

Epistemic Insight

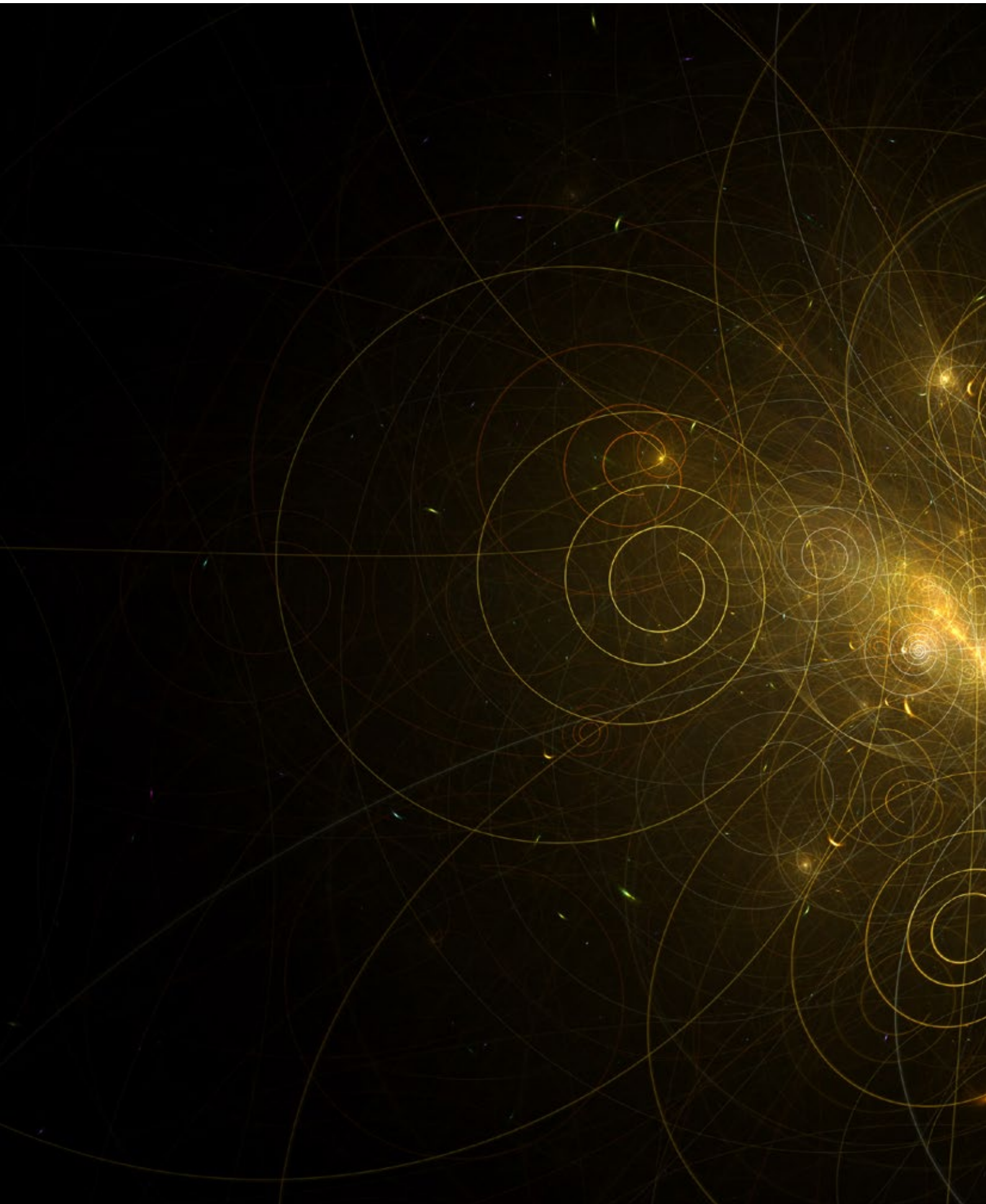
THE EPISTEMIC INSIGHT DIGEST



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PREFACE

Canterbury Christ Church University (CCCU) is proud to deliver a transformative curriculum that is centred on the interconnectedness between teaching and research. The point at which “teaching” and “research” coalesce is one of the most exciting of liminal spaces. It is where we challenge ourselves and our practice by posing difficult questions, where new knowledge is created, and where we can develop the most innovative practices. This approach is at its most potent when undertaken within the context and spirit of partnership. This can take many forms. It is reflected in the serendipitous conversations between colleagues from ostensibly disparate disciplines; in our collaboration with external stakeholders; and, most importantly, reflected in the partnership that we undertake with our student communities. Indeed, research-engaged teaching and co-creation has been a key facet of CCCU for many years: “[c]urricula should be informed by research and involve the students in the creation of research” (*Learning & Teaching Strategy, 2015-2022*). This is exemplified by the pioneering work of the Epistemic Insight Initiative.

One might argue that simply ‘being’ in liminal spaces is inherent to teacher development: “[s]tudents of ITE must somehow perform a delicate dance between a range of different identity positions: as university students; as pre-service teachers; and (eventually) as fully fledged teachers in their own classroom” (McCaw, 2021). From this perspective, working in the liminal space at where teaching and research intersect might be viewed as an additional burden. But even the *consumption* of research has positive impacts: as Sherrington posits, “[r]esearch isn’t telling us what to do. It can’t. However, it can inform our decisions” (Sherrington, 2021). We see this during the ‘delicate dance’ enacted between academic provision and placement practice, in which our student teachers apply the theoretical frameworks - explored and interrogated during their course - to the range of classroom contexts encountered on placement. Here we see a ‘habit of mind’ emerge whereby our student teachers become reflective practitioners who engage critically with research and are effective in the deployment of this learning.

This is not to suggest, however, that student teachers are limited to the *consumption* of research. Most will devise and deliver their own research projects in the form of a dissertation or thesis. At its very best, this experience develops subject/disciplinary knowledge and ignites a passion for research in all forms that is maintained throughout their teaching career. This ‘habit of mind’ creates educational explorers who will range beyond real and perceived subject/disciplinary boundaries. They will comfortably and confidently occupy these sorts of liminal spaces too. This is critical to curriculum development. However, it does not simply happen – particularly in a complex world where it is easy to lose sight of our ambitions amidst the mundane demands of everyday life. We must provide the opportunities for innovation to be enacted. This is precisely why the Epistemic Insight Initiative is so important. Here we see the multiple liminal spaces inherent in teacher education brought together within a coherent framework. Here we see research-engaged teaching and co-creation made real. Please read on and enjoy the dance!

Michaela Barnard,
Head of School of Teacher Education

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EDITOR'S WELCOME

I am very happy to bring you the third issue of the Epistemic Insight Digest.

When this project started in 2020, we envisaged producing one edition of the Digest per year; but thanks to the interests of students and tutors, and the work of Ben Cornwell, our graphic designer, we can bring you this special issue for autumn 2021, with more to follow the year.

I am excited about this issue because the Arts forms a theme that runs across many of the articles. What this issue of the Digest highlights, through an EI lens, is the importance and value of the arts in terms of complementing other subjects, but also to provide students of all ages, with outlets for self-expression and creativity as well as to benefit well-being.

I am very grateful to our student authors for contributing to this special issue, and I would like to extend a very warm thank you to Professor Angela Pickard and Dr Lee Hazeldine for writing a piece that reflects the natural beauty of the arts whilst highlighting, in this case dance's, complementary nature to other disciplines.

