

“as this movement toward narrower, disciplinary education has progressed inexorably, many employers—even, and, in fact, especially in ‘high tech’ areas—have emphasised that learning outcomes associated with integrated education, such as critical thinking, communication, teamwork, and abilities for lifelong learning, are more, not less, desirable.” (Board of Higher Education and Workforce, 2018)

Arts curriculum as opportunity – Curriculum integration

A specific approach, set of activities, strategy or program linking arts with at least one other subject to improve student and school-related outcomes

July, 2018

“In the 20th Century 200 million people died through wars. Clearly something is wrong with our system of education.”

HH DALAI LAMA

What is education fit for the future and not just the present?



Challenges & Opportunities: Some provocations

1. Where in the journey of school do I come to learning about myself, what truly matters to me, my sense of personal purpose?
2. How does appreciating the sources of my own well-being shape how I learn?
3. How does learning how to quiet the mind support my learning, and better understanding how my emotions can be both generative and destructive?
4. Embracing inter-connectedness extends naturally to re-envisioning the inescapable and often neglected social dimensions of learning - the world of relationships, friends, family, and teams.
5. How does cultivating compassion enhance intelligence?
6. How does learning influence how to learn together?
7. How do students' understandings of a subject deepen when they are helping one another in learning it?
8. What does it mean to integrate developing "relational competencies" with the more technical competencies that are often the sole focus today?

“global challenges represents an opportunity for the renewal of ways we think, choose, act, and co-create — allowing for collaboration, creativity, and innovation.”

–Global Education Futures

The ‘liquid skills’ of the 4th Industrial revolution (World Economic Forum)

The new ‘normal’

- **people before structures**
- **teamwork**
- **breaking down silos, connections, differing expertise**
- **embracing diversity**
- * **creativity is fundamental**

Driving questions towards integration

- ❖ To what extent can we stretch and change our processes and practices?
- ❖ Improved teaching and learning lies in whose hands?
- ❖ Means that there is-
 - ❖ Movement towards complementary approaches (mirroring the world at large)

every real-world problem spans disciplinary boundaries

**The Kennedy Center's
Definition for Arts Integration**

Arts Integration is
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.



a form, body of
knowledge with its
specific practices

imaginative activity
producing outcomes
that are original and
of value

develop gradually

approach as a
pathway—what
might this look
like?

