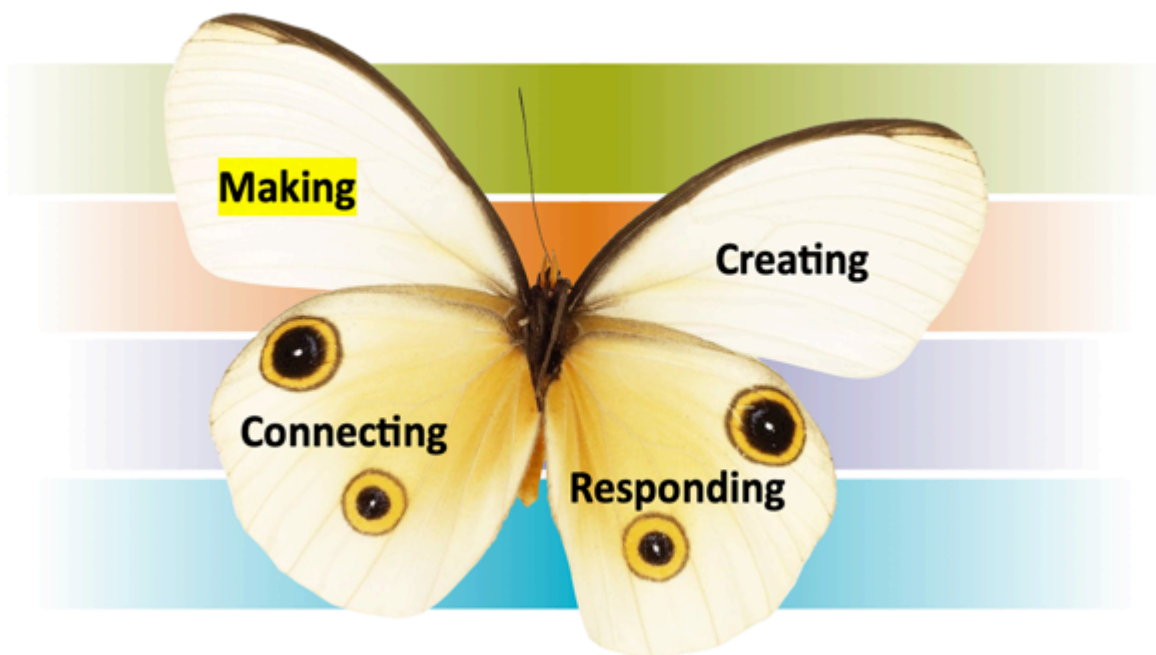

Figure 5.2: The image of a butterfly as a graphic organiser for the arts education curriculum (Manitoba Education and Training, 2017)

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The Manitoba arts education curriculum frameworks identify four essential learning areas. These have been adapted as follows to align with the creative and integrated approach to arts education in the PCF (DE, 2023a):

-→   **Making:** The learner develops *practices* for making drama, music, or visual arts.

-→   **Being Creative:** The learner engages *creatively* and *imaginatively* with the art forms of music, drama, or visual arts.

-→   **Connecting:** The learner develops understandings about the significance of visual arts, drama or music, by making *connections* to various times, places, social groups, and cultures.

-→   **Responding:** The learner uses *critical reflection* and *reflexive processes* to *interpret* and *respond* to learning in context, in and through the art forms of drama, music, or visual arts.

Whilst they are separated for clarity (as they are in other curricula, such as Australia, see ACARA, 2023), they are not intended to be viewed separately. Rather, each of the curriculum processes is interrelated.

The PCF (DE, 2023a) observed that "By drawing on more than one subject, learning in other art forms can be enhanced and developed through an integrated approach to Arts Education" (p.18). Indeed Freedman (2019) contends that:

> The process of designing a curriculum is similar to that of creating a collage. Curriculum is made up of pieces of issues, ideas, techniques, analyses, critiques, and visual forms from various sources. These bits are pulled together to make a new whole that is greater than its parts. (p. 569)

The organising structure above offers a flexible and easy to use approach, enabling both integrated and discrete learning, and gives recognition and weight to discrete and shared aspects of each art form. Additionally, as a shared curriculum processes approach, it allows "for a variety of learning opportunities through multiple modalities and learning styles [which] are ideal for a diverse population of students" (Gross, 2019, p. 1053). The inclusion of 'connecting' seems relevant in the Irish context which highlights a competency integrated approach. 'Connecting' seems particularly germane to the PCF (DE, 2023a) which sets out children's learning in relation to partnership, pedagogy, relationships, learning environments, transition and continuity, inclusive education and diversity, engagement and participation, and assessment and progression.

Drawing on the curricular processes of Making, Being Creative, Responding and Connecting, Table 5.2 maps

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these against key competencies in the PCF (DE, 2023a).

Table 5.2: Curriculum processes mapped against key competencies (DE, 2023a)

Curriculum Process	Key Competencies(PCF)
Making	**Being an active learner** ● Playing, learning, and working, both individually and with others ● Developing metacognitive skills and strategies ● Fostering and maintaining positive relationships ● Dealing with conflict ● Respecting difference **Being Mathematical** ● Solving problems and making sense of the world using mathematics ● Recognising relationships, trends, connections, and patterns **Being well** ● Participating with growing confidence and skill in physical activity ● Being self-aware and resilient ● Being persistent and flexible in solving problems **Being an active citizen** ● Experiencing learning though democratic practices
Being Creative	**Being Creative** ● Opportunities for meaningful creative experiences through exploring, clarifying, and expressing ideas and feelings ● Creating original work ● Being curious, imaginative, innovative ● Exploring alternative ways of communicating ● **Being a communicator** problems and making sense of the world using mathematics ● Recognising relationships, trends, connections, and patterns **Being well** ● Participating with growing confidence and skill in physical activity ● Being self-aware and resilient ● Being persistent and flexible in solving problems **Being a digital learner** **and using language** ● Engaging purposefully in the creation and exploration of different text types ● Learning how to share their experiences, thoughts, ideas and feelings in a variety of ways, and learning how to observe, listen to, interpret, and show respect for the perspectives of others **Being Mathematical** ● Solving Communicating and collaborating with others through digital technology ● Enabling content creating, problem-solving and creativity using digital technology **Being an active citizen** ● Experiencing learning though democratic practices
Responding	**Being Creative** ● Critical thinking and reflection ● Participating in and enjoying creative and cultural experiences **Being an active learner** ● Reflecting on learning
Connecting	**Being an active learner** ● Communication, collaboration and making sense of people, things, and places around them and in the wider world ● Sense of belonging and connection ● Learning about others ● Respecting difference **Being a communicator and using language** ● Use different forms of communication, including gesture, expression, language, printed text, broadcast media, and digital media ● Communicate and connect with others, in order to participate in wider society, share meaning, and develop new knowledge **Being Creative** ● Participating in and enjoying creative and cultural experiences

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The sub-sections below explicate each of the four curriculum processes in relation to Music, Drama and Visual Arts acknowledging that whilst the formal processes and elements are seen as the building blocks in individual arts disciplines, they should not be seen in isolation and should be viewed as vehicles to convey meaning (Gude, 2004, 2007; O' Donoghue, 2012; Winner, 2022).

5.4.1.1 Curriculum process 1: Making

Making in the arts should be viewed as a process which is fluid and influenced by people and the environment (Richardson & Walker, 2011). Making is a core process in all arts subjects, and is strongly emphasised in the PSC (DES, 1999b-g). Structurally the separation of Making into a discrete process puts focus on the specific practices, vocabularies and processes inherent in each discipline.

Visual Arts

Commenting on the overarching changes to the structure, processes and content of visual arts education in contemporary education, Freedman (2019) notes the:

> broadening of art and design education to the larger realm of visual culture has become an international project for the field. This change in curriculum involves increasing the range of art and design forms, concepts, skills, such as connections between fine art and popular culture, influences of social consciousness, the importance of newer technologies, and criticality. It also depends on conceptualizing the planning and enactment of curriculum as performative in a particular time and place. (p. 571)

Significantly the strand structure of the Visual Arts Curriculum (NCCA, 1999a) is an outlier internationally as it organises the strands largely by art media (and in some cases by a combination of art media and process), rather than by curricular process (NCB, 2013; NCCA, 1999a, 1999b). Reconfiguring the structure to future proof the curriculum, Granville (2022) suggests that any reconfiguration must attend to the necessity to accommodate an ever expanding list of both traditional, new media and related processes (Freedman, 2019; Leonard, 2019). Making entails the use of visual arts media, tools, processes and conventions associated within visual representation. A full and significantly expanded list of visual arts media, tools and processes based on the visual arts curriculum (NCCA, 1999a) and expanded in light of international curricular developments is presented in Appendix 3. In addition, giving consideration to the following may be beneficial to the discipline of Visual Arts. As Freedman (2019) notes "Good curriculum now includes contemporary content; in this way, curriculum can emphasize social and cultural commentary and conditions, place less of an emphasis on formal and technical concepts and skills and pay greater attention to student interests and identities" (p. 571):

--→ In relation to contemporary and traditional conventions of visual representation, the list of the principles of design and visual elements should be extended (see Appendix 3b). These should not be viewed in isolation, but as vehicles to portray meaning (Gude, 2004, 2007; O' Donoghue, 2012). Postmodern principles and principles of possibility as expressed by Gude (2004, 2007) (see Appendix 3b) should be considered also particularly in light of attention to the broadening field of visual culture, a commitment to culturally responsive pedagogies and consideration of practices yet-to-come (Atkinson, 2018; Duncum, 2020; Keane, 2023). This understanding is reflected in the Australian curriculum notes on visual conventions: "Students learn about and explore traditional, contemporary and evolving visual conventions used in artworks of diverse styles and composition. These may include combinations of conventions such as visual elements, design principles, composition and style" (ACARA, 2023).

--→ *Art making as inquiry and research*: Children develop skills in observation and visual inquiry for depiction and description. Conceptual and perceptual representations and ideas are explored through inquiry processes (Tishman, 2018; Marshall, 2019; Siegesmund, 2019; Sullivan, 2010; Winner, 2022).

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--→ *CEFR-VC* contributions to content should be discussed and considered. The framework facilitated conversation and negotiations within the Development Group for re-developments at post-primary level. It was not used as a 'crude checklist', but as "As a boundary object….a mechanism to mediate the new language of curriculum in terms of art education" (Granville, 2022, p. 188; Kárpáti & Schönau, 2022)

Music

The PSC's (DES, 1999b) tripartite structure delineated the processes of listening and responding, performing and composing into distinct strands of activity. Research has shifted towards more praxial understandings and conceptualisations of musical engagement and processes (Elliott 1995; Swanwick, 2002, 2003; Small, 1998). Since its implementation, the music educational landscape has become increasingly multi-musical, with learners having access to more musics, and their diverse ways of learning in a variety of physical, communal and virtual contexts (Waldron et al., 2020; Waldron & Veblen, 2008; Green, 2002, 2008; McCarthy, 2004a, 2004b, 2009, 2010; Flynn & Johnston 2010, Nugent, 2020, 2018; Berrill, 2009; O'Flynn, 2011). The performative emphasis, foregrounded in the 1999 curriculum, has evolved during succeeding decades with greater emphasis now on participating and *music-making* (Elliott, 1995). This changing landscape reflects and gives credence to the social and collaborative contexts and processes inherently embedded in musical activities.

Turino (2008) states that "deeply participatory events are founded on an ethos that holds that everyone present can, and in fact should, participate in the sound and motion of the performance" (p.29). Such music making processes relate to the key competencies contained in the PCF (DE, 2023a), namely, *being an active learner*, *being mathematical, being well*, *being an active citizen* and *communicating and using language*. For example, children are active learners as they sing, play instruments, improvise and move to music. Embodied music making can contribute positively to well-being, growing confidence and resilience. Engaging with the elements of music and music systems develops metacognitive skills and strategies, including problem solving, recognising connections and patterns. The social nature of these many activities involve fostering and maintaining relationships, dealing with, resolving and respecting differences (DE, 2023a).

Drama

The 1999 Drama PSC emphasises process drama (O'Neill, 1995) under the strand 'Drama to explore feelings, knowledge and ideas, leading to understanding', with the first strand unit 'Exploring and making drama' (NCCA, 1999, p. 13) emphasising making in drama. Specifically, this strand unit highlights engaging in make believe play, fictional contexts and exploring the elements of drama: belief, role and character, action, place, time, tension, significance and genre (NCCA, 1999). The importance of the elements of drama is undeniable, with Haseman and O'Toole (2017) describing them as the 'building blocks' for process drama. International curricula which outline making specifically as a curriculum process (e.g. Manitoba, 2021; ACARA, 2011) emphasise the importance of the elements of drama, alongside other drama skills such as the use of movement, voice, improvising, devising, playing, acting, interpreting and scripting. These are skills which are practised and developed, to enable creative processes to take place.

Process drama can be described broadly as engagement with drama, by teacher and students, which is primarily used in educational contexts, that is as art form and pedagogy. The absence of an external audience is key and the method of working is, as Bowell and Heap (2017) state, embedded in the student-teacher relationship, to create, as pedagogy, a kind of 'theatrical ensemble' in the classroom. Working in this way, together with the teacher's knowledge, experience and management of the process, can create a space of learning where the teacher and the students co-create meaning through the art form. As Hatton & Lovesy (2015) describe it, we learn about drama by doing drama:

> Drama pedagogy centres around the artistic practice of the art form, enabling students to 'learn about' the art form as they 'learn to' negotiate drama as artists. In drama, experiential learning is key as students collaborate and embody their learning through role-play, performance and critique. The 'live' experience of making, performing and appreciating the drama work is critical to building students' foundational understandings of the subject. (p. 67)

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5.4.1.2 Curriculum process 2: Being Creative

Davis (2010) outlines the wide range of definitions relating to creativity. While some believe to be truly creative new content must be devised or created, it is widely understood that creativity and imagination are generative; not always generating original or novel thought (Richard et al., 2020; Vong et al., 2020; Craft, 2005). Certain understandings about the nature of creativity have perpetuated over time, particularly narrow psychological accounts, that perpetuate the idea of the artist as a lone genius (Clapp, 2016). System views and distributed views of creativity are particularly useful to account for the influence of socio-cultural factors (Clapp, 2016; Csikszentimihalyi, 1999).

The Inspectorate (GOI, 2020) identified the need for shared understandings of creativity. There is evidence of the uptake of Lucas' (2022b; Lucas & Spencer, 2017) five dimensional model of creativity (see Figure 5.3) in the recent Irish policy landscape (e.g., the Creative Youth Plan 2023-2027; the new Junior Cycle Visual Arts Curriculum, GOI, 2023). Informed by Lucas' work, creativity, imagination and creative thinking are now included in the OECD's *Programme for International Student Assessment* (PISA, 2023), and reflected in the PCF (DE, 2023a).

Figure 5.3: Winchester University's Centre for Real World Learning (CRWL) Five-dimension Model of Creativity (Lucas, 2022b)

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Drama

Being creative encompasses imagination, risk taking and expressing ideas (DE, 2023a), and is essential to enable participants to engage with the elements of drama, improvise, create fictional worlds and enter into role (Anderson, 2015; Neelands, 2011). In drama curricula internationally, students use the elements of drama, improvisation and drama skills to create and immerse themselves in fictional worlds, embodying characters and exploring fictional problems they have co-created. Collaboration, communication and connection are essential for creating, which is at the heart of process drama and ensemble work (Bowell & Heap, 2005; ADEI, 2022; NCCA, 2022, 2023). Creating is seen throughout the PSC 1999 Drama Curriculum, across all three strand units. The process of creating emphasises participation, improvisation and imagination: key components in all aspects of process drama and devising theatre/performance. The 1999 Drama curriculum moved away from performance and the "display element of drama" (NCCA, 1999, 5), in favour of drama for creativity, imagination and playfulness (Hallissey, 2015). It should be noted that script work currently occurs in 5th & 6th class, without a focus on creating/devising performance. However, as part of a consultation process contributing to this Report, members of the Association for Drama in Education in Ireland (ADEI) were consulted about their experiences of implementing the 1999 Drama Curriculum. Their feedback suggested placing emphasis on a more balanced subject area in the new curriculum involving opportunities for children across all four stages to create and participate in *both* performance and process drama work (see NCCA, 2019; Finneran, 2016). International curricula reviewed included both process and performance work at all class levels (e.g., New Zealand, Australia). The vision of the ensemble as recommended here is similar to Neeland's (2009) conflation of the work of art form and pedagogy. Both spheres, that of students and teacher, when working in groups take on the same ethos of the ensemble. Both call for a democratic distribution of power through such strategies as Pupil in role, and Teacher in Role, along with a shared understanding of and commitment to the truth of the fiction. And to each other. Such a model of drama supports the idea that "creativity is using imagination to generate possibility" (O'Toole, 2009, p. 8) as ''dialogic and social meaning making" (Neelands, 2009, p. 11). In being creative, such a model of working dovetails both the processual and the performative.

Visual Arts

Creating art is widely considered an inquiry driven, rather than skills driven, creative practice with the idea that drives the work having central importance (Mulcahey, 2009; Winner, 2022). Marshall's (2004, 2006, 2007, 2008, 2010a, 2010b, 2016) work builds on understandings of art creating as a form of engaged and imaginative research (Sullivan, 2005). She moves arts integration (which she calls substantive integration) into a rich and imaginative inquiry driven practice; taking into account the conceptual bases of contemporary practice (Marshall & Vashe, 2008). The improvisational nature of artmaking, the dialogic aesthetic and appreciation of different ways of knowing should be considered as children ideate, explore, experiment and engage in art making (Ballengee-Morris & Stuhr, 2001; Desai, 2019; Ferrari, 2023; Hallam & Ingold, 2021; Kraehe et al., 2018; Staikidis & Morris, 2019). Her explorations echo the emphasis placed on inquiry across the continuum of education in the Irish context (Marshall, 2019; Marshall & Donahue, 2014; Marshall et al., 2021).

Across the continuum there is understanding of the relationship between creativity and the arts (see Chapter Two). Creativity is recognised a distributed and participatory process and ideas are generated between a range of agents (Clapp, 2016) including human and non-human entities (Hill, 2021; Keane, 2023). Creativity plays an important part in the experience of art making and creating. Expanding conceptual understandings of creativity, the International Baccalaureate (International Baccalaureate Organization, 2019) places it as one of its seven core concepts, where the child is considered an active maker and inquirer in the world. Some curricula such as the Australian curriculum put increased focus on this conceptual understanding in senior classes.

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Music

Reconfiguring the strand of *Composing* in the PSC (DES, 1999b-c) as *Creating* reflects current thinking and emphasis on creativity. In musical contexts, the term composing can conjure images of the classical composer, of producing a literary piece, or writing music in a formal professional sense. Focusing on the process of *creating* reflects the types of activities and ways in which students at primary level musically and creatively engage, incorporating improvisatory dimensions (Nikolaou 2023; Larsson & Georgii-Hemming 2019). The process of *creating* sees an orientation towards participatory rather than presentational musical engagement (Turino, 2008), and the intentionality towards the process rather than the products of music making (Green, 2008), which seek to foster creative, collaborative, and risk taking dispositions in students (Gubbins, 2023). Further to this point, curriculum revisions emphasise ideation, exploration and problem solving, decision making and involve creative and skills/ technical development (Manitoba, 2021; Ontario, 2009; ACARA, 2021), thereby embedding key competencies in the PCF (DE, 2023a) including *being creative, being a communicator and using language, being well and being mathematical* in music creating processes.

5.4.1.3   Curriculum process 3: Responding

The 1999 PSC Arts curricula emphasise the importance of responding across the three curricular areas, such as highlighting the importance of responding to creative experience, and the 'balance between expression and the child's need to experience and respond' (DES, 1999a, p. 2). The importance of responding in the arts is well established in the literature (Neelands, 2011) and is a prominent feature in international curricula reviewed for this literature review.

Music

International curricula concerning curriculum processes in arts education identify *responding* as a key process in arts practices. Listening is fundamental and prerequisite to any musical response (Page, 1995; Mills, 2009); whether learning is considered in terms of composing or creating, performing or making, at a fundamental level all activities involve listening, which is "in this art, the key to all insight" (Larsen, 2011, p. 19). Campbell (2005), in her pedagogy of listening, unpacks three phases in listening: attentive listening (providing specific points of focus for students on musical elements and events), engaged listening (active participatory listening and participation in music making), and enactive listening (intense listening for the purpose of re-creating the music). Appraisal of a range of music enables a deep level of engagement, reflection, and criticality (Campbell, 2005; Shaw, 2014; Elliot, 1995; Hess, 2019) on the part of the learner, which is how we hope our students will engage with the arts.

Responding focuses on affective, interpretive, expressive, and critically reflective elements, taking in the learner's own and other viewpoints. Listening is fundamental to all sonorous activities, and is tacitly understood as underpinning *Making, Creating, Responding*, and *Connecting* activities in the Manitoban (2021) curriculum. In the Irish context, we recommend that listening requires more explicit focus.

Drama

Emphasis on responding, in particular to develop and reflect upon the course of action of a drama, is a prominent theme in the 1999 PSC curriculum. It features also in the international curricula and literature in the field (Bowell & Heap, 2017; O'Connor et al., 2010). The 'Reflecting on drama' strand unit encompasses broad notions of responding to creative experience, however unlike the music ('*listening and responding, performing and composing*') and visual arts ('*looking at and responding to art*') curricula and most international counterparts, the drama curriculum does not explicitly reference responding. Responding is an integral part of drama, for students and teachers alike, to develop the course of the action, and respond to role and events. The idea of responding, is very much attuned to ideas of 'living through,' an important methodology in drama pedagogy. Here, Davis uses Gavin Bolton's conception; that is the power of 'living

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through,' comes from understanding that "one is in two social contexts *at the same time*" (Bolton, in Davis, 2023, p. 11). The state of being in two social contexts at the same time, creates for Bolton and for Davis, "a dialectic between the actual and fictitious" (Bolton in Davis, 2023, p. 11). Similarly, Bowell & Heap (2017) argue that it is through the use of imagination, that students and the teacher can suspend disbelief, and that suspension, allows for entering into and living through two worlds at once. Central to drama pedagogy, is protection of the student through emotional distancing techniques, those experiences or feelings which may be potentially too difficult for the student (Bowell & Heap, 2013; Fleming, 2017). That said, through the ensemble as described above, the students and the teacher, over time, create a safe space, facilitated by the pedagogue, to explore, create and critically respond to content. Telling, retelling, storying, re-storying. It is the student's story. It is their meaning, guided and facilitated by the teacher, again, as 'theatrical ensemble,' which is at the heart of process drama. With Davis (2023) also, the art form and the pedagogy are conflated as 'living through' drama, in his eyes, is a powerful pedagogy, empowering students to respond to their worlds, their lived experiences, to "grapple with who we are and where we are; to discuss different value systems and find where we want to place ourselves" (Davis, 2023, p. 15).

International curricula emphasise the importance of responding in relation to presentation/performance elements of the subject also. Therefore, responding incorporating reflection, is proposed as an essential curricular process for drama. This may take the form of responding to work produced in class by students' peers as discussed above, or responding to in-school theatre in education (TIE) performances and workshops, or to performances in theatres and other cultural sites.

Visual Arts

Artwork can be interpreted, approached and responded to in a range of different ways (O' Donoghue, 2019) and can precipitate new forms of learning and understanding (Atkinson, 2018, 2022). Increasingly, international comparators place emphasis on the development of empathy and appreciation for diverse viewpoints through looking and talking about art. Building critical and contextual understandings are important and societal, cultural and historical contexts are considered from both perspectives of audience and artist (ACARA, 2023). Furthermore ACARA (2023) highlights that students are invited to respond to the philosophical, ideological and political perspectives that affect interpretations of artwork. The Ontario Curriculum (Grades 1-8, 2009) place central importance on the critical analysis process, where they give a comprehensive breakdown of how children move from their initial reaction to a piece of work, toward the expression of an informed point of view, with reflection on the cultural context.

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5.4.1.4 Curriculum process 4: Connecting

The positioning of connecting as curriculum process, recognising the centrality of interconnectivity in arts education encompassing the multiple and ever evolving contexts that children are engaged in, recognises the different ways of knowing and being in the world. The arts are renowned for enabling people to connect with society, cultural groups and heritage (Marshall, 2007; Strokrocki, 2005). Connecting, with the emphasis on cultural connection, was central in the international curricula reviewed (e.g., Ontario Canada, New Zealand, Singapore, Hong Kong, Japan, Australia, Manitoba Canada, The Netherlands). The 1999 Primary School Arts Curricula currently do not have this focus on inter or intra cultural connections (see Kelly, 2002, and Chapter Two). For example, the lack of cultural emphasis in the curriculum is highlighted by the *Traveller culture and history in the curriculum: a curriculum audit* (NCCA, 2019), which specifically emphasises the importance of Traveller culture being embedded across the curriculum. It recommends that when new curricular specifications are being drawn up, the following should be considered:

⇢   reference is made to the inclusion as appropriate of aspects of Traveller culture and history and/ or other minority cultures;

⇢   learning outcomes should support teaching, learning and assessment about personal, local and cultural issues. (NCCA, 2019, p. 132; see also GOI, 2018)

In an extended integrated arts project designed to support students who were failing to connect with learning, thereby impacting their ability to achieve learning success, teachers introduced a whole school integrated arts programme called *Y Connect*. Running for two and a half years in Brisbane, Australia, with over 750 students, many from low socio-economic backgrounds and with over three quarters having a language background other than English (76%), researchers report enhanced connectedness as a major outcome (Dunn et al., 2019). "The Y Connect approaches, which emphasised active and aesthetic engagement, collective problem solving and dialogue, demanded collaboration and strengthened connections between students" (p. xv). Gains were made in students' artistic, creative, and performance skills, presentation and communication skills, and thinking skills, including higher order and problem solving skills. With a greater emphasis on the arts, researchers found that the overall culture shifted with positive development of connections between teachers and their students, connections to the wider school community, and to new artistic skills as teachers reported experiencing new ways of understanding and enacting the arts curriculum. These were graphically represented by the researchers (see Figures 5.4 and 5.5), and highlight the theme of possible selves which emerged strongly:

> Connection to possible selves captures the outcomes articulated by students about how the Project impacted on aspects of self that are futures oriented, including their thoughts about career pathways. From the outset, one of this Project's key goals was to offer students horizon breaking experiences that would help them to identify career options, both within the Arts and Creative Industries and beyond. (Dunn et al., 2019, p. xix)

The integrated arts project involved a range of arts topics and processes including: choreography and structuring of new works in dance; monologues, devising, clowning and physical theatre in drama; video creation, soundscapes and editing in media arts; ensemble building, drumming and composing in music; and sculpture and installation development in visual arts.

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Figures 5.4 and 5.5: *Y Connect* Findings (Dunn et al., 2019)

Visual Arts

O' Donoghue (2012) discerned that within the Visual Arts Curriculum (DES, 1999f-g) there was little commitment to other principles besides the visual principles, with little engagement with 21st century concerns and almost no connection to issues of "social democracy, activism, ecology, diversity, equality etc" (p. 143). Visual arts help children learn about and connect to different contexts, times, places, social groups and cultures (Ballengee-Morris & Stuhr, 2001; Desai, 2019; Kraehe et al., 2018; Staikidis & Ballengee Morris, 2019; Winner, 2022).

Participating and engaging with art and art worlds of the here and now is important. Children and teachers are encouraged to be mindful that children's art making is not insulated, nor disconnected from the wider context (Desai, 2019; Winner, 2022). Any such disconnection could lead to what was famously characterised by Efland (1976) as a "school style art" or cookie cutter art. This approach has lingered over many decades and caution should be exercised that it does not continue to perpetuate in school practice (Efland, 1976; Bresler, 1994; Granville, 2012; Winner, 2022).

As suggested by Chapman et al. (2019), engagement with online platforms in an uncritical way may exacerbate this further. As Anderson & Milbrandt (2005) suggest, art instruction should be characterised by authenticity, and "the uncritical use of 'Pinterest' activities by teachers, becomes a danger to curriculum engagement and student's authentic learning" (Chapman et al., 2019, p. 966). Furthermore attention should be paid to avoid superficial engagement with different cultures through art making.

Ideas do not just have personal meaning but may carry social, culture and political meanings (Winner, 2022). Visual art is a way of investigating the world, and connections are created across disciplines (Winner, 2022). When creating work children engage in personal meaning making but also engage with ideas that may be connected with the wider socio cultural context in which they exist (Winner, 2022).

Different jurisdictions, depending on their socio-historical circumstances, have placed different emphases on aspects of their curriculum. Discussing the art and design curricula of Nordic regions Kallio-Tavin (2019) contends that "there has not been enough recognition of different cultural backgrounds of some learners and students" (p. 591). The Australian curriculum, which has been typified as socially-critical in orientation

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(Hamilton et al., 2019), places particular emphasis on viewpoints, relating and connecting to different cultures in a thoughtful, meaningful and responsible way (ACARA, 2023). The Australian curriculum also placed importance on context through its cross curricular priorities. As MacGill (2022) highlights, fully embracing this perspective requires epistemological shifts. Emphasis on the connecting aspect of the disciplines gives greater weight to epistemological shifts that accommodate onto-epistemological considerations, for example, knowledges of ethnic minorities.

Expansive views of children's art making. It is understood that these spaces expand and contract over time, and the wider world of visual culture and visual realms that children exist in should be considered (Freedman, 2019). Keane (2023) highlights the importance of adopting expansive views of children's art making to appreciate the range of spaces and ways that children engage in art making. Keane (2023) highlights the need to engage critically with the histories and ideologies that have informed how we have come to know children's art making in the Irish primary school context. For instance, whilst universalist accounts of artistic developments have been challenged (Schulte, 2021), albeit in different jurisdictions, these understandings continue to influence the history of visual art education in the Irish primary context (Keane, 2023). Similarly, particular histories of art education, child art movement and related thinkers have been influential in the Irish primary school context despite being heavily critiqued for not recognising the influence of cultural and contextual differences. Art and development have a contentious relationship and we should engage continually and critically with how we have come to understand artistic development within contextual understandings (Sheridan, 2019). For example, recognising drawing as a social practice (Duncum, 2019). Kallio Tavin (2019) notes in the Finnish context, that acknowledgement is given to students' own visual subcultures. Similarly, to fully engage in the expansiveness of the child's experience, there should be recognition of the multiple pedagogical spaces that children are engaged in (Keane, 2023; Wilson, 2019).