Happy Reading,

Dr Dani Shalet

Editor Research Fellow and Associate Tutor in Education

DANCE AND EPISTEMIC INSIGHT

Professor Angela Pickard and Dr Lee Hazeldine

Introduction

What is disciplinary knowledge in dance? How does one think like a dancer and/or choreographer? These were interesting questions that arose from a conversation that Lee Hazeldine and I had at the start of this academic year. Lee (Senior Lecturer in Education) and I (Professor in Dance Education) were keen to collaborate as two members of our newly merged Faculty, to investigate Dance and Epistemic insight (EI). EI means 'knowledge about knowledge' and particularly, knowledge about disciplines and how they interact. We wanted to investigate what questions BA Dance Education students studying a module called Dance in Society asked, what research and methods they used as they created a piece of choreography as dance for screen, and how dance knowledge interacted with knowledge from other disciplines. As academics, we know it is important to engage student's epistemic curiosity and insight and enable them to articulate their knowledge and understanding of their discipline. However, it may be surprising, but many dance education students embodied and experiential frames of reference are often taken for granted and normalised by the dance education students, and rarely acknowledged or understood by a wider, non-dance audience.

Twelve dance students agreed to participate in this Dance and EI project and engaged in a creative dance project where they drew on knowledge from a range of disciplines and translated that knowledge into dance choreography as dance for screen. During the 12-week research and development process, the students were partners, as co-creators of understanding, co-constructors of the curricula and development of the project and co-producers of knowledge. The students engaged in a number of staff facilitated EI sessions to raise awareness of norms of thought in dance and other disciplines and student/peer-led activities. The EI project was integrated into the Dance in Society module. At the start of the module the students knew that they were going to engage in dance and choreographic practice and make a dance film/dance for screen piece. Students had access to on-campus studio spaces for staff and peer led workshops including peer review during the creation of work, up until the December close and lockdown due to the pandemic so then, the students worked at home. The students also engaged with a range of technology enhanced teaching as online whole group mini-lectures, questions to respond to, discussions using Padlet, film-making tutorials, formative feedforward tutorials and directed tasks throughout the 12-week period, that Lee and I team-taught. The students also kept reflective choreographic journals during the process of making their dance work. The project concluded with a dance film screening and three students presented their work at the EI student conference. Here we share some reflections from three students involved in the Dance and EI project.

Student reflections

One student, Rachel, reflected on the research process undertaken to support the development of the dance work:

'The piece I created was entitled 'Ab Intus', which is Latin meaning for 'From Within.' The purpose of the dance was to highlight the inner pain and suffering endured by those who experience anxiety. Furthermore, the piece aimed to provide an insight into how dance can act as a vehicle to convey and produce meaning (Giurchescu, 2001). To inform my movement choices, a range of different disciplines were explored. It was important to gain a biological and psychological perspective of anxiety from scientific and medical evidence and research. Subsequently, an understanding of personal experiences and explanations was acquired, drawing upon information sourced in the media, accounts documented in the form of blogs and exploring mental health organisations such as 'Anxiety UK' and

'Relate'. This in-depth research was then analysed and brought to life through the physical and creative aspects of movement using a range of choreographic tools and approaches.'

Amelia also reflected upon the range of research that she undertook as part of her process:

'I created a dance film called 'But you don't look ill'. This piece is based on invisible illnesses, particularly my own experience of what it is like to live with conditions that are not outwardly visible to those around you. I drew from many different disciplines when choreographing and performing the piece. I used medical statistics and 'facts' on screen throughout the film to remind the audience of the extent of this issue. For example, I included how many people in the UK had invisible illnesses (Cochrane, 2020) as well as the definition of the phrase (Fabien, 2018). I also researched the sociology surrounding how people with these conditions are perceived by the general public, and how this affects their psychology and mental health. I particularly found inspiration in support networks that people found useful and how these were used by participants to carry out everyday activities and without access to this, they felt isolated (Pilkington, 2020). This feeling of loneliness is something I tried to portray in the dance film. I wanted to represent other peoples' thoughts and experiences of having invisible illnesses as well as my own. I found this through exploring different media sources. These included an article about Skin Picking Disorder (Dotson, 2018) as well as documentaries about different invisible conditions (Blade Ronner Media, 2017) and Chronic Fatigue Syndrome (Palo Alto Online, 2015).'

Another student, Chloe, researched society's view of female body image and Body Dysmorphic Disorder and was particularly interested in associated physical and mental insecurities. She drew on research from psychology (physical and mental impacts), sociology (female constructed body image and perception in the 21st century), history of women and art through culture in the UK (Social/Cultural trends), social media/documentaries (compared own/other people's experiences) and scientific research (statistics). Chloe writes:

'Extensive research led to analysis to gain understanding of the impacts and emotions connected to the disorder. Katharine Phillips book entitled, *The Broken Mirror: Understanding and Treating Body Dysmorphic Disorder*, provided examples of how people are affected by Body Dysmorphic Disorder and methods to overcome this. Evaluating research and interpreting this into the choreographic process was the task I set myself; everyone has differing views of 'perfect'; questioning what is perfectionism in the female body especially when female figural trends change.

The EI project engaged students in reflection and critical analysis. Amelia shared how she was able to make connections between research-theory/readings and practice:

'I kept a logbook throughout the choreography and filming process which detailed the steps I took and research I did to inform my work. This was then adapted into an evaluative essay in which I analysed knowledge and understanding during the whole process, from start to finish. This is another way that dance is unique. I was able to both explore the theme physically through the movement I had choreographed as well as intellectually/cognitively through the reflection, research and writing of the essay. This allowed me to get the most out of the project and walk away with a holistic, in depth knowledge of not only the theme I had chosen, but also how I made decisions and the thought processes I used in best adapting this to a piece for screen.'

Rachel also tracked her learning process:

'Throughout the creative process I found it beneficial to record my research findings, as well as my thoughts and beliefs, the creative choices made and the choreographic tools used, in the form of a choreographic logbook. This in turn helped to structure and track my thoughts and understanding. The logbook, coupled with the experience of translating the research into movement using dance knowledge, provided a strong foundation of subject knowledge when writing my academic evaluation essay.'

Chloe notes the value of keeping the reflective notebook:

'The choreographic logbook enabled reflection for the evaluation. This combined the research from the range of disciplines, experience of making the work, the choices of movement vocabulary as gesture, use of space, music and relationships between the dancer, space and body and the physical work, embodying the theme as a collective to underpin the work.'

When reflecting upon what is special about dance as a discipline Rachel thinks about this holistically:

'I strongly believe that dance, unlike other disciplines, has the potential to offer a medium by which meaning can be conveyed in its truest and rawest form, and that it enables as close a simulation to real life as possible. Dance has the potential to provide the audience with an opportunity to personally formulate views and an understanding of their own, without fear of prejudice. Furthermore, dance facilitates holistic insight into trauma in a way which textbooks and medical definitions alone may not. In my opinion, dance is a universal discipline which could potentially offer a deeper intimate layer of understanding of global issues to all.'

Drawing on the power that dance has to connect with audiences is explored by Amelia as she focuses on the opportunity dance choreography provides for an audience to sympathise/empathise:

'I feel that dance differs from other art forms as seeing a representation of what people go through on a day-to-day basis if they have invisible conditions is often much more striking than reading literature on the same subject. For example, for many, seeing someone struggle to walk up the stairs as I portrayed in the film will have more of a lasting effect than reading an article about how someone used to have difficulty with mobility. I used a lot of pedestrian movement like this throughout the film. As well as walking up the stairs, I took medication, washed my face, ate breakfast, and got ready to go for a walk among other activities. This made the film feel more "real" and relatable to the audience which will only aid in portraying the theme.'