to know, grasp,
understand,
empathy for

join, link, fasten
together

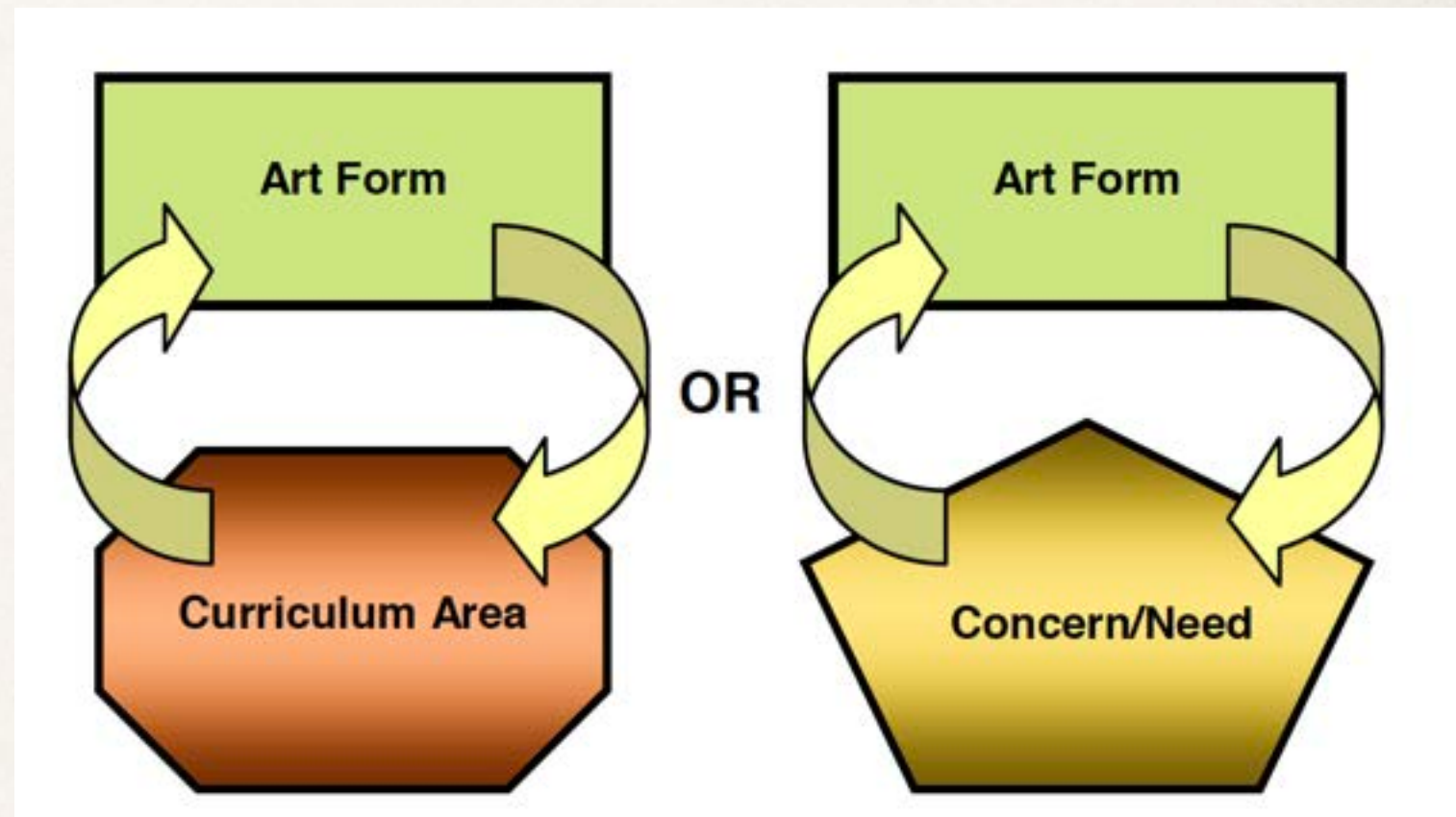
what does the evidence support?

- ❖ potential for improving a host of academic, social-emotional, and behavioural outcomes for students
- ❖ potential for fostering school-wide improvements in instruction, school climate, and family / community engagement
- ❖ arts can support the success of students who are economically disadvantaged or face other educational risks

interaction between three elements

❖ teaching and learning through the arts characterised by interactions among three elements:

1. a content focus (e.g., an academic content area such as math, or a theme such as social change through history),
2. an art discipline focus (e.g., visual art, drama, music, or dance), and
3. a pedagogical focus (e.g. rich learning tasks)



Not either or, but both and...

- ❖ Disciplines are valuable to each other only to the extent to which they are understood to contribute complementary principles, methods, ideas, and content that have emerged from their characteristic approaches. One set of disciplines cannot become the handmaid of the other without losing their mutual benefits.
- ❖ Integration occurs best through the building of conceptual or methodological “bridges” between disciplines for the purpose of addressing well-defined multi- or trans-disciplinary problems.
- ❖ Integration is not a goal in and of itself, but rather a skill that needs to be developed in order to respond to the connectedness of the real world.