Drama

At the core of drama is child-led collaboration (Findlay-Johnson, 1912; Heathcote, 1984; O'Neill, 2015), including exploration of multiple and collective identities/roles (Bolton, 1998). Collaboration, co-operation and connection in drama is a prerequisite, as "all participants must co-operate because it is exactly the joint decision making that pushes the course of the drama forward" (Juirnovic, 2016, p. 242). This emphasis on collaboration is outlined clearly in the PSC 1999 drama curriculum through the strand unit '*Co-operating and communicating in making drama*' (DES, 1999d-e). This focus on collaboration is evidenced across international curricula and the literature in the field. The literature emphasises the importance of students being in role, so that they can recognise their world, their relationship to it and play with notions of the self in society, which is often explored through the 'living through drama' concept (O'Sullivan et al., 2023c; Davis, 2014; Bolton, 1979). The PSC 1999 curriculum acknowledges this, focusing on pupils' experience between 'story, theme and life experience'. The literature identifies the importance of drama to understand human struggle and the lives of others (Bolton, 1998). It highlights the importance of the arts, in particular drama, to explore the culture and heritage of our native land, and the land of others (Hradsky & Forgasz, 2022; Kana & Aitken, 2007; Donnellan, 2002). In keeping with this, international curricula have focused on using drama to enable students to understand different social, cultural and historic groups, exploring intra and intercultural perspectives (e.g. Ontario Canada, New Zealand, Singapore, Hong Kong, Japan, Australia, Manitoba Canada, The Netherlands). However, this was absent from the 1999 Drama Curriculum, and therefore a recommendation arising from this review is that cultural content and context would be specifically included in the drama curriculum. This is also in keeping with the attributes of the key competency '*Being an active citizen*' as outlined in the PCF (DE, 2023a), and as highlighted throughout the framework document. Connecting is a key curricular process in the drama curriculum as it affords communication, a sense of belonging and connection with other children, connections with the key competencies, content, values and skills across the curriculum, and also connectivity with their community, wider world and other cultures.

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Music

As with all art modes, music is bound by connections to other people, places, cultures, traditions, and times. Building on the acknowledgment of the appreciation of a wide variety of musics espoused in the 1999 PSC, the process of connecting in music education enables the child to engage with a variety of music genres, styles and traditions, affording the child an understanding of the roles, purposes, and meanings of music in their lives and the communities in which they live. Pascale (2013) notes the centrality of music in "supporting the multiple ethnic and linguistic perspectives of our students [and] individual and group cultural identity" (p. 132). Indeed, music can serve as a way for marginalised children to participate and gain a sense of belonging in school (Burbride Rinde & Kenny, 2021; Kenny, 2018; Taylor & Sidhu, 2012; NCCA, 2019). The musical lives of children are inextricable from their identities, and as such, need to be given space for exploration in primary musical activity. Temmerman (2005) speaks about connecting students' home, school, and community musical lives, advocating for partnerships with musicians and artists as a means to enrich the student musical experience. Moreover, fostering such connections within primary music making can offer students increased agency and choice, building their awareness of multiple musical worlds both in and out of the classroom (deVries, 2010).

Figure 5.6 summarises the discussion above, highlighting key curriculum processes as emerged during the review.
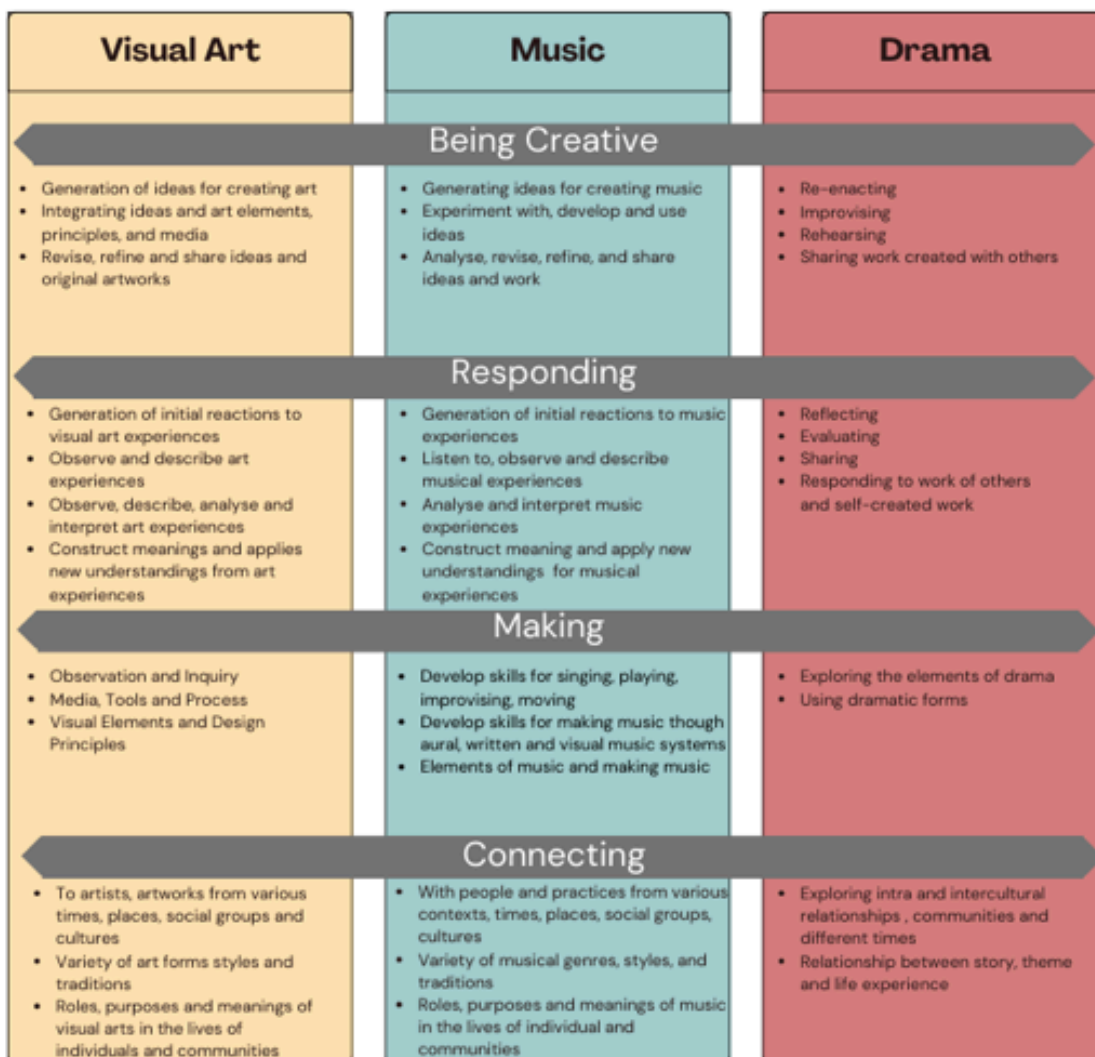

Figure 5.6: Summary of desired curricular processes across Visual Art, Music, and Drama

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5.4.2 Essential values, dispositions and skills and across Stages 1-4

Freedman (2019) refers to the concept of a meta curriculum which captures many of the important skills, dispositions and values that students are encouraged to develop. Whilst writing specifically about the art and design curriculum, her characterisation resonates with the other arts areas also:

> The meta-curriculum includes the broad-brush cultural traditions and ethical practices that educators in all school subjects hope students will learn, such as honesty, responsibility, patience, caring, courtesy, critical thinking, goal-setting and goal-achieving, and leadership. In art and design education the meta-curriculum also supports imagination, creativity and risk-taking, and other habits of mind involved in artistic production. Not every lesson will have specific objectives referring to these habits of mind, but most lessons in art and design education will attend in some way to the meta-curriculum. (Freedman, 2019, p. 566)

The complexity of the arts is recognised in contemporary society, "where art is seen not as a monolithic idea or practice, but as filled with conflicting values and perspectives" (Bresler, 2002, p. 169). In the context of curriculum reform, and especially with regard to new emergent practices (and practices yet-to-come) that have their own beliefs, styles, values and rules, Keane (2023) emphasises the importance of examining how these values and beliefs intersect with existing understandings, expectations and beliefs in the school context. Furthermore, she emphasises that attention should be given to how these manifest when new philosophical orientations are adopted/introduced. For example, in our highly networked and media soaked world, considerations of new materialism and how ethico-onto-epistemology (i.e., exploring the interrelatedness of ethics, knowing and being) (Barad, 2007; Geerts & Carstens, 2019; Hill, 2021; Keane, 2023) might impact our practices in arts education, are worth reflecting on. Particular ideologies, whether explicit or latent, inform practice over time, and as has been noted, the arts in schools can become insulated from the wider art world and in the past have been described as their own discrete entity. School cultures inform how the arts are perceived and valued, often with conflicting values and expectations about practice (Bresler, 2002; Efland, 1976; Egan, 2020). For instance Bresler (1998, 2002) presents an understanding of school art as a hybrid genre made up of 'child craft', 'child art', 'fine art' and 'art for children' and others have highlighted the ever expanding nature of this landscape (Keane, 2023; Wilson, 2019).

While there are debates surrounding values in arts education, it is important to ascertain what is meant by these terms in the Irish context, and internationally. The EU is founded on the following values; dignity, freedom, democracy, equality, rule of law and human rights (OJC306, 17.12.2007). These are echoed by numerous arts organisations in Ireland, such as The Arts Council and The Abbey Theatre. Literature in the arts emphasise these values and their role in arts education, in particular the arts for democracy and freedom, including freedom of expression and equity (O'Connor et al., 2010). These are not discipline specific and are intrinsically linked to the way in which the arts are taught and experienced. The PCF (DE, 2023a) emphasises the importance of values across its key competencies and principles. For example,

> The framework's principle on Inclusive education and diversity centres on the values and practices that enable children, as individuals, to belong and to feel respected, confident, and safe so they can engage in meaningful learning and reach their potential. (p. 32)

In relation to the arts specifically, the 1999 Drama Curriculum highlights the importance of children's explicit engagement with values:

> [the drama curriculum should enable the child to]
>
> begin to be able to discern the covert or overt messages in drama texts, ranging from advertising to Shakespeare, through becoming aware of how values and attitudes are woven into drama. (p. 9)

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In relation to dispositions, The European Commission (2019) situate these within attitudes stating "attitudes describe the disposition and mindset to act or react to ideas, persons or situations" (p. 5). The evidence articulated throughout earlier chapters of this Report highlight that the arts can enhance dispositions such as imagination, playfulness, creativity, curiosity, critical thinking, confidence, reflexivity, persistence, commitment, patience, concentration, resilience, problem solving, risk-taking, collaboration, enthusiasm and cooperation (Howard, 2022; Bas et al., 2022, Claxton, 2006; Kaufman & Sternberg, 2010; Lucas, 2016, 2022a-c; Aistear, 2009; NCCA, n.d.). The PSC Arts Curricula (DES, 1999b-g) do not specifically name the dispositions, but they are woven throughout all three curricula and teacher guidelines. While there are many shared dispositions in the arts, a number of subject specific dispositions as identified in the literature are listed in Appendix 4.

A core component of arts subjects are the skills which must be explored with and by students. Skills are highlighted as the 'ability to carry out processes and use the existing knowledge to achieve' (European Commission, 2019, p. 5). In the national context, skills, while not specifically listed in 1999 Arts Curricula, they are woven throughout, and found in objectives and Teacher Guidelines. International curricula have similar structures, with the inclusion of a glossary in some jurisdictions, which explain key skills (e.g. Manitoba, New Zealand). While shared skills are evidenced across subjects in the arts, such as improvisation (Sawyer, 2021), there are other subject specific skills and dispositions which are relevant across all four stages, and these are listed in Appendix 4.

5.4.3 Essential curriculum content

With reference to the PSC 1999 Arts Curricula, essential curriculum content is identified under the four learning areas of Making, Creating, Responding and Connecting. Content is differentiated across Stages 1 & 2, and Stages 3 & 4 [see Tables in Appendix 5 (a-f)]. Content drawn from the literature and international curricula is highlighted using a colour coded system (see appendix 5). Figure 5.7 summarises the broad content areas in each subject.
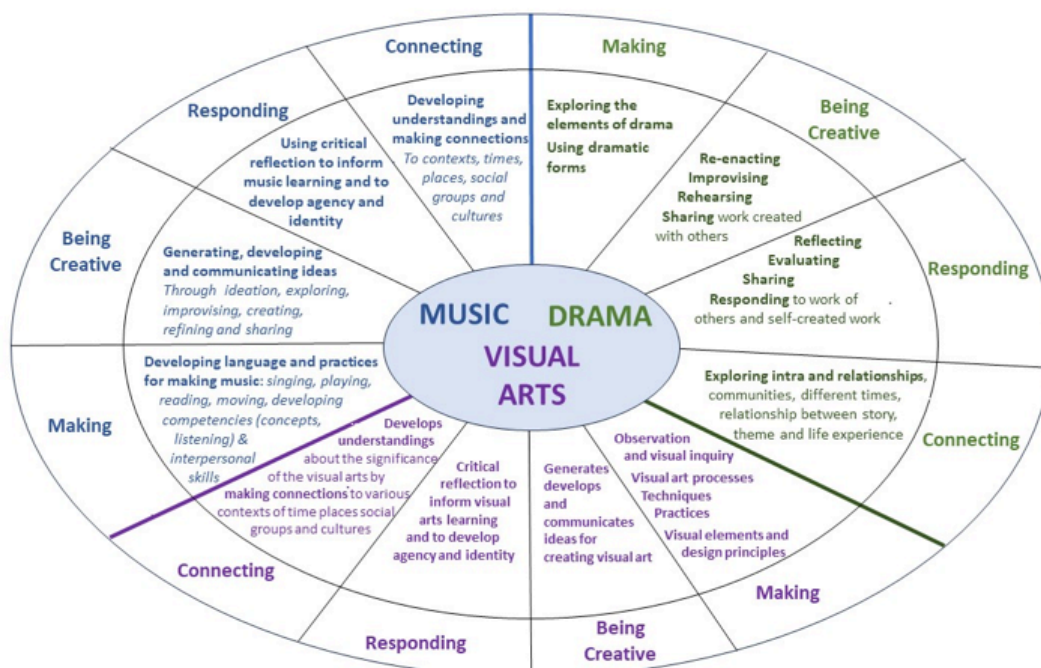

Figure 5.7: Essential Curriculum Content (format adapted from the Manitoba Curriculum, 2021)

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Suggested changes for Drama

Consultation with members of the Association for Drama in Education in Ireland (ADEI) suggested that teachers were generally happy with the current content, but would like to see the inclusion of more performance elements and greater cultural emphasis. This aligns with curricular content internationally. Inclusion of subject specific glossaries and detailed, accessible exemplars was requested by teachers to support their implementation of a new drama curriculum.

Suggested changes for Visual Arts

--→   Create an expansive list of media, processes and techniques to future proof the curriculum.

--→   Media specific explorations that were listed as objectives under strand units have been removed for example, making imaginative structures, make simple pottery, make simple collages, invent a costume, use a variety of print making techniques etc. These processes now appear under the list of media, techniques and processes (see Appendix 3).

--→   Recognition of creative process as a key curricular process and the appreciation of different approaches and ways of knowing in art making.

--→   Aspects of the visual arts curriculum that were once reflected as overarching considerations to support teaching, learning and assessment and housed outside of the curriculum objectives under strand units, need to be reformulated and housed within the key curriculum content. This consideration is made in light of the new principles and competencies in the PCF (DE, 2023a) that underpin the arts curriculum.

Suggested changes for Music

Listening and conceptual content transcends the four fundamental areas (see Appendix 5) with: *Making* focusing on skill development for singing and playing (improvising and moving are listed and currently included in a limited way); *Creating* focuses on generating, developing and communicating ideas and sharing work. *Responding* concerns developing learner critical reflection, to inform music learning and to develop agency and identity. *Connecting* is concerned with understanding about and connecting with the significance of music through making connections to contexts, people and cultures.

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5.5   Challenges

5.5.1 Challenges (Key Stages 1 & 2)

Challenges relating to implementing an integrated arts curricula are not new, however they persist in the literature. As presented in Chapter Four, they tend to coalesce around the following: teacher confidence, lack of resources and planning time, lack of time allocated to implement integrated arts, fear of the unknown, fear of curriculum overload, anxiety about meeting curriculum requirements, perceived lack of experience, teacher engagement, working with other stakeholders, support from school management, and fears that integrating the arts undermines disciplinary knowledge and experience of the art form (Gubbins, 2022; Teems, 2021; Kneen, 2022; Magagula et al., 2022; Vetere, 2016; Webster, 2016; Monageng et al., 2015; May, 2013; Russell & Zembylas, 2007).

School autonomy has been identified as an issue relating to children's experiences of the arts in many countries (e.g,. Netherlands, Hong Kong and Finland). Research carried out on the Netherlands Curriculum (2016) highlights that schools granted autonomy to devise their own curriculum can result in significant differences in provision of arts subjects (e.g., time spent on arts subjects, and quality of delivery) (Rezaee et al., 2022). Autonomy is also evidenced in the Canadian Curriculum, whereby a minimum time allocation for the four arts subjects (Drama, Music, Visual Arts and Dance) is given, to be taught over a ten day cycle (Learning Support Services, 2014). However, this is presented as flexible, and prioritisation tends to be given to music in certain grades. While flexibility and professional autonomy bestow benefits (Nguyen et al., 2021), discrepancy in the provision of arts teaching can be a risk, particularly around time allocation when the arts subjects are integrated in Stages 1 & 2.

Adopting integrated methods for teachers who have been trained in single-discipline approaches can pose challenges (Baker, 2007). Meaningfully engaging with the many dimensions of integration - planning, content, teaching and assessment, can overwhlem teachers striving to enact more holistic approaches (Flannery et al., 2021).

A challenge relating to the reconfiguration of the curriculum relates to teachers' understanding of curricula, in particular how the curriculum is intended, enacted, and what ends up not being delivered or substantially changed, making consistency of experience for children in classrooms difficult to guarantee. Recognising the changing landscape of the arts in the classroom, in which the "the classroom is seen as a mini society, a community of learners" (Webster 2016), involving learners, teachers and the wider community of artists through such projects as TAP, Creative Schools, and after school activities poses both advantages and challenges. Implementing a reconfigured arts curriculum which has evolved to include diverse stakeholders, can present challenges in terms of processes, integrity, continuity and planning (Barnes, 2018; Roth 2001). To redress this, research calls for the centrality of the teacher in the design and implementation processes (Bresler, 2011; Russell-Bowie, 2007).

A further issue in introducing an integrated curriculum at the junior primary school level concerns perceptions of and positionality of the arts within the school day and in the wider school and community context. How subjects are integrated takes on different guises in line with the focus, intended outcomes, units of work, content, project or inquiry being undertaken. However, as noted in Chapter Four, integrating the arts transcends subject disciplines, owing to the arts' affective and social dimensions. The ways in which the arts are infused in school cultures can have an important integrative element to learning in the wider school context. Their effectiveness is impacted by how the arts are valued and placed within curriculum structures and the school context.

Increasingly in early years education, new materialist perspectives reimagine children's art making as entanglement (Sakr, 2021; Park & Schulte, 2021). This refocuses attention onto material-discursive relationships (Pacini-Ketchbaw et al., 2017; Sakr, 2021) where children come to know materials through

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artistic inquiries, exploration and experimentation, coming to a deeper appreciation of their relationship to the natural world. In the Irish context both Hill (2021) and Keane (2023) in early years and primary school contexts express concern that developmental accounts of children's art making rather than ethico-aesthetic paradigms continue to persist and dominate discourses in early childhood arts (Marmé-Thompson, 2019). It is important that we continue to appreciate that there are different visions for and versions of arts education (Eisner, 2002). Notwithstanding this, criticality is essential as highlighted by Atkinson (2022) and Granville (2019) who emphasise that arts educators should be mindful of "passing fads in education policy" which may not serve the arts well.

Whilst adjusting curricular processes will entail a re-assessment of current structures and understandings, it also will create new possibilities. The ways in which contemporary artists work is naturally integrative and interdisciplinary, and in this way the curriculum will be contemporised to reflect real world understandings of art worlds in music, storytelling, children's literature, drama and theatre, dance, film and digital media, and visual arts.

While the PCF (DE, 2023a) emphasises the importance of assessment as a collaborative process, highlighting the 'continuum of assessment' (p. 22), challenges relating to assessing integrated arts curricula, specifically upholding learner agency are noted (Graham, 2019; Denis, 2018) (see section 5.6 below).

5.5.2 Challenges moving from integrated to discrete subjects (Key Stages 3-4)

Responses to the changes outlined in the PCF (DE, 2023a) appear to have been positively received, with the INTO (2020) reporting a "broad welcome for the ringfencing of the Arts subjects" (p. 14). While the integrated nature of subjects in Stages 1 & 2 is welcomed (INTO, 2020), Burke & Lehane (2023a) highlight the importance of specifying the type of curriculum integration which will occur, as child-led curriculum integration could have implications for "addressing discrete curriculum learning areas" (p. 108). In addition to the issues identified in the section above, this spotlights the main concern when moving from an integrated only model to discrete subjects. If key skills and learning areas are not adequately addressed in Stages 1 & 2, deficits in subject knowledge may appear, resulting in difficulties when attempting to implement the discrete arts curricula at Stages 3 & 4. Adopting a spiral curriculum approach to integrated disciplinary content and skills in junior primary classes could address this concern but further research will be needed in this area.

5.6   Assessment in the Arts

Assessment has long been a part of the education system, and is often, particularly in its summative form, the tail that wags the proverbial dog, dictating class content and methodologies employed (Lucas, 2022b, 2022c; see also Ijdens & Wagner, 2017; Ní Bhroin, 2012). The 1999 curriculum identified five primary areas of assessment (p.84-85), including teacher observation; teacher-designed tasks and tests; work samples and portfolios; projects; and curriculum profiles. Since then, conversations have evolved. While assessment was traditionally used for ranking, and in the case of music, for selection (Murphy, 2007), it is now understood to be a tool that has the potential not only to advance the learning and autonomy of the student, but also to inform and enhance the pedagogical practices of the teacher (Fautley, 2010). This move allows us to consider the "richness and variety that exists[s] in the process of learning" (Stakelum 2008, p. 291), rather than focusing solely on the product.

Assessment in the primary classroom can have a powerful and lasting impact on children, and influences future engagement with the arts disciplines. The potential adverse impact of assessment is noted by Flannery et al. (2021): "many student and practising teachers with expressionistic arts education leanings tend to overlook assessment of children's artistic development because of beliefs that such appraisals negatively impede children's creativity or creative self-efficacy" (p. 35). The importance of creative thinking and the concept of creativity is acknowledged in recent educational reform in Ireland (DAHG/

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DES, 2012; NCCA, 2017). *Being Creative* is a key competency in the PCF (DE, 2023a) and creativity is one of the principles and key skills at the core of the Junior Cycle Programme, for example (DES, 2012). While the importance of creativity is generally accepted, a lack of understanding around what creativity is can impede its development in the classroom (Skiba et al. 2010). Composition is typically considered to be a creative task—almost all mentions of creativity in the 1999 Primary School Music Curriculum are connected to composition, but what about other musical activities? The importance of understanding creativity is highlighted by Lucas et al. (2013), whose research demonstrates that "when teachers understand creativity they are, consequently, more effective in cultivating it in learners" (Lucas, 2016, p. 278; see Leong et al. in McPherson & Welch 2018). In an attempt to address the challenge of assessing creativity, Lucas et al. (2013) claim that assessing creativity has been shown to increase the profile of creativity, while also assisting teachers in adopting 'appropriate pedagogies' (Lucas, 2022a, p. 4). Elsewhere Lucas (2022b) reminds us that creativity is "made up of aspects of knowledge and clusters of skills" (p. 6).

As part of a consultation process undertaken to inform this Report, primary school teachers were invited to share their views on assessment informally with some of the researchers. Their comments and feedback echo some of the issues identified above:
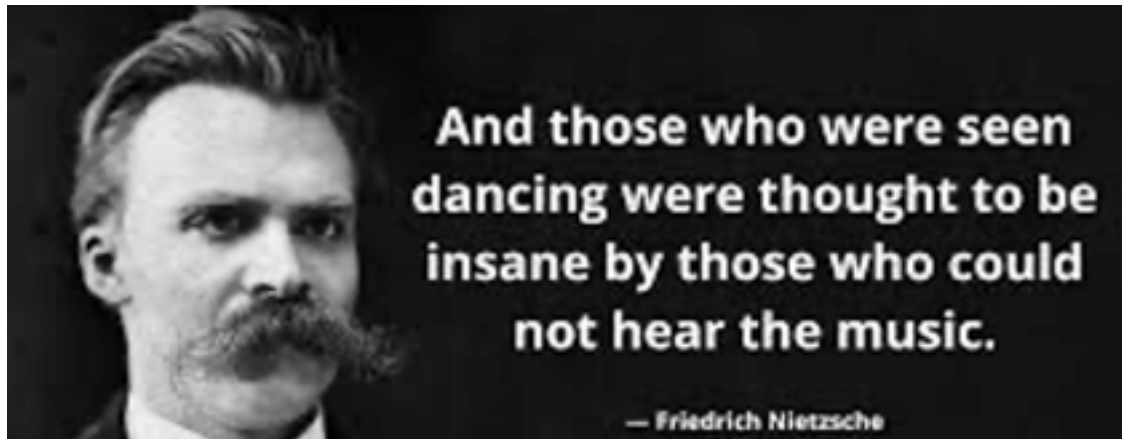
- There continues to be a focus on product rather than process
- Tendency not to assess, as don't feel qualified to judge artistic outputs
    - 'Who am I to assess?'
    - Not sure how to provide feedback
    - Concern about how subjectivity may be perceived by external parties
    - Not confident in own abilities to teach the arts, let alone assess them
    - Hard to assess what is not concrete

- Song-singing tends to dominate as easier to 'teach' and assess than composition, for example
- Would like concrete examples, criterion statements and toolkits
- Need examples of practical application
- Assessment can feel like a 'tick-box' exercise – value not fully understood/utilised
- If assessment was more official it would increase the likelihood of using it.

5.6.1 Challenges to Arts Assessment

Assessment of the arts is not without challenge. The arts do not lend themselves naturally to traditional modes of assessment, such as memorisation, multiple-choice questions, essays, and the application of generic formulas. In relation to music education Elliott believes that 'conventional methods of evaluation are inappropriate…because they rely too heavily upon linguistic thinking' (Elliott & Silverman 2015, p.418). Furthermore, there is often a level of subjectivity associated with interpretation and assessment of the arts (Denis 2018). Daubney (2017) warns that 'formal assessment (tests and specifications), and grades encourage a culture of comparison' (p.120). Comparison is a tool often associated with music assessment, with feiseanna and competitions common place in formal music education, however, comparison within the primary school classroom can 'perpetuat[e] the myth of music-as-talent' (Elliott & Silverman 2015, p. 357), if students are made to believe that they are either musical or not. The application of comparative assessment strategies serves only to compound the division that is so often seen in primary school music settings; this division created as a result of inconsistent in-school music education (Moore 2019) coupled with vastly varying levels of extra-curricular engagement with music. In integrated programmes, assessment must be very carefully considered. Russell-Bowie (2009b) suggests that 'when implementing *syntegrated* programs, teachers should ensure that each subject's indicators and outcomes remain discrete and the integrity of each subject is maintained' (p.19). Performance-based assessment as discussed in Chapter Four align more closely with the types of knowledge and skills demonstrated in arts subjects and experiential forms of learning, and hold potential for designing an embedded assessment strategy to support the arts integration and integrated arts models emanating from the PCF (DE, 2023a).

In the final chapter, a number of themes and sub-themes which have been referred to in earlier chapters, are returned to and interwoven to further deepen understanding of arts education, signalling how it may serve the current primary curriculum review and redevelopment process.

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Chapter 6: Addressing the Processes of Arts Integration

A central philosophy is held up as the spine of this review; recognition of each arts discipline as a subject. However, within a contemporary and futures oriented educational landscape, the evidence demonstrates the increasing value of a both/and, rather than either/or approach. This is reflected in the role of integrated practices in learning, teaching and assessment across and within all curricular subjects, to prepare children for the opportunities, challenges, and changes which will characterise the coming decades.

Emerging from the literature, the importance of arts integration is also writ large in this work. The philosophy, the approaches, the pedagogies as discrete and complementary, are comprehensive. This review advocates for arts education as a method of teaching in which interdisciplinary knowledge, creative processes, and artistic habits of mind can be blended to elevate student learning. We argue for arts education at work, in and through the art form to achieve artistic, academic, social, and personal goals, in children's learning and in their lives. And the caveat, remains secure. Robust arts integration is not designed to substitute for arts education, but rather to extend learning opportunities in and through the arts (Krakaur, 2017).

This chapter extends the discussion into related areas, that have been pointed to in previous chapters. As such the chapter runs thematically, with those areas grouped together where resonances have been found in the literature and praxis. The chapter begins by considering the history and contemporary thinking underscoring Embodiment and its relationship to Arts Education. Tracing that scope and depth, the work brings embodied learning up to the current moment, with a discussion of '4E cognition'; that is 'Embodied, Embedded, Enacted and Extended' learning and is offered as an approach to education and to creativity in Primary School. The dynamic of the model also connects to the transdisciplinarity of STEM and the Arts in Education. Current discourses on interdisciplinary and transdisciplinary learning are discussed and evaluated in light of policy and practice thinking on STEM and the Arts in Education. This section highlights the benefits and challenges when working in this way across the STEM/STEAM spectrum. The section ultimately argues for reciprocity and equity across the STEM and the Arts in Education Landscape. The work envisages integrated learning as it meets Dance Education in Ireland. The section briefly outlines past iterations before moving towards a discussion on current discourse, practice, and challenges for Dance Education in Irish curricula. If dance acts as meta or extra narrative, its performative textual qualities can, through interdisciplinary and transdisciplinary learning, also work across more traditional and contemporary notions of text. As such these qualities can align to a discussion of Children's Literature and the Arts in Education. The form holds a strong and central place in teaching and learning contexts. This section interrogates children's literature as art and as pedagogical approach, signalling back to previous chapters and moving into a more in-depth and contemporary discussion here as praxis which can reflect, and challenge current social, cultural, and political ideologies and hegemonies.

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The review moves into its later stages, connecting thematically from creative writing to its fountain head, that of language acquisition and literacy, with an exemplar that integrates succinctly here, the relation of Language Arts with Drama in Education as art and as pedagogy. And as literacy can be understood as available "symbol systems for the purposes of comprehending, composing and communicating meaning and knowledge" (Stock, 2012) then, language arts align to and layer with Media Arts as the transmission of a "variety of messages through the elements of design including graphics, texts, illustrations, and animations" (Rowsell, 2004). Signalling imaginatively and conceptually, related but distinct, Media Arts is understood here as a multi modal means and technically diverse form, [which] offer[s] young artists ways of constructing and producing artistic products that are original, intentional, educational, and entertaining.