Further, Chloe discussed the value of dance for screen/film:

'Using the camera and effects enhanced the visual aspect of choreography, changing angles of the movement created a new perspective and enabled me to decide as a choreographer what the audience should see as a lens on the subject. My intention was to immerse the audience into the piece developing a dimensional experience, rather like a mirror. I believe this work highlights, and perhaps empowers female dancers to feel less isolated, promoting individuality and accepting their body positively.'

Discussion

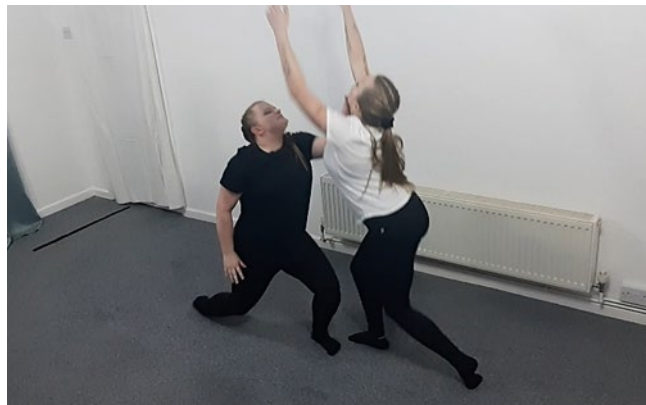
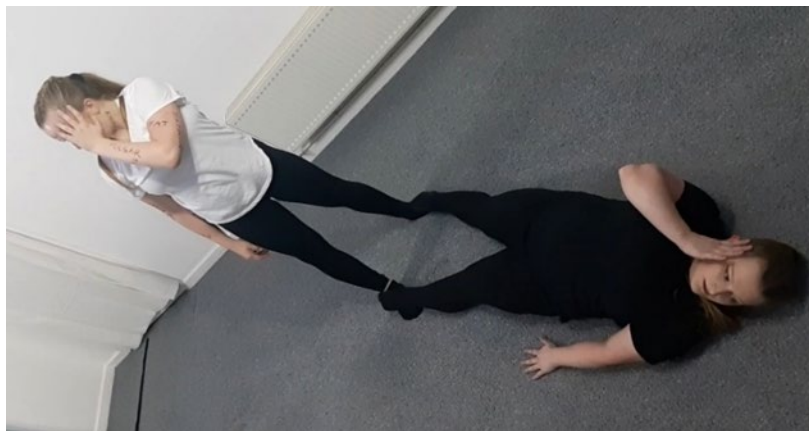
Lee Hazeldine and I are in the process of analysing the students' reflective journals and written evaluative essays further, as well as the practice work, with the view to writing an academic journal article. However, during our initial analysis there are a number of interesting outcomes worthy of further examination.

By integrating the EI project into the Dance in Society module, the Dance Education students were given an opportunity to engage in greater critical reflection of their taken for granted norms of thoughts, actions and practices as dancers. The students were able to reflect on their research and practice processes and gain a greater understanding of their choreographic intentions and application of knowledge gained from other disciplines, as they researched and translated the research into a dance piece. Further, it is suggested that the students became more aware of their norms of thought as well as how their work may be received by an audience and, it is suggested, this led to outcomes that were high quality, maximising student potential. In addition, this project enabled students to work in partnership with us as tutors, from different schools in the Faculty.

Lee and I could not fully predict the process or outcome of this project and we have learned much about student learning processes along the way. The students were very much engaged and in partnership, as co-creators of understanding, co-constructors of the curricula and development of the project and co-producers of knowledge.

Concluding thoughts

The EI project enabled the Dance Education students to articulate taken for granted norms of thought in dance, knowledge of dance as bodily knowledge and cognitive processes in the process of translating knowledge from other disciplines to dance choreography. Further, the students' demonstrated greater understanding of how scholarship and knowledge work not only within their subjects but also across them. As renowned choreographer Wayne McGregor states 'Dance... should keep challenging people to understand their world differently' (Wayne McGregor, 2020).



Acknowledgements

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RESEARCH AND ENQUIRY IN EDUCATION: AN EXPLORATION OF AN ENHANCED CROSS- CURRICULAR APPROACH TO ART AND DESIGN EDUCATION FOR EFFECTIVE LEARNING.

Caitlin Thompson

Introduction

In the 21st century art and design education plays a valuable role in equipping the students of today with the skills they need to lead fulfilling lives and to contribute to society. Research highlights the value of art education from a developmental, psychological, and philosophical perspective (Eisner, 2002; Hickman, 2004; Davis, 2008; Crossick and Kaszynska, 2016). Quality art and design education includes a wide range of technical skills, theoretical and cultural perspectives (Gude, 2007 p.14). Many scholars note however, that art curriculum is often taught in a limited way, specifically prioritizing teaching technical skills and therefore making the subject inaccessible to many (Addison et al., 2015; Patterson, 2017).

Teachers hold the responsibility for the subject matter and approaches to learning because the national curriculum is notably vague. The challenge for art teachers is finding the balance in teaching and learning both the practical art and design skills and the contextual knowledge. It is this unique combination that makes art and design education so valuable from a developmental, psychological, and philosophical perspective (Eisner, 2002; Hickman, 2004; Davis, 2008; Crossick and Kaszynska, 2016).

Dr. Jonathan Barnes makes a case for placing cross-curricular experiences at the heart of school curriculums. He defines cross-curricular learning and teaching, “when the skills, knowledge and attitudes of a number of different disciplines are applied to a single theme, problem, idea or experience” (Barnes, 2015b p.62). One could argue, this is the very nature of art and design: a one-dimensional subject, be it a timeline of historical events or a biological diagram, is enriched when viewed through the different lenses provided by art and design mediums.

Can applying a cross-curricular approach to an art and design curriculum contribute to solving this question of balance between teaching and learning practical art skills and visual culture? This literature review examines the benefits and limitations of art and design education in today’s climate; the benefits and limitations of a cross-curricular approach to learning and teaching; and, ultimately, seeks to identify cross-curricular learning opportunities within art and design education.

The benefits and limitation of the art of education in today’s climate

Quality art education broadens student’s skill sets and their outlook on life, presenting new opportunities in an ever-changing world. A prominent figure in art education, Elliot Eisner, advocates that engagement in the arts is critical to developing unique thinking skills in young students. He articulates five cognitive functions that the arts provide us: the opportunity to notice the world around us, the chance to engage our imagination, the ability to tolerate ambiguity and promote subjectivity, the opportunity to discover our own emotions, and the chance to inspect our own ideas (Eisner, 2002 cited in Jump, 2019, p.19)

Crossick and Kaszynska for the ARC Cultural Value Project draw upon the considerable amount of research revealing that that participation in arts education has a positive influence on young peoples’ learning outcomes, skills, and development (2016, p. 114). However, the report acknowledges the

general lack of appreciation of art and design as a subject in—its own right—and warns against the customary viewpoint of valuing the arts simply for what they do for other domains of learning, by way of transferable skills and knowledge (ibid. 2016, p.115). It is important to highlight the breadth and the depth of art and design as a unique subject, rather than using it as a vehicle to service other non-arts disciplines (Davis, 2008, p.6). Not only can art and design provide a new angle to diversifying learning about other “core” subjects and amplifying learning outcomes, but the same is true in the other direction.

Students turn to the arts for opportunities that other subjects do not provide, the opportunity to create something from their own ideas inspired by the world around them (Davis, 2008). Dr. Jane Hoffman Davis recorded an art teacher saying “[the students] really count on that one period a week to use their hands and make something” (2008 p. 47). Practical art making has the potential to allow students to create something new, a tangible product of their own invention that did not exist before; it embraces a world of ambiguity that is beyond the concept of right answers and wrong answers; it practices the concept of process, inquiry, and reflection; and it is intrinsically human, reflecting the moment in time the work is created (ibid.,2008 p.51-74).