“before you can think out of the box, you have to start with the box” (Twyla Tharp)

Learning to stretch and explore:
beyond the familiar

Learning to reflect: thinking
metacognitively

Learning to engage & persist:
committing and following through

Learning to observe: seeing
beyond the ordinary

Understand community: navigating
domain and field

Learning to envision: planning
beyond seeing



Learning to express: finding
personal visions

Learning to develop craft: using art
tools, materials, and concepts

**the Arts as multi-modal ways of learning and knowing
—> hand (embodied) + heart (affect) + head (cognitive)**

Studio Thinking is *systems thinking*—connections and patterns

- ❖ **Develop craft** (learning to use tools and materials *and* artists conventions)
- ❖ **Engage** and persist
- ❖ **Envision** (to look beyond and imagine next possible steps)
- ❖ **Express** (learning to create works that convey an idea, a feeling, or personal meaning)
- ❖ **Observe** (in deeper richer ways)
- ❖ **Reflect** (question and explain)
- ❖ **Stretch** and explore (reach beyond 'everyday' capacities to explore and learn from mistakes and accidents)
- ❖ **Understand** the world of the arts (its past and present) and interact with others as an artist/maker/designer

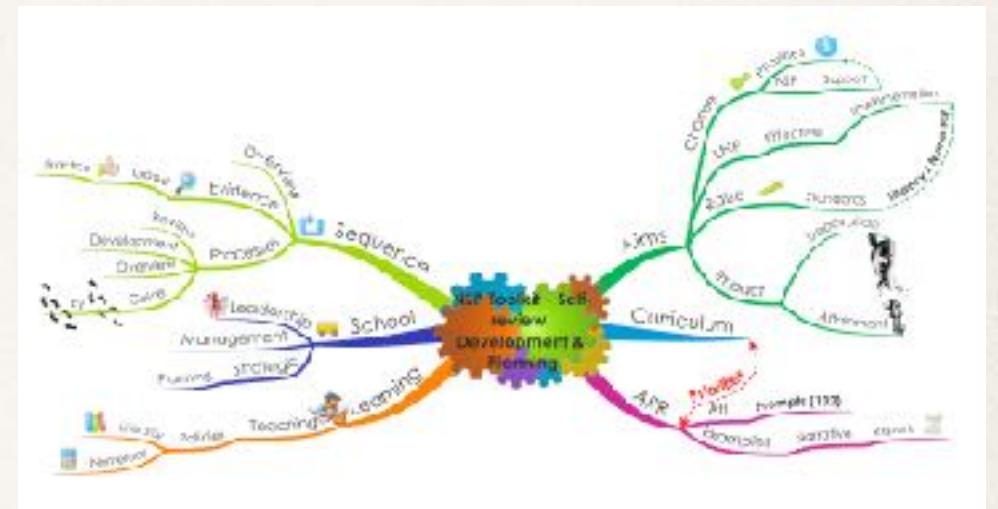


these are what we are seek
to develop in students

Knowledge, practices and ways of thinking are profoundly interconnected

Making is connecting

- ❖ Key idea of having ideas through the process, rather than 'making what I thought at the start'.
- ❖ Especially revealing when people are asked to express themselves in metaphor
- ❖ Thinking and making are aspects of the same process

