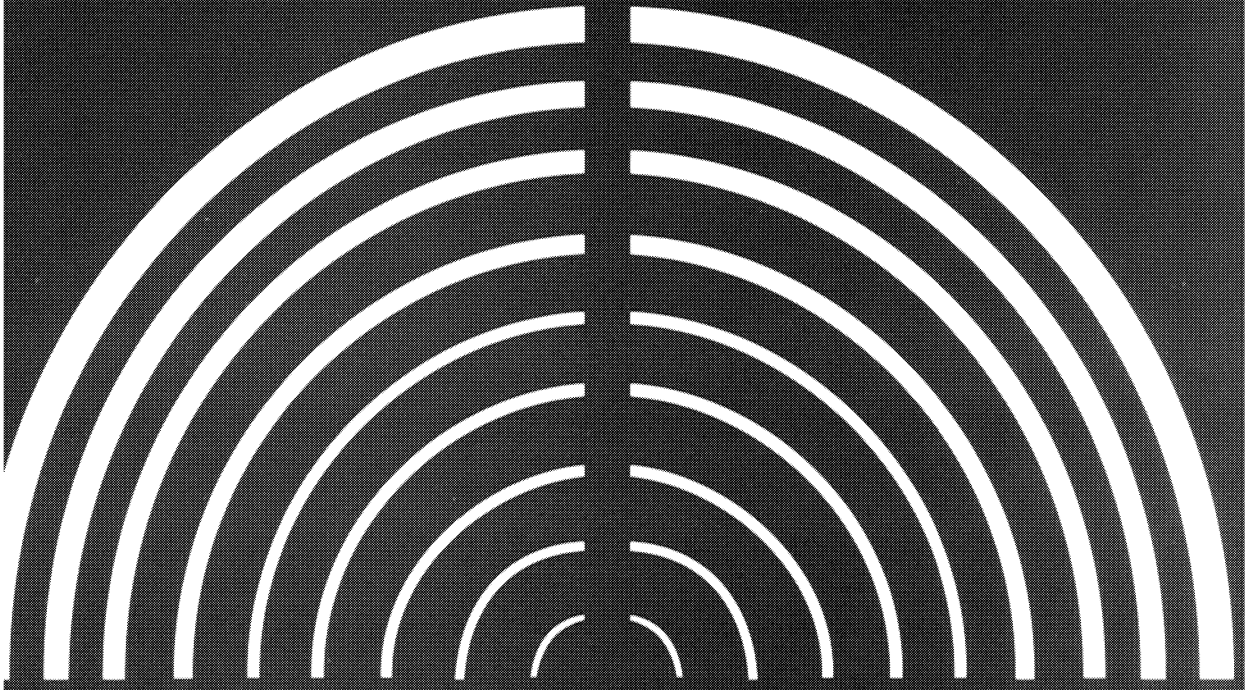
CHANGE

TRANSFORMATIONS IN EDUCATION



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CHANGE: TRANSFORMATIONS IN EDUCATION

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Change: Transformations in Education seeks to promote discussion of a wide range of issues, themes and problems arising from the varieties of change which now impact upon education at every level, in differing contexts and with enormously varied results. The orientation of the journal is cross-disciplinary and critical. The journal's intended readership is that of educational policy-makers, analysts and activists working in contexts of social and organisational change and development. It also aims to interest professionals involved in the planning and implementation of educational programs across all education sectors nationally and internationally. The journal is published twice a year, in May and November. These two issues constitute one volume.

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CHANGE

TRANSFORMATIONS IN EDUCATION

Arts enriched research and teaching

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Editorial

The **Dialogues and Differences Symposium** held in The Faculty of Education and Social Work at The University of Sydney on 21st and 22nd May, 2004 explored the role of cross arts and arts enriched approaches to arts education and research from primary through to tertiary levels of education. The notion of integration in the arts has sometimes been the pretext for tokenistic and problematic responses to arts education. The symposium discussed ways in which the arts might work together in research, teaching and advocacy to improve outcomes for students and teachers in Australian Schools. The papers published in this special edition of *Change: Transformations in Education* represent the diversity of the research and scholarship presented at this conference. This eclectic mix continues the discussion but most importantly opens up the dialogues within and between the arts forms so that arts educators might be more unified and proactive about the power of the arts to reflect and change our schools and ultimately, our society.

The opening paper in this special edition positions the current discussions surrounding arts education in Australia. Michael Anderson and Robyn Gibson discuss some of the strategies that arts educators are implementing in order to 'connect the silos' that have separated the arts forms. They argue that arts educators should work in a complementary way that draws on their unique skills as teachers, researchers, advocates and organizers to continue the current international momentum for research and advocacy in arts education.

In her paper about modern contemporary dance, Dorothy Coe discusses a unique teaching approach used to connect cultural spirituality, physical energy and emotional strength into a dance performance. Working with two Maori dancers from Aotearoa, New Zealand, Coe details a creative process that brings together the creative energies of both dancer and choreographer and as a result devised a new pedagogical style for teaching dance.

The concept of empathic intelligence and the nature of creative arts praxis form the theoretical framework for Roslyn Arnold and John Hughes' article on the embodied experience. Drawing on research conducted with a group of postgraduate drama students at The University of Sydney, Arnold and Hughes investigated the use of a collaborative, group devised performance project that mirrored the core component of the New South Wales Higher School Certificate Drama syllabus. Their findings offer insights to all arts-based educators.

In her paper, Felicity Haynes explores questions relating to metaphor and how students and teachers understand them. She argues that in order to engage with creativity we must see things other than they actually are. She utilises the motif

"philosophy is an orange" to argue that the understanding of this metaphor is similar to the practical judgements required for ethical decisions, making art and good teaching.

Judith McLean's article looks at approaches to teaching the arts and questions the role of experience in that teaching. She suggests that arts educators could adopt and critique other discourses to develop ways of knowing that releases the potential in the student and the teacher to enrich their experience of arts education.

How a Victorian primary school used arts-enriched approaches to deepen students' understanding and engagement with other areas of learning is the topic of Tiina Moore's paper. She discusses how shifts in classroom strategies can unlock the potential of arts-enriched learning through thoughtful and targeted teaching approaches integrating self-directed learning.

Angela O'Brien's paper discusses some of the findings emerging from the *Risky Business* research program being conducted in Victoria. This research examined arts as an intervention for young people at risk and the author delves into some of the issues that have arisen related to the artists working in this program.

Kylie Readman and Josephine Wise discuss the role of ICT and aesthetics in their article as they examine what kinds of expertise educators require to create engaging and useful ICT resources for the arts classroom. Readman and Wise draw from their experience as instructional designers on the CD-ROM *Physical Theatre, Performance and Pretext.* They conclude that transferring the essence of arts learning in the classroom to the digital world is the major challenge when working in arts education and ICT.

The final paper written by Peter Wright and Robin Pascoe offers an example of the manner in which generational change about the arts is being addressed at Murdoch University, Western Australia. The authors detail a series of strategies they have employed in their undergraduate courses to equip beginning teachers with 'enough' knowledge and understanding, skills and values in arts education 'to get started'.

It is our hope that the papers presented in this edition will form the basis for further discussion about the arts and education and we look forward to the debates and discussions that will ensue from them in **Dialogues and Differences Symposiums** in the years to come.

ROBYN GIBSON, MICHAEL ANDERSON, GUEST EDITORS