Digital learning has become central to the Primary Curriculum Framework (DE, 2023a). That which was conceived of in earlier iterations has now grown up. Digital learning as discussed in this section and as threaded through the chapter has become a way of life and of learning. However, specific emphasis is placed here on a discussion of the competency itself in primary school education, and as exemplar here, its relationship to Music Education. Those technological advancements, the artistic and pedagogical benefits along with the challenges to teaching and learning are outlined. Of note is an offering which describes a new way of seeing and being for the music teacher; that of exemplar, critic, and facilitator. It is suggested here that this conception, as interrelated roles can help both the teacher and the student to utilise, contextualise, analyse and even reject the uses and place of technology in Music Education. Student agency can be heard to speak here, however, it is towards teacher self-efficacy that the work turns. This section clearly identifies the complexities of teacher identity in 21st century classrooms and focuses in on arts education and teacher self-efficacy in light of the PCF. The work goes on to point up ideas of teaching partnerships as an effective means, (although not without its own challenges) to approach teacher self-efficacy, in relation to the arts and to arts pedagogy. The mantle is worn, and there follows a succinct discussion of partnership, as is relevant here, signalling back to previous chapters and forward to an exemplar of Music in Education and partnership. The section also discusses the importance of support for both teacher and artist from all relevant stakeholders, including policy makers, schools and arts organisations when envisioning partnerships and arts education in primary schools.

6.1   Arts Embodiment and the Arts in Education

Embodied pedagogy refers to an orientation to teaching and learning that encompasses not only the brain, but also the body – intended as the physical sensory body, the affective body, and the social body. In education, embodied pedagogy refers to a contemporary pedagogical theory that emphasises the interconnection between the body and the mind in educational practices, both in the classroom and in the interactions between students and teachers (Macrine & Fugate, 2022; Kosmas & Zaphiris, 2018; Smyrnaiou et al., 2016). In the realm of arts education, this relates to creating, responding, and presenting artwork in an educational setting. As Eisner (2002) put it, "body knowledge comes into being as the individual learns how to use sight to inform feeling" (p. 77). Embodied pedagogy is rooted in embodiment, a philosophical concept associated with the work of French philosopher Merleau-Ponty (1945/2002). Merleau-Ponty dedicated his lifetime to reflect on embodiment, perception, and ontology, rejecting Descartes' (1637/2000) mind-body separation, which heavily influenced the modern educational system, to instead advocate for an emphasis on *how* we gain knowledge through body as well as mind.

Dewey endorsed the idea of embodiment in education, advocating for the importance of reflection and action in his learning-by-doing approach. In *Nature, Life and Body-Mind*, Dewey (1925/1981) elaborated on the notion of body and mind as interconnected. He had earlier developed this notion in *Democracy and Education* (1916/2004) where he argued that "senses are avenues of knowledge not because external facts are somehow conveyed through the brain, but because they are used in doing something with a purpose" (p. 136). The idea of sensory knowledge being informed by purposeful reflection was reinforced and extended by Ryle (1949/2009), who challenged Cartesian dualism to explore the 'know-how' behind our actions. Ryle highlighted that bodily sensations, thoughts and feelings are not dissociated from each other. He advanced the idea that knowledge is not only textual, but can also be tacit and embodied, with our 'know-how' based

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on experience and reflection. Ryle, in turn, influenced Schön's (1987) reflective practitioner's model that profoundly influenced the reflective practitioner model in arts education, so much so that the reflective practitioner paradigm is now also referred to as 'the creative practitioner' (Candy, 2019).

With reference to the field of arts education, Eisner (2002) drew on Dewey's term 'flexible purposing' to refer to "the improvisational side of intelligence as it is employed in the arts". Flexible purposing refers to "ability to shift direction, even to redefine one's aims when better options emerge in the course of one's work" (p. 77). This is particularly relevant to embodied pedagogy, to tacit knowing and to the reflective practitioner's knowledge, as we join the dots between arts education and embodied cognition. In the last three decades, the notion of embodied cognition has been resurfaced by scientists Varela et al. (1991/2017). While embodiment obviously focuses on the role of the body, it heavily stresses the relation between body *and* mind, action *and* reflection:

> By *embodied*, we mean reflection in which body and mind have been brought together. What this formulation intends to convey is that reflection is not just *on* experience, but reflection *is* a form of experience itself – and that reflective form of experience can be performed with mindfulness/awareness. (Smyrnaiou et al., 2016, p. 27, original emphasis)

Thompson, Varela and Rosch's call was followed by many others, paving the way for a renewed interest in embodied cognition (Macrine & Fugate, 2022; Agostini & Francesconi, 2021; Gallagher, 2018; Shapiro, 2014). Although there are now several theories of embodied cognition, they all seem to place an emphasis on the body functioning as a "constituent of the mind", rather than secondary to it (Macrine & Fugate, 2022, p. 17).

In education, an 'actionable' curriculum for embodied learning calls for guidelines that describe how to engage bodies and space in learning. Nguyen & Larson (2015) suggested that such a curriculum entails three guidelines:

1. Interdisciplinary collaboration.

2. Problem-posing instruction.

3. Thoughtful learning space design. (p. 337)

The first point, interdisciplinary collaboration, relates to the notion of the teacher being able to listen, being present in the room – a notion that echoes Eisner's flexible purposing: "The easiest road to follow is to try to repeat past victories. When the arts are well taught, flexible purposing is encouraged" (p. 79). The second point, problem-posing instruction, refers to the notion of teachers challenging students with tasks that stimulate critical thinking, ground the work in contemporary issues (like sustainability, democratic citizenship, inclusion), rather than focussing on rote learning. The third point refers to classroom settings, with learning spaces becoming particularly important: as Nguyen and Larson (2015) note, fixed furnishings arranged in packed rows that face the teacher perpetrate the idea that learners are passive recipients of knowledge – and should be challenged. This again, goes back to rejecting the Cartesian paradigm of mind-body separation. In an embodied perspective, this can be replaced by learning spaces that are more spacious and allow for movement – especially in arts education.

More recently, embodied cognition has evolved into the concept of '4E cognition', which encompasses the notions of embodiment, embeddedness, extension, and enactment (Lewen et al., 2018). While we have already defined embodiment, the other three 'E's' refer to:

--→ Embedded highlights how our bodies exist within a specific environment, with our physical capabilities aligning with our current needs and objectives;

--→ Extended pertains to the idea that our cognitive boundaries are shaped by cultural practices, routines, societal norms, and similar influences;

--→ Enacted underscores that the body is dynamic and adaptive, possessing its own identity while interacting with and drawing from the surrounding physical environment.

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Grounded in the idea that knowledge is embodied, Videla et al. (2023) present a compelling case for the 4E (Embodied, Embedded, Enactive, and Extended) approach in education and creativity. They underscore the significance of recent studies exploring the relationship between 4E cognition and creativity, particularly in the context of arts education. van der Schyff et al. (2018) delve into the domain of music education, arguing that creativity in this area emerges from complex patterns of embodied and embedded interactions. This perspective extends to the sensorimotor environment, especially concerning the use of musical instruments.

Shifting the focus to dance, Purvis (2021) accentuates the potential of dance to immerse individuals in experiences that significantly contribute to creative ideation. Additionally, investigations into moments of creativity stress the importance of distributed and collaborative agency, involving both human and material components (Ross & Vallée-Tourangeau, 2021). Building on this foundation, Videla et al. (2023) extend the discussion to elucidate the creative experience within dynamic sensorimotor environments in the interdisciplinary field of STEAM (Science, Technology, Engineering, Arts, and Mathematics). They highlight how engagement with a diverse range of materials fosters various modes of embodiment and the embedding of learner agency.

6.2   STEM and the Arts in Education

Ideas of diverse modes of learning and of learner agency are also deeply embedded into the Department of Education's *Recommendations on STEM and the Arts in Education* (DE, 2023b), which documents the publication of the national *STEM Education Policy Statement 2017-2026* and *STEM Education Implementation Plan 2017-2019* in November 2017. Both are underpinned by the current research in the field with the clear intent that STEM will provide the highest quality "education experience for learners that nurtures curiosity, inquiry, problem-solving, creativity, ethical behaviour, confidence and persistence, along with the excitement of collaborative innovation." (DE, 2023b, p. 2). In addition, the report details the relationship of STEM to the Arts education, along ethical and intentional transdisciplinary education pathways. That path crosses all levels of the education and community sector along with the relevant government agencies and departments. The statement of intent is clear, and reflects growing national and international will to support STEM and Arts Education. While acknowledging the complexity of transdisciplinary teaching and learning contexts, the definitional qualities of STEM and the Arts Education describes that relationship as the conflation of:

> individual disciplines and subject areas which enhance the understanding of all fields by immersing learners and educators in inquiry-based learning, problem solving, creativity and collaboration. It empowers learners to identify and tackle real-world problems as they integrate knowledge and make connections across the disciplines. (DE, 2023b, p. 4)

The report argues for the real significance of "artistic processes such as performing, presenting, producing and creating within STEM and the Arts [which] helps to increase learner focus, interest, engagement and confidence" (DE, 2023b, p. 4) While curricula is represented from Early Childhood to Senior Cycle, of particular interest to this review is *Aistear: the Early Childhood Curriculum Framework* and the Report's work with this at the time of the emerging PCF. The four overarching themes of *Aistear* and the key competencies in the PCF, clearly support "learning linkages and transdisciplinary experiences across STEM and the Arts" (DE, 2023b, p. 5)

In 2022, the *Review of Literature to Identify a Set of Effective Interventions for Addressing STEM in Early Years, Primary and Post Primary Settings* (Leavy et al.) was published, offering the rich and detailed research findings from which the recommendation report, discussed above was drawn. Again, while the scope of the review moves across all educational levels, for the purposes of this review, that is the Early Years and Primary Level education the review is comprehensive. It upholds the relationship of STEM subjects and arts pedagogy including drama, dance, music and the visual arts, as creative and effective transdisciplinary interventions across science, maths and technology. In summation, the review lists Enablers and Barriers to effective STEAM integration at Early Years and Primary Level, which for this review, is tabled below.

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Enablers for effective STEAM Integration

Input from and collaboration between specialists

Objectives from each discipline

Use of play-based approaches

Focusing on concepts that bridge disciplinary boundaries

The trajectory of learning steered by student interests

Humanising the disciplines using narratives

STEAM education arising from real-world problems

Embracing young children's natural curiosity

professional development – particularly hands-on experiences

Availability of supportive/adaptable curricula

Experiencing success and persisting with new approaches.

Barriers to effective STEAM Integration

Discipline hierarchies

Lack of expertise/ narrow view of creativity

Limited time apportioned

Teachers' pedagogical approaches and interpretation of curricula

Lack of support during implementation

Availability of resources

Low levels of self-efficacy of teachers

Lack of buy-in from key stakeholders, lack of a formal curriculum

Creativity taking time to nurture versus limited time

(Leavy et al., 2022, pp. 72-73)

While the review is comprehensive in its rich research data, drawn from both national and international educational contexts, there are other issues which both these reports and the wider literature have highlighted. Both reports make reference to STEM and the Arts Education and to STEAM. The thinking and terminology is significant for the future of Arts Education. They note that the term STEAM (Science, Technology, Engineering, Mathematics and the Arts) has become popular as a means to describing the relationship of STEM to Arts Education, but cautions that the same term can hierarchise the relationship of STEM and Arts Education. Harnessing the arts to STEM/STEAM, runs the risk of ignoring the already well established pedagogy; arts education exists outside the relationship. In addition there are inferences in the literature which speak to subjugation, that is arts pedagogy may become hierarchised within the relationship. The danger then becomes one of reductive-ness for the pedagogy. The term for Leavy et al. (2022), that of STEM and Arts Education is therefore a more safeguarded and empowered set of terms to describe the relationship. That said, definitions of STEAM resonate globally, and as example here can be described as:

> as an intentional, collaborative pedagogy for teachers that empowers learners to engage in real-world experiences through the authentic alignment of standards, processes, and practices in science, technology, engineering, the arts, and mathematics. (Huser et al., 2020, p. 1)

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What is noteworthy is that Huser et al. (2020) differentiate STEAM and arts integration. That differential is numeric. That is, in their view, arts integration can be separated from STEAM in the understanding that "arts integration is to foster learning across the curriculum in and through the arts and tends to integrate the arts with one other subject" (p. 4). This discourse can be seen rippling across the educational landscape as definitional understandings are sought. When reviewing the literature, the differential as described here is itself weakened by the interdisciplinary/transdisciplinary work across art forms in STEM/STEAM (Leavy et al., 2022).

The reasons for bringing this discussion to the fore here, is the national and international acknowledgement that STEM and the Arts Education and/or STEAM is at an early stage of development in the landscape (DE, 2023b; Leavy et al., 2022). It is also acknowledged that vagueness exists, namely "divergence in conceptualisations, understandings, and/or a shared purpose of STEAM, in educational endeavours" (Leavy et al., 2022, p. 8). In light of levels of ambiguity among educators about transdisciplinary learning and its early stage of disciplinary development across geographical and conceptual borders, makes necessary the need for capacity building. Now is the time to underscore the significance of creative learning, so that is fully supported at ITE and CPD levels. By extension, it is integral that key stakeholders recognise that arts in education pedagogy is already embedded in our educational landscape, and that it now exists both inside and outside of the educational matrix that is STEM and Arts Education/ STEAM. It is Both/And, rather than Either/Or. And as it is a powerful pedagogy in its own right, it is essential that the risk of hierarchisation, as described in the literature here, does not occur. As interdisciplinary/ transdisciplinary education develops under the conceptualisations and divergences that continue to define STEM and the Arts/STEAM, equity and reciprocity are key.

6.3 Dance and the Arts in Education

If as Flusser (1985) suggested, "Philosophy ought to be danced more than written" (p. 297), it is not alone. The subject and pedagogy is also a room which is filling up in the national and international literature. Again, The Leavy Report (2022) and the subsequent Recommendations (DE, 2023a) review Dance Education as interdisciplinary and transdisciplinary education. The review again demonstrates the burgeoning field of dance education with best practice and international exemplars evident in the work. That said, dance Education has, in its past, been underrepresented in the Irish Primary Curriculum. Gay Tanham's Doctoral Studies at Trinity College Dublin (TCD), focussed on dance education in Ireland from teaching and learning perspectives and goes into some detail on the deficits in dance education within the Irish educational system (Tanham, 2016). While the scope and depth of Tanham's work is too large a subject area for this review, what is of note is Tanham's argument for a conceptual shift to Dance as Art, which illuminates current and ongoing discussion about the art form, the arts, and arts pedagogy. Ultimately, Tanham understands that such a paradigmatic shift "requires that student teachers and teachers have access to specialist dance knowledge and expertise, and access to exemplars which complement the aims and objectives of the primary school curriculum" (Tanham, 2016, p. iv). Tanham goes on to make recommendations in this regard.

In certain respects the scope and depth of Tanham's monograph builds a bridge from the old to the new. With the creation of the PCF, it is clear that dance in arts education has come into a more central position than in previous curricula. Dance now sits as a discipline within the broader church of Art, Drama and Music and alongside Media Arts (DE, 2023a, p. 17). While recent research on dance education in Ireland predates this curriculum framework, the praxis illuminates the benefits and barriers to dance education in Ireland. In 2021/22 Rhoda Dullea conducted case study research which sought to explore the nature of an arts-school partnership between Ballet Ireland and a DEIS school in Dublin. The qualitative research set out to explore how dance can be a meaningful subject in the Irish primary school curriculum. Dullea's (2022) findings detail the positive impact the arts-school partnership programme had on school culture, with raised awareness on the benefits of dance education reported by the students and the broader school community. Noted outcomes in particular were "in developing transferable cognitive and motor skills for improved participation across the broader school curriculum, and it succeeded in introducing to children to the world of professional ballet " (p. 388). As such and as Dullea states, the programme inculcated an

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understanding of dance as a discipline, art form and as arts pedagogy (2022). Dullea recommends further research in these interrelated areas, which she argues, is under researched. She points in particular to Ballet Ireland's CPD programme for teachers, administrators and young dancers as a way forward for embedding dance and dance education into the curriculum.

Such moves are also afoot across the wider educational landscape. In Portugal, Leandro et al. (2018) explored creative dance as a means through which to teach the subject of Mathematics. Mathematical concepts included decimals, operations, money, and time. Through a series of creative dance workshops, the correlations between movement elements and mathematical concepts were explored. Using a control group (which utilised traditional teaching methods) and an experimental group, (which utilised creative dance integrated) the quantitative study utilised pre-test, post-test, and re-test stages. Ultimately, the research found that creative dance sessions and mathematics as integrated learning proved more effective for consolidation of mathematical concepts and knowledge retention, than demonstrated by the control group (Leandro et al., 2018). Clearly, dance education, both as a subject and as a pedagogical approach, represent gains for teaching and learning contexts, including increased knowledge and awareness of the art form along with gains in cognition, motor skills, transferable skills and in mathematic concepts.

Broadening the scope again are those who use dance in multicultural education. Elizabeth Melchior explores the relationship of dance to "culturally responsive pedagogy" (Melchior, 2011, p. 119). Melchior argues that dance facilitates a space where art and educative moment meet, that is where dance creates a learning space where children can "can explore and express their own and others' cultures and share their stories in ways other than the spoken and written word" (Melchior, 2011, p. 119). The study is concerned with CPD for general primary teachers in New Zealand. The case study researches and documents the application of a Māori world view, integrated into a model for teaching and learning in dance. This original and pedagogically innovative research design, created findings which privileged a collaborative approach to learning, and where educators teach from within their own individual strengths and pedagogical knowledge, when integrating dance into the school curriculum. As such this particular model of integrating a culturally responsive pedagogy in and through dance into class programming resulted in "increased connectedness between teachers and their students, students and each other, and students and dance" (Melchior, 2011, p. 132). As such the model is proposed to elevate student learning in multicultural education, those social and cultural contexts in diverse 21st century classrooms. "I teach dance now!" Such were the views of the generalist teachers reported in this small-scale study. This is a positive pedagogical step in the face of reported confidence issues in dance education. Finally, as a mode or frame, Melchior proposes MacFarlane's (2004) 'educultural wheel' as a way to teach and learn as applicable or *adaptable* (author's emphasis) to/in other international contexts/cultural coda (see Figure 6.1).
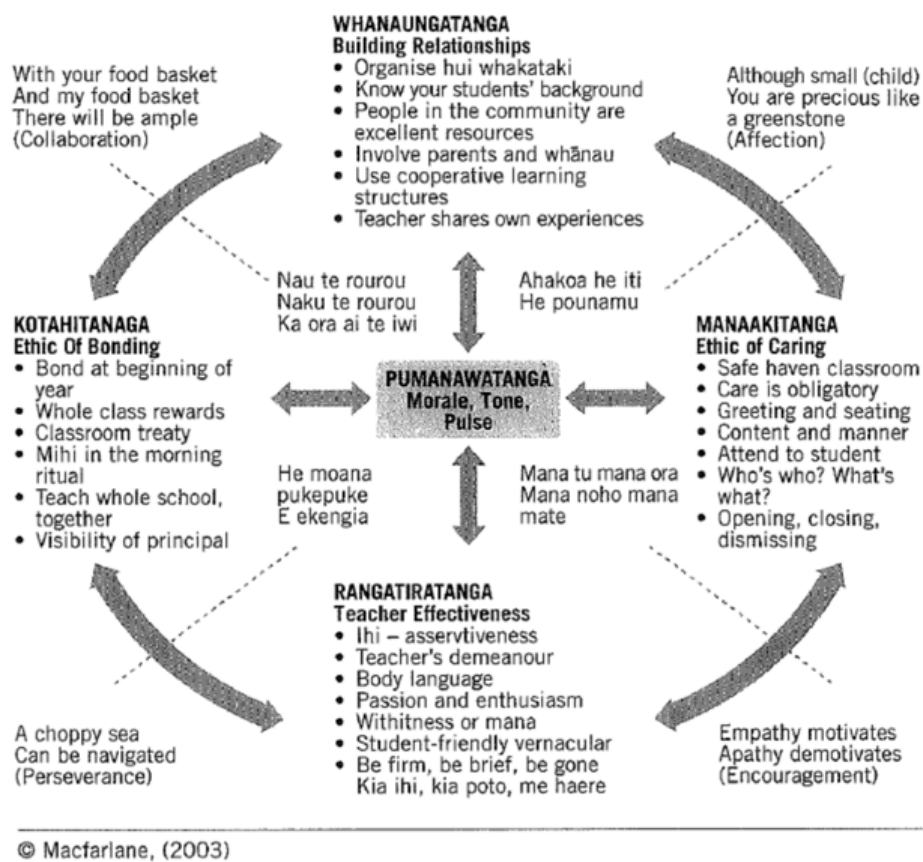
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The Educultural Wheel

WHANAUNGATANGA
Building Relationships
- Organise hui whakataki
- Know your students' background
- People in the community are excellent resources
- Involve parents and whānau
- Use cooperative learning structures
- Teacher shares own experiences

With your food basket
And my food basket
There will be ample
(Collaboration)

Although small (child)
You are precious like
a greenstone
(Affection)

Nau te rourou
Naku te rourou
Ka ora ai te iwi

Ahakoa he iti
He pounamu

KOTAHITANGA
Ethic Of Bonding
- Bond at beginning of year
- Whole class rewards
- Classroom treaty
- Mihi in the morning ritual
- Teach whole school, together
- Visibility of principal

PUMANAWATANGA
Morale, Tone, Pulse

MANAAKITANGA
Ethic of Caring
- Safe haven classroom
- Care is obligatory
- Greeting and seating
- Content and manner
- Attend to student
- Who's who? What's what?
- Opening, closing, dismissing

He moana
pukepuke
E ekengia

Mana tu mana ora
Mana noho mana
mate

RANGATIRATANGA
Teacher Effectiveness
- Ihi – asservtiveness
- Teacher's demeanour
- Body language
- Passion and enthusiasm
- Withitness or mana
- Student-friendly vernacular
- Be firm, be brief, be gone
  Kia ihi, kia poto, me haere

A choppy sea
Can be navigated
(Perseverance)

Empathy motivates
Apathy demotivates
(Encouragement)

© Macfarlane, (2003)

Figure 6.1: MacFarlane's (2004) 'educultural wheel'

6.4 Children's Literature and the Arts in Education – Transdisciplinarities

Any discussion of multicultural or intercultural education with children may indeed use meta or extra narratives, those practices as described above, that cannot be held by word alone, or move beyond the text. That said, children's literature is a strong conceptual resource for the classroom. And as with the above, it resists any reductive definition. As an art form, children's literature is complex; this understanding is well-rehearsed in the literature. Branwen Bingle's (2018) work is useful here as starting point. Situated in the U.K, Bingle points up the importance of children's literature from an historical standpoint. Specifically, the Bullock Report in 1975, where the teaching of and through literature in schools was deeply supported by policy and practitioner, with literature "viewed as being of personal, moral and linguistic importance" (Bingle, 2018, p. 133). Bingle reflects contemporary discourses which are not significantly different. Again, broadly conceived, literature, and literature in schools is an important "mode of transmitting…societal values" (Bingle, 2018, p. 133). However, what is interesting in Bingle's work is his argument that children's literature works in the same way as literature for older audiences. His point is that children's literature can also be understood as cultural artefacts helping to "form social models' of experience, through narrative" (Samuel & Thompson as cited in Bingle, 2018, p. 133). Perhaps with that thinking in mind, the U.K. current educational policy discourses are clear. Children's literature is regarded as a vehicle which has the potential to carry both progressive or regressive attitudes, or even the 'hidden curriculum', those narratives that can carry "social and cultural implications" in a classroom (Bingle, 2018, pp. 134-135). Ideas then, of explicit or implicit narratives which can carry social and cultural mores or hegemonies, can, do and should influence selection processes for children's literature in the classroom (Bingle, 2017). However, such intentionality for

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text selection can become mediated by other considerations. In Bingle's (2017) view, texts can be selected because of their usefulness for teaching (mechanics, language, economics) with less emphasis on what the text might be carrying, including perpetuation of hegemony, or cultural value, which seams through all texts. As such the potential for reductive-ness exists which can, "lead into the creation of limiting classroom cultures, where diversity is absent or ignored and children learn a narrow view of social values" (Bingle, 2018, p. 134). The canonical positioning of children's literature, it seems, is no less politically, culturally and socially motivated, than when discussing or evaluating adult or older literature. What then, makes the cut and what does not? And for those that do, (those that do not are just as important, but beyond the scope of this review), how are those selected texts approached, experienced and interpreted in the classroom.

A useful way to address these questions is by looking at the idea of story. The power of story. The power of children's stories. Children's stories as a means to understand culture itself. Jim Cheney's (2002) questions about story are useful here:

> How should we understand stories? They seem, many of them, to be at once descriptive and evaluative. They orient us, it seems, by telling us what our world is like and how we might be good citizens within it. They may seem to point to moral norms suggested by (or derivable from) presumably true (though storied) accounts of the world. (Cheney, in Reid et al., 2010, p. 433)

This well-travelled thinking about story is applicable, in that children's literature also can act as a marker, an artefact for culture, in a complex relationship with the reader. As such it is not to be made simple of, not to be underestimated, for its perpetuation of and challenge to hegemony or dominant narratives in a culture; those at times overt, or less overt or implicit/hidden discourses in the literature itself. Held in the art form, and sitting right alongside the purposes of literature as contextualised or integrated learning. That relationship ties the art and the educative moment together. That has tensile strength.

We want to signal back to Chapter two, which discussed the eco-arts as it related to children's literature. The arguments set out in Payne's (2010) work explored the importance of children's literature as artistic and pedagogical means in order to embed into teaching and learning an "'Eco pedagogy of imagination'. Such an end-in-view is to establish some grounds to nurture the still elusive reconciliation of human, social and more-than-human natures" (Payne, 2010, p. 295). This conceptual frame is integral to the earlier discussion of art, pedagogy and the environment. The work is also useful here. Taking a leaf from Payne's work, highlights here, the importance of children's literature as artistic and pedagogical means to identify, reflect or reject social and cultural models and mores as art and educative moment. To do so insists on an understanding of the art from and the pedagogy, overlapping, with each informing and enriching the other mode, that is where art and arts pedagogy, co-exist and overlap. When viewed in this way, the conceptual frame is secure, and intent becomes the central focus.

In illustrate, an example comes from Payne's (2010) own practice. Payne works in Robert Ingpen's (author and illustrator) gnome stories. Using the gnome stories, and working in the natural environment, Payne calls his practice, his way of working, as an embodied dance of visual image and storytelling. In this way, Payne (2010) argues that "Story, storytelling, art, illustration, song and poetry provide pedagogically playful means for listeners to explore, discover and relate to their inner, social and more than human natures and places" (p. 295). Not unlike the earlier discussion of STEM and Arts Education, this learning is transdisciplinary in that it moves across the pedagogy of arts education, and the nature of and meaning held in the art form, connecting to song, poetry, storytelling, art and illustration. Doing so, creates a space to explore, respond and reflect on the poetics of, in Payne's practice, the eco-imagination. In similar vein and when working with other practitioners/researchers and academics, Payne et al. (2010) argue that experiences such as that described above, offer an experience of [children's] literature [which] serves to reconfigure or even transform the wider social–ecological–cultural relations with which embodied selves engage. In other words, such eco experiences help to "engender eco-ontological change", through "playful, immersive and engaged relations with children's literature" (Payne et al., p. 437). Finally, Payne extends this thinking as applicable to related fields of practice and enquiry (Dobrin in Payne et al., 2010), "be that on the page, in the classroom or out in the field" (p. 438).

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That extension is important. As praxis, the nature of story, art, illustration, and song have connected to and integrated children's literature with an eco-imaginative poetic, as art from and pedagogy. Other practitioners and discourses have also adapted the thinking and to various degrees have integrated the communicative action inherent in children's literature, to their pages, to their classrooms, to their fields. As example, Suzanne Hall (2023) incorporates picture books in her elementary music classroom. She argues that such an integrative approach can help students to understand complex concepts and engage students in music learning. Hall (2023) states that music arts and language arts share commonalities, including "sound discrimination, fluency and comprehension" (n.p.). However, when children's books enter the picture, those commonalties increase. Hall (2023) argues that picture books can enrich the music classroom with the art form's use of melody and rhythm. Further, she argues that stories can be used to "understand and describe music, making the musical concepts easier to grasp" (Hall, 2023, n.p.). A beautiful illustration is Vivaldi's *Four Seasons*, in this instance, the story of two birds on a Spring Day. Hall uses the narrative elements to illuminate how the music can reflect the story, in this example, using character, settings and atmosphere. This use of story as description of music empowers students to understand difficult music concepts such as (e.g., dissonant [conflict] vs. consonant [resolution]). In addition, the sonnets that Vivaldi wrote as inspiration for the music can also be utilised. By reading the sonnets, children are engaging in story, poetry, and music, with each art form enriching other meanings in the work as well as teaching abstract music concepts (Hall, 2023).

Similarly, children's literature and picture books play a valuable role in the development of children's knowledge of artistic elements, aesthetic development, multi-modal literacy; visual perception and visual literacy competency (Batič & Kac, 2020; Bukovec & Potocnik, 2019; Mantei & Kervin, 2014). Children's understanding of how elements of visual art and design are deliberately employed in picture books helps their interpretations of multimodal texts; cultivating an aesthetic response to literature (Pantaleo, 2016a, 2016b, 2017a). These elements encompass design areas such as typography (Pantaleo, 2017b).

According to Becker (2020), the National Art Education Association (NAEA), Kennedy Performing Arts Centre and The Early Childhood Art Educators Issues Group (ECAEIC) believe that the visual arts support "multiple ways of knowing and learning. This belief mirrors the principles of universal design for learning" (UDL) and that "high-quality arts integration programs promote social, academic, and arts learning outcomes (Becker, 2020, p. 168). Within these broader parameters, Becker focuses in on literature-based approaches which are designed around children's books. These approaches focus on language targets, including the integration of orality and the written word, when working with children with disabilities. In practice these literature based approaches to language development include retelling, interactive read-alouds, questioning, vocabulary and grammar usage. Outcomes for learning include increased vocabulary, sentence-level, and discourse-level measures (Becker, 2020, p. 167-68). Again, in early childhood studies, Labadie et al. (2013) connect to ideas of social class through children's literature, using critical literacy read-aloud's. Through the lens of New Historicism, and working with teachers, their qualitative study, which took place over several months, found that read-aloud's of children's literature can guide young children to a more layered understanding of social class through and across several texts. They argue that such ways of working have the power to connect children to "experiences that help them identify and challenge inequality and envision social change" (Labadie et al., 2013, p. 312). They use Huber (2005) to make the case,

> While we might wish that children did not have to deal with issues like racism, poverty, and war, the fact of the matter is that many children are deeply concerned about these difficult issues when they walk into our classrooms. Ignoring what they need help to understand and deal with is not productive or humane. (Labadie et al., 2013, p. 314)

A way in which to come to know, understand and challenge such issues can come through read-aloud of stories, in itself an active arts education pedagogy at play, marrying the art form and the educative moment. Such an approach understands that messaging in children's literature can come from aspects of the overt, implicit or 'hidden curriculum' spoken of earlier in this review. Acknowledging the fact that such ideologies do exist in children's literature can as Kelley et al. state, become a "powerful part of the way a child sees and understands the world" (Kelley et al. as cited in Labadie et al., 2013, p. 315). The authors argue for the employment of critical literacy read-aloud's to see and understand the complexity of the world through

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active arts-based learning. Clearly the thinking here also resonates with the importance of arts education in revealing social, cultural, and political inequity and as a corollary and an inverse, it also moves into the dynamic and importance of intercultural or multicultural education in and through children's literature, as previously discussed.

