

**PAINT: Self study Research Investigating Possibilities and Pitfalls
of Arts INTe gration**

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Abbreviations

AD/VA	Art and design / Visual Arts Education
AoS	
CHoM	Creative habits of mind
CPD	Continuing professional development
HoM	Habits of mind
IA	Integrated arts
IAP	Integrated arts project
ITE	Initial teacher education
MIE	Marino Institute of Education
MERC	Marino's Ethics in Research Committee
PAINT	Possibilities and pitfalls of integrated arts
PLC	Professional learning community
SUC	Stranmillis University College
TE	Teacher educator





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Introduction

Developing an arts-rich practice is an ongoing process that must be sustained with ongoing professional development. Research indicates that professional learning communities (PLCs) have considerable potential for teachers' continuing professional development as they foster collaborative learning among colleagues. Informed by theories concerning continuing professional development, interdisciplinarity and self-study research, this SCoTENS sponsored project involving arts educator lecturers from Marino Institute of Education, Stranmillis University College, Belfast and Dublin City University explores the value of integrated arts (cross-curricular integration or linkage within the arts alone) from a teacher educator professional development perspective. Adopting a self-study approach, researchers' compare *PAINT, - The Possibilities and Pitfalls of Arts INtegration -* in the teacher education programmes of Marino Institute of Education (MIE) and Stranmillis University College (SUC).

Organisation of the report

The report is outlined in five parts. Following a background and context section that contextualizes the research in light of the literature. There is an outline of the project's focus, research methodology, and data collection methods used in both cases. Discrete findings are presented in relation to the self-study cases in MIE and SUC. Shared findings are then presented and discussed in terms of answering the project's research questions and in light of the literature. The report concludes with some final comments and recommendations.



Theoretical background

This section of the report describes the background and context of the study with respect to related theory and research.

Cross-curricular integration, integrated arts and double-focused approach

Cross-curricular learning (CCL) has been adopted in diverse educational contexts for many years (Barnes, 2011; Kerry, 2015; Pritchard, 2009; Rowley & Cooper, 2009). Integrated learning or CCL happens whenever learning has been applied to more than one discipline. It transcends traditional subject divides, is more holistic in approach and more effective in terms of changing values. CCL exemplifies the educational epistemologies of many well-known theorists and have become synonymous with learner-centred education (Barnes, 2011; Kerry, 2015; Rowley & Cooper, 2009; Pritchard, 2009; Sousa & Pilecki, 2013).

Barnes (2011) has outlined a cross-curricular taxonomy for CCL. These include hierarchical