Surfing and negotiating the waves of change in visual art education

Presenters: Helen Wrightson and Julie Plows

11th Early Childhood Convention

11.45am- 12.45pm

Friday 2nd October 2015

Rotorua Energy Events Centre
Welcome

Tena koutou
and welcome to this workshop:

Surfing and negotiating the waves of change in visual art education

Waves of change (Plows, 2014)
Mihi

Julie Plows:  
New Zealand Tertiary College

Helen Wrightson:  
Unitec Institute of Technology

Ko Maungawhau te maunga

Ki ngā maunga o Moehau oku maungā
This conference theme: He wai whakariporipo: Making waves in Early Childhood- Surviving the storm draws many parallels with art education.

Curriculum theory and pedagogical approaches influence teaching practice and approaches to visual art learning in New Zealand in the 21st century.
With time different teaching approaches and ideologies have challenged the early education sector bringing waves of change that unsettled traditional ways of teaching visual art.
Practices

* The Teacher-led approach
  * Production approach
* Developmental theories
  * A child-centred practice
* Sociocultural theories
  * Co-construction
  * Guided participation
  * Scaffolding
* Critical theories
  * Reflective practice

Community art seen in Adelaide (Wrightson, 2014)
Orientations

* the little-intervention orientation
* the production orientation
* the guided-exploration orientation

Guided-exploration bears similarity to Rogoff’s (2008) sociocultural concept of guided participation

* a shared experience between more skilled and less experienced participants
Wrightson’s (2008) research showed how one teacher recognised:

“that it is crucial for teachers to make themselves available to the children when they are drawing. When the teacher is present scaffolding can occur both with the ideas and in using the tools” (p. 78).
The other teacher explained that it was important:

“to have drawing but not on its own. I think it needs to be with teacher guidance and support... Having the props, having the language to enhance their work and scaffold their learning” (p.78).

Being present and ‘tuning in’ with children in their visual art experiences can encourage sustained involvement and provide moments for scaffolding with skills and developing ideas.
In her study, Plows (2013) interviewed teachers and found that they were intentional with their teaching strategies for art.

One teacher said

“We work quite deliberately to take children from where they are, from point a to point b, ...... using a more skillful peer whether it’s a child or a teacher” (interview transcript).
Interactive experience

* Element of line

When teachers extend their visual art subject content knowledge and media language this can be beneficial to support art experiences with children (Plows, 2013; Wrightson, 2008).
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<th>Element</th>
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Connecting places and spaces

As children have rights to education they also have a right to participate in their community.

Piccinini and Guidici (2012) emphasise the importance of children’s contribution in society.
“The city represents a natural and human stage where the actors are all the citizens: women and men, young and old, who participate day by day in the changing of the urban landscape. A stage of events, markets, religious and civic celebrations, conferences and meetings, commerce and music” (Piccinini, 2002, p.13).
* Plows (2013)

Video clip: Visual artists
We explored how visual art is valued and upheld in the light of gathering evidence as part of professional practice.

We looked at the storm clouds of debate and continue to seek moments of clarity.


For a copy of the powerpoint

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