Janelle Mathis (2015) also discusses the significance of the arts in teaching cultural studies. In what is an innovative research design, Mathis considers how children's literature can explore the significance of the arts itself in culture. She argues that there is significant evidence from the literature as held in her analysis to support her claims that the role of the arts in a child's life can offer powerful insights into individual and cultural lives. As with all the praxis discussed here, as art and educative moment, powerfully represents, and symbolise a child's lived experience; the past, the present and the future. With, in and through the arts. Before moving on, we want to briefly highlight a particular arts education project that occurred in Palestine. We do so to specifically draw attention to the idea of arts education as children's literature, but here as storying that is self-made, where children write their own stories drawn from their culture, at times rejecting or embracing stories that have come before (Al Kurdi, 2023). Because this too is children's literature and deserves its seat here. The work comes from Wasim Al Kurdi, who was working with children in Ramallah, through drama, creative writing, and illustration. The project was a group improvisational drama, and the story, written by Ibrahim Salem, who at the time was 11 years old is called *Memoirs of A Shoe* (see Appendix 6). On its face, it is a retelling of an older story, one of forced mass migration of Palestinians from Yalo village near Jerusalem. It is that, but it is other than that too. Because, this is Ibrahim's story, enacted with others in the drama and intertwined with stories already told. But the story also belongs anew. Because Ibrahim tells a new story. A story of refusal. A refusal of immigration. This is self-making art. And this is learning. With others, through process drama, through creative writing, and through illustration. For Ibrahim's story, please see Appendix 6.
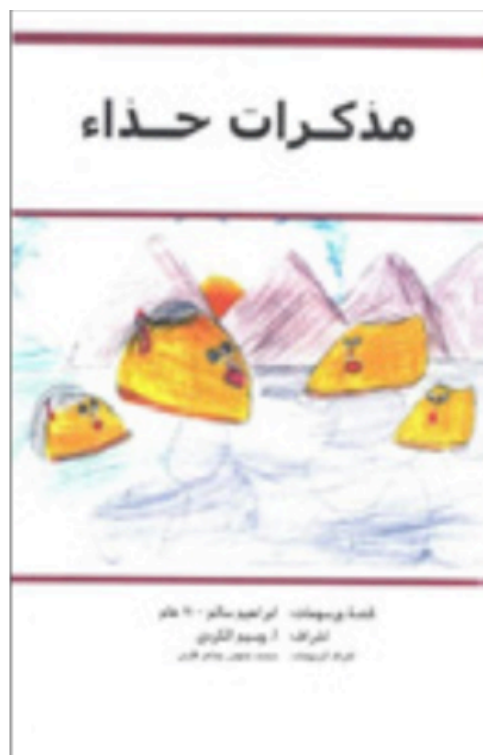
Cover page, 'Memoirs of a Shoe', short story written and illustrated by Ibrahim Salem (11 years old), participant in an extended drama and creative writing workshop for children in Ramallah, 2000.

Figure 6.1: Memoirs of a Show (O'Sullivan et al., 2023)

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6.5 Language Arts – Drama in Education as Exemplar

The Chapter now connects thematically from creative writing to its fountain head, that of language acquisition and literacy. Nobel Laureate Milton Friedman (1982) suggested that an effective democratic society could not prevail without a minimum degree of literacy and knowledge on the part of its citizens. While schools have been largely successful in teaching children to read and write at basic levels of proficiency, the 'information age' has placed higher-order literacy demands on teachers and learners (Allington, 2012; UNESCO, 2023). Language acquisition is defined as the process of developing a linguistic system through making 'form-meaning' connections (Henshaw & Hawkins, 2022). In Language Arts the forms include reading, writing, speaking, viewing, and listening. While neurotypical children develop naturally as speakers, viewers, and listeners, reading and writing are core to the school curriculum in the early years. Yet in all these areas – speaking, listening, viewing, reading and writing - developing a fundamental level of skill is important but not sufficient. College and career-ready learners are expected to demonstrate deep understandings of academic content, and as already mentioned in the Introduction to this Report, they will be called upon to analyse topics of "global significance" and resolve conflicts in an "increasingly interconnected world" (Boix Mansilla & Jackson, 2011, p. 8).

Robinson (2001) states that "education is meant to be the process by which we enable people to engage with social and economic change" (p. 42). Within this context, literacy is more than simply being able to read letters and formulate words. Rather, literacy is an ability to use available symbol systems for the purposes of comprehending, composing, and communicating meaning and knowledge (Stock et al., 2014). In other words, in today's complex global society, literacy includes the capacities to analyse the effects of ideas, place thoughts in cultural contexts, make connections and draw conclusions. Sign systems are more than letters and numbers, but rather visual, aural, and physical clues that represent meaning. Today literate students are those whose teachers have prepared them to understand "the breadth of symbolic tools they need to fully represent, express and communicate the full spectrum of human life" (Fowler, 2002, p. 4).

Thinking can be narrowed or broadened depending upon the constructs, mediums, and symbol systems that students are exposed to in schools. Fisher and Williams (2000) suggest that students need to be supported to make the imaginative leap that will expand their thinking. Previously discussed in Chapters Two and Four, arts integration is a method of teaching that can aide students in becoming more fully literate as art forms such as dance, drama, music and visual arts predate the use of writing and numbers as forms of literacy (Cornett, 2007). They are accessible to all students as children and arts experiences may produce more literate students as they incorporate 21st century skills such as creativity, communication, critical thinking, and collaboration in addition to fostering cultural competency, interpretative thinking and both concrete and abstract representations. Whereas letters and words may be culturally specific and exclusive, the arts communicate through universal and accessible languages.

Arts integration is a collaborative process of implementing artistic techniques, literacies, and habits across multiple disciplines to investigate authentic problems, deepen conceptual understandings, and elevate the role of creativity and artistry in teaching and learning (Krakaur, 2018). When the arts are integrated with language arts curriculum the activities focus on meaning making through multiple modalities, cultural assets, and varied sign systems (modes of communication). The results are deeper engagement, extended dialogue regarding meaning, encouragement of reflective practices and use of culturally relevant forms of communication.

In the US National Core Arts Standards, integration is viewed as so important that an additional process defined as 'connecting' was added in 2014 to the standards for each art form. Connecting promotes student to art connections, artform to artform connections, artform to non-artforms connections (e.g., Language Arts, Humanities, Science, Maths, etc.), and artform to cultural and historical connections. While every art form offers a unique way of knowing and thus can elevate the Language Arts curriculum, drama offers a particularly useful means for integration. Fisher and Williams (2000) note that "drama gives a purpose to reading and writing, requiring children to interrogate, respond to and generate text" (p. 80). Through drama, the students have an opportunity to explore a pre-text (fictional or non-fictional world) in depth,

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ultimately discovering that although the written word may appear to be two dimensional, it represents a much more dynamic setting beyond the classroom where ideas are relevant and choices matter. Through drama experiences, students consider the consequences of actions, the context in which these actions occur, and the objectives and mindsets of those engaged in the actions.

In terms of literacy, Meek (as cited in Wilhelm, 2002) states that "drama strategies make public the secret things that expert readers know and do so that these usually invisible strategies will be made physical, external, and concrete" (p. 10). During drama activities, students make informed choices, rely on their own lived-experiences, and share their thoughts through words, writing, body language, and vocal expression. This multi-dimensional process offers a unique and substantive framework for students to engage in critical reading skills such as questioning, connecting, and inferencing as they 'read' the world in which they find themselves. When engaged in drama the student becomes the expert investigator while the teacher scaffolds the learning and encourages students to explore deeper levels of meaning. Vygotsky (as cited in Bolton, 1979) concludes that from the point of view of development, the fact of creating an imaginary situation can be regarded as a means of developing abstract thought. Reflection is also an important element as the fictional world provides sign systems - a text - that can be experienced, deconstructed, viewed from multiple points of view, and discussed.

Yet, the impact of drama is not only its ability to challenge the students intellectually and physically, but to involve them emotionally as well. O'Neill (1995) stresses that students empathise with the characters involved and explore human behaviour in dilemmas which may well be beyond their own experiences. Students have an opportunity to witness first-hand the realities of life in a past, present, or future condition. They learn to identify and to have empathy; they become invested in the implications of the role. Bolton (1979) notes that "for drama to be effective, some shift of appraisal, an act of cognition that has involved a change of feeling, must occur so that some facet of living is given a different value". Heathcote (as cited in Wagner, 1998) suggests that "drama advances the student into a level beyond his or her chronological age or developmental level" (p. 26). When teachers integrate drama, sensory stimulation results and neurons fire producing cognitive, emotional, and psychomotor pathways in the brain (Sousa, 2009). Since students are impacted by cognitively and emotionally, the lessons children take from drama are likely to stay with them (Wagner, 1998). The exploration of the pre-text may positively influence the student's real world (e.g., attendance, grades, college, citizenship, employment) long after the class is over (PCAH, 2011). For a detailed lesson plan, see Appendix 7.

6.6   Media Arts

As with Language Arts, Media Arts studies focus on the transmission of a variety of messages through the elements of design including graphics, texts, illustrations, and animations (Rowsell, 2004). The study of media arts is designed to include diverse technological forms and platforms including imaging, sound, moving image, virtual and interactive modes (https://www.nationalartsstandards.org/content/media-arts-introduction). As is the case with other artforms, media arts in schools focus primarily on creative processes and the use of artistic skills and techniques to make, interpret and share meaning. For primary students, media arts support the child's natural interest in story by concentrating on elements such as character, plot, and design. Furthermore, the inclusion of media arts in arts education also provides a unique medium to access the way students frequently experience the world. Thus, media studies act as a powerful method for communicating ideas through modes that students find familiar. Media arts also prepare students to be producers of knowledge offering the opportunity to act not merely as passive viewers of media but rather as constructors of ideas. Older students may be prepared for future vocational contexts in which they are increasingly the developers or managers of fast-changing technologies. Yet, according to Peppler (2010), the latest technologies have been 'largely absent' in arts education despite offering opportunities to address "arts integration, equity, and technological prerequisites of an increasingly digital age" (p. 2118).

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There is a place for media studies in the curriculum both as a unique art form and as a powerful method for communicating in and through other art forms. As stated, media arts provide a hands-on learning environment in which students are poised as active learners who express their imaginative ideas through a variety of media. In particular, media arts relate directly to the ways of knowing, interests and 'out-of school identities' of students (Peppler, 2010). These ways of knowing cross cultural, ethnic, and economic barriers. In fact, digital media may be more familiar to the diversity of learners rather than the teachers. Media arts also provide an opportunity for learners to analyse and critique media arts environments, tools, and applications for ethics, rules, and bias. Thus, students who engage in the creation and interpretation of media arts have an opportunity to both shape messages and consider the intentions of the messenger. Media arts may be integrated with other art forms as well to enhance the creation, production, and presentation of music, visual art, drama, and dance. In terms of integration, students who perform media arts projects utilize multimodal forms of expression including visual, aural, kinaesthetic, and written as they blend and shape their ideas into a presentation. These multi-modal and multi-sensory experiences enrich encoding and deepen perceptual processing.

Some of the challenges in the study of media arts include equitable access to technology for all learners. Funding for education is uneven around the world. Paying for the bare educational necessities in some places proves challenging and finding the funding for or acquiring high-tech equipment may be an obstacle to implementation. And even where media arts are readily available, access by learners such as those who have sensory, cognitive, emotional, and intellectual disabilities may be difficult to provide (https://www. nationalartsstandards.org/content/media-arts-introduction). Yet, skilled teachers may utilize media arts as a means for these same students to access technologies that will ultimately help them to express their ideas more fully. Certainly, teacher professional development and access to a variety of media are two areas that require more attention for media arts to be implemented in classrooms.

In closing, the study of media arts can do more than enhance the curriculum. They can provide access to some of the most powerful means of communication that are present in contemporary society. They can link people across geographic and experiential boundaries. They can provide a myriad of ways for children to connect and communicate. Media arts can offer young artists a dynamic means of constructing and producing artistic products that are original, intentional, educational, and entertaining.

It is worth noting that there are significant distinctions between international comparators and the current visual arts curriculum (DES, 1999f-g). A significant consideration is the treatment of media arts, with some jurisdictions including it as a discrete component of visual arts (O'Neill & Schmidt, 2017; Ontario Curriculum, The Arts, 2009) and others treating media arts as a separate entity (ACARA, 2023). The positioning of media arts in the Irish context is somewhat ambiguous. It is presented in the PCF (DE, 2023a) as a discrete area on the list of arts areas "Art, Drama, and Music provide opportunities for broad-ranging experiences in the arts, including visual arts, media arts, and dance" (PCF, 2023, p. 18).

6.7   Digital Learning – Music in Education as Exemplar

One of the key competencies of the new curriculum framework is that of being a digital learner. The curriculum framework document states that:

> This competency supports children to become curious, creative, confident, and critical users of digital technology. Being a digital learner fosters children's ability to collaborate and thrive in a world increasingly immersed in technology. Children develop their knowledge, skills, concepts, attitudes, values, and dispositions through problem-solving, experimenting, and creating. Developing this competency increases their confidence in using a range of digital technology to harness their imagination and expand their creative thinking and creative expression. Through empowering children to be active digital citizens, this competency develops their responsible, respectful, safe, and ethical use of technology. It enables children to critically engage and contribute in a digitally connected and interdependent world. (DE, 2023a, p. 9)

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The framework condenses this into four areas:

1. Communicating and collaborating with others through digital technology;
2. Accessing, analysing, and managing content using digital technology;
3. Enabling content creation, problem-solving and creativity using digital technology;
4. Interacting ethically and responsibly with digital technology. (DE, 2023a, p. 12)

Since the implementation of the 1999 PSC, technology and the internet have emerged as major resources to support music teaching, such as downloading lyrics and music for songs, using software to record performances, using the Interactive Whiteboard software for instrumental exploration, accessing information on music and composers, and lesson plans and ideas. While the Internet was not specifically mentioned in respect of composing activities, a range of software (of the time) compatible with the music programme were identified, such as Van Basco, Musician, Thinking Things, Smart Board Software, and Audacity (INTO, 2009). At that time the availability of software, hardware and Internet access were cited by some as additional challenges to the inclusion of technology within music education.

In more recent years, the list of technological tools, applications, hardware, and software for music education has seen constant growth and change. The literature discusses the powerful potential of such technologies for content creation, problem-solving, and creativity from a range of perspectives, including music composition and fluency (Freedman, 2017), inclusion of those with disabilities (Devito, 2017; Vanderlinde, 2017), play, informality, and innovation (Howell, 2017), assessment (Murphy & Eivers, 2022), as example here. Leong (2017) elaborates:

> New technological development has greatly expanded the possibilities of integrating technology in a variety of music learning settings and activities, including music reading, vocal, choral, and instrumental performance, musical improvisation and composition, analysis and evaluation of music, combination of music and other art forms, and music history and culture. New sounds and musical styles are being created every day, and the wide array of options that music technology provides is expanding all the time. (p. 97)

However, critical pedagogical and methodological considerations must be made when utilising digital technologies with students to ensure meaningful and engaged learning, as Savage (2017) argues:

> The use of all technologies, digital or otherwise, needs to be firmly contextualized within music itself. Technologies are authenticated within the context within which it they are used.
> For teachers, the key is to find a way to integrate music technology into musical activities, games, curricula, and conversations with their students in a way that facilitates their students' creativity and engagement with music itself. (p. 565)

Indeed, Leong captures some of the possibilities but also the inherent challenges in utilising technologies in music education, namely, how can the teacher respond to keep pace with the blistering strides of technological advancements? Lum (2017, p. 363) suggests rethinking the role of the music teacher in three ways; that of the **exemplar** (demonstrating how technology can enhance and allow access to a wide range of musical knowledge and content), **critic** (enabling students to make judgements as to the value of certain technologies for advancement of their musical learning), and **facilitator** (providing opportunities for students to engage with technologies to develop their musicianship in a self-directed manner). These lenses may prove helpful in how arts curricula are structured around being a digital learner, particularly when accessing, analysing, and managing content using digital technology.

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6.8   Teacher Self-Efficacy and the Arts in Education

Bandura's development of the concept of *self-efficacy* defines the term as "the belief in one's capabilities to organize and execute the courses of action required to manage prospective situations" (Bandura & Watts, 1996). It is a motivational construct that may also be referred to as an individual's perceived operative capability (Bandura, 1977a), or the "belief in [one's] ability to affect change in students' learning outcomes" (Pendergast et al., 2011, p. 7). Self-efficacy is unique from other self-conceptualisations such as self-worth and self-esteem in that it relates to the perception of confidence in a particular task (Tschannen-Moran et al., 1998). Bandura's work has been applied across many fields and disciplines, not least within the education sphere and is comprehensive in the literature. Bandura outlines four sources of self-efficacy, namely mastery experiences, vicarious experiences, verbal persuasion, and physiological and affective states (Bandura, 1977b). Mastery experiences refer to previous learning experience of either success or failure and have been reported to be the most powerful influence on teacher self-efficacy (Tschannen-Moran & Hoy, 2007; Usher & Pajares, 2008). Vicarious experiences are those that model/compare one's performance against that of another and are most influential on self-efficacy when the model is perceived as having similar ability and/ or personal characteristics (Bandura, 1997; Usher & Pajares, 2008). Verbal persuasion can refer to appraisal and/or evaluative feedback from others and is most impactful when the evaluation is sincere, positive, and reflective of the learner's capabilities (Schunk, 1984). Physiological and affective states in the form of somatic information from the body such as feelings of excitement or stress can also influence self-efficacy either positively or negatively (Mills, 2011; Morris et al., 2017; Yada et al., 2019).
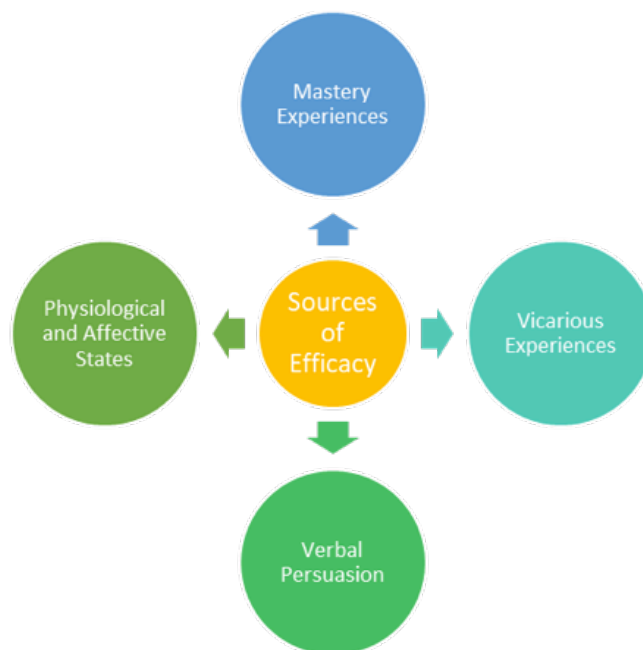

Figure 6.2: Sources of Efficacy (Bandura, 1977a)

Self-efficacy, as it applies to the work of the teacher, can be influenced by several factors, including initial teacher education (Bates et al., 2014; Garvis, 2013; Georgii-Hemming & Westvall, 2010; Hargreaves & Marshall, 2003; Kenny, 2017; Pendergast et al., 2011; Regier, 2021; Sander, 2020), positive experiences as a learner (Pitts, 2009), time spent in the profession (Pfitzner-Eden, 2016), and feelings of stress in the workplace (Parkay et al., 1988). There are few longitudinal studies that investigate the flux and stability of efficacy over time (Tschannen-Moran & Hoy, 2007), despite that an understanding of self-efficacy beliefs and sources is important to gain insight into how constructs of self-efficacy influence teaching and learning within arts education.

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Across the literature, self-efficacy is often conceptualised as a mediating structure influencing many other factors regarding teaching and learning in the classroom. Feelings of higher teacher self-efficacy have been reported to have positive impact on, inter alia, inclusion (Woodcock et al., 2022), teaching effectiveness (Klassen & Tze, 2014), teacher confidence (Hennessy, 2000), teacher identity (Hargreaves et al., 2007; Kenny et al., 2015; Marschall, 2021,), teacher beliefs and values (Battersby & Cave, 2014), collegial relationships (Parkay et al., 1988), work satisfaction and engagement (Granziera & Perera, 2019; Klassen & Chiu, 2010), classroom management and processes (Zee & Koomen, 2016), student feedback practices (Gibson & Dembo, 1984), and student achievement and engagement (Lauermann & Berger, 2021; Zelenak, 2020). It emerges that self-efficacy underpins much of the work of the educator, not least within arts education. Given the multifarious impact of efficacy in the classroom, it is important for teachers to develop efficacious beliefs to support their practice as arts educators.

However, for the generalist primary teacher, self-efficacy can vary across the curriculum, and even across different arts disciplines, with the association between self-efficacy and practice being significant: "the way that teachers perceive themselves in regard to their low artistic abilities connects directly to the level of effectiveness they demonstrate as arts teachers" (Alter et al., 2009b, p. 23). For example, Hennessy (2000) reports teacher feelings of inadequacy, and even embarrassment for teachers in teaching music. This is compounded by authors such as Mills (2005) who examines teachers' self-attributions of being 'unmusical' and its corresponding effect on self-efficacy and Garvis (2013) who argues that there is a direct correlation between a teacher's self-efficacy and their perceived capability to teach music. Other authors have written on this subject also (see Seppälä et al., 2021). This association between self-efficacy and practice can result in a cyclical process of low self-efficacy in turn manifesting in low levels of engagement in arts education (Garvis et al., 2011), which, as Bandura has identified, means little chance of experiencing moments of mastery that so strongly impact self-efficacy.

Proposals for a more integrated curriculum will "[allow] for greater teacher creativity and greater agency on the part of both teacher and learner. It allows teachers craft their teaching around the needs and interests of their students but also allows a student to explore and deepen their understanding" (Bacon, 2018, p. 5). In terms of self-efficacy, Bacon caveats: "The ways to make connections across subject areas are limitless which is both frightening and exciting for teachers" (Bacon, 2018, p. 12). Indeed, such freedoms may paradoxically be limiting for the generalist teacher without clear structure, as Tschannen-Moran & Hoy (1998) note:

> Self-efficacy has to do with self-perception of competence rather than actual level of competence. This is an important distinction, because people regularly overestimate or underestimate their actual abilities, and these estimations may have consequences for the courses of action they choose to pursue or the effort they exert in those pursuits. (p. 211)

Additionally, considering proposals towards the centrality of play and playful pedagogies in new curriculum frameworks, there is a relative dearth of research examining the intersection between playful pedagogy, self efficacy, and teacher practice. Perhaps the most equivalent alternative it could be suggested is within the sphere of informal learning (Folkestad, 2006; Green, 2002, 2008), although such approaches are indeed distinct from playful pedagogies in their own right. It is worth noting that studies have shown the amount of teaching time given to certain areas of the arts curriculum is influenced by the relative self-efficacy of the teacher (Garvis, 2013; Garvis & Pendergast, 2011). Thus, we need to be mindful of the format of future iterations of arts curricula in light of these studies.

Moreover, given the highly personal and idiosyncratic nature of participation and engagement in the arts, additional challenges can arise regarding efficacy. For example, a teacher may have a strong background and interest in one or more arts disciplines, but their tastes and experiences differ considerably from that of their students, resulting in low self-efficacy in teaching across the arts. This struggle can be defined in terms of a deficiency in subcultural capital (Thornton, 1995) - or simply being 'in the know' of what is current and trendy – which can cause a distancing of the artistic worlds of teacher and student, resulting in the disengagement of students who may fail to see the relevance of arts education lessons to their lived

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experience, and feelings of disillusionment from teachers who struggle to connect with their students and their interests. Wright and Finney (2010) summarise the situation:

> [teachers] are no longer the holders of the keys to an elite world of culture, understanding of which allows access to a higher social circle, with attendant possibilities of financial and social elevation. (Wright & Kanellopoulos, 2010, p. 229)

Understandably then, aligning arts education with the demands of the curriculum in a way that capitalises on teacher confidence and efficacy, while also maintaining relevance to the student population presents a considerable challenge.

Within the Irish context, the issues surrounding teacher efficacy have been linked to limited professional development for teachers (Gubbins, 2021), with programmes such as teacher-artist partnerships through the *Creative Schools Initiative* emerging as one way to support teachers in enhancing self-efficacy in arts education (Fahy & Kenny, 2021, 2022). However, such partnerships are generally ad-hoc, short-term and under-funded in nature (Morrissey & Kenny, 2016). Other suggestions seek to address issues of teacher efficacy and identity formation during initial teacher education programmes (Kenny et al., 2015), although limited time is often devoted to arts education in initial teacher educator programmes.

6.9   Partnership in Education – Music as Exemplar

Discussions of teacher self-efficacy and teacher-artist partnerships necessarily draws the discussion toward a more detailed discussion of Partnership, its nature, what it may entail, and how it can best achieve artistic and pedagogical goals. The literature is clear. Partnerships are highly beneficial. They foster collaborations between educators and artists, enriching a collective sense of purpose and mutual respect, while simultaneously nurturing creative abilities and knowledge (Morrissey & Kenny, 2016, 2023; Kenny & Morrissey, 2021; Fahy & Kenny, 2022). This chapter has already examined arts-school partnerships, which details a case study of Ballet Ireland's work with school programming in Dublin. Chapter Four has also discussed teacher-artist Partnerships in some detail. The work of Ailbhe Kenny and Dorothy Morrissey again comes to the fore as both useful and timely. In their recent research, Kenny and Morrissey focus on the issues, challenges and possibilities associated with teacher-artist partnerships for arts education (music, visual arts, and drama) in Irish primary schools. Their findings are extracted from an Irish government-supported teacher-artist initiative in six primary schools. As such the findings are informed by a wealth of 'ground up' examples from teachers and artists working together in schools. The research here centres on artist-teacher and teacher-artist identities. Using Biesta's thinking, Kenny and Morrissey argue that an artist can often create an 'altered' space of learning or a 'disturbance' in formal education (Biesta, 2013 in Kenny and Morrissey, 2021, p. 93). That altered space can often disturb or alter both teacher and artist's sense of professional and at times, personal identity. The 'disturbance' may involve risk, with the potential to enrich learning for both the teacher and the artist clearly evident. However, the risk also holds the potential to entrench both, with the teacher and artist siloed from each other. For teacher partnerships to really work, time must be given to the build-up of trust between the teacher and the artist, between the artist and the teacher. Time and space "to allow for risk-taking, [to] develop collegial ways of working, as well as ample time for joint planning and reflective practice" (Kenny & Morrissey, 2021, p. 98). This way of seeing and understanding the nature of learning through teacher-artist partnerships is essential if they are to be "an effective means of delivering arts education in schools" (Kenny & Morrissey, 2021, p. 98). A teaching and learning space where both artist and teacher competencies are recognised. As important and ultimately, they argue for sustained ideas of teacher-artist partnerships, understanding that the need for a dialogical relationship between the educator and the artist is an evolving, conceptual, reciprocal and longitudinal one. Learning over time. Cumulative learning. Both teacher and artist can then complement each other, enmeshing their skills, knowledge and understanding. This can only be realised, where commitment to sustained partnerships is made by the relevant national stakeholders including policy makers, schools, and arts organisations.

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As exemplar here, a discussion of Partnership and Music Education begins with a watchword. Arts integrated approaches are recommended for junior infants to 2nd class, it is important that primary school children in 3rd to 6th class engage with music education as a discrete discipline. That said, perceptions of confidence deficits among primary teachers regarding teaching music, especially those teaching senior classes, are deserving of attention since such arguments have dominated the discourse in music education both nationally and internationally for the past century (Kerin, 2019; Russell-Bowie, 2009a). Consequently, it is not surprising that the notion of partnership between teachers and artists has become a popular topic in the music education research canon (Kenny & Morrissey, 2016; Kerin & Murphy, 2016, 2018). Additionally, there are a number of interesting research projects which have explored the precise mechanisms through which teacher-musician partnerships might be enacted to offer maximum benefit for the children and their teachers (Finnerty, 2009; Kenny, 2010; Christophersen, 2013, 2015; Kerin & Murphy, 2018; Nilssen & Kerin, 2022).

Wolf (2008) advises that, 'for partnerships to be truly collaborative, the stream of learning must flow both ways' (p. 93). Moran and John-Steiner (2004) and Greene (2001) argue for relational pedagogic spaces or what Bresler (2002) refers to as 'transformative practice zones' (p. 33) as mentioned earlier. Closer to home, Christophersen & Kenny (2018) argue that musicians who are employed to support the school music programme have much to offer; suggesting that collaboration should position both musician and teacher as equal partners in the classroom and that partnership should ideally facilitate professional learning as a reciprocal act between musician and teacher. Kerin and Murphy (2015) claim that co-teaching, teacher and musician planning, teaching, and reflecting together has much to offer in terms of sustainable professional development. A number of teacher–musician partnerships established in Ireland over the past 20 years report successful outcomes. Finnerty (2009), for example, recorded positive results from a visiting musician project which took place in several schools in Cork city between 2001 and 2005. This community outreach programme, *Bridging the Gap* (Finnerty, 2009), facilitated teachers working in collaboration with local musicians. Having experienced teacher-musician partnership, principals, and teachers alike were open to the idea of formally engaging specialist music teachers in the primary school. The following indicative comment from a school principal highlights their understanding of the value of such an arrangement:

> Music is a tough subject for teachers, many don't feel confident and through our involvement with the Bridging the Gap project, we have been able to hire a music specialist, which has in turn boosted our provision of music in the school … (Finnerty, 2009, p. 47)

Commenting on the music programme envisaged in the PSC (DES, 1999b-c) another principal participant in the same study stated:

> Schools will always need a combination of internal and external resources to implement music … Through collaboration with external experts the skills of classroom teachers can be enhanced and essentially, the provision of music can be achieved throughout the system (Finnerty, 2009 p. 48).

Bridging the Gap also revealed that collaboration between teacher and musician enhanced teacher professional practice and broadened the range of teaching and learning resources available within the school and local community environment (Finnerty, 2009).