Despite the positive attributes set out above, researchers highlight the limited approaches some teachers take to art education, reducing accessibility to some students in the process (Jump, 2019). Ofsted’s (2012, p.1) Making a Mark report considers that students are “turned off by the narrow focus of fine art”. Downing and Watson (2004, p.13) for The National Foundation for Education Research (NFER) note the overwhelming “focus on the teaching of practical skills; the lack of pupil exposure to three-dimensional work; and the minimal exploration of international art and culture (ibid., p.19). The study also noted minimal references are being made to international art and culture (ibid., p.49). Katie Jump argues that teachers are focused on an ‘end product’ that gives them something tangible to assess. This narrow focus could be due to time constraints, minimal resources, lack of confidence, pressure to fulfil rigid requirements for assessment (Jump 2019).

As a result of this narrow focus, students have been encouraged to practice observation and tonal drawing, prioritizing realism above all else (Addison et al., 2015). Kindler (2004 p. 233) argues “the ability to achieve mastery in pictorial realism is neither necessary nor a sufficient condition for artistic success”. Because of these shortcomings, students’ art production become shallow displays of technical skills without relevance to any form of contextual knowledge or meaning (Roberts, 2005). Many students “cannot see the point” of such meaningless practical art making, resulting in a decline in engagement and motivation in the classroom. Ultimately, these students lose out on a lifetime of art and design appreciation as well as an under-development of unique skills needed in the future. This overwhelming motivation to continue to develop technical skills requires diffusion by the acknowledgement that art is broad by its very nature (Luehrman and Unrath, 2006).

The benefits and limitations of cross-curricular teaching and learning

Cross-curricular teaching and learning builds a sustained, transferable understanding of the world, promoting diversity of perspectives and a broad knowledgebase (Barnes, 2015a, p.260). In contrast to ‘traditional’ approaches, in which disciplines are taught discretely and the emphasis is on the predetermined essential knowledge that students need to learn, the emphasis of a cross-curricular approach is on helping students make sense of the world in which they live (Kelly and Stead, 2013, p.1). Dr Jonathan Barnes wrote: “today many see cross-curricular approaches as motivating, enjoyable and capable of building relevance and meaning into a curriculum” (Barnes, 2015a, p.260).

Positive motivation and cultural relevance as established benefits of cross-curricular learning are particularly appealing contributions to today’s art and design classrooms because the value of the subject is in question. The very act of linking skills, themes, and ideas to the lessons and tasks at hand makes teaching more relevant and meaningful.

If it is grounded in contextual knowledge students are more inclined to make connections to the wider world (Roberts, 2005).

A cross-curricular approach is not without its limitations. Barnes warns that the cross-curricular approach is rendered ineffective if teaching delivery is poorly articulated or trivial and lacking in moral context (2015b, p. 62). A cross-curricular approach requires a great deal of coordination, planning and deep understanding of multiple subject knowledges (Savage, 2011, p.15). Research has shown that cross-curricular approaches can sometimes slow progression and deep subject understanding (Barnes, 2015a, p.274).

Assessment can also become more difficult when trying to apply today's assessment standards to this progressive approach to teaching and learning (Barnes 2015a, p.274). In summary, cross-curricular learning requires the investment of time and resources in order to provide an effective learning platform. This in turn requires the commitment of a curriculum and the teaching profession to deliver such an approach effectively within today's assessment driven climate.

Identifying opportunities for cross-curricular learning within art and design

Many scholars set out their "visions" for a 21st century art education curriculum (Eisner, 2002; Freedman, 2003; Hickman, 2004; Gude, 2007; Jump, 2019;). Consistently this vision includes teaching both contextual knowledge and practical skills. According to Katie Jump, contextual knowledge is understanding historical context, learning how to think like artists and question the art they see (2019, p.20). Visual culture is integral when teaching contextual knowledge and is identified by Eisner as a primary principal of today's art education (Eisner, 2002 cited in Jump, 2019, p10).

Visual culture is any aspect of culture expressed visually including "multicultural, intercultural, interdisciplinary, social, political, economic, personal and it involves connection between contemporary and historical forms" (Freedman 2003, p.39). Jonathan Barnes breaks down cross-curricular learning and teaching into six different methods, one of which is called the "double focus approach" (2015a, p.272). The double focus cross-curricular approach establishes a balance between—1) subject specific; and 2) cross curricular modes of learning, which operate simultaneously (ibid., 2015a p.274). When applying this specific approach to an art and design curriculum I would argue the practical skills are the subject specific aspect—and the contextual knowledge and visual culture aspects—are the cross curricular.

Professor Kerry Freedman believes that artistic production is the very foundation of teaching visual culture (2003, p.38). Visual culture and contextual knowledge should be taught in line with technical skills, and practical art making, thus giving the work deeper meaning. A cross-curricular approach would shift the narrow focus away from technical art skills toward art's broader role in society. Works of art inherently incorporate a range of school subjects, all in a single creation. In her book *Why Our Schools Need the Arts* author, Dr. Jessica Hoffman Davis brilliantly uses an example of a classical Greek sculpture of a discus thrower and connects the work of art to nine different school subject disciplines: ranging from English literature to chemistry (2008, p.4,5). Cross-curricular learning opportunities are inherent in art and design providing the teacher allows the time and space for such exploration and examination. In the postscript of his textbook *Art Education 11-18 Meaning Purpose and Direction* editor Richard Hickman advocates for a curriculum that values visual culture; learning skills of criticism; acquire skills for which they can generate their own ideas; respond to their environment in a meaningful way; develop problem solving skills (2004, p.11, 12). Yet he ultimately questions whether such a curriculum can be delivered within today's confines of art and design education (ibid., 2004, p.12). Examining ways to integrate practical art skills with contextual knowledge and visual culture is an area for further research. Successful studies outlining best practices for effectively achieving this balance are limited. I suspect it is because practitioners are attempting to achieve this balance while navigating the current, and outdated methods of assessment.

Conclusion

The national curriculum is being reconsidered to achieve a more meaningful and balanced approach; moving away from an education catered to achieving strong test results to a more holistic view of the curriculum (Gregory, 2019, p.10). This transition is an ideal time to “broaden our understanding of what constitutes as art and move towards teaching art and design as a wider more inclusive concept” (Hickman, 2004, p.11). Literature indicates that art plays a key role as an enabler of critical thinking, effective communication and understanding of others in society. A quality art and design education allow students to experience works of art (Davis, 2008, p.6). This involves taking time to apply historical context, social relevance, appreciate the creative process and the visual culture (Jump, 2019 p.19). A quality art and design education should also allow students to integrate learning across various subjects and express connections between ideas, by making their own art (Davis 2008, p.6).

Examining ways to balance teaching technical skill and practical art making with cross-curricular learning, including emphasis on art’s uses in visual culture, is an area for further investigation and the premise for my research study. Does an enhanced cross-curricular approach to teaching and learning have a positive impact on student engagement, student understanding and overall student appreciation of art and design? Based on the evidence in this literature review I hypothesize that integrating a cross-curricular approach into an art and design curriculum will have a positive impact.

Further Research

Following on from this literature review I am going to test my hypothesis within my research study by integrating cross-curricular learning opportunities into the art and design scheme of work. My objective is to assess the impact on teaching and learning from a double focus cross-curricular approach. The goal is for students to develop technical skills, create personally meaningful artwork whilst recognizing its relevancy to society. Furthermore, students should develop the knowledge and the confidence to transfer the universal skills practiced in the arts and design classroom to other disciplines, in their daily lives. Research highlights the value of art education to students’ development as a significant contributor to the wider curriculum and students’ learning experience. In exploring the value of an enhanced cross-curricular approach—through application in a scheme of work—I intend to measure its impact as further supporting evidence of its merits.