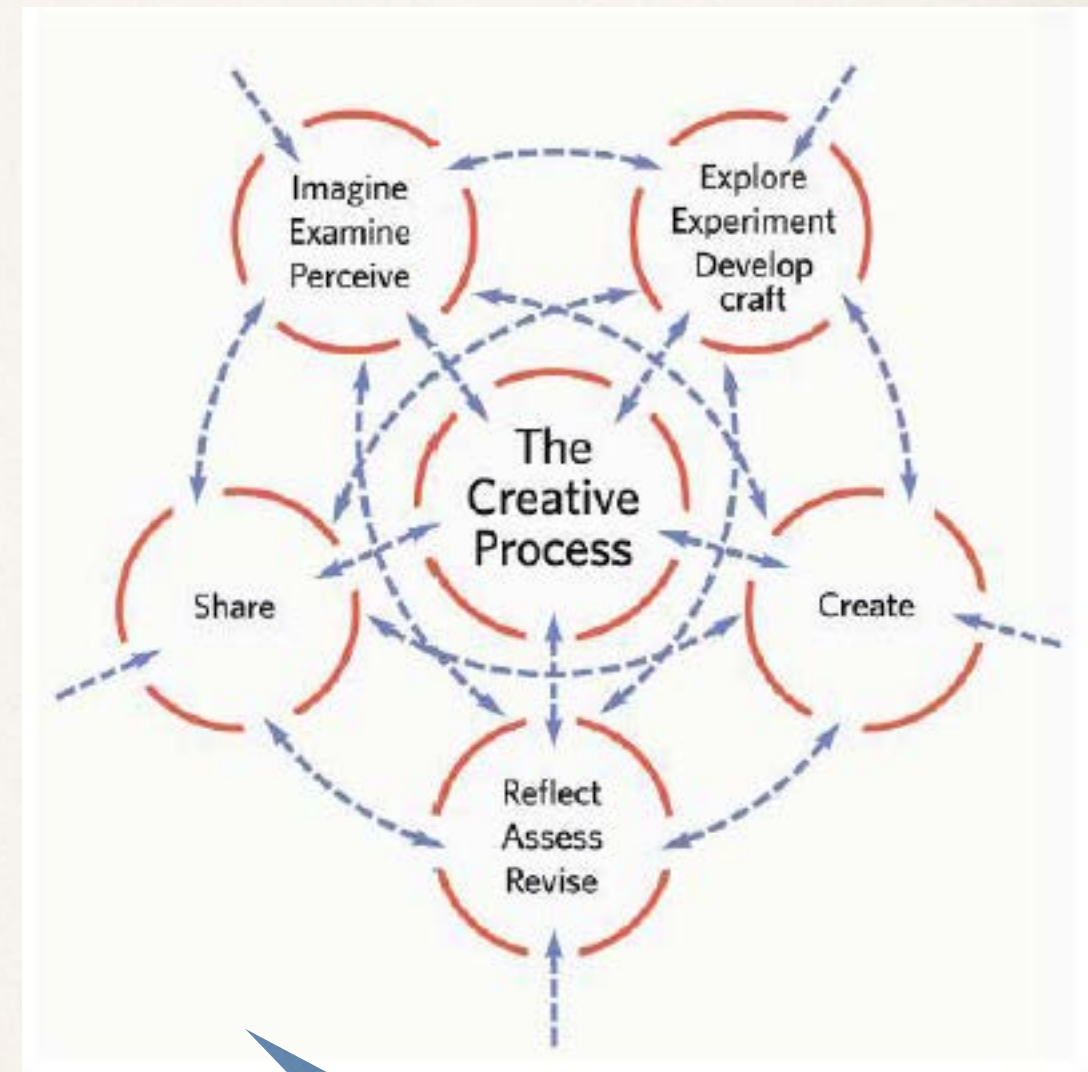


“Typically, people mess around with materials, select things, experimentally put parts together, rearrange, play, throw bits away, and generally manipulate the thing in question until it approaches something that seems to communicate meanings in a satisfying manner.”

The creative process in the arts is not a single event

- ❖ It includes many interacting phases and each phase is related to every other.
- ❖ The process is made visible as five open circles.
 - ❖ 1) Students imagine, examine, and perceive.
 - ❖ 2) They explore, experiment, and develop craft.
 - ❖ 3) They create.
 - ❖ 4) They reflect, assess, and revise, and
 - ❖ 5) share their products with others. (Arrows indicate the ways one can enter the process and the myriad ways the phases interact).

An ecology of practice



Every creative project is also a quest for knowledge

Possibility Thinking



“what if” and “as if” thinking

an **enabling** context where students are active in their own learning

- * posing questions
- * power of playfulness
- * immersion
- * innovation
- * being imaginative
- * self-determination & risk-taking

“Integration occurs best through the building of conceptual or methodological “bridges” between disciplines for the purpose of addressing well-defined multi- or transdisciplinary problems”

–Robert Root-Bernstein

Art is the highest form of hope- Gerhard Richter