Reports on several similar ventures including those associated with *Music Generation* (Flynn & Johnston, 2016) provide evidence of the fruits of partnership and auger well for support for the generalist primary teacher (Kenny & Morrissey, 2016). Three recent studies based on co-teaching music partnerships yielded positive results (Kerin & Murphy, 2015; Kerin & Murphy, 2018; Nilsson and Kerin, 2022). Co-teaching is characterized as an approach to teaching and learning encompassing the knowledge and skills of two or more 'experts' committed to teaching together and at the same time learning from each other.

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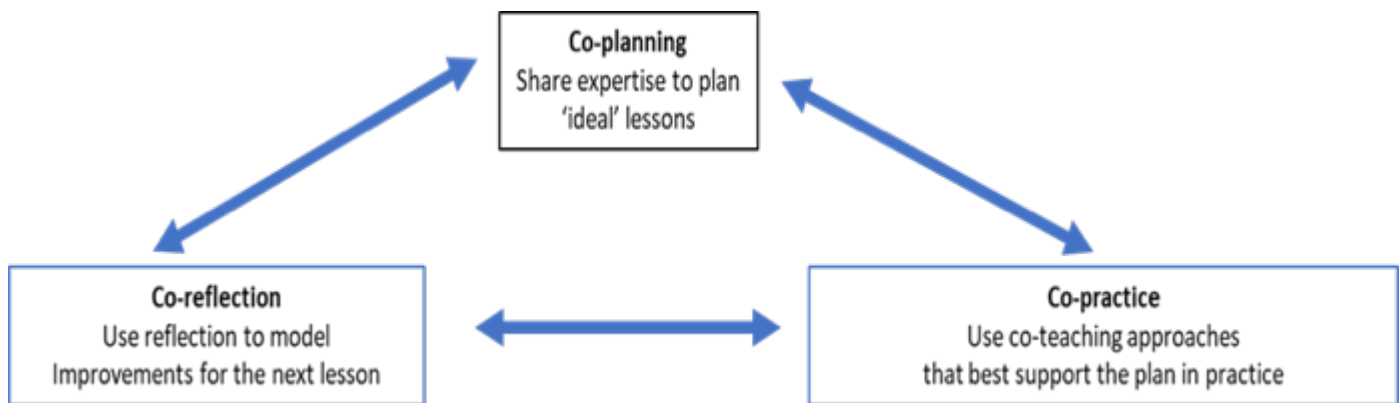Education

Figure 6.3: Co-teaching framework comprising the three independent elements of co-planning, co-teaching and co-reflecting (Murphy, 2016)

The three projects involved pre-service music teachers partnering as subject expert/pedagogy novice, with a primary teacher who occupied the role of pedagogy expert/music novice. In the first of these studies, which was based in an inner-city primary school, all 20 teacher participants claimed greater agency regarding the teaching of music as well as greater insights into the value of music as a curricular subject. A whole school evaluation conducted in the school commended co-teaching as a mechanism for sustained professional partnership. Results from two further studies, one of which involved interdisciplinary co-teaching were equally promising in terms of long-term sustainability and situated learning. The success of an informal learning educational outreach programme that involved interdisciplinary pairs of undergraduate students co-teaching with primary teachers which was established in 2014 and continues to thrive is evidenced in the fact that the project has since extended to include co-teaching *as Gaeilge* in the Gaeltacht schools in Indreabhan and Carraroe in Co. Galway.

Reports from all three studies suggest unanimous agreement on the quality of music education experienced by the children and primary teachers, the opportunities for reciprocal professional development and long-term sustainability. Kerin and Murphy (2018) report on the positive outcomes for all concerned, teacher, preservice music teacher and children when partners remain faithful to the co-teaching model. In a recently published paper authors Nilsson and Kerin (2022) compare findings from similar interdisciplinary co-teaching programmes in Ireland and Sweden. Focusing on the learning reported by participants several commonalities were observed which suggest that interdisciplinary co-teaching offers opportunities for expanding pedagogical understanding and practice across disciplines. Several strong themes emerged from both sites. These include a significant increase in teacher agency in relation to music teaching, greater opportunities for risk-taking and creativity and an expanded professional identity via co-teaching. Co-teaching partnerships may not always necessitate external support as expertise sourced from within the teaching staff may also provide opportunities for co-teaching music partnerships, or other partnerships working across different art forms. Further research is needed to fully comprehend the potential of co-teaching but based on the research cited above, this partnership mechanism offers much in terms of addressing the perceived deficit in specialist skills in music as reported by primary teachers (Kerin, 2019).

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6.10   The Arts and Inclusive Education

> Look what I've found, everyone, look. It's the missing map. This should tell us where he's hiding
> in the airport. He can't escape for long with me on his case. I'm good, aren't I [teacher's name].
> I'm unstoppable.
> [Tom, aged 11, drama participant in a Social Drama and Autism programme, searching the
> floor and reaching down to pick up a bit of fluff on the ground, which he presented and was
> accepted by the others in the group as 'a map'. This map was 'rolled out' and 'examined'
> closely by the others to identify the possible challenges to might be faced enroute to
> locating the devious Mr. Boring, in a drama called *Jollywood* which took place during Tom's
> second year of social drama classes.] (O'Sullivan & Clotworthy, forthcoming)

The focus on a more responsive approach to learning and teaching to meet the needs of a diversity of
learners, such as Tom in the example above, is not a new phenomenon. Glass (2017) calls for an expansion
of the definition of access in relation to the integration of general education, arts education and special
education knowledge and practices. As a thought leader in the field, he advocates for creating a welcoming
and supportive arts learning environment that considers:

1. Barrier-free physical and communication accessibility;
2. Cultural relevance and responsiveness; and
3. Optimal design for learning variability [incorporating UDL]. (Glass, 2017, p. 8)

Inclusion as we know it today has its origins in the field of Special Education and is embedded in the
right to education as preserved in Article 26 of the 1948 Universal Declaration of Human Rights. Inclusion
articulates commitments about the aims of education, identifying that the learner is at the centre of the
learning experience (UNESCO, 2012). Lindqvist (as cited by Balescut and Eklindh, 2006) famously argued
that:

> All children and young people of the world, with their individual strengths and weaknesses,
> with their hopes and expectations, have the right to education. It is not our education
> systems that have a right to certain types of children. Therefore, it is the school system of a
> county that must be adjusted to meet the needs of all children. (p. 1).

In tandem with its long-held programme directives on Education for All (EFA), a policy which refers
to Inclusive Education as including marginalised and minority groups in society and those with special
educational needs, UNESCO has played a leading strategic role in bringing the issue of arts education for all
learners to the attention of the world's political leaders. Its ratified *Seoul Agenda: Goals for the Development
of Arts Education* (UNESCO, 2010), [strategy 1.b, action point iii] requires political and educational leaders
to:

> 1.b Foster the constructive transformation of educational systems and structures through
> arts education.
> > (iii) Apply arts education to introduce innovative pedagogies and creative approaches to
> > curricula that will engage a diversity of learners.

This emphasis on meeting the needs of all learners continues to feature in several reports and publications
about the arts in education (see Kaur Gill, 2023; McAvoy & O'Connor, 2022; Glass & Donovan, 2017;
Anderson, 2015; Mason et al., 2008; Derby, 2011; Ruppert, 2006). In his seminal report, Fiske (1999) posited
that the arts transform the environment for learning by reaching students who are not otherwise being
reached and impacting upon them in new ways. This was highlighted in earlier chapter of this Report, and
is a feature of much research on arts education which highlights the impact of arts engagement on those
who are marginalised, experience poverty and socio-economic disadvantage, have an intellectual, social or
physical disability, experience barriers to accessing education, or have a specific learning disability (Lloyd
& Danco, 2015; Eadon, 2012; Crimmens, 2006; Peter, 1994, 1995, 2003, 2009, 2014).

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These characteristics are germane to the work of *VSA Arts*, which explicitly positions itself at the intersection of arts, education and disability, and focuses on the performing arts as a creative, experiential and learning strategy in inclusive educational settings (Glass, 2008, 2010). A world leader in the area of access for all children and young people to arts education, *Very Special Arts* (VSA) was established in 1974 by Jean Kennedy Smith and is part of the Kennedy Centre for the Performing Arts in the US. Findings from the literature on the arts in inclusive education, although relatively modest in scope and number when compared to the extant literature on arts education in general, suggest that high quality arts education experiences impact on almost all learners in similar ways, but to differing degrees. Published accounts refer to opening doors to communication, exercising voice and choice, developing self-confidence and self-esteem, expressing emotion, exercising critical capacity for decision making and problem solving, being able to communicate in diverse forms, providing motivating and meaningful contexts in which to develop, practice and integrate knowledge, skills and understanding, promoting social education, adaptability and creativity, and allowing teachers to see their students' strengths and identify adaptive methods to enact a flexible, culturally responsive and age appropriate pedagogy (Sharma et al., 2023; Tanevski, 2023; Bradeško, ela & Potočnik, 2022; Hamzah, 2019; Glass, 2017; Glass et al., 2017; Mason et al., 2004; Sherratt & Peter, 2002; Kempe, 2011; Pittman & Cahill, 1992; Lifshitz et al., 2011; Hopkins et al., 2012).

An area which is more frequently represented in the literature than accounts of pedagogy or classroom practice, is the approach of providing artistic and professional training to young people with a disability or those working in the field of disability arts, art production and performance (Hadley, 2017; Conroy, 2019, 2009; Kuppers, 2008; Eckard & Myers, 2009). At the 2012 International Association for the Scientific Study of Intellectual and Developmental Disabilities (IASSID) World Congress, the symposium on arts education featured just three presentations, all of which involved young people in engaging fully with artistic techniques in dance, participatory photography and the fine arts (Bustard & Del Buono, 2012; Escamilla, 2012; Russ & Stewart, 2012). These programmes are designed to broaden an audience's understanding of living with a disability, and/or to provide participants with opportunities to engage more formally with artistic pursuits. Thus, the pedagogical connections between art production and arts-based classroom practices in inclusive educational settings remains as yet an underdeveloped area of research.

One of the most impressive developments towards realizing inclusive education has been in the development of UDL to create barrier-free teaching and learning (Lambert et al., 2023; Wolf, 2008). It is an approach advocated in the Common Core State Standards and National Coalition for Core Arts Standards (NCCAS) in the U.S., and which also features in the Australian Arts Curriculum. A UDL approach to arts in inclusive education could pave the way to meeting the needs of all students in a more faithfully inclusive educational ecosystem where multiple means of representation, expression and engagement are its guiding principles (Byron, 2018; CAST, 2012). Boudreau (2020) applies the principles of UDL to reduce barriers and build students' agency in the visual arts. This is in stark contrast to a behavioral approach to arts education, heavily criticized by Peter (1998) over two decades before, where students are withdrawn from mainstream classrooms, often into stimulus-free settings, to develop "clearly observable skills" (p. 168), in contexts lacking meaning or relevance to the learners.

Despite the positive outcomes associated with arts in inclusive education, and acknowledgment that "high-quality arts education is absolutely critical to providing all students with a world-class education" (p. 1), a former U.S. Secretary of Education, Arne Duncan (2012) noted a dramatic reduction in arts engagement in schools, and expressed a particular concern about the 'arts opportunity gap' for those from disadvantaged backgrounds and students with disabilities (see also OECD, 2019). Similar concerns have been found in the Irish arts education landscape where research has shown that people from poorer socio-economic backgrounds are less able to access the arts and other types of cultural activities (see Smyth, 2016, 2020; O'Sullivan & O'Keeffe, 2023). Against such a backdrop, it is positive to see explicit emphasis placed on inclusion and diversity in the PCF (DE, 2023a) which recognises children's individual needs, cultural diversity, and views, and promotes responsive pedagogies, which align well with the arts.

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Chapter 7: Conclusion

This world is but a canvas to our imagination.

(Henry David Thoreau, 1817-1862)

In summary, this review delved into the evolving nature of arts education, emphasizing its integral role in shaping creative, empathetic, and adaptable individuals in the face of contemporary challenges and opportunities. The review explored postmodern perspectives on arts education, emphasizing playful and disruptive artistic behaviours. Concepts like scholartistry, associated with arts-based practice and research, highlight the potential of playful approaches to embrace creative processes and products, whilst supporting educational excellence. The Report concludes by emphasizing the need to value arts education for its intrinsic worth, both within and beyond specific art subjects and disciplines. Evidence was presented to support maintaining arts education at the forefront of the curriculum, respecting the complex ways in which arts interact with each other and with other disciplines. The Report highlighted the historical debates in arts education, such as process versus product, and emphasized the importance of creative development and artistic expression in education. Ultimately, the Report suggests that a new approach to arts education, one that values both process and product, is emerging based on the evidence presented.

Extensive engagement with the literature by the large team of arts education specialists who co-authored this report, affords a number of insights into the subjects and discipline areas of arts education. Some of these are summarised below.

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7.1   Overview

The Report aligns with the *Primary Curriculum Framework's* (DE, 2023a) vision of providing an integrated and cohesive primary school experience in arts education for all children. The review finds evidence to support the integrity of each art form in constant dialogue with other arts disciplines and curriculum areas/ subjects, emphasizing creativity, imagination, curiosity and creative thinking. The Report acknowledges the changing priorities in arts education and the influence of the national and international policy landscape, increasingly reflecting a contemporary emphasis on collaboration and meaningful connectedness across areas such as digital arts and technology, health and well-being, playful and imaginative teaching, eco-sustainability, and partnerships. The Report highlights the importance of imagination in education and the transformative potential of arts engagement, both as subjects in their own right but also as demonstrably highly effective transdisciplinary approaches to creative learning, teaching and assessment. The review emphasises the need for a future-proofed curriculum, mindful of global policy shifts and market influences. Intentionally adopting a thematic rather than linear subject by subject approach, examples from different art forms were used throughout the Report to illustrate arguments, demonstrating an integrated and collaborative approach in and through arts education.

The Report highlights the evolution of arts education in Ireland, emphasizing the importance of adapting teaching practices to align with changing societal needs and educational priorities. Emerging from a period of relative neglect after Independence in 1921, the 1971 curriculum marked a significant shift, focusing on a more teacher and child-centred approach, emphasizing creativity and individual learning. The 1999 Revised Primary School Curriculum maintained the importance of arts and culture, balancing opportunities for children to create and appreciate arts experiences through the productive, critical, and cultural domains. However, challenges included issues related to class sizes, resources, space, time, teaching methods, and teacher confidence and skill levels. Framed against more humanistic pedagogical frameworks which emphasize addressing the whole child, incorporating social and emotional learning, the 2023 *Primary Curriculum Framework* seeks to provide coherent and meaningful arts experiences, empowering teachers and students with creative agency.

Shifting landscape of arts education
- --→   The Report presents evidence that arts education is essential in a complex era marked by digital advancements, societal shifts, and diverse cultural movements. The arts are depicted as essential channels for human understanding and expression, encompassing various forms such as visual arts, multimedia, performative arts, and literary activities.
- --→   Polarised debates around intrinsic (arts for art's sake) versus instrumentalist views (arts as means to achieve other goals) are no longer fit for purpose, and do not serve the arts well. The evidence supports a continuum approach, reflecting the hybrid nature of arts and education in contemporary contexts, highlighting their impact on affective learning, academics and various life skills. Arts education is transitioning from advocacy (emphasizing the importance of arts) to recognition and conversion (integrating arts equitably into the education system).
- --→   Creativity, defined as applied imagination, is recognized as a core characteristic across diverse domains, emphasizing the relevance of arts in fostering creative thinking.

> Arts-related activities engage representational, communicative, expressive and social capabilities that can stimulate new shifts in young children's awareness, perception and thought. (Phillips et al., 2010)

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Creativity

--→ The multifaceted nature of creativity, encompassing both convergent (integration and synthesis of ideas) and divergent (generation of multiple solutions) modes of thinking was shown to be a critical process in education that involves problem-solving, innovation, and the ability to create new knowledge and experiences. To this end, the *Primary Curriculum Framework* (DE, 2023a) emphasizes creativity, innovation, enjoyment, and dialogue, fostering transdisciplinary thinking and artistic engagement.

--→ Evidence in this review points towards the intersection of creativity, arts education, and crossing disciplinary boundaries in contemporary education and wider society. It emphasizes the need for a dynamic and open approach to arts education, where the arts are not confined within rigid boundaries but instead encourages cross-disciplinary exploration. Framing creativity within pedagogic practices, the Report advocates for a balanced focus on both the process and product of creativity, allowing children to engage deeply and creatively with tasks.

--→ The review underscored the vital role of arts education in fostering creativity. Approaches which emphasise openness, entanglement, associative thinking, and pattern recognition were shown to foster excellence in artistic literacy which enables pupils to construct meaning about their world.

--→ The majority of studies reviewed demonstrated that arts education is instrumental in reaching marginalized and disadvantaged learners, offering diverse benefits such as improved communication, self-confidence, critical thinking, and social skills. UDL principles can create a barrier-free teaching and learning environment, ensuring inclusive arts education for all students. However, pedagogical connections between art production and arts-based classroom practices in inclusive educational settings need further exploration.

Playful pedagogy

--→ Play, defined as systematic exploration, experimentation, and discovery, is essential for cognitive, emotional, and social development in children. Playful learning fosters curiosity, creativity, and discovery, enabling children to fail, try again, and imagine in their pursuit of success.

--→ Playful learning is integral to arts education and arts integration, and supports children in realizing their full potential as individuals and community members.

--→ Teachers' playful literacies were found to be enhanced through modally-rich play and critical digital pedagogies, promoting creativity in learning and teaching.

--→ Play, creativity, and imagination were found to counter standardization agendas and rigid curricula, providing teachers with space to assert their humanity and joy in teaching.

--→ Playful pedagogy involves noticing, asking complex questions, engaging with possibilities, and selecting and evaluating ideas, supporting creative teaching practices.

Teacher-artist identity

--→ Teaching with, through and in the arts involves aesthetic, spontaneous, complex, and process-based approaches, allowing teachers to function artistically in their classrooms and beyond.

--→ The Report found that creative interventions in pre- and in-service teacher education is required to enhance teachers' creativity and motivation, fostering a teacher-artist identity.

--→ Creative teachers possess qualities like knowledge, intuition, uniqueness, and adaptability, which contribute to effective teaching practices in the arts and throughout the curriculum.

Culturally responsive pedagogy

--→ Culturally responsive pedagogy acknowledges and values students' diverse backgrounds, languages, and cultures, fostering an inclusive learning environment.

--→ The review found that engaging with arts education helps construct multi-identities, emphasizing the importance of cultural diversity and local heritage.

--→ The Report recommends that arts education curricula should incorporate diverse cultural perspectives, avoid tokenism, and challenge dominant mainstream views, promoting genuine intercultural understanding and appreciation.

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--→ Creative and culturally responsive teaching practices play a pivotal role in advancing change, emphasizing appreciation for children's unique capabilities, interests, culture, language, and background.

International comparisons

--→ In the explored international curricula for this review, arts education is recognized as transformative and essential, with varying approaches to organizing and categorizing standards. Seven out of sixteen countries refer only to Visual Arts and Music, with Drama and Dance being compulsory only in a few countries like New Zealand, Canada, Australia, Scotland, and Wales. Some countries, like China and Korea, have integrated arts subjects until Grade 3, after which they become discrete areas of study.

--→ Time allocation for arts subjects varies widely, with some countries allocating substantially more time than others. Finland, Estonia, Hong Kong, South Korea, Japan, and China dedicate more time to arts subjects compared to Ireland, even with similar school day lengths. Some countries, like Canada, allow flexibility in time allocation, but this can lead to disparities in arts provision.

--→ Implementation challenges include school and teacher autonomy, funding, teacher confidence, and crowded curricula. Generalist teachers often struggle to teach multiple arts subjects comprehensively.

--→ Syntegration, combining core content in each arts discipline through interdisciplinary units, is suggested as a way to counteract overcrowded curricula.

--→ School autonomy can lead to variations in arts provision, highlighting the need for some guidance to ensure equitable access to diverse arts experiences for all students.

--→ The Report found that some curricula, especially in Wales and China, had recently undergone reform, making direct comparisons challenging. Additionally, some countries have differences between government and private school systems, impacting arts education implementation.

--→ A key finding is that arts subjects internationally are often presented as separate disciplines, with limited evidence of integrated arts approaches despite the recognized importance of transcending traditional boundaries in arts education. Challenges such as balancing time, lack of curricular frameworks, and the pressure to devote more time to language curricula appeared to hinder the integration of arts into primary education internationally.

--→ The review also examined the case study of Finland, which underwent an extensive curricular reform process emphasizing phenomenon-based learning and transversal competencies. However, the implementation of the curriculum allowed considerable freedom for individual schools, leading to variations in how arts education was integrated.

Arts integration

Crossed, recrossed, interlaced, intersecting, woven and interwoven, entwined and intertwined.

--→ Arts integration is a teaching and learning approach that blends interdisciplinary knowledge, creative processes, and artistic habits of mind to enhance student learning. The review noted that arts integration is not a replacement for arts education but serves to extend learning opportunities in, through and with the arts across various subjects and disciplines. Integrated arts approaches were found to challenge traditional teaching methods, encourage creativity, collaboration, and problem-solving skills essential for lifelong learning.

--→ The Report underscored the significance of arts integration in fostering holistic and meaningful learning experiences for students while acknowledging the unique contributions of arts education to education as a whole. It highlighted the importance of maintaining the integrity of art forms while exploring intersections within and across disciplinary boundaries. The shift in education priorities from traditional subjects to key competences and thinking skills, emphasises the need for creative and integrated instructional practices.

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--→ Arts integration involves using two or more disciplines in mutually reinforcing ways, often demonstrating underlying unity. Interdisciplinary integration aims to make creative connections across disciplines for a more rounded view.

--→ The Report discussed the challenges of integrating arts without compromising their individual value and stressed the importance of retaining disciplinary structures while allowing interdisciplinary connections.

--→ The review found extensive evidence supporting the benefits of arts integration, including improved student learning, creative thinking, problem-solving skills, and narrowing the achievement gap. However, improvements in academic content knowledge remain inconclusive due to challenges often associated with research methodologies.

--→ Research findings indicated that arts integration not only benefits the students but also rejuvenates teachers, increasing their enthusiasm and commitment to the profession. Teachers reported experiencing increased satisfaction, improved student engagement, and differentiated instruction methods.

--→ Differentiated between arts integration (arts into other subjects) and integrated arts (integration within arts disciplines), integration can occur within a single discipline (linkage) or across disciplines, involving sequential teaching, shared concepts, thematic connections, threaded skills, overlapping concepts, immersed integration, and networked integration.

--→ Signature pedagogies like studio thinking frameworks, choice-based art education, design thinking approaches, and visual thinking strategies were shown to support arts integration. Studio habits of mind encourage students to think like artists, supporting integration in school settings. Typically involving inquiry-based strategies, these were shown to promote critical thinking and aesthetic development, aiding integration within the arts and across other disciplines.

--→ Teaching for Artistic Behaviour was found to prioritise learner agency and choice, valuing the child as an artist.

--→ Arts integration is viewed as a powerful tool for meeting the needs of 21st-century learners. However, the review found that challenges exist, such as the tendency for shallow integration where arts are added superficially or in a sub-servient role. Quality arts integration requires deep understanding, interdisciplinary connections, and teacher expertise. Arts integration was found to be practiced diversely, with 'co-equal' integration (balancing arts and non-arts subjects) being ideal but less practiced. Subservient approaches (where arts support academic subjects) are common, but true integration demands a more balanced and authentic approach.

--→ Challenges in arts integration were reported as relating to perceived subject inequities, value perception around the arts subjects and disciplines, the need for co-equal, dual-focus approaches for meaningful integration, and planning issues. Problems reported included a lack of conceptual frameworks, inadequate and inappropriate models of teacher education, and difficulties in sustaining co-equal approaches.

--→ Recommendations include offering training in how to design and implement co-equal, dual-focus approaches, collaboration, and subject-specific knowledge to support effective integration. The review identified that addressing these challenges involves fostering creative assessment processes, facilitating reflective arts-based discourses, and understanding the unique ways of knowing in 'third spaces' (discussed below).

--→ Subject knowledge and processes: Integrating arts can strengthen disciplines instead of devaluing them. A balanced perspective that values both discrete and integrated approaches was found to be vital. Playful pedagogy can be integral to learning across subjects and in integrated models.

--→ Role of Teachers: Teacher preparation and support were identified as crucial. Experiential learning and ownership over integrated pedagogy was found to enhance teacher confidence. In contrast, time constraints, lack of resources, and rigid curricular structures hinder integration. Slow pedagogy, sustained professional development, and whole-school approaches were found to facilitate successful integration practices.

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-→   Assessing interdisciplinary learning was reported as challenging. Performance-based assessments, deeply informed by disciplines, was noted as being highly effective. Feedback loops and student reflections on their creative processes enhanced learning. Interdisciplinary assessment requires rigorous design, considering diverse viewpoints and encouraging higher-order thinking skills.

Aesthetic cognitivism

-→   Arts integration enhances curiosity, wonder, interest, and other emotional responses in students, indicating potential for acquiring new knowledge. Recent insights from neuroscience inform arts integration practices. Neuroaesthetics and neuroscience studies support the idea that arts can produce new knowledge and understanding, challenging traditional definitions of knowledge.

-→   Levels of expertise were shown to influence how students engage with art, affecting emotional responses and subsequent learning. The development of subject proficiency in arts alongside integrated approaches is emphasized in pre-and in-service professional development.

-→   Arts integration inherently incorporates activities beneficial for long-term memory, including rehearsal, elaboration, generation, enactment, oral production, effort after meaning, emotional arousal, and pictorial representation.

-→   Interactive arts experiences are essential to facilitate learning that intertwines emotions and intellect, making art, science and the humanities relevant to real-life experiences.

Importance of partnerships

-→   Collaborative partnerships between artists, cultural organizations and classroom teachers were found to enhance student achievement and understanding through the integration of art and cognitive learning processes and was shown to play a valuable role in developing the wider school culture and links with local communities. However, teacher-artist partnerships require time, trust-building, joint planning, and reflective practice to be effective.

-→   Co-teaching models, where subject experts partner with classroom teachers, result in increased confidence among teachers, professional collaboration, and enhanced learning opportunities for children.

-→   A shared delivery model is recommended in the literature, where artists and teachers collaborate to enrich the classroom experience, promoting deep learning through overlapping experiences, concepts, and skills.

Third Space Theory

-→   Third space theory challenges dualities and transforms educational contexts, fostering deep learning and creating new generation learning environments. Third spaces exist between first spaces (like home) and second spaces (like work or school), creating hybrid or communal areas. In education, it explores intersections between home and school lives, emphasizing the importance of communal, dynamic, and flexible learning spaces.

-→   Arts education and playful pedagogy can create third spaces for diverse learners, bridging home and school cultures. Arts integration, using third space theory, shifts the student-teacher relationship, encouraging active learning and co-construction of knowledge. Successful arts integration encourages transversal skills essential for 21st-century education, emphasizing collaboration, open-endedness, and connection.

-→   Ongoing research is required to further explore and enhance the application of third space theory in educational contexts.

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Curriculum overload

--→ Adding new content without revising existing curriculum, can result in content overload, imbalance, and misalignment. The impact of overload can be far-reaching, affecting students' well-being, engagement, and academic success, and placing significant stress on teachers, especially when changes are mandated without negotiation.

--→ To manage curriculum balance and alignment, evidence-based approaches such as reducing the number of subjects, adopting cross-curricular learning, and enabling teachers to mediate national core standards is recommended in the literature. The importance of integrating student interests and strengths with the depth of content knowledge is emphasized. Interdisciplinary, inquiry-based, and project-based learning methods are highlighted as effective strategies to enhance learning experiences.

--→ Although there is anecdotal evidence supporting arts integration as a practical way to merge subjects, foster creativity, critical thinking, problem-solving, and technology skills, a robust empirical base is lacking.

--→ In response to concerns about workload, teacher self-efficacy, and integrated planning, several approaches are recommended in the literature. These include a playful pedagogy, collaborative learning, and flexible curriculum design involving a spiral approach to arts education, acknowledging the importance of gradual assimilation and reinforcing of topics over time. Manitoba's curriculum model as a possible organizing structure involving the processes of Making, Being Creative, Connecting, and Responding was recommended to afford discrete and integrated learning experiences, catering to diverse student needs.

--→ The review highlighted limited data on the incorporation of arts subjects into frameworks like Aistear, indicating the need for further research in this area.

Challenges in implementing integrated arts curriculum

--→ Teacher challenges: Lack of confidence, resources, planning time, and fear of the unknown. Challenges moving from integrated to discrete subjects in Stages 3-4 were identified, along with possible gaps in subject knowledge when moving from integrated to discrete arts curricula. There is need for further research on a spiral curriculum approach to support integrated disciplinary content and skills, leading to discrete subjects in Stages 3-4. School autonomy: Differences in provision due to varying school autonomy were identified.

--→ Teacher education: Difficulty for teachers trained in single-discipline approaches to adopt integrated methods.

--→ Curriculum reconfiguration: Challenges in understanding, implementing, and maintaining consistency in reconfigured arts curriculum.

--→ Integration concerns: Perceptions of arts' positionality in the school context, and varying approaches to integration. Specifying the range of curriculum integration types, addressing key skills in integrated stages will support teachers experimentation and implementation over time.

--→ New materialist perspectives: Reimagining children's art making as entanglement, emphasizing material-discursive relationships.

--→ Assessment challenges: Difficulties in assessing integrated arts curricula while upholding learner agency were reported. Changing perspectives on assessment involved a shift from product-focused to process-oriented assessment, enhancing learning and autonomy. Difficulties in assessing creativity was identified as a significant barrier to implementation, and there was a   recognition that understanding creativity is crucial for effective assessment. The literature suggests alack of teacher confidence in assessing the arts, with a tendency to focus on easier-to-assess aspects like song-singing. Teachers seek concrete examples, criterion statements, and practical toolkits to support and incrementally guide assessment. They express concerns about subjectivity in arts assessment and the negative impact of comparative assessment strategies. The importance of performance-

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based assessment aligning with arts subjects and integrated arts models needs further investigation in the Irish context. The review found that balancing creativity with effective assessment strategies is crucial for meaningful arts education.

--→ The challenges highlighted in the review underscore the complexity of integrating arts into the curriculum and emphasise the need for comprehensive support, sustained teacher education, and nuanced assessment methods to ensure a meaningful arts education experience for children. Deepening understanding of arts education is essential as part of the curriculum review and redevelopment process, as is recognizing the central role of teachers in curriculum design, implementation, and assessment processes.

Embodied cognition

--→ Embodied pedagogy, highlighting the interconnectedness of body and mind in educational practices, was shown to successfully blend interdisciplinary knowledge, creative processes, and artistic habits of mind to enhance student learning.