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HOW HAS COVID-19 IMPACTED TEACHING ART & DESIGN?'

Holly Lam

Acknowledgements

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Introduction

COVID-19 has impacted all aspects of education and across all subject areas. As an intrinsically practical subject, Art and Design education has been particularly affected by the closures of schools and challenges in carrying out practical work which it has made it problematic for both teachers and students. It has made me reconsider the use of traditional teaching methods during the transition to remote learning. Having taught in classrooms and online, I have become aware of the rapid developments of the current educational climate and teaching practices which led me to question how COVID-19 has influenced the teaching of Art and Design.

The key aspects I will be exploring in this paper are: the challenges of online learning, classroom teaching and other various approaches to teaching practical based subjects. In addition, I will also identify the teaching approaches of science as it is another practical subject that has also been largely affected by the pandemic. By comparing the differences & similarities of the teaching of these disciplines I will be able to evaluate how they may benefit each other. It is important to focus on these elements to have a clearer understanding of the impact of COVID-19 on the curriculum and it will also provide valuable insight on how I can develop my current pedagogical practice.

Challenges of Classroom Teaching

In an article written by Michael McBride, "Covid-19's teaching challenges: seven keyways the classroom has changed", face-coverings have caused an impact upon a teacher's ability to pace the lessons as it has made it difficult to project their voice and gauge the understanding of pupils. Students are being taught in rooms not traditionally used as classrooms which are causing disruptions to learning, as large-sized classes have 'resulted in many schools are having to relocate classes to halls or libraries'. As a result, the poor acoustics and lack of facilities and equipment in classrooms can have a negative impact on teaching and learning particularly for Art and Science lessons. McBride also states social distancing in schools is 'not actually possible' as schools have large capacity of students with 'no opportunity to socially distance them', this is often a challenge especially for art and teachers as practical activities require the appropriate learning facilities, close supervision, and collaborative work.

Restrictive movement policies and social distancing have disrupted many traditional practices within classrooms. Caroline Sharp, author of the article, 'The challenges facing schools and pupils in September 2020' mentions almost half the teachers in a school found "distancing requirements had negatively impacted their teaching practices" as "three quarters of teachers (74%) did not feel able to teach to their usual standard under the regulations that were in force in July" (Sharp, 5). The physical struggles of face-to-face teaching under the restrictions during the pandemic are shown as teachers are no longer able to have students work collaboratively and create practical work.

'Social distancing' has also made it difficult for schools to ensure pupils have access to facilities and equipment as they are not able to share resources. The restrictive nature of the safety regulations enforced in schools prohibits teachers from classroom circulation preventing them from providing full support and interaction with the pupils. The lack of group work also limits the level of interaction and engagement between students and teachers which led to some pupils falling behind in their work.

Online Learning

As schools have been closed, educators and students have experienced an unexpected knock-on effect of the pandemic. Many students at home were unable to engage productively as online deliveries were usually a teacher-centered approach with little opportunity for interaction. In 'A Literature Review on Impact of COVID-19 Pandemic on Teaching and Learning' written by Sumitra Pokhrel & Roshan Chhetri (2021) indicated the level of academic performance is likely to drop due to lack of consultation with teachers and consultation time when faced with difficulties in understand and learning. Furthermore, it is suggested that the use of 'flipped classroom' strategy as a solution which is a very "effective way of encouraging skills such as problem-solving, critical thinking and self- directed learning. This could also be applied to both disciplines of Art and Science as it uses lesson time to deepen understanding through the discussion with peers and teacher and enabling students to be more independent as learners (Ibid, 2021).

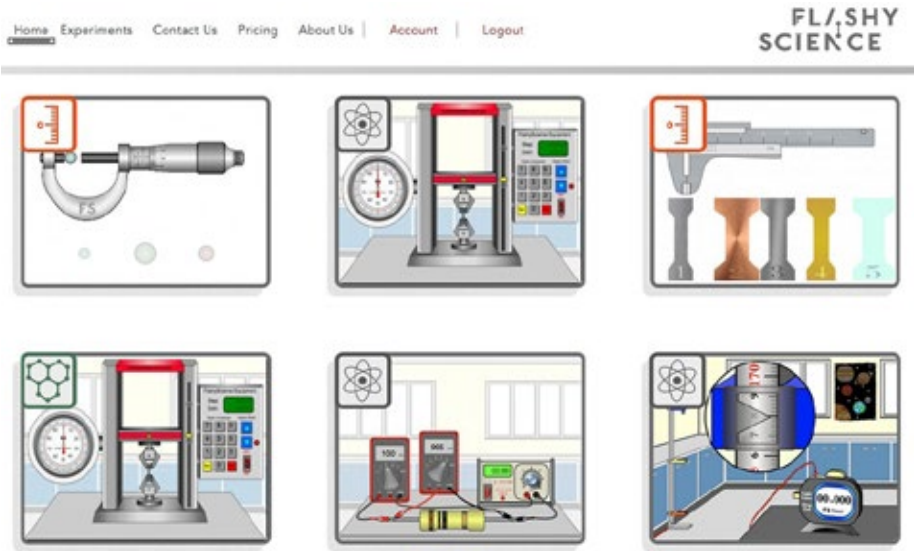
Although there are many challenges for educators and schools regarding online learning, there are a few opportunities created by the COVID-19 pandemic when integrating the e- learning system in classrooms. As Chhetri et al. (2020) suggests the experience of remote learning aided children in need of additional support. 'The use of online platforms such as Google classroom can be explored even in classrooms as it can provide extra resources and guidance for learners' which indicates online learning has provided the opportunity to teach in innovative method unlike the traditional classroom environment.

Strategies for Practicals in Art & Science

During the COVID-19 pandemic, schools have discontinued face-to face teaching, as a result, many researchers and educators have been learning new methods and incorporating them into their teaching strategies. A significant amount of scientific theory is based on practical work as it supports the theories pupils have learned and it develops problem solving skills through experimentation. This aspect aligns with the discipline of Art and design as it is also dependent on practical experimentation for the development of pupils' understanding.

The journal article, '*Coronavirus update: Science practical work in a COVID-19 world: are teacher demonstrations, videos and textbooks effective replacements for hands-on practical activities?*' written by Alistair M. Moore et al (2020) gives an overview of the current approaches to practicals in Science during the pandemic. Regarding practical work, students are only able to observe the teacher's demonstrations and simulations rather than a hand's-on approach themselves. Although precautions are intended to reduce pressures on teaching time and accommodates the public health guidelines, there is a lack of support in independent learning and development of motor-skills.

Websites such as 'FlashyScience' created by Dr Julian Dean allows students to be able to carry out science experiments in a virtual simulation which may be beneficial in Art education:



[Fig 1.] A website created by University of Sheffield for virtual experiments in schools.

Approaches used in Art and design differ slightly as most practical activities are still allowed to be carried out by students as it follows the safety guidelines such as wearing personal protective equipment. Like science, teachers are required to use their own set of equipment for demonstrations. Creative solutions currently being used in art include the use of visualizers for demonstration purposes as it supports learning whilst being able to

social distance. As suggested in the 'Practical Activities Guidelines for Art' (Education Scotland, 2021) staff should also consider adaptations to the curriculum to minimize equipment required. A blend of learning approaches can also minimize risk and encourage independent learning at home as they may be able to use online platforms to enable teachers to provide feedback without direct interaction. Having observed the approaches currently used in practicals in the two disciplines, the integration of a digital platform such as virtual simulations used in science would be of great benefit to Art as students who don't have access to resources at home will be able to interact online. The blended learning approach can also be applied in science lessons as it would enhance the learning experiences of students.

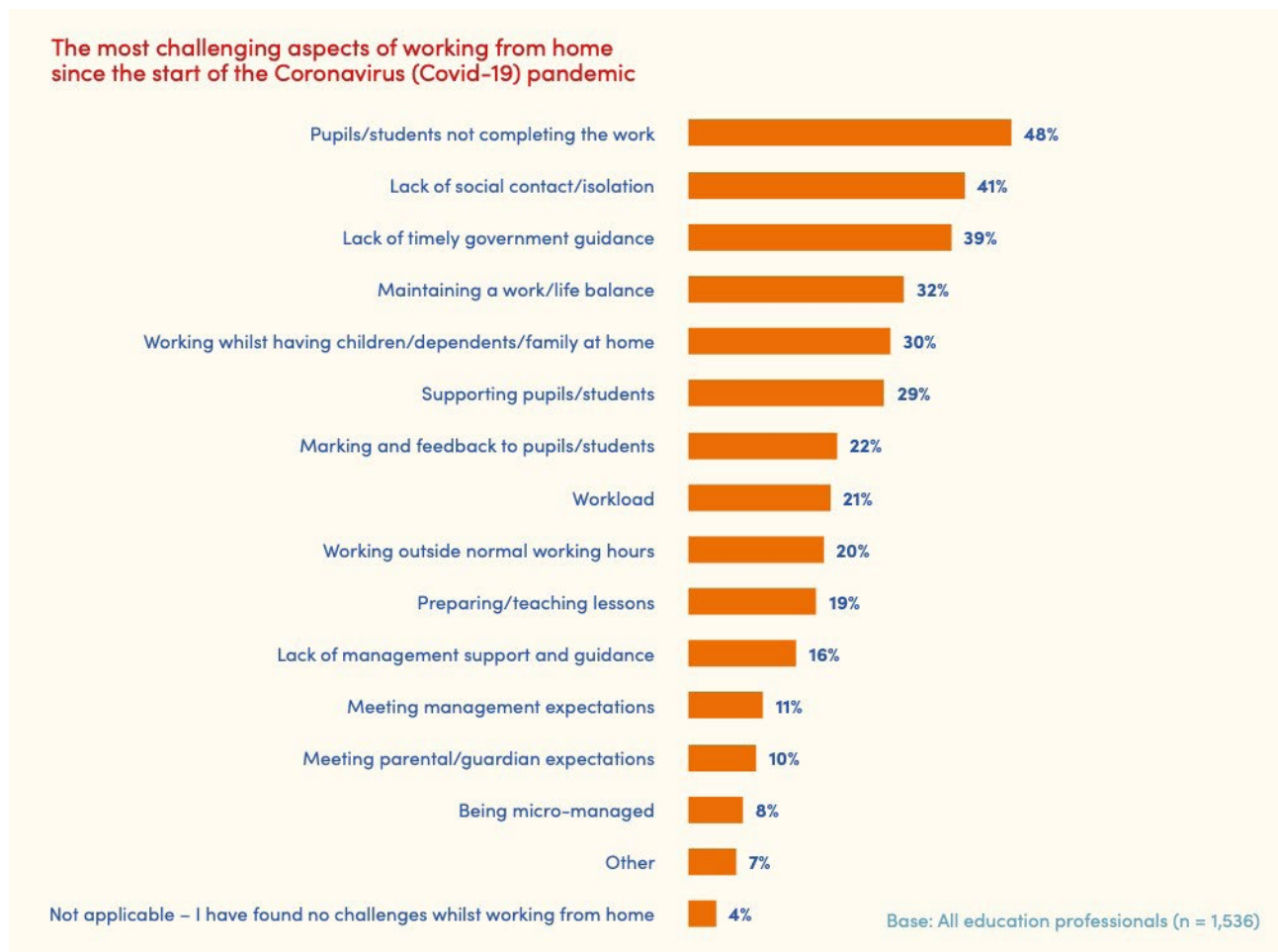
Methodology

Current study explores the impact of COVID-19 on the teaching of the practical-based disciplines, Art and Science. A qualitative research strategy was implemented in this study as it investigates the negative influences of the pandemic on the current teaching practices. This is collected in the form of an online survey in which participants have answered open-ended questions. In 'Qualitative research methods' a book written by Ajay Bailey et al (2010) we are informed that Qualitative Data which enables one 'to identify issues from the perspective of the study participants' means that there are limitations to this approach (which I kept in mind during its implementation). One such limitation is that the data collected is based on interpretations and participant opinion. To prevent any ethical issues, I have ensured the identities of the school staff remain anonymous. Furthermore, I have supported this with textual analysis of relevant online articles.

Analysis of Data & Findings

By analyzing the data collected, I am able to identify the impact COVID-19 has on teaching Art and Design. From the data present below, there are three main challenges relating to the incompleteness of pupils' work (48%), 41% are experiencing isolation and 39% are experiencing a lack of timely guidance from the government. Students not being able to complete work was significantly greater in the secondary sector 64% in contrast to staff working in the sixth form sector at 50%.

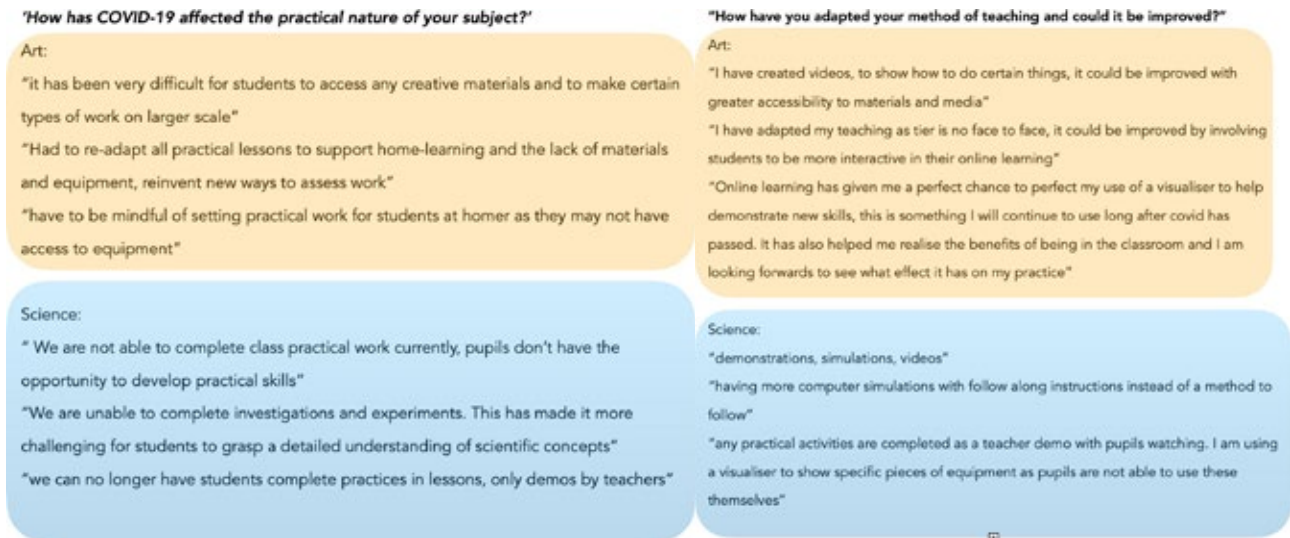
The challenges of teaching with the lack of government guidance was also a great challenge for teachers in the secondary sector. The implication of this finding is that a major review of the government support and teaching approaches in online learning is required.