--→ The Report identified that the 4E cognition framework, which encompasses embodiment, embeddedness, extension, and enactment, supports interdisciplinary collaboration, problem-posing instruction, and thoughtful learning space design. Working in and through the arts, the framework can create dynamic sensorimotor environments to foster creativity and learner agency.

STEM and the arts

--→ The Department of Education's recommendations on STEM and the arts in education underline the need for a holistic educational experience, nurturing curiosity, inquiry, problem-solving, creativity, ethical behaviour, confidence, and persistence.

--→ Collaboration between specialists, clear objectives from each discipline, the use of play-based approaches, a focus on concepts bridging disciplinary boundaries, student-driven learning trajectories, embracing children's natural curiosity and addressing real-world problems are recommended are enablers to impactful and meaningful practice for children.

--→ However, ongoing perceptions of discipline hierarchies, a lack of expertise or a narrow view of creativity, limited allocated time and insufficient support during implementation, a lack of necessary resources, low levels of teacher self-efficacy, absence of buy-in from key stakeholders and the formal curriculum, and curricular time constraints in nurturing creativity were reported as barriers to promoting transdisciplinary pathways between the arts and STEM.

> The weight of evidence supports that the arts should be "taken no less seriously than the sciences as modes of discovery, creation, and enlargement of knowledge in the broad sense of advancement of understanding." (Goodman, 1968, p. 102)

Other arts disciplines

--→ There is growing interest in dance education, both as a discipline and a pedagogical approach. Research highlights the positive impact of dance education on cognitive and motor skills, knowledge retention, and multicultural education. Culturally responsive pedagogy through dance has been shown to foster connections between teachers and children and enhance arts learning in diverse classrooms.

--→ Children's literature as a form of artistic creativity is recognised as a powerful tool that can transmit societal values and cultural narratives. The selection of texts in classrooms is crucial as it can perpetuate or challenge social norms and cultural hegemonies. The review reported on the multifaceted nature of children's literature, acknowledging its complexity and its role as a cultural artifact shaping social models and cultural understanding. Storytelling, art, illustration, song, and poetry in children's literature offer pedagogical means for exploring diverse cultural experiences. The integration of children's literature with other arts forms, such as music and visual arts, was shown to enhance learning experiences.

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--→ The review reported that media arts focus on transmitting messages through design elements like graphics, texts, illustrations, and animations, and prepare students to be active creators and interpreters of media. Offering a hands-on learning environment, media arts help students express imaginative ideas through various media forms. Media arts provide powerful means of communication, linking people across boundaries and offering diverse ways for children to connect and communicate. However, equitable access to technology and the need for teacher professional development were identified as challenges requiring urgent attention. The Report found that the positioning of media arts in curricula varies across jurisdictions, with some treating it as a distinct component of visual arts and others as a separate entity.

7.2   Closing comment

As an emerging area of enquiry with tens of thousands of research papers in the field, some express concerns for the integrity of the art form or discrete subject knowledge in subservient models, but the weight of evidence provided in this Report counters that. In an era of global flux, creativity is education's trump card. This Report highlights manifold opportunities for the arts, but things will not change if we don't embrace new ways of creative thinking, doing and being. The reality is that we cannot afford to be formulaic in our approach to learning, teaching and assessment. To adopt a rigid approach would be antithetical to creativity, and to the arts, lending itself to somewhat of a recipe book methodology, and in the process stymying child and teacher agency. Although the research suggests there is little or no difference in content acquisition as a result of Artificial Intelligence (AI), it reports significant differences in transversal skills and affective connections facilitated through human interaction in comparison to AI. This is home territory to the arts. "One distinct direction of education is to meet the challenges of the twenty-first century by focusing on promoting competences and not simple knowledge" (Pavlou, 2020, p. 196).

Based on the evidence reviewed, a holistic and unifying methodology emerges for the education of children now and into the future: *Through* the arts, *With* the arts and *In* the arts.

> In a time of drastic change, it is the learners who inherit the future. (Eric Hoffer, 2006)

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APPENDICES

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APPENDIX 1

Arts infused activities (Anderson, 2022) Available to download at:
https://drive.google.com/drive/folders/1r44TzQMbgbzMd5PntLS0m7SAS9TWfVoU

A parallel student activity document (without suggested answers filled in) is available at the same link for readers to download and use. The activities are designed for second level classrooms, but Anderson (2023) notes they can be modified for use in primary schools.

AIA #2   pg1

TEACHER DOCUMENT
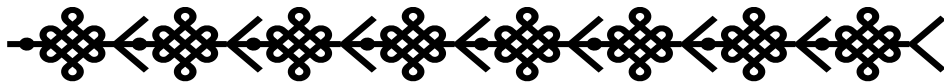
The "motif ":
How does such a small idea become meaningful in the Arts?
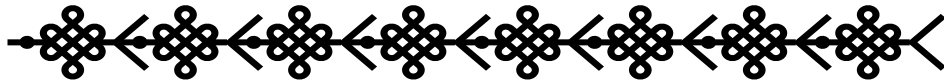
Motifs can be found within all Arts disciplines. In music, a motif is a short musical idea that is repeated in a musical composition. In art, a motif is an element of an image (such as a shape) that is repeated in the artwork. In film, a motif could be an object, color, or character that reappears throughout the movie.

What are the two ways in which all three definitions are the same?

1. <u>A motif is a small idea or fragment</u>

2. <u>A motif is repeated.</u>

Does the image above fit the definition of a motif? Why or why not?

<u>Yes. There are 3 elements in this image: the dot, the swirl, and the <. Together they create one</u>

<u>Image that repeats.</u>

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AIA #2   pg2

PART 1: Visual Art

Identify the motif.

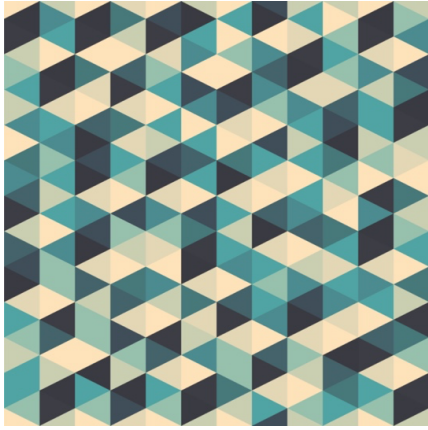https://www.vecteezy.com/vector-art/1255564-abstract-geometric-triangle-seamless-pattern

What is the motif used in this piece of art?
  triangles
_____

How did the artist create interest while repeating

the motif? _____

___different colors, placed with_____

___different orientations._____

_____

_____

https://wonderopolis.org/wonder/what-is-pointillism
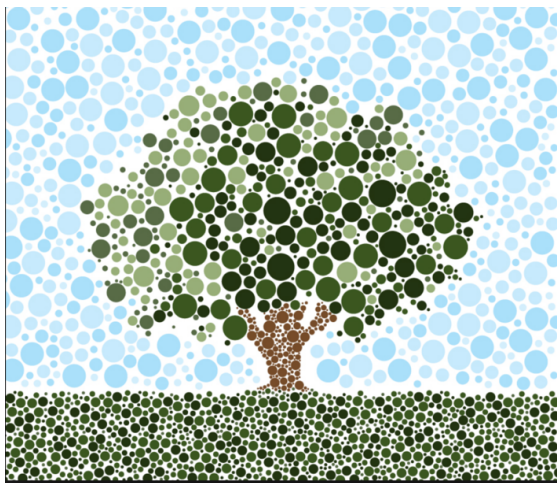
What is the motif used in this piece of art?
  A circle or dots.
_____

How did the artist create interest while repeating

the motif? _____

 Different sizes, different colors, placed in a way

 that the circles/dots created another image._____

_____

_____

https://www.si.edu/object/wrapper:nmafa_EJ10579

What is the motif used in this piece of art?
___Zig zag lines, squares, plaid, straight lines

How did the artist create interest while repeating

the motif? _____
  The squares alternate between zig zag lines
_____

 and straight lines (plaid)._____

_____

_____

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AIA #2   pg3

PART 2: Film

Motifs in Film

https://www.youtube.com/watch?v=62M2qZixyFI

Directions: click on the link to watch a YouTube video about motifs in film. Answer the questions below. You only need to watch the video up to 5:12.

1. In film, motifs could be:

        1. item

        2. color

        3. action

        4. dialogue

        5. character

        6. musical theme

2. What is the motif in the film clips shown between 1:27-2:18?

        A yellow van

3. How does this motif "change"?

        The van is being pushed by different people and one time it is pushed by a single person.

4. What is the motif in "Harry Potter and the Prisoner of Azkaban"?

        A dog

5. What are the six ways that the Harry Potter motif appear in the film?

        1. dialogue

        2. a dog that comes out of the bushes

        3. in the tea leaves

        4. in the clouds

        5. as a dog

        6. paw prints

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AIA #2   pg4

PART 3: Music

Symphony No. 5 in c minor
First movement
By Ludwig von Beethoven

Teacher's Directions for whole class learning

1. Students do not look at worksheet. Play the 4-note motif on the piano.
2. Ask students to count how many times there hear the motif in the first 15 seconds. (Play recording) Answer: 13
3. Ask students if each motif sounded exactly the same. Answer: no
3. Have students take out this packet and turn to this page. Using a pencil, place a bracket around each repetition of the motif.
4. Review answers and students number each motif
5. Starting at the beginning, play motif #1 on the piano. Label this one as the "original." Continue by playing each motif and identifying in what ways the motifs have been modified.

1. original (O)
2. starts one whole step lower
3. O
4. starts one whole step higher, smaller descending interval
5. starts much higher (5th higher than O)
6. starts on O note, larger descending interval
7. repeat of #4

8. #2 an octave higher
9. Third note of motif descends
10. Reverse of #9
11. Repeat of #9
12. Repeat of #10 plus added note (augmentation)
13. O augmented by two notes.

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AIA #2   pg5

PART 4: Connections

There is a connection between Beethoven's Fifth Symphony and the Morse code. Although approximately 30 years separated the creation of this particular symphony and the telegraph code, the link played a role in Allied broadcasts during World War II.

Ludwig van Beethoven (1770-1827) composed his Symphony No. 5 over four years, from 1804-1808. He wrote it when he was in his 30s and facing increased hearing loss. The work is in the key of C minor, a key he often used for compositions that are powerful, turbulent, and heroic.

In 19th-century America, news frequently did not reach its destination until days or weeks after it happened. Three Americans, Samuel F. B. Morse, Joseph Henry, and Alfred Vail began working on a telegraph system in the 1830s that would use electrical current pulses to travel via wires from one location to another. When the pulses were received, they made a clicking noise.

The Morse code was made up of various pulses representing different numerals which corresponded to different words. These words were listed in a codebook that all telegraph operators had. The code was expanded for more general use by adding letters and special symbols. The codes were a series of short "dots" and long "dashes." The letters that were the most frequently used in the English language had the shorter codes; the less frequently used letters had longer codes.

Morse code was required for all pilots in the 1930s and was used extensively throughout World War II by ships, naval bases, and planes.

During the course of WWII, the Allies ended up creating a far more famous use of Beethoven's music as part of the "V for Victory" campaign.

The idea spread to other Allied countries and territories through the BBC broadcasts. In Morse code, "V" is dot-dot-dot-dash, or three short clicks and one long. People equated it with the opening of Beethoven's Fifth Symphony. That four-note motif was played on the timpani before every BBC wartime broadcast to Europe. The publicity about Beethoven and the "V for Victory" campaign continued in the American press for the duration of the war. This was their symbol for standing up to the Germans.

SUMMARIZE:
What are the connections between
Beethoven's motif and WWII?

~~The letter "V" in Morse code~~
has the same rhythm pattern
as Beethoven's motif.
Beethoven's motif was used
by the Allied Forces as a
~~symbol of victory against the~~
~~Germans~~

International Morse Code

https://www.cmuse.org/beethovens-fifth-symphony-and-morse-code/

Suggestions:
-Read as a "Think Aloud"

-Students read and circle words that they do not know. Class discussion of definitions.

-Students write a paragraph to summarize the article

Reading ease: 61.3 (8th-9th grade)
Reading grade level (7.6)

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AIA #2   pg6

Canadian pin
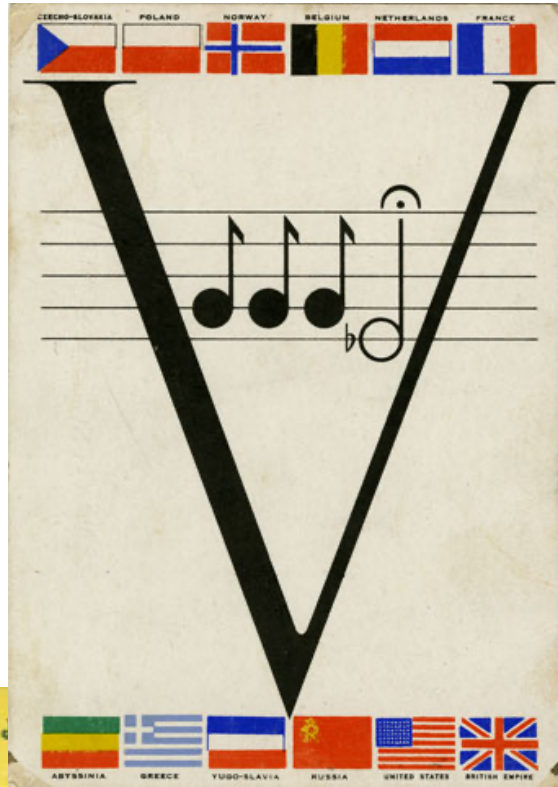http://vintagevogueteam.blogspot.com/2014/10/v-
for-victory-world-war-ii-victory-pin.html

Magazine cover

Post card
https://www.pinterest.com/pin/55
4013191644496141/

What motifs are common to all three
objects?

All 3 images include the motif from
Beethoven's Fifth Symphony.

They also include the letter "V."

http://americanbeethovensociety.org/exhibits/americasbeethoven/WWII.html

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PART 5: Creating

Choose one of the following to demonstrate your understanding of "motif."

DISCIPLINE SPECIFIC PROJECTS:

VISUAL ART
Create a visual work of art using the medium of your choice.
    Write a paragraph describing:
        1. your motif,
        2. how you decided on a motif,
        3. the meaning of your motif,
        4. and the ways in which your motif is presented in your artwork.

FILM
Working with a small group, make a video that tells a story and includes a motif.
    Write a paragraph describing:
        1. your motif,
        2. how you decided on a motif,
        3. the meaning of your motif,
        4. and the ways in which your motif is presented in your movie.

MUSIC
Create a musical motif. Using a music software program compose a short composition in which your motif is the focus. Refer to Part 3 for ideas on how to present your motif in interesting ways.
    Write a paragraph describing:
        1. your motif,
        2. how you decided on a motif,
        3. the meaning of your motif,
        4. and the ways in which your motif is presented in your musical composition.

DANCE
Creating a dance that includes a motif is also an option for assessment. A motif in dance is a single movement or short phrase of movement which expresses the style or the theme of the dance. Here are four videos to help with understanding dance motifs and how to vary theme in performance.
        What is a dance motif? **https://tinyurl.com/ybqd9y6p**
        16 Ways to vary a dance motif. **https://tinyurl.com/y78tgrem**
        Dance #1 Example of the circle motif with a group dance: **https://tinyurl.com/y7fjzcc8**
        Dance #2 Example of a 4-move motif with a group dance: **https://tinyurl.com/ycq8vbt6**
    Write a paragraph describing:
        1. your motif,
        2. how you decided on a motif,
        3. the meaning of your motif,
        4. and the ways in which your motif is presented in your dance.

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INTERDISCIPLINARY / INTERTEXTUAL PROJECTS:

MUSIC + MORSE CODE (Communications Text)

Choose a word, use your name or initials, the last four digits of your phone number. Then look up the equivalent Morse code signals for each letter or number. Use your Morse code translation as the rhythmic component of your motif. Each dot is an eighth note and each dash is a quarter note. You could create a mixed meter piece by allowing each letter/number to be one measure.

(Teachers: Limit students' melodic content to possibly pentatonic, one ocatve, or even just 5 or 6 notes of a scale.)

EXAMPLE:

Word is "PEACE"   P ● ▬ ▬ ●   E ●   A ● ▬   C ▬ ● ▬ ●   E ●

In this example P + E were combined in the first measure and C + E were combined in the last measure.

[----- **P** ----] [**E**]   [--**A**--]   [----- **C**-----] [**E**]

Write a paragraph describing
> 1. your motif,
> 2. how you decided on a motif,
> 3. how your musical work reflects the meaning of the Morse code motif,
> 4. and how any variation in your musical motif remains connected to your original motif.

MUSIC + ART

Create a musical motif to express the motifs found in each of the three visual art images on p.2. Possible connections could be:

> Differenct colors in art = Different tone colors (timbre) in music
> Volume or size of visual art motif = Variations in dynamics (large motif = *f*, small motif = *p*)
> Volume or size of visual art motif = Variations in note durations (large motif = longer notes)
> Volume or size of visual art motif = Musical augmentation, diminution
> > (large motif = added musical content / note duration (augmentation), small
> > motif = lesser musical content, / shorter note duration (diminution))

What other connections can you make?
Write a paragraph describing
> 1. your motif,
> 2. how you decided on a motif,
> 3. how your musical work reflects the visual art motif,
> 4. and how any variation in your musical motif is connected to the visual artwork

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FILM + MUSIC

Working with a small group, make a video that tells a story and includes a musical motif. Musical motifs could be used to add an emotion, or they could be attached to a character, or even a recurring idea in the film plot.

Write a paragraph describing
1. your motif,
2. how you decided on a motif,
3. how your musical work reflects the movie motif,
4. and how any variation in your musical motif is connected to what is happening in your movie.

DANCE + MUSIC

Create a dance to accompany a musical work that includes a musical motif. The dance should contain a dance motif that expresses the musical motif. See your teacher for suggested musical works.

> **TEACHER NOTE: Musical works that contain motifs could include: John Williams's film music, Broadway shows, dances within the *Nutcracker* ballet, Holst's *Planets*, and jazz music containing riffs.**

Write a paragraph describing
1. your motif,
2. how you decided on a motif,
3. how your dance motif is connected to the musical work,
4. and how any variation in your dance motif remians connected to the musical work.

ADDITIONAL EXTENSION for THIS AIA:

Motifs are also found in literature.

"In a literary work, a motif can be seen as an image, sound, action, or other figure that has a symbolic significance, and contributes toward the development of a theme. Motif and theme are linked in a literary work, but there is a difference between them. In a literary piece, a motif is a recurrent image, idea, or symbol that develops or explains a theme, while a theme is a central idea or message."

The quote is from an online article which provides examples of literary motifs:
"Definition and Examples of Literary Terms" https://literarydevices.net/motif/

Another form of Interdisciplinary / Intertextual project would be to create a visual, musical, or dance motif that expresses the intent of a literary motif. A great way to connect with the educators who are teaching Language Arts.

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AIA #2   pg10

Assessment Rubric-Discipline Specific Project

Date:_____

Student(s) Name(s):_____

Project Disciplines (Circle one):   Art   Music   Film   Dance

CRITERIA	3	2	1	0
Motif	Motif appears 3 or more times	Motif appears 2 times	Motif appears 1 time	No motif is presented
Motif creativity	Motif is presented with 3 or more variations	Motif is presented with 2 variation	Motif is presented with 1 variation	Motif is presented with no variation
TOTAL MOTIF SCORE:		**MOTIF SCORE X 3:**		

	3	2	1	0
Paragraph: Describe your motif	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: How you decided on a motif	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: Explain the meaning of your motif	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: explain the ways in which your motif is presented	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: Writing mechanics	Follows the conventions for writing with no or minor errors.	Follows most of the conventions for writing. Errors do not significantly affect the reader's ability to understand meaning.	Significant errors which disrupt reader's ability to understand meaning of text.	No paragraph submitted
TOTAL PARAGRAPH SCORE:				
MOTIF + PARAGRAPH TOTAL SCORE:				

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Assessment Rubric-Interdisciplinary/Intertextual Project

Date:_____

Student(s) Name(s):_____

Project Discipline (circle TWO):   Art   Music   Film   Dance

CRITERIA	3	2	1	0
Motif	Motif appears 3 or more times	Motif appears 2 times	Motif appears 1 time	No motif is presented
Motif creativity	Motif is presented with 3 or more variations	Motif is presented with 2 variation	Motif is presented with 1 variation	Motif is presented with no variation
TOTAL MOTIF SCORE:		**MOTIF SCORE X 3:**		

Paragraph: Describe your motif	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: How you decided on a motif	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: How your created motif is connected to a second discipline	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: How any variation in your motif remains connected to the other discipline	Clear explanation	Somewhat clear explanation	Unclear explanation	No explanation
Paragraph: Writing mechanics	Follows the conventions for writing with no or minor errors.	Follows most of the conventions for writing. Errors do not significantly affect the reader's ability to understand meaning.	Significant errors which disrupt reader's ability to understand meaning of text.	No paragraph submitted
TOTAL PARAGRAPH SCORE:				
MOTIF + PARAGRAPH TOTAL SCORE:				

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AIA #2   pg12

Peer Thoughts

This short form could be printed on a half sheet of paper or students could submit responses through a digital platform such as Google Forms.

Name of your classmate	
What artforms were used to create this work?	
Identify the motif(s)	
Describe how this artwork makes you feel.	
Write one question you would ask the artist about their work?	(Encourage students to ask higher level thinking question stems.)

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AIA #2   pg13

Standards addressed:

National Core Art Standards

Artistic Process: Creating
Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Anchor Standard 2: Organize and develop artistic ideas and work.
Anchor standards 3: Refine and complete artistic work.

Artistic Process: Responding
Anchor Standard 7: Perceive and analyze artistic work.
Anchor Standard 8: Interpret intent and meaning in artistic work.
> *This standard could also be addressed if student work is presented as a gallery walk and each student writes a statement analyzing the work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Artistic Process: Connecting
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

National Standards for Language Arts

International Reading Association (IRA) & National Council for Teachers of English (NCTE).
(1996). Standards for language arts. https://ncte.org/resources/standards/ncte-ira-standards-for-the-english-language-arts/

Definition of text: oral communications, including conversations, speeches, etc.; and visual communications such as film, video, and computer displays" (IRA/NCTE, 1996, p. 52).
Definition of non-print text: Any text that creates meaning through sound or images or both, such as photographs, drawings, collages, films, videos, computer graphics, speeches, oral poems and tales, and songs" (IRA/NCTE, 1996, p. 50).

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

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AIA #2   pg14

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and informational resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

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APPENDIX 2

Arts Integration for Understanding Framework (Krakaur, 2017)

Phase One – Generative Topics

Make a list of topics you cover in your discipline:

Circle two or three topics that might contain a genuinely rich array of meaningful connections to students' lives. *(e.g. the external anatomy of fish versus the delicate balance between environmental changes and extinction)*

Develop an evocative question (theme) that can be generated from one of the topics. *(eg. Is eliminating pollution a global responsibility?)*

From what unique lens or perspective might this theme be considered in your discipline? What questions, problems, or dilemmas might be explored?

What is it about the nature of the art form that may add to this perspective?

Phase Two – Understanding Goals

Develop understanding goals (at least one for each discipline (arts/non-arts) based on the evocative question (theme) that you have identified.
>   (Students will understand that or Students will appreciate that…)

Develop an inquiry-based question to guide the exploration of these understandings
- These are open-ended questions that you can share with your students
- Think in arts-integrated terms if possible

Research the topic and select a text and supporting materials (articles, chapters, music, art, etc.) that might be useful in helping students to investigate the theme and understanding goals.

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Phase Three – Understanding Performances In and Through the Arts

Evocative Question/Theme: Is eliminating pollution a global responsibility?

Performances help students build and demonstrate their understandings.

Understanding Goal	Arts Strategy/ Understanding Performance	Art Elements	Non-arts Elements	Introductory Guided Culminating Performance
Ex. Unfavorable weather and climate may cause increased migration	*Artful Thinking Routine*	*line, color*	*Background on Sweden*	*Introductory*

Phase Four – Ongoing Assessments

These assessments occur frequently and inform **students and teachers** both about what students currently understand and how to proceed with subsequent teaching and learning.

Understanding Goal	Evidence to Assess Understandings	Types of Feedback
Ex. Unfavorable weather and climate may cause increased migration	*Think, Pair, Share; Group Discussion; Worksheet for Think, Pair, Share; Student written Reflection*	*Informal, Written Feedback, Rubric, Feedback from Classmates in Discussion, Self-Assessments, Presentations, *Portfolios*

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Arts Integration for Understanding Lesson Plan (Krakaur, 2017)

Lesson Number: **Date:**

Evocative Question:

Today's Objectives:

     ART:

     NON-ART:

Today's UNDERSTANDING GOAL (s):

Instructional Focus (Circle):

Sparking Interest – (Introducing Art forms, Activating Prior Knowledge, Creating Anticipation for Inquiry)

Deepening Inquiry and Shared Understandings – (Developing Skills, Building Concepts, Growing Knowledge, Experimenting with Art forms, Manipulating ideas in and through the Arts, Deepening Understandings)

Acknowledging Understandings /Revising – (Reflecting, Presenting, Sharing, Explaining, Modifying, Providing Feedback, Assessing Understandings)

DESCRIBE PROCEDURES/ ACTIVITIES: (Activity/Minutes/Grouping)	DISCIPLINARY FOCUS Artform= (M,V,D, Dr) Non-Art = (M,LA, S, SS) Integrated = (AI)	PERFORMANCES to demonstrate UNDERSTANDING (see goal)	ASSESSMENT of UNDERSTANDIN G PERFORMANCE (when applicable)
Step One:			
Step Two:			

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ORGANIZATION/COHESION OF TFU LESSON				
During the session, there was evidence of	**Not at all**	**Minimal**	**Partially**	**Extensively**
Understanding goals are conceptually based	1	2	3	4
Understanding goals are skills based	1	2	3	4
Instructional decisions guide students toward under. goals	1	2	3	4
Instruction is inquiry-based	1	2	3	4
Performances align with understanding goals	1	2	3	4
Performances have clear criteria	1	2	3	4
Performances support investigation of understandings goals	1	2	3	4
Students construct understandings	1	2	3	4
Students apply understandings	1	2	3	4
Students demonstrate under. in variety of ways	1	2	3	4
Students clarify understandings	1	2	3	4
Students receive feedback (from peers or teacher)	1	2	3	4
Assessments align with understanding goals	1	2	3	4
Assessments correspond to performance criteria	1	2	3	4
Assessments provide opportunities for modification	1	2	3	4
Comments (related strengths/weaknesses):				

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ORGANIZATION/COHESION OF TFU LESSON				
RELATIONSHIP OF ARTS and NON-ARTS DURING INSTRUCTION				
During the session, there was evidence of	**Not at all**	**Single**	**Integrated**	**Co-Equal**
Objectives are established	1	2	3	4
Connections between disciplines are made	1	2	3	4
Activities are authentic	1	2	3	4
Knowledge is constructed	1	2	3	4
Students apply aesthetic sensibilities	1	2	3	4
Students develop original ideas	1	2	3	4
Student assumptions/beliefs are challenged	1	2	3	4
Students receive specific feedback	1	2	3	4
Students reflect on applications of knowledge	1	2	3	4
CLASSROOM ENVIRONMENT				
During the session, there was evidence of	**Not at all**	**Minmal**	**Some**	**Extensively**
Students choose performances	1	2	3	4
Performances allow for student options and choices	1	2	3	4
Performances support multiple perspectives	1	2	3	4
Performances consider diverse funds of knowledge	1	2	3	4
Performances are process-oriented	1	2	3	4
Teacher encourages risk-taking	1	2	3	4
Teacher encourages problem-solving	1	2	3	4
Teacher encourages active-learning	1	2	3	4
Students collaborate during performances	1	2	3	4
Students have authority to make decisions	1	2	3	4
Students establish assessment criteria	1	2	3	4
Students have opportunities to revise performances	1	2	3	4
Comments (related strengths/weaknesses):				

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APPENDIX 3(a)
Expansive List of Art Media, Tools, Processes Across Stages 1-4 (adapted from the Visual Arts Curriculum, Government of Manitoba, 2021)

2D Media	
Drawing	• oil and chalk pastels • pencils, crayons, markers • wash drawings (water-soluble markers and water) • crayon and paint resist • pen and ink • use calligraphic lines • scratch board, charcoal • computer graphics
Painting	• fingerpaints • tempera paint and brushes/rollers on various surfaces (e.g., different papers, fabrics) • acrylic paint: mix colour gradations, properly clean permanent media and brushes • watercolour: use transparent and opaque colours • background treatment • acrylic and watercolour paints and associated and advanced techniques paint paper, board, and cloth surfaces with various media, including fabric dyes • large and small brushes, rollers, and assorted painting tools • colour mixing: secondary and tertiary colours • use colour value and intensity gradations
Printmaking/ Rubbing	• stamping, imprinting, monoprinting • texture rubbing • polystyrene foam tray relief printing: apply and roll paint or ink and pull prints by hand • polystyrene foam and collagraph plates • wood and linocut reliefs • stencil techniques • simple printing press
Collage/ Mosaics	• collage (e.g., tissue paper, fabric, natural and manufactured objects) • paper mosaics, images, building patterns • assemble and glue cut, torn, or found shapes or objects, papers, fabrics, natural and manufactured materials and objects • various and unusual media for collages • relief assemblages • collage extended to 3-D form
3D Media	
Modelling	• use modelling clay (commercial or homemade) • use clay and clay tools (e.g., pinching, squeezing, squashing, pulling, and rolling clay, decorating) • 2-D and 3-D images and figures with modelling clay (commercial or homemade) • 3-D modelling clay figures for claymation; realistic animal or human portraits and figures
Pottery	• joining techniques, slab- and coil-building techniques • safety considerations; proper care, storage, and cleanup of materials and tools • hand-building techniques with natural clay; modelling forms; adding texture and detail • large hand-built clay vessels combining slab, coil, and modelling • abstract sculpture or relief tiles, potter's wheel
Sculpture	• assemblage (found object sculptures) • papier-mâché techniques • paper or cardboard sculptures • snow sculpture • natural materials

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APPENDIX 3(b)

Part 1: Visual elements and design principles reflecting how they are understood in Junior Cycle Art and international curricula

Art and Design elements include:	Dot Colour Pattern Unity Line Form Volume Harmony Shape Light Balance Contrast Tone Space Scale Symmetry Texture Structure Rhythm Proportion

Part 2: Postmodern principles and principles of possibility (Gude, 2004, 2007)

Postmodern Principles (Gude, 2004)	Principles of Possibility (Gude, 2007)
• Appropriation • Recontextualisation • Juxtaposition • Recontextualisation • Hybridity • Layering • Interaction of Text and Image • Gazing	1. Playing 2. Forming Self 3. Investigating Community Themes 4. Encountering Difference 5. Attentive Living 6. Empowered Experiencing 7. Empowered Making 8. Deconstructing Culture 9. Reconstructing Social Spaces 10. Not Knowing

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APPENDIX 4

Key dispositions and skills in Drama, Music and Visual Arts across Stages 1-4

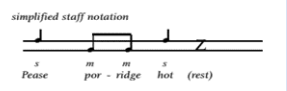| Dispositions	Skills
Drama	
• Problem solving • Playful • Joyful • Creative energies (group & individual) • Experiential learning • Felt Knowing • Knowing in doing • Embodied knowing • Collaboration • Connection • Imagination • Critical thinking • Curiosity • Interdisciplinary learning • Transdisciplinary learning • Attuned focus • Metaphoric transformation • Multiple modes of interpretation • Creating meaning • Elevating ideas • Flexibility • Empathy • Intercultural awareness • Envisioning • Innovating • Reflecting • Inclusivity • Self-esteem • Self-efficacy • Confidence • Sense of belonging • Ethical imagination • Citizen artistry • Reframing learning • Aesthetic knowing	• Engage with the elements of drama (belief, tension, time, place, role and character, action, genre, significance) • Mantle of the Expert • Living Through • Metaxis (interplay between the real and the fictitious) • Ensemble Pedagogy • Process Drama • Teacher in Role • Brechtian Pedagogies • Boalian Pedagogies • Digital Storytelling • Improvisation • Role Play • Enter into role/Being/Working in Role • Reading in Role • Writing in Role • Reflecting • Responding • Use of voice • Use of body/movement • Creating • Communicating • Engage with Teacher in Role • Visualisation • Still image • Ritual • Playbuilding • Characterisation • Audience engagement
Music	
• Being creative and curious • Being collaborative • Being inquisitive • Being persistent, resilient, and disciplined • Being imaginative	• Listening competencies for making music • Singing • Playing instruments • Generating, improvising, and creating music • Making music through aural, written, digital and visual • Moving to music

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	Reflecting critically
• Enjoyment and participation in music making • Appreciation of cultures, traditions, genres, styles	• Reflecting critically • Engaging with the elements of music (i.e. pulse, duration, pitch, tempo, dynamics, timbre, structure, texture)

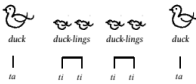| **Visual Arts**	
• Curiosity • Critical and contextual understanding • Imagination (social, poetic, visual imagination) • Empathy • Envision • Express • Being culturally responsive and inclusive • Openness	**Making** • Observation • Visual inquiry and art making as a form of research • Exercise an aesthetic of care • Development of critical, technical language and vocabularies of art making **Being Creative** • Generate ideas for creating art • Communication of range of ideas • Innovate • Elaboration of ideas through integration of elements, principles and media • Collaborative and participatory creativity • Relational ethics • Visual literacy • Metacognition • Reflection and making judgements • Exploration of options and alternatives • Generation and expression of ideas through artmaking, through application of visual elements • Appreciation of relational and ethical aesthetics **Responding** • Openness to the artistic encounter • Critical and contextual understandings • Ethics of the encounter, ethico-aesthetics • To be alive with the unexpected • Visual thinking • Build awareness of visual and material culture • Developing empathy and appreciation for diverse viewpoints through looking and talking about art • Improvisation • Documentation • Exhibition and presentation **Connecting** • Making connections • Appreciation of the ecologies of interconnectedness • Appreciation of different ways of knowing- indigenous ways of knowing • Stretch and Explore • Developing Craft • Understand Art worlds • Appreciation of cultural heritage • Develop environmental and aesthetic sensibilities • Appreciation of different cultures, indigenous ways of knowing and counternarratives

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APPENDIX 5(a)
Suggested Content for Music (Stages 1 & 2)

Note: The table below outlines curricular content as found in the PSC 1999 Music Curriculum currently, but mapped onto the proposed curriculum processes of Making, Being Creative, Responding and Connecting (drawn from the Manitoban Curriculum, 2021). Curriculum content emerging from the literature is included in red. There is a degree of overlap, in the combination of broader and more specific objectives (PSC 1999 Curriculum is in black font), recursive or repeated learnings is in red front (Manitoba Curriculum, 2021) and enacted learnings (red italic font, Manitoba Curriculum, 2021). Content concerning skill development is not necessarily in developmental order (further detail can be found in the international curricula reviewed for this Report).