[Fig 2.] the most challenging aspects of working from home (online learning) Education Support. 2021. (Covid-19 and the classroom: working in education during the coronavirus pandemic. [online] Available at: <[https:// www.educationsupport.org.uk/resources/research-reports/covid-19-and-classroom-working-education-during-coronavirus-pandemic](https://www.educationsupport.org.uk/resources/research-reports/covid-19-and-classroom-working-education-during-coronavirus-pandemic)>)

Online Survey

Some of the opinions expressed by the art and science teachers obtained in the form of open-ended questions on practical-based teaching are given below:



[Fig 3.] (Online survey conducted by Holly Lam)

The data collected on an online survey provided shows students in science are unable to complete practicals which has made it difficult to grasp new scientific concepts. The teaching approach most often used by science teachers are teacher-led demonstrations which do not allow students to do any practical work, as previously mentioned in the journal by Alistair M. , Moore et al (2020). However, most of the science teachers agree simulations and the use of visualizers would improve their current teaching approach.

A recurring issue within the survey was the lack of equipment and resources for art this could be solved using digital resources such as virtual simulations that could allow students to complete practicals.

Surprisingly, a positive impact that was observed was that an art teacher found that online learning had provided the opportunity to use visualizers to demonstrate new skills. The experience of remote teaching has also highlighted the benefits of teaching in classrooms.

Conclusion

The study of how COVID-19 has impacted the education of Art and Design has aided my understanding on the negative influences and challenges emerging in the implementation of practical based subjects like art and design and science. It has provided a valuable insight as a researcher, and it has led me to question my own pedagogical methods when teaching art and design. Elements from various teaching strategies used in science such as the use of digital resources and particular learning platforms can also be applied to art and design to enhance students' learning experiences. From these findings, it has made me realize the influence that COVID-19 has had on education particularly on practical based subjects. Both students and teachers were largely affected due to the lack of support and guidance during online learning. Although the impact of COVID-19 was mainly negative, there was a surprising find from the survey as some art educators found the experience of online teaching to be a positive one, as it enabled them to become more innovative with the frequent use of technology and online platforms.

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DEVELOPING STUDENTS' INSIGHT INTO MUSIC: RESPONDING TO THE CHALLENGES OF THE PANDEMIC AND DISCOVERING NEW POSSIBILITIES WITHIN THE MUSIC CURRICULUM.

Liseli Briscoe

From a musical standpoint, it has been particularly challenging to redesign a music curriculum for online teaching as opposed to in person lessons with practical activities. From the changes to the school timetable to what is taught on the curriculum, there is now much less that can be done now as teachers and equally if not more for performers. For example, singing is prohibited, live performances are also prohibited, band rehearsals have not been allowed, and group work is extremely limited with few allowances for collaborative work. This is challenging for teachers just as well as for students – especially for those who are not proficient in their music technology skills (which is what the majority of music work has been replaced with) which brings further struggle for teachers having to demonstrate/teach music production to a class of around 30 children with varied levels of abilities. Ofsted released a report discussing the challenges that the pandemic has brought specifically within the music education sector; in that the COVID-19 pandemic has led to music education provision being reduced in England. Our recent research showed that opportunities for pupils to make and create music are becoming more limited and now Ofsted have explained that this is due in part to the decision-making of some schools (News, 2020).

Due to this, many online websites/portals have become the main source for lesson resources which has changed the way in which music has been taught since the pandemic began, research was taken from *Frontiers in Psychology* in which their survey revealed that the coronavirus pandemic led to a decrease in practicing hours and an increase of stressful thoughts and feelings (Rosset, et al., 2021). Not only academically are we challenged now, but socially, there is a rise in mental health issues due to the pandemic for artists as well as school students.

Music is a therapeutic way of alleviating the stress of everyday struggles and now the limitations have created new problems within the mental health sector as well as within education. Studies in the general population show the negative effects of the coronavirus pandemic on mental health and wellbeing (Rosset, et al., 2021) through this research, it is evident that the pandemic has brought on many challenges and changes to many member of the general public. This could all possibly lead to students increasingly questioning the meaningfulness of studying music (Sonneck, 2020).

Within this essay, I will share with you my research into what limitations have been brought on by the pandemic, and how –as a current trainee teacher in music in secondary school—I have combatted these challenges and successfully delivered both online and in person music lessons with appropriate resources and support.

Extensive research has not yet been undertaken regarding the challenges of the pandemic within the music education sector. As stated by *Frontiers in Psychology*, we do not yet know the specific consequences for music students. To address this research gap, the aim of this study was to examine the impact of the coronavirus pandemic on music students' physical and mental health status, their practicing behaviour, and their everyday life (Elmer, et al., 2020). Teachers have made great strides and changes to the way in which music is now taught in classrooms due to the limitations that have been put into place, including, music production software that has been made accessible for all students without needing to purchase any additional products to be able to create music remotely (Deahl, 2020). Many schools provide music production software and resources to students within school

classrooms, and for many students, this is the only access they have to any specific software. Due to the many limitations, we have encountered, music production software such as BandLab (accessed 2021: <https://www.bandlab.com/?lang=en>) has now been made accessible to all students which aided remote/online learning greatly for music lessons.

There is also a danger in providing solely music production lessons, as it does not develop other skills within music, like song writing, collaborative work, performing or stage presence. Many performers as well as aspiring musicians/artists have had many setbacks due to the pandemic which has decreased opportunities to perform and build a following as well as gain exposure from performances and tours. Artists, especially those who are not backed by a recording label, have faced challenges due to the lack of opportunity the pandemic has brought. Many artists have resorted to using social media to broadcast their music and advertise themselves and reach a wider audience more than ever which has helped people stay connected to each other. Massive social media companies are paying large sums of money to large music companies for use of their music (Ingham, 2020) this has evidently produced a larger revenue for streaming services and platforms who have benefitted from artists using them to release their music, in the same way, social media platforms have also profited from the pandemic. For smaller artists, pulling together a decent online gig was more trouble than it was worth, but artists ensured all was not lost (Cooper, 2020).

There is inspiration to be found by looking at the strategies and solutions adopted by independent and upcoming artists and teachers with limited resources. In this, some of the strategies used for independent artists who have been managing their career amidst the pandemic circumstances, can be transferred to schools. For example, finding new ways to teach music, just the same way artists are finding new ways to share their music and perform online. Teachers have suffered greatly due to the pandemic, however, have shown great progress in demonstrating new ways in which to teach music to an online class full of children who may be feeling uninspired as they are isolating and not amongst their peers.

Within my research, I have been able to compare the changes to the students' engagement from solely synchronous online teaching and how students' work reflects their engagement. From the image below, it is evident that during the first week of my observations of my year 10 class, the students' engagement levels and behaviour management has been implemented to ensure the students are focussed.

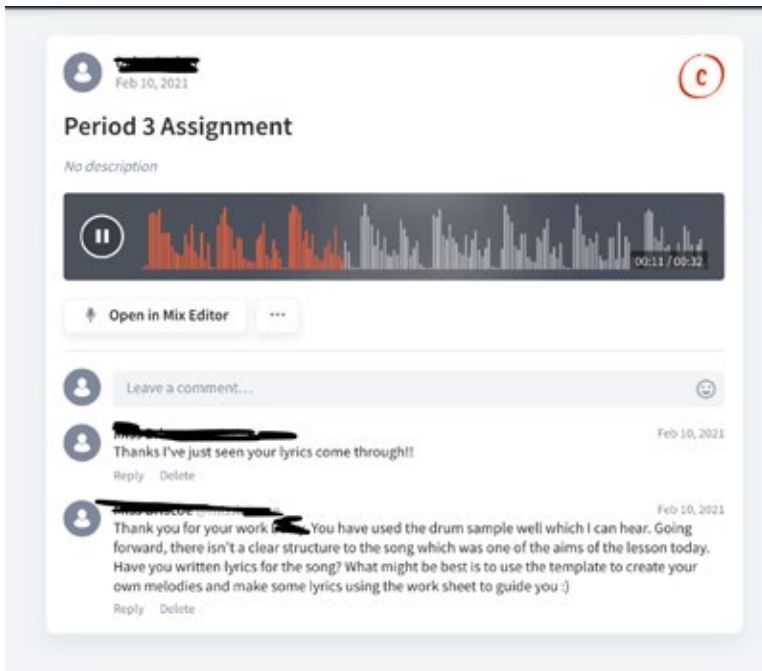
Pupil progress bundle – report year 10b

w/b 11/01/2021 – remote learning (observations and solo lessons)

- **Some students not engaged fully with the task and some are too, showing some participation**
- **Behaviour management – marking students as absent if they're not engaging with the class or answering questions**

Further evidence on the students' music work, from their BandLab tasks, in which they had to create their own song, which was the brief for the term starting in January, shows the students not fully reaching their potential in their work as they have the added barrier of not being able to ask questions in class, because they are working remotely from home. Student A below, is normally a student who is engaged and asks questions, but it could be argued that during the extended period of online learning, this student has found it difficult to work independently at home without the guidance of a teacher, which is evident in their work.

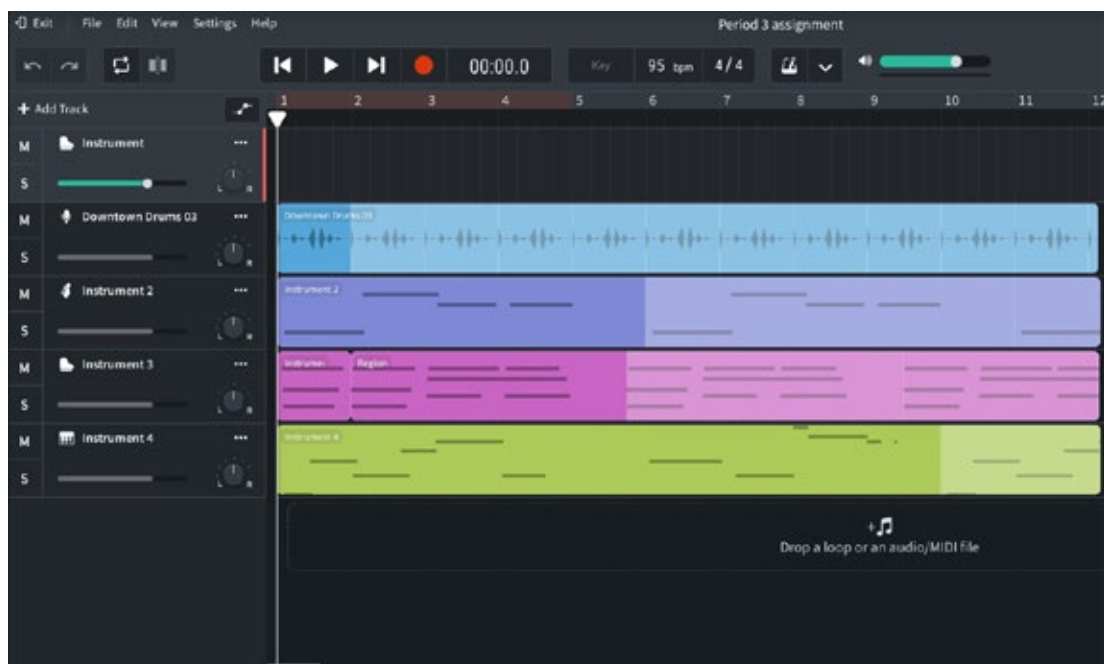
During my teacher training, I have encountered many different issues with online teaching, but also its benefits as well. With the evidence shown below from my previous year 10 class, one can see where progress has been made by different students of mixed abilities with reference to online learning throughout the term. Some have argued that after the pandemic, online learning could be something



to continue post-pandemic, however this may not be sustainable (Li & Lalani, 2020). With this sudden shift away from the classroom in many parts of the globe, some are wondering whether the adoption of online learning will continue to persist post-pandemic, and how such a shift would impact the worldwide education market (Li & Lalani, 2020), evidence has already shown through research into mental health impacts the pandemic has brought on, that online learning would not be sustainable in the long term for students especially those at university level (Rosset, et al., 2021).

Below is another piece of evidence from student B who made 'great strides' in their work during the online

learning period, (also from the year 10 music class). Below is a screenshot of their finished work on BandLab, again using the online music production software made available and accessible to all who have a Google Chrome access (Education, 2021); which provided them with the appropriate elements needed to complete their work task. This shows that some students were able to follow instructions without needing extra support, however, some students demonstrated that further instruction and guidance from a teacher would have been highly beneficial for them.



Teachers have had to resort to online teaching through different programs such as Zoom (<https://zoom.us/>) Microsoft Teams (<https://www.microsoft.com/en-gb/microsoft-teams/group-chat-software>) and Google Meet (<https://workspace.google.com/products/meet/>) to accommodate the new online teaching and learning setting. Students have also had to make significant adjustments to their learning environments and adapt to the changes of the pandemic. Many students do not have access to computers or laptops with the appropriate software for music lessons, which means schools have had to be more resourceful and support students in order for them to complete work and maintain engagement with their learning. Lesson plans for music lessons are thorough and concise ensuring all areas are covered such as “inclusive practise” which links to Teacher Standard 5 (catering to the needs of all pupils within lessons and through planning) and “behaviour management” linking to TS7, (managing the behaviour of students to ensure a good and safe learning environment) (Gov, 2011). When online learning was at its peak at the beginning of the third school term of January 2021, lesson plans were much more difficult to ensure all students can make expected progress.

New methods have been put in place to support the needs of all students and to ensure they are making the same progress online as they would be in the school classroom. Students have been provided with the correct resources to aid them, including laptops, new software, worksheets, books, videos and highly resourceful and useful website links for homework and extra-curricular learning (Caldwell, 2020). The rate at which students that I have taught, has changed throughout the time of the pandemic as there are ever-changing circumstances that both the students and teacher faces. Many children have been able to complete work to a good level showing an understanding of their learning, but there are some who have found the transition from in-person learning to online learning much more challenging. Children with different SEN needs and other learning difficulties have been hit the hardest, especially within the music sector, there has not been any performing or collaborative activities to help engage and encourage students. Children with learning needs can enjoy learning an instrument but ensuring that you recruit a teacher who ‘gets’ them and the way they think is more crucial than ever (Guide, 2020) which is specifically why during the pandemic, teachers have had much more pressure to deliver engaging music lessons due to the nature of the subject.

Conclusion

To conclude, the pandemic has brought many different challenges and changes to the general public, teachers and students across the country and through the wider world. The particular reason for the circumstance being so challenging is that today’s society has not had to face a world changing virus that has brought each individual life to a standstill causing them to stop all the things they are used to doing, which includes going to school for students and teachers. In the same way, artists have had to adapt to the changes in the music industry and make substitutes to their strategies in how they release and perform music. Overall, there have been substantial changes that everyone has had to adapt to, but ultimately made it work and successfully been able to continue with daily life amidst restrictions and limitations that have been forced into place to ensure everyone’s safety throughout the pandemic.

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