Infant classes (S1), First and second class (S2) * Integration elements ** Social -collaborative dimension of music learning

Making Developing language and practices for making music	Being Creative Generating, developing and communicating ideas	Responding The learner uses critical reflection to inform music learning and to develop agency and identity	Connecting Developing understandings about the significance of music though connections to various contexts of times, places, social groups, and cultures
Singing, Playing percussion The learner **develops skills** for singing, playing, improvising, and moving *(Manitoba M-M1)* • Recognise & sing songs and melodies (range, vocal control, confidence) • Recognise and imitate short melodies in echoes • Show the steady beat (pulse) when performing familiar songs, singing games or rhythmic chants • Perceive the shape of melodies as moving upwards, downwards or staying the same • Select the dynamics (loud, soft) most suitable to a song • Play some percussion instruments with confidence • Use percussion instruments to show the beat or rhythm in accompanying songs or rhythmic chants	**Exploring Sounds** The learner **generates ideas** for creating music using a variety of sources (*Manitoba M-CR1*). • Listen to, identify and describe sounds in the environment • Recognise and classify sounds using differing criteria • Recognise / identify and demonstrate pitch differences (sounds/ voices) • Explore the natural speech rhythm of familiar words • Discover ways of making sounds (using body percussion, home-made, manufactured instruments) • Respond imaginatively to pieces of music through movement	The learner generates **initial reactions** to music experiences (Manitoba M-R1) • Listen to a range of short, familiar and unfamiliar pieces of music or excerpts • Talk about pieces of music, giving initial reactions, preferences, and illustrate responses in a variety of ways, make personal connections to previous experiences with music & other art forms* • *Express first impression of own and others' music (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) (M-R1.3)* The learner **listens to, observes**, and **describes** music experiences. (M-R2)	The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures (*Manitoba M-C1*) • *perform, listen to, and demonstrate an awareness of music representative of different times and places (include music from cultures represented within the school community and from a variety of male and female composers) (Manitoba M-C1.1)* • *identify, share, and talk about examples of music experienced at home, at school, and in the community(Manitoba M-C1.2)* • *demonstrate an awareness of musicians in and from own community(Manitoba M-C1.3)* • The learner experiences

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Musical Systems / Literacy

The learner develops skills for making music through aural, written, and visual **music systems**. *(Manitoba M-M2)*

- Recognise the shape (contour) of a simple melody

- Recognise and sing familiar tunes and singing games within a range of two or three notes (S2)

- *Rhythm & pitch:* recognise and sing simple tunes, from simplified notation, combining rhythm and pitch (S2)

Playing Instruments & Literacy

- Recognise and perform simple rhythm patterns from pictorial symbols (S1), identify and perform simple two-note or three-note tunes by ear or from simple notation (S2)

- Identify and perform familiar rhythm patterns from memory and from notation

Elements of music, making music

The learner develops competencies for using elements of music in a variety of contexts *(Manitoba M-M3)*

- Understand the difference between beat and rhythm

- Notice obvious differences created between sections of songs in various forms

- *Respond to and, with guidance, perform a steady beat and grade-appropriate rhythmic patterns and accent patterns in a variety of metres (M-M3.1)*

- *identify, describe, and classify*

- Explore how the sounds of different instruments can suggest various sounds and sound pictures

Improvising and Creating

- *Generate ideas from sound exploration and improvisation (Manitoba M-CR1.3)*

- Select sounds from a variety of sources to illustrate a character or a sequence of events, individually and in groups

- *Consider other arts disciplines (dance, dramatic arts, media arts, visual arts) and other subject areas to inspire and trigger ideas for musical creation (Manitoba M-CR2.2)**

- Invent and perform short musical pieces with increasing ease and control of musical elements

The learner **experiments with, develops,** and uses ideas for creating music *(Manitoba M-CR2)*

- *Experiment […] to test and elaborate ideas (Manitoba M-CR2.1)*

- *Describe decisions about the selection and use of music elements, techniques, expressive devices, forms, and principles of composition in own ongoing work (Manitoba M-CR2.3)*

- Recall, answer and invent simple melodic and rhythmic patterns, fragments, phrases, using voices, body percussion and instruments

- *(develop and extend musical ideas) individually and in collaboration with others*

- Show the steady beat in listening to a variety of live or recorded music, accompanying songs or chants

- Differentiate between steady beat and music without a steady beat

- Identify and show the tempo of the music (fast or slow, getting faster or slower)

- Differentiate sounds at different dynamic levels (loud, soft, getting louder or softer)

- Perceive the difference between long and short sounds

- Identify obviously different instruments

- *use appropriate music terminology to observe and describe music experiences (M-R2.2)*

- *recognize different noticings and build common understanding about music (M-R2.3)*

The learner **analyzes and interprets** music experiences *(Manitoba M-R3)*

- *how musical elements communicate meaning (M-R1)*

- *reflect on and share personal responses evoked by various pieces / experiences (M-R2)*

- *examine others' interpretations to understand diverse perspectives and inform new thinking about music (M-R3.3)*

- *co-construct criteria to critically analyze and evaluate music works, performances, and experiences (M-R3.4)*

The learner **constructs meaning** and **applies new**

and develops an awareness of a variety of music genres, styles, and traditions *(Manitoba M-C2)*

- *Demonstrate awareness / understanding that musical works can be categorised according to common characteristics, (M-C2.1, C2.2)*

- *recognize that music is an art form, along with dance, dramatic arts, literary arts, and visual art,(M-C2.3)*

- The learner demonstrates an understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities *(Manitoba M-C3)*

- *Identify when and why people use music in daily life (M-C3.1)*

- *demonstrate an awareness of the meanings and/or purposes (e.g., for relaxing, working, dancing, celebrating) of music encountered in own performance and listening experiences (M-C3.3)*

- *demonstrate an appreciation of music as a means of experiencing and exploring own and others' lives (e.g., feelings, beliefs, stories, events, cultures) (M-C3.4)*

- *demonstrate an awareness of ways in which music reflects, influences, and shapes issues and events, as well as traditions, values, beliefs, and identities of individuals and groups (M-C3.5)*

- *engage and/or interact appropriately as participants, audience members, and performers (M-C3.7)*

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a wide variety of sounds from natural and constructed environments (e.g., instruments used by various cultures in Manitoba and countries around the world, orchestral instruments, electronic instruments and sound sources (M3.12)

- *Use movement to explore music concepts, enhance music making, and express ideas (e.g., use movement to show high and low, steady beat)*

- *Demonstrate appropriate interpersonal skills for making music collectively***

- *Respond appropriately to non-verbal cues and gestures when making music***

Listening Competencies, making music

The learner develops **listening competencies** for making music *(Manitoba M-M4)*

- *develop listening strategies (e.g., kinesthetic hearing, inner hearing, musical memory, playing/singing/composing by ear) for making and creating music (M4-1)*
- *listen to make informed decisions and solve music challenges (M4.3*

(Manitoba M-CR2.4)

The learner **revises, refines, and shares** music ideas and creative work (*Manitoba M-CR3) (to inform revisions, in response to feedback),*

- Invent graphic symbols or use standard notation to represent selected sounds

- *Share own musical ideas, compositions, and interpretations with others through performances, composition portfolios, and/or sound/video recordings (Manitoba M-CR4.3)***

- *Engage in collaborative brainstorming and idea generation as inspiration for musical creation (Manitoba M-CR1.4)***

Talking about and Recording (own compositions)

- Talk about their work and the work of other children
- Record compositions on electronic media

understandings from music experiences (Manitoba M-R4)

- *justify own preferences, ideas, and interpretations about music (M-R4.1)*

- *recognize and respect that individuals and groups may have different preferences, ideas, interpretations, and opinions about music(M-R4.2)*

- *make informed choices for decision making about music (M-R4.3)*

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APPENDIX 5(b)
Suggested content for Music (Stages 3 & 4)

Note: Content is colour coded: black font references PSC (1999), dark blue references PSC (1999) content which is reconfigured in the new four strand structure. Brown font refers to content drawn from the Manitoba 2022 curriculum document.

Making *Developing language and practices for making music*	Being Creative *Generating, developing and communicating ideas*	Responding *The learner uses critical reflection to inform music learning and to develop agency and identity*	Connecting *The learner develops understandings about the significance of music by making connections to various contexts of times, places, social groups, and cultures*
Singing, Playing percussion The learner **develops skills** for singing, playing, improvising, and moving *(Manitoba M-M1)* • Recognise & sing more demanding songs and melodies (range, vocal control, confidence, expression, from memory (S3), + with an awareness of the music's social, historical and cultural context (S4) • Perform familiar songs with increasing understanding and control of pitch (accurate intervals) and extended vocal range (S3), with increased control of dynamics, phrasing and expression relate words and mood of a song to a style of performance (S4) • Perform familiar songs with increasing awareness of dynamics, phrasing (appropriate breaks in the music) and expression (S3) • Recognise and sing familiar tunes in an increasing variety of ways • Discover different ways of playing percussion and melodic instruments (S3), perform a range of playing techniques on a wide selection of percussion and melodic instruments (S4)	***Exploring Sounds*** The learner **generates ideas** for creating music using a variety of sources *(Manitoba M-CR1).* • Listen to sounds in the environment with an increased understanding of how sounds are produced and organised • Describe and classify sounds within a narrow range (S3) • Discover the different kinds of sounds that the singing voice and the speaking voice can make (S3), explore a range of sounds … (S4) • Respond imaginatively to music in a variety of ways • Distinguish and describe vocal ranges and tone colours heard in a piece of music (S4) • Identify ways of making sounds (using body percussion, home-made, manufactured instruments) in pairs and in small and large groups** • Explore how the tone colours of suitable instruments can suggest various sounds and sound	The learner generates **initial reactions** to music experiences (Manitoba M-R1) • Listen to, describe a broad range of musical styles and traditions, including familiar excerpts, recognising where appropriate its function and historical context (S4) • *Take time to perceive music experiences before sharing opinions and making judgments** (M-R1.1)* • *Make personal connections to previous experiences with music & other art forms* (M-R1.2) • *Express first impression of own and others' music (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) (M-R1.3)* The learner **listens to, observes, and describes** music experiences. (M-R2) • *discern details and listen for music elements (e.g., melody, rhythm, tempo, dynamics, pitch, timbre, harmony, texture) (m-*	The learner experiences and develops an awareness of people and practices from various times, places, social groups, and cultures *(Manitoba M-C1)* • *Identify, describe, and compare music experienced from different times, places, social groups, and cultures (include music from past and present and from global, local.. (C1.1)* • *Identify, share, and discuss examples of music experienced through live performance and through various media (Manitoba M-C1.2)* • *demonstrate an awareness of the contributions of a variety of composers and musicians from own community,… and various global contexts (Manitoba M-C1.3)* The learner experiences and develops an awareness of a variety of music genres, styles, and traditions *(Manitoba M-C2)* • *Identify and characterise a variety of music genres*

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- Perform a rhythmic or melodic ostinato or drone in accompanying a song

- Distinguish individual parts in a round by singing, listening, moving, or by observing notational cues (S4)*

- Perform, as part of a group, two songs sung individually and as partner songs (S4)*

- Perform, as part of a group, arrangements of songs that include simple countermelodies or harmony parts (S4)*

Musical Systems / Literacy

The learner develops skills for making music through aural, written, and visual **music systems**. *(Manitoba M-M2)*

- Identify and define the rhythm patterns of well-known /familiar songs and chants (S3), identify […] longer and more complex patterns (S4)

- Recognise and use some standard symbols to notate metre (time) and rhythm (S3), recognise, name and use … (S4)

- Recognise the shape (contour) of a melody from a graphic score or from notation (S3), and movement by steps or by leaps (S4)

- Use standard symbols to read, sing and play simple melodies from sight

- Identify unison parts (playing or singing the same line) and harmony parts (two or more independent parts together) visually (from notation) and aurally (S4)

- *rhythm & pitch:* Use standard symbols to notate simple rhythm and pitch (S3), with increasing fluency and accuracy (S4)

- Discover how pentatonic tunes (based on five notes:

pictures

- Examine the effects produced by different instruments (4)

Improvising and Creating

- *Generate ideas from sound exploration and improvisation (Manitoba M-CR1.3)*

- Select different kinds of sounds (voice, body percussion, untuned and tuned percussion, simple melodic instruments, electronic instruments) to portray a character, a sequence of events or an atmosphere in sound stories (S3), and technology for a range of musical purposes (S4)

- *explore and collect a variety of resources (e.g., motifs, riffs, music and music excerpts, technical challenges from existing repertoire, music and music excerpts, movement, images, sound, stories, poetry, artifacts, technology, multimedia) as a starting point for music creation and to ignite ideas for music creation (M-CR1.5)**

- *Consider other arts disciplines (dance, dramatic arts, media arts, visual arts) and other subject areas to inspire and trigger ideas for musical creation (Manitoba M-CR2.2)**

- Invent and perform short musical pieces with increasing awareness and control of musical elements

The learner **experiments with, develops,** and uses ideas for creating music (*Manitoba M-CR2)*

- *Experiment […] to test and elaborate ideas (Manitoba M-CR2.1)*

- *Explain own decisions about*

R2.1)

- Differentiate between steady beat and music without a steady beat (S3)

- Recognise and demonstrate pitch differences (S3)

- Recognise strong and weak beat patterns, illustrating them through gestures

- Identify and describe the tempo of music as fast or slow or getting faster or slower (S3), recognise and understand how tempo and dynamic choices contribute to an expressive musical performance (S4)

- Distinguish between sounds of different duration while listening to music (S3)

- Identify families of instruments

- Distinguish the main instrument heard in a piece of music (S4)

- Respond appropriately to obviously different sections in a piece (S3)

- Determine simple form and represent through gestures (S3)

- Discover two-beat time and three-beat time by using gestures to accompany music (S3), identify two-beat or three-beat time in moving to music (S4)

- Identify six-eight time in moving to music (S4), experience dotted rhythms or syncopation in familiar tunes through gestures and movement (S4)

- *use appropriate music terminology to observe and describe music*

and styles (M-C2.1)

- *demonstrate an awareness of the general characteristic of music within groups (e.g. cultural, social, historical contexts) (M-C2.2)*

- *describe and compare qualities of different art form (e.g. dance, dramatic arts, literary arts, and visual art, within similar social, cultural or historical groups(M-C2.3)*

The learner demonstrates an understanding of the roles, purposes, and meanings of music in the lives of individuals and in communities (*Manitoba M-C3*)

- *demonstrate an awareness of the multiple roles and purposes of music in society (e.g., for enjoyment, persuasion, social commentary, mood creation, spiritual experience, dancing) M – C3.1)*

- *examine and explain own purposes for making music (M-C3.2)*

- *demonstrate an awareness of the intended meanings and/or purposes of music encountered in own performance and listening experiences (M-C3.3)*

- *demonstrate an appreciation of music as a means of experiencing the world and understanding the perspectives of others (M-C3.4)*

- *demonstrate an awareness of ways in which music reflects, influences, and shapes issues and events, as well as traditions, values,*

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d,r,m,s,l) can be read, sung and played in G doh, C doh, or F doh (S3)

- Read, sing and play simple tunes from sight with G doh, C doh, or F doh (S4)

- Recognise that melodies can be read, sung or played in different keys (S4)

- Understand the function of major key signatures as indicating the position of doh (S4)

Playing Instruments, Literacy
Use percussion instruments to show the beat or rhythm in accompanying songs or rhythmic chants (S3), + increased confidence and skill (S4)

- Identify and perform simple, familiar tunes from memory or from notation

- Identify and perform familiar rhythm patterns from memory and from notation (S3) + independently (S4)

Elements of music, making music
The learner develops competencies for using elements of music in a variety of contexts *(Manitoba M-M3)*

- Sing independently, with increasing awareness and control of pulse, tempo, pitch, diction and posture (S4)

- Notice obvious differences created between sections of songs in various forms

- Explore structural elements within familiar songs (S4)

- Perform a round in several different textures (S4)

- *use movement to explore music concepts, enhance music making, and express ideas (e.g., use movement to show high and low, steady beat)*

Listening Competencies, making

the selection and use of music elements, techniques, expressive devices, forms, and principles of composition in own ongoing work (Manitoba M-CR2.3)

- Recall, answer and invent simple melodic and rhythmic patterns, fragments, phrases, using voices, body percussion and instruments

- *(develop and extend musical ideas) individually and in collaboration with others (Manitoba M-CR2.5)***

The learner **analyses, revises, refines, and shares** music ideas and creative work (*Manitoba M-CR3) (to inform revisions CR3.1, + refine in response to critical self-reflection and feedback form others(Cr3.2)*

- *Select, present, share own musical ideas, compositions, and interpretations with others through performances, composition portfolios, and/or sound/video recordings (Manitoba M-CR3.4 &4.3)***

- *apply legal and ethical arts practices (e.g., related to copyright, intellectual property) when consuming, producing, and sharing music (M-CR3.5)*

- *Engage in collaborative brainstorming and idea generation as inspiration for musical creation (Manitoba M-CR1.4)***

- Devise and use graphic symbols and/or use standard notation to record different lines of musical patterns and inventions (*use standard and invented rhythmic and melodic notation and expressive symbols and terms to record own and others'*

experiences (M-R2.2)

- *recognize different noticings and build common understanding about music (M-R2.3)*

The learner **analyzes and interprets** music experiences (*Manitoba M-R3*)

- *how musical elements are related, organised and communicate meaning (M-R1)*

- *share and justify interpretation of own and others music (M-R2)*

- *examine others' interpretations to understand diverse perspectives and inform new thinking about music (M-R3.3)*

- *co-construct criteria to critically analyze and evaluate music works, performances, and experiences (M-R3.4)*

The learner **constructs meaning** and **applies new understandings** from music experiences (Manitoba M-R4)

- *justify own preferences, ideas, and interpretations about music (M-R4.1)*

- *recognize and respect that individuals and groups may have different preferences, ideas, interpretations, and opinions about music(M-R4.2)*

- *make informed choices for decision making about music (M-R4.3)*

- *identify ways that music contributes to personal, social, cultural, and artistic identity (M-R4.4)*

beliefs, and identities of individuals and groups (M-C3.5)

- *demonstrate behaviours and attitudes appropriate for performers and audience members in a variety of music settings and contexts (M-C3.7)*

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The learner develops listening competencies for making music *(Manitoba M-M4)*

- *develop listening strategies (e.g., kinesthetic hearing, inner hearing, musical memory, playing/singing/composing by ear) for making and creating music (M-M4.2)*
- *listen with discrimination and purpose to understand various cultural/historical /social contexts, music styles, genres, traditions, and so support enjoyment and understanding of music*
- *listen to make informed decisions and solve music challenges (M-M4.3)*
- *make and interpret music expressively and creatively*
- *inform music [making through] analysis, interpretation, appreciation, and evaluation (M-M.4.1)*

- *Demonstrate appropriate interpersonal skills for making music collectively***

- *respond appropriately to non-verbal cues and gestures when making music***

musical ideas) (M-M2-3)

Talking about and Recording)

- Describe and discuss his/her work and the work of other children (S3), reflect upon and evaluate (S4)

- Record compositions on electronic media

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APPENDIX 5(c)
Suggested essential content for Drama (Stages 1 & 2)

Note: The following tables present essential curriculum content from the current PSC Drama Curriculum (DES, 1999c-d) as presented in black font. Suggested additional material (drawn from the literature and international curricula) is highlighted in red. Although beyond the scope of the present review to include all references here, there is a significant evidence base underpinning the material in red.

Making	Being Creative	Responding	Connecting
Develop and apply make believe play for participation in drama Experience how the use of space and objects can help to create the drama reality. Develop awareness of tension in a drama. **Use dramatic forms (e.g. readers theatre pantomime, storytelling, choral speaking, choral reading, improvisation, puppetry, tableau, story theatre, collective creation, radio plays, learner in role, mime, monologue, farce, melodrama)** **Use of movement, voice, gesture etc.**	Develop the ability, in and out of role, to co- co-operate and communicate with others in helping to shape the drama Re-enact a scene that has already been made in small-group simultaneous drama work for others in the group Develop fictional relationships through interaction with the other characters in small-group or whole-class drama work. **Share work created to inform revisions** **Refine dramatic arts experiences to share with others**	Develop the ability to reflect on the action as it progresses. Reflect on a particular dramatic action. Suggest and create alternative courses for the action. Share insights gained while experiencing the drama. **Respond to performance** **Reflect on, analyse, appreciate, evaluate and respond to, their own and others' drama works** **Respond to work created by themselves and others**	Experience the relationship between story, theme and life experience **Describe and compare qualities of different art forms (e.g., dance, dramatic arts, literary arts, music, visual arts) within similar social, cultural, or historical groups (e.g. traveller history and culture, NCCA, 2019)** **Demonstrate an awareness of ways in which the dramatic arts reflect, influence, and shape issues and events, as well as traditions, values, beliefs, and identities of individuals and groups** **Identify and describe drama and theatre forms, events, and activities that they experience in their home, school, and community** **Demonstrate an awareness of a variety of roles, themes, and subjects in dramas and stories from different communities around the world**

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APPENDIX 5(d)
Suggested essential content for Drama (Stages 3 & 4)

Making	Being Creative	Responding	Connecting
Enter into the fictional dramatic context with spontaneity	Develop, in and out of role, the ability to co-operate and communicate with others in helping to shape the drama.	Reflect on and evaluate a particular dramatic action to create possible alternative courses for the action	Use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people
Understand the relationship between role and character and develop the ability to hold on to either role or character for as long as the dramatic activity requires	Develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made	**Share and justify interpretations of own and others' works**	**Describe and compare qualities of different art forms (e.g., dance, dramatic arts, literary arts, music, visual arts) within similar social, cultural, or historical groups (e.g. traveller history and culture, NCCA, 2019)**
Discover how the use of space and objects can help in building the context and in signifying dramatic themes	Re-enact a scene that has already been made in small-group, simultaneous drama work – for others in the group or the rest of the class.	**Use appropriate dramatic arts vocabulary to observe and describe dramatic arts experiences**	**Identify, describe, and compare dramatic arts experienced from different times, places, social groups, and culture**
Explore how the fictional past and the desired fictional future influence the present dramatic action	Enact spontaneously a new scene from an improvisation for others in the group.	**Express first impression of own and others' dramatic arts work (e.g. thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines)**	**Demonstrate an awareness of different kinds of drama and theatre from different times, places, social groups, and culture**
Become aware of the rules that help maintain focus in the dramatic action	**Generate multiple ideas, themes, and motifs for drama creation through exploration, improvisation, and observation of others' dramatic arts creations**	**Students will share drama through informal presentations and respond to elements of drama.**	**Students will investigate and compare the treatment of similar themes in drama of past and present cultures**
Begin to consider ways in which *tension* can add suspense in small group drama work.	**Select and share drama work in progress to inform revisions**		**Demonstrate an awareness of ideas and emotions expressed in drama works from communities around the world**
Begin the process of using script as a pre-text	**Revise, refine, and rehearse drama work in response to peer/teacher feedback with communicative intent and audience in mind**		**Demonstrate an awareness of the impact of context on dramatic artists and their works (e.g., consider personal, social, cultural, geographical/environmental, historical contexts)**
Use dramatic forms and demonstrate understanding (E.g. readers theatre pantomime, storytelling, choral speaking, choral reading, improvisation, puppetry, tableau, story theatre, collective creation, radio plays, learner in role, mime, monologue, farce, melodrama)	**Share own drama with others through performances scripts, or video recording**		**Demonstrate an appreciation of the dramatic arts as a means of experiencing the world and understanding the perspectives of others**
Explore and develop drama			**Explore drama/theatre/dramatic**

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skills (e.g. voice, dialogue, body, gesture, and movement)			arts with the following foci: ● awareness in own community and in various global contexts (e.g., performances, companies, actors, playwrights) ● experience and discuss live performances and through various media ● awareness that there are many different kinds of dramatic arts (e.g., forms, styles, traditions)

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APPENDIX 5(e)
Suggested content for Visual Arts (Stages 1 & 2)

Note: Adapted from the Visual Arts Curriculum of Manitoba (Government of Manitoba, 2021) (red font), incorporating aspects and examples of the current Visual Arts Curriculum (NCCA, 1999) (purple font). The black font represents the organising structures of the Manitoban curriculum. The Manitoban curriculum provides a useful guide due to the heavy re-organisation of the content under the different curricular processes.

Making *The learner develops language and practices for making visual art.*	Being Creative *The learner generates, develops, and communicates ideas for creating visual art.*	Responding *The learner uses critical reflection to inform visual arts learning and to develop agency and identity.*	Connecting *The learner develops understandings about the significance of the visual arts by making connections to various contexts of times, places, social groups, and cultures.*
Observation and Inquiry Engage in and develop skills in depiction and description through observation and visual inquiry observe, talk about, and use various art media to depict visual details in a wide range of subjects (e.g., plants, animals, people, objects) found in images and in life (e.g., in natural and constructed environment) e.g. discover colour/pattern rhythm in the visual environment and become sensitive to colour differences; colour differences and tonal variations in natural and manufactured objects draw and paint, demonstrating the understanding that lines can depict the edges of observed, recalled, or imagined shapes and forms K–1 VA–M3.2 use contour lines to depict the edges of observed, recalled, or imagined shapes and forms 2–3 VA–M3.2 **Media, Tools and Processes**	**Generation of ideas for creating art** draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli; learning in other subject areas; poems; stories; music; daily, family, or community life) to ignite ideas and questions for art creation K–4 VA–CR1.1 consider other arts disciplines (dance, dramatic arts, media arts, music) and other subject areas to inspire and trigger ideas for art creation K–8 VA–CR1.2 generate multiple ideas for artmaking through exploration and observation of others' (peers' and artists') use of art elements, principles, and media K–8 VA–CR1.3 engage in collaborative idea generation/brainstorming as inspiration for art creation K–8 VA–CR1.4 collect visual and other information for use in	**Generation of initial reactions to visual art experiences.** take time to perceive visual arts experiences before sharing opinions and making judgments K–8 VA–R1.1 make personal connections to previous experiences with visual art and other art forms K–8 VA–R1.2 express first impression of own and others' artwork (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) K–8 VA–R1.3 **Observe and describe art experiences.** discern details about art elements, principles, techniques, and media K–8 VA–R2.1 e.g.look at and talk about their work the work of other children and art prints that have relatively simple shapes, textures and patterns use appropriate visual art vocabulary to observe and describe visual arts experiences K–8 VA–R2.2	**Develop an awareness of artists and artworks from various times, places, social groups, and cultures** engage thoughtfully with artworks from various times, places, and peoples K–8 VA–C1.1 recall and describe (verbally or in other ways) own experiences of individual artworks K–2 VA–C1.2 describe works of art and design experienced first-hand in own community K–2 VA–C1.3 make basic distinctions between actual artworks and reproductions (e.g., art posters) K–2 VA–C1.4 **Develop an awareness of a variety of art forms, styles, and traditions.** demonstrate the understanding that the visual arts exist in many different forms (e.g., drawing, painting, sculpture, applied art such as architecture, graphic design) K–2 VA–C2.1 e.g. look at and talk about the work of children

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Demonstrates an understanding of and a facility with visual arts media, tools, and processes.

practise safe and appropriate use of various art media, tools, and processes K–4 VA–M2.1

describe own use and experience of art media, tools, and processes, using appropriate terminology K–2 VA–M2.2

use art media, tools, and processes to explore and demonstrate an awareness of the elements of art: line, colour, texture, shape, form, and space K–2 VA–M1.1

Visual Elements and Design Principles

demonstrates an understanding of the elements and principles of artistic design in a variety of contexts. E.g discover colour in the visual environment to help develop sensitivity to colour; discover colour, pattern and rhythm in colourful objects etc.

use the words line, colour, texture, shape, and space appropriately K–1 VA–M1.2

describe lines, colours, textures, and shapes observed in artworks and in own surroundings K–1 VA–M1.3

describe various patterns in terms of repeating and varying elements K–1 VA–M1.4

create simple patterns using art media K VA–M1.5

use repetition and variety to create and modify patterns using various art media 1–4 VA–M1.5

stimulating and developing own art ideas 2–4 VA–CR1.5

Explore, discover and experiment with the properties and characteristics of a range of media to build an awareness of the media

Integrating ideas and art elements, principles, and media.

Explore, discover the possibilities of different media for imaginative expression

experiment with art elements, principles, and media to test and elaborate ideas K–8 VA–CR2.1 e.g. use colour to express vividly recalled feelings, experiences and imaginings

make appropriate decisions about the selection and use of art media, elements, and subject matter in solving artmaking problems K–2 VA–CR2.2

describe own decisions about the selection and use of art elements while working to solve artmaking problems K–2 VA–CR2.3

incorporate serendipitous discoveries into own creative work, as appropriate K–4 VA–CR2.4

Discover relationships between how things feel and how they look

Revise, refine, and share ideas and original artworks.

share artworks in progress to inform revisions K–4 VA–CR3.1

revise and refine own artworks on the basis of established criteria K–4 VA–CR3.2

recognize different noticings and build common understanding about visual arts K–8 VA–R2.3

demonstrate the understanding that detailed observation and reflection inform artistic thinking, appreciation, and production (e.g., use detailed observations of others' art to develop and design own creative work) K–8 VA–R2.4 e.g. look at collections or photographs of natural and built structures and investigate spatial arrangements, balance and outline and how the spaces created relate to the whole; look and talk about a famous building and at visually stimulating artefacts

Look at, handle and talk about familiar objects and discern details about art elements, principles, techniques, and media *e.g.* look and handle and talk about objects with free-flowing forms; at simple pieces of pottery; natural and manufactured objects

recognize different noticings and build common understanding about visual arts

demonstrate the understanding that detailed observation and reflection inform artistic thinking, appreciation, and production (e.g., use detailed observations of others' art to develop and design own creative work)

Observes, describes, analyses and interprets art experiences.

analyze how art elements communicate meaning K–8 VA–R3.1

reflect on and share personal responses (e.g., feelings, thoughts, images) evoked by art experiences)K–1 VA–R3.2

examine others' interpretations to understand diverse perspectives and inform new thinking about art

reflect, share, and explain personal responses (e.g., feelings, thoughts,

and figures by famous sculptors with contrasting styles

demonstrate the understanding that artworks can be categorized according to common characteristics K–1 VA–C2.2

identify and describe various subject categories in art (e.g., landscapes, portraits, still life) 2–4 VA–C2.2

recognize that visual art is an art form, along with dance, dramatic arts, literary arts, and music K–4 VA–C2.3

Demonstrate an understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities.

demonstrate an understanding of ways in which artists and designers contribute to the quality of everyday life K–2 VA–C3.1 *e.g. c*onnect to children's everyday experience e.g. talk about examples of print design in everyday use

demonstrate an awareness of the intended meanings and/or purposes of artworks encountered in own viewing and artmaking experiences K–4 VA–C3.3

demonstrate an appreciation of art as a means of experiencing and exploring own and others' lives (e.g., feelings, values, stories, events, cultures) K–4 VA–C3.4 Visit local artists or craftspeople at work if possible.

demonstrate an awareness of ways in which visual arts reflect, influence, and shape issues and events, as well as traditions, values, beliefs, and identities of individuals and

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identify and describe contrasting elements in art images and objects and in the natural and constructed environment, and manipulate elements to create contrast and emphasis using art media 2–4 VA–M1.6 identify and describe examples of symmetry and asymmetry in own surroundings and in art images and objects 2 VA–M1.7	finalize own artworks (e.g., make appropriate decisions as to whether own work is "finished") 2–4 VA–CR3.3 contribute parts to group artworks K VA–CR3.4 work collaboratively to create and share group art projects, with teacher guidance 1–2 VA–CR3.4 contribute ideas for creating "artist statements" to display with own artworks in a variety of contexts contribute to group decisions about the display of artworks for various audiences K–2 VA–CR3.6 Invent pieces in both representational and non-representational modes*	images) evoked by art experiences 2–4 VA–R3.2 examine others' interpretations to understand diverse perspectives and inform new thinking about art K–8 VA–R3.3 co-construct criteria to critically analyze and evaluate artworks and experiences K–8 VA–R3.4 **Constructs meaning and applies new understandings from art experiences.** justify own preferences, ideas, and interpretations about art K–4 VA–R4.1 recognize and respect that individuals and groups may have different preferences, ideas, interpretations, and opinions about art K–4 VA–R4.2 make informed choices for decision making about art K–4 VA–R4.3 Talk about the qualities of particular media and their experience with different media e.g. look at handle and talk about a variety of fabrics and fibres for experience of tactile, visual and structural qualities Look at and talk about their work and the work of other children and the work of artists	groups K–4 VA–C3.5 engage and/or interact appropriately with artworks in a variety of settings K–8 VA–C3.7 *recall and describe (verbally or in other ways) own experiences of individual artworks

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APPENDIX 5(f)
Suggested content for Visual Arts (Stages 3 & 4)

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Making *The learner develops language and practices for making visual art.*	Being Creative *The learner generates, develops, and communicates ideas for creating visual art.*	Responding *The learner uses critical reflection to inform visual arts learning and to develop agency and identity.*	Connecting *The learner develops understandings about the significance of the visual arts by making connections to various contexts of times, places, social groups, and cultures.*
Observation and Inquiry observe and depict variations within the art elements in a wide range of subjects (e.g., depict the effects of light and shadow with tonal charcoal drawing; mix a range of observed natural colours with tempera paint; use a horizon line, converging lines, and linear perspective to create the illusion of depth in a landscape; apply a range of textures to a clay sculpture) 5–8 VA–M3.1 e.g.explore colour with a variety of material and media and techniques; become sensitive to increasingly subtle colour differences and tonal variations in natural and manufactured objects demonstrate a facility with a variety of observational drawing strategies (e.g., use contour drawing to notice and depict the edges of forms; use a viewfinder to frame a composition; use a magnifying glass to observe and draw close-ups; use gesture drawing to show movement) 5–6 VA–M3.2 make appropriate choices of observational drawing strategies for own artmaking 7–8 VA–M3.2	**Generation of ideas for creating art** draw inspiration from personal experiences and relevant sources (e.g., feelings; memories; imagination; themes; observations; visual stimuli; learning in other subject areas; cultural traditions; personal responses to current events, social and environmental issues, media and technology) to ignite ideas and questions for art creation 5–8 VA–CR1.1 e.g. make paintings based on recalled feelings and experiences; e.g. express their imaginative lives and interpret imaginative themes; imaginative slab-building, drawing, imaginative figures in clay; work inventively and expressively in a range of media; e.g. make prints for functional uses (as well as for their own sake)/e.g. Use clay to analyse and interpret form from observation/e.g. Make drawings from recalled experiences, emphasising pattern detail, context and location/ e.g. make drawings based on themes reflecting broadening	**Generation of initial reactions to visual art experiences** take time to perceive visual arts experiences before sharing opinions and making judgments K–8 VA–R1.1 make personal connections to previous experiences with visual art and other art forms K–8 VA–R1.2 express first impression of own and others' artwork (e.g., thoughts, feelings, intuition, associations, questions, experiences, memories, stories, connections to other disciplines) K–8 VA–R1.3 **Observe and describe art experiences.** discern details about art elements, principles, techniques, and media K–8 VA–R2.1 e.g. look at adn talk about the work of other children adn art prints or print design that emphasis the play of shape, texture and line use appropriate visual art	**Develop an awareness of artists and artworks from various times, places, social groups, and cultures** engage thoughtfully with artworks from various times, places, and peoples K–8 VA–C1.1 Look at and talk about everyday examples of artmaking, craft, design. E.g. design in everyday use identify, describe, and compare works of art and design from various times, places, social groups, and cultures (include art and design from past and present and from global, local, traveller cultures) 5–8 VA–C1.2 identify, share, and discuss examples of art and design experienced first-hand in own community and the places and venues (e.g., galleries, places of worship, public buildings, parks) where these experiences occurred 5–8 VA–C1.3 demonstrate an awareness of the contributions of a variety of visual artists from own

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demonstrate an understanding of how to achieve accuracy in representing a wide range of observations (e.g., proportion in drawing or modelling the human figure and face; overlapping forms in a still life; depth in a landscape; scale and perspective in representing structures) 5–8 VA–M3.3

demonstrate an understanding of how to modify representation in two- and three-dimensional artworks (e.g., caricatured or exaggerated figures or faces; abstracted images or forms; X-ray views; impressionistic, expressionistic, or cubist interpretations of subject matter) 5–8 VA–M3.4

Media, Tools and Processes

demonstrate safe and appropriate use and maintenance of a wide range of art media, tools, and processes 5–8 VA–M2.1

demonstrate facility with a variety of techniques for using art media (e.g., blending chalk pastels, painting wet on wet, hand-building with clay) 5–8 VA–M2.2

integrate knowledge of different art media to create multimedia* or mixed-media** images and/or objects *Multimedia Artworks: a wide range of visual and non-visual media are combined in works such as installation art, performance art, kinetic sculpture, and works using technology **Mixed-Media Artworks: more than one art medium is used in a finished artwork, such as a work that combines painting and sculpture 5–8 VA–M2.3

demonstrate an understanding of oral, written, graphic, and modelled instructions to develop practical knowledge of and skills in a range of two- and

interests experiences and feelings/e.g draw imaginative themes using inventive patterns dn detail

consider other arts disciplines (dance, dramatic arts, media arts, music) and other subject areas to inspire and trigger ideas for art creation K–8 VA–CR1.2

generate multiple ideas for artmaking through exploration and observation of others' (peers' and artists') use of art elements, principles, and media K–8 VA–CR1.3

engage in collaborative idea generation/brainstorming as inspiration for art creation K–8 VA–CR1.4

collect and explore a wide range of visual and other resources for use in stimulating and developing own ideas for artmaking 5–8 VA–CR1.5

Integrating ideas and art elements, principles, and media.

experiment with art elements, principles, and media to test and elaborate ideas K–8 VA–CR2.1

use design strategies to visualize artmaking solutions and plan related processes (e.g., drawing storyboards, planning diagrams, creating preparatory images or objects, manipulating digital images) 5–8 VA–CR2.2

select and use art elements, principles, and media creatively to solve a range of artmaking problems (e.g., to represent the texture of dragon skin, explore and choose effective media and

vocabulary to observe and describe visual arts experiences K–8 VA–R2.2

recognize different noticings and build common understanding about visual arts K–8 VA–R2.3

demonstrate the understanding that detailed observation and reflection inform artistic thinking, appreciation, and production (e.g., use detailed observations of others' art to develop and design own creative work) K–8 VA–R2.4

Observes, describes, analyses and interprets art experiences.

analyze how art elements are related, organized, and used to communicate meaning 5–8 VA–R3.1

share and justify interpretations of own and others' artworks 5–8 VA–R3.2

examine others' interpretations to understand diverse perspectives and inform new thinking about art K–8 VA–R3.3

co-construct criteria to critically analyze and evaluate artworks and experiences K–8 VA–R3.4

Constructs meaning and applies new understandings from art experiences.

justify own preferences, ideas, interpretations, decisions, and evaluations about art 5–8 VA–R4.1

recognize and respect that individuals and groups may have different preferences,

community, and various global contexts 5–8 VA–C1.5

Develop an awareness of a variety of art forms, styles, and traditions.

identify and characterize a variety of visual art forms (e.g., painting, sculpture, photography, ceramics, installation art, applied arts and design, performance art) 5–8 VA–C2.1

demonstrate an awareness of general characteristics of art within groups (e.g., cultural, social, historical, art movements) 5–8 VA–C2.2

describe and compare qualities of different art forms (e.g., dance, drama, literary arts, music, visual arts) within similar social, cultural, or historical groups 5–8 VA–C2.3

Demonstrate an understanding of the roles, purposes, and meanings of the visual arts in the lives of individuals and in communities.

demonstrate an understanding of the multiple roles and purposes of art and design in society (e.g., personal fulfillment, social commentary, religious expression, commercial persuasion, status) 5–8 VA–C3.1

examine and explain own purposes for making art 5–8 VA–C3.2

demonstrate an understanding of the intended meanings and/or purposes of artworks encountered in own viewing and artmaking experiences 5–8 VA–C3.3

demonstrate an appreciation of art as a means of

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three-dimensional media 5–6 VA–M2.4

extend and refine artmaking skills independently in personally selected media (e.g., practising techniques, exploring graphics software potential, conducting research about particular art media, tools, and processes) 7–8 VA–M2.4 e.g. experiment with marks, lines, shapes, textures, patterns and tines that can be made with different drawing instruments on a range of a surfaces, demonstrating increasing sensitivity and control

Visual Elements and Design Principles

use art media, tools, and processes to explore and demonstrate an understanding of the elements and principles of artistic design 5–8 VA–M1.1 e.g. develop line shape texture and pattern in clay

describe, in detail, the characteristics of art elements observed in artworks and in the natural and constructed environment 5–6 VA–M1.3 e.g. discover how line could convey movement and rhythm

analyze how specific principles of design can be applied to the organization of art elements in artworks 5–6 VA–M1.4

demonstrate an integrated understanding of the elements and principles of artistic design in analyzing visual components in artworks and in the natural and constructed environment 7–8 VA–M1.4

use appropriate art vocabulary to explain the use of art elements and principles in own compositions 5–8 VA–M1.8

techniques) 5–8 VA–CR2.3

recognize serendipitous discoveries and incorporate them into own creative work, as appropriate 5–8 VA–CR2.4 e.g. experiment with the marks, lines, shapes, textures patterns and tones

develop and extend artmaking ideas individually and in collaboration with others K–8 VA–CR2.5

Discover relationships between how things feel and how they look

Revises, refines, and shares ideas and original artworks.

select and share artworks in progress to inform revisions 5–8 VA–CR3.1

revise, refine, and finalize own artworks on the basis of appropriate criteria 5–8 VA–CR3.2

contribute to the curatorial process, collaborating with others to select and share individual and group artworks 5–8 VA–CR3.3

create appropriate "artist statements" to display with own artworks in a variety of contexts 5–8 VA–CR3.4

participate creatively and constructively in preparing art displays 3–6 VA–CR3.5

demonstrate knowledge of and select appropriate settings and/or contexts (e.g., publication, community exhibition, school website, public installation) in which to present own artworks and "artist statements" 7–8 VA–CR3.5

ideas, interpretations, opinions, and evaluations about art 5–8 VA–R4.2

make informed judgments and choices for decision making and evaluation 5–8 VA–R4.3

identify ways that art contributes to personal, social, cultural, and artistic identity 5–8 VA–R4.4

Talk about the qualities of particular media and their experience with different media e.g. look at handle and talk about a variety of fabrics and fibres for experience of tactile, visual and structural qualities

Look at collections of photographs of natural and built structures and investigate spatial arrangements, balance and outline; look and talk about interesting examples of contemporary architecture, engineering and design

Look at and talk about their work and the work of other children

Look at, handle and talk about natural and manufactured objects e.g figurative, non-representational pieces of sculpture, functional pieces and decorative pottery

Look at and talk about natural and manufactured objects for experience of e.g. visual elements texture, shape and pattern/ e.g. fabric and fibres for experience of tactile, visual and spatial qualities/

experiencing the world and understanding the perspectives of others 5–8 VA–C3.4

demonstrate an understanding of ways in which visual arts reflect, influence, and shape issues and events, as well as traditions, values, beliefs, and identities of individuals and groups 5–8 VA–C3.5

demonstrate an awareness of the impact of context on artists and their art (e.g., consider personal, social, cultural, geographical/ environmental, historical contexts) 5–8 VA–C3.6

Visit a craftsperson at work if possible

engage and/or interact appropriately with artworks in a variety of settings K–8 VA–C3.7 e.g. look at and talk about woven, embroidered, knitted and other fabrics, including interesting items of clothing from different times and cultures

describe a variety of careers in art and design 5–8 VA–C3.8

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APPENDIX 6
Memoirs of a Shoe

On Migration: Drawings and Stories - The Memoirs of a Shoe

The following describes some manifestations of the integrated drama, art and writing processes discussed above. It presents the results of working through drama with my students. You will notice that the issues raised can be broadly categorized into politico-social dealing with migration, forced migration and war.

Ramallah

Children visit the villages of Yalo and Imwas in the Jerusalem governorate: both villages were destroyed after the 1967 occupation. The elders tell the children stories of the expulsion that took place, and the children return with heavy stories. I tried in this drama to liberate the children from the weight of it all by protecting them *through* emotion and not *from* it. Through drama I tried to use this visit as a case, a situation, a moment, a purpose, a feeling… and work on it in different drama contexts. These contexts and the children's dramatic work in light of these stories gave us many possibilities to produce our own stories. It is as if we were 're-telling' the Nakba² story all over again. But nothing was repeated, nothing can be. Memory reproduces itself in a new and different form. Every narrative is unique, narratives cannot be copied or re-produced. They become new stories, intertwined with those that were told, and in the re-imagining they become our stories. In this way, specifically in relation to the Vygotskian imagination cycle, from the emergent drama and improvisations, the young people came to write their own stories, creating meaningful and powerful illustrations to accompany them.

In 2000, I led a drama and creative writing workshop for children in Ramallah. Ibrahim Salem, an 11-year-old child, remade a real story he had heard from migrants who left their village, into his own story. 'Memoirs of a Shoe' (see figures 1, 2, 3, 4, 5, 6, 7, 8), was inspired by dramatic improvisations we did and by our field visits exploring the forced mass migration of Palestinians from Yalo village near Jerusalem. Ibrahim turned those who fled their homes, into a group lost in the hills of Jericho: a vast barren area near the Palestinian-Jordanian border. The shoe, whose owner sold it for need of money, escapes from his new owner and follows the group. When the shoe discovers that they are lost he appears to them and tells them that he knows the way to Jordan. They follow him to suddenly find themselves somewhere near the village they were forced out of (Salem, 2000).

Figure 1.
Cover page, 'Memoirs of a Shoe', short story, written and illustrated by Ibrahim Salem (11 years old), a drama and creative writing workshop for children, Ramallah, 2000.

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2   Al-Nakba is an Arabic word meaning catastrophe. It refers to what happened to Palestinians in 1948 when most of the Palestinian people were expelled from their cities and villages and became refugees living in exile and refugee camps. At the same time the state of Israel was founded on Palestinian land.

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Memoirs of a Shoe

On my way to school, I saw a worn out shoe on the sidewalk. I was startled. The shoe had eyes, ears, a nose and a mouth. I ran away but the shoe was quick to talk which made me stop and listen to what the shoe had to say.

The shoe began, "Abu Mohammad" and "Abu Amin" were walking a narrow rocky path. "Abu Mohammad" was swaying left and right. My soles were tattered from all the walking. "Abu Mohammad" stopped and said with sadness in his face: "Oh, what are we going to do now? I lost my wife and my two children". "Abu Amin" responded: "Oh, do not reopen my wounds".

Figure 2. page 1

They continued their search and reached Ramallah. They rested for a while and then continued on their search. They arrived at an abandoned place and entered it. To their surprise, they found their wives and children inside. After their meeting they started pondering about where they will go.

While they were thinking, I started remembering the day we were displaced, and as I did, I felt warm tears falling on my tip. It was "Abu Mohammad". He was crying. He said with deep sadness: "What are we going to do?... What are we going to do?!" While he was crying, a man passed.

Figure 3. page 2

The man said: "Why are you sitting here?" We said: "We are lost". He asked: "Where do you want to go?" We said: "To Amman". The man said: "I will take you to Amman for five gold coins". We said: "Where are we supposed to get gold?" He responded: "That is not my concern".

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"Abu Mohammad" thought about selling me since he owns another pair of shoes. He started looking for someone to buy me, and after a while he found a merchant. He offered me to the merchant, but the merchant refused at first. He must have thought to himself: "These are useless worn out shoes". He turned away and started walking. But then he heard me tapping on the ground, he turned back and was amazed to see me moving on my own. He quickly bought me for four gold coins.

Figure 4. page 3

The merchant placed me in a cloth bag and sealed it. After a while I found myself on a shelf in his store. The merchant was calling: "Beautiful shoes for sale." That's when I decided to run away. Under the cover of night, I jumped towards the ground and started to run and run until I reached a place I do not know.

Figure 5. page 4

A friend passed me by on the road. She is a shoe, just like me. She knew the way to where "Abu Mohammad" and his group went. We started to run until we caught up with them.

Figure 6. page 5

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We found "Abu Mohammad" and the others resting. We hid behind a large rock and watched. We noticed that "Abu Mohammad" kept looking at the guide, who had his eyes closed. He thought he was sleeping and tried to wake him up. He did not wake up. "Abu Mohammad" placed his ear on the guide's chest and after a while looked up with sadness in his face and said: "The guide is dead, what are we going to do?... What are we going to do?"

Figure 7. page 5

While "Abu Mohammad" was preoccupied thinking about what we will do, my friend and I approached them. "Abu Mohammad" was surprised to see me and said: "What brought you here?" I told him what had happened, and told him the story of my new friend and said: "My friends knows the way to Amman." "Abu Mohammad" rejoiced and walked with us. After a few hours "Abu Mohammad" noticed that we are approaching Ramallah. He screamed: "How did you deceive me? Is this possible?!" I said: "I brought you to Ramallah so you can be closer to your village."

Figure 8. page 5

The young storyteller leads the group to an area close to their town, tricks them, brings them back, as if he rejects the idea of immigration. Convinced that they will not respond positively, he is forced to deceive them. The 11-year-old didn't want his characters to leave, so he created a fictitious event, but couldn't find a human who can convince them to turn back from their journey and displacement. He therefore used an object, in this case a shoe, the walking shoe that moves and talks, and saves its owner twice: by the money the latter received through selling the shoe, and by the shoe's wily guidance in coming back home. Bodies are guided by their destinies and led by their shoes.

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APPENDIX 7
Drama and Language Arts - Sample Unit of Work

Judy Baca by Anna Harris
A Process Drama for Grades 2 - 4
Written and facilitated by Krakaur Consulting

Chapter One Key Events

At age 6, Judy and her mother moved to another part of LA (the rest of the family stayed behind)
In the new neighbourhood, she wasn't allowed to speak Spanish.
She had few Mexican American classmates.
Her teacher introduced her to art when she had problems with the English language.
She became the first person in her family to go to college and study modern art.

As an adult, she worked with teens to paint murals in LA. She wanted them to solve conflicts.
Mi Abuelita – Mexican American grandmother with open arms.
Created over 500 murals in the city of LA.

Famous Mexican Mural Artists: Rivera, Orozco, Siqueiros

Chapter Two Key Events

In 1976, she painted a mural representing the history of the state.
The Great Wall of Los Angeles starts in 20,000 BC with Native Americans.
Shows people fighting for Civil rights (immigrants, Black and Hispanic people, Asians, Women).
Over 400 people worked on it – many teenagers and it is being restored at this time.

Chapter Three Key Events

In 1996, Judy started the Digital Mural Lab.

Judy worked with college students to make six digital images.

In 1999, the Shoulder to Shoulder Project.

Each teen was paired with someone they didn't usually meet. They talked about similarities and differences and created artworks to show what they learned. These banners were hung all over LA.

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Some key vocabulary:
- Biography
- Mural
- Unity
- Heritage
- Community
- Theme
- Conflict
- Sequence
- Point of View
- Contrast
- Colour
- Pattern Movement

Theme: Telling My Story

Question: What qualities or resources are needed to overcome personal/societal challenges?

Disciplines: Language Arts, Drama, Visual Art

Language Arts:
Students will understand that a personal story (biography) can be communicated in many ways.

Students will appreciate that everyone experiences conflicts in life.

Drama/Art:
Students will understand that personal stories can be communicated in many ways.

Students will appreciate that artistic choices help to demonstrate and interpret the elements of a story.

Language Arts Standards (Grade 3)
Determine the main idea of a text; recount the key details and explain how they support the main idea.

Describe the relationship between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text, using language that pertains to time, sequence, and cause/effect.

Distinguish their own point of view from that of the author of a text.

Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

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Drama Standards (Grade 3)

Create roles, imagined worlds, and improvised stories in a drama/theatre work.

Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.

Apply the elements of dramatic structure to a story and create a drama/theatre work.

Use personal experiences and knowledge to make connections to community and culture in a drama/theatre work.

Visual Art Standards (Grade 3)

Elaborate on an imaginative idea

Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

Day One: Revisiting the story of Judy Baca

Teacher: *Today we are going to review a story that you have already been told. But stories can be viewed from different points of view and told in many different ways. Today you are going to participate in the retelling of the story of Judy Baca. How many of you remember reading a biography about her this year? What do you remember? What does biography mean? (Bio = life and Graph = written)*

Establish Rules
Before we begin the story, we are going to do some warm-up activities and set some ground rules for today because this is going to be a special lesson. At some points we are going to imagine as if we are people in the story. At other points, we will talk about what is happening in the story. What might be some important rules for us to follow? Also, if you are having a hard time with following the rules, I will give you a warning. The second time, you will be asked to sit out until you are ready to come back in. You are also allowed to ask to sit out for a break if you need it.

Warm-Up: 5, 4, 3, 2, 1; Weather Game (objective – collaboration and familiarity with drama elements such as body, imagination, levels, and focus)

Initiation Phase of Drama: Building belief and moving into the fictional world

Judy Baca was born in 1946 in Los Angeles, California. She lived with her mother who worked in a tire factory, two aunts (Riba and Delia), and her grandmother (Francisca) who she felt especially close to as a child. The family was very proud of their Mexican heritage and maintained close ties to their ancestry. In fact, her grandmother Francisca was a curandera who used knowledge from her cultural background to help heal people of physical illnesses and negative feelings.

Paper Location: You are going to work in groups of four to create a scene in Baca's home. Each of you draw an object on the paper that you think would be found in the living room of the house where Baca lived with her mom, two aunts and grandmother. Place the item on the ground to make a "home".

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Verb Chain: What is a typical day like in the home?

Movement sequence: Create a movement broken into three parts and add a word for each.

Introduce Conflict: Deepen investment and add tension

Teacher: *At age six, Judy's mother remarried, and she moved to a new neighbourhood. We are going to make a tableaux (picture) of the moment when Judy and her mother get ready to move out. Remain still, focus, and use at least two levels (weather exercise).*
Thought Tracking: What do you see, what do you think, wonder? What would you title this picture?

Day Two: Looking Deeper into the Impact of Judy's Move

Intensifying the Conflict
In her new neighbourhood, Judy had a hard time. Few people looked like her or spoke Spanish. At school, she had a very hard time because she didn't understand English, and she wasn't allowed to speak Spanish. Judy had a hard time reading and writing and didn't understand most of what was happening.

Tableau: Create a frozen image of what you think a day in school may have looked like for Judy. Each of you decide who you are and what is happening. Try to use two levels in your image.

Thought Tracking: *When I touch you, say out loud a word, a sound, a phrase to express what you are thinking at this moment.*

Role on the Wall: I will draw a picture. Fill in how Judy is feeling. Arrows toward her describe what is causing her to feel this way. Arrows away from her describe what she could choose to do about how she feels.

Teacher: *Writing in Role. Write a letter to your Grandma explaining how you are feeling. Remember she is a healer. Teacher asks students to mould her into what Abuela looked like when she starts to read the letter.*

Baca went on to become very successful in life. She was introduced to art in school and flourished. She kept getting better and better at art and better and better at reading, writing, and speaking English. She never let her challenges stop her and used art as a way to express herself and her ideas. She was able to tell her story and express her feelings through art

Extension: Analysing and creating a Mural
After high school, Baca went to college and became the first person in her family to graduate from a university. Here's an example of a mural that she used to tell her story.

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Use the Analysing Murals worksheet

She became a professional artist and used her talents to help young people in the community learn to get along with each other and tell their stories through murals. She started a project to tell the story of her people starting from 20,000 years ago up to today. She included the stories of other people who struggled for Civil Rights in the United States.

Because stories are so important, she has continued the project working with young people just like you. Here are some examples:

Each of us has an important to story to tell. And we are all part of the larger story of our country. Each of you is important.

Tomorrow, you will have a chance to tell your story through art.

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Drama and Language Arts Rubric

Individual: Writing in Role

1 Emerging	2 Developing	3 Competent	4 Strong
The student writes from his/her point of view, doesn't demonstrate insights and empathy, and uses few or no details from the drama experience.	The student, takes a stance of an outside observer, summarizes the drama experience, and shows little insight into Lincoln's point of view.	The student writes from Lincoln's point of view, details the events from the drama, but needs to demonstrate greater insight and understanding of Lincoln's conflict. experience.	The student writes from Lincoln's point of view (first person), demonstrates insight and empathy, and incorporates details from the drama experience.

Group: Tableaux (Monument)

1 Emerging	2 Developing	3 Competent	4 Strong
The students use minimal body language and facial expressions, do not show how characters are related, have no central focus, and the tableaux is poorly constructed.	The students use modest body language and facial expressions, casually demonstrate how key figures relate, and use only one level. The staging may lack a central focus.	The students use developed body language and facial expressions to establish an attitude, show key relationships, and use two or more levels. They need to further consider how to demonstrate the tensions and implications of the historical moment.	The students use exaggerated body language and facial expressions to establish an attitude, demonstrate the tension in key relationships, suggest the implications of the historical moment through the staging, and use at least 3 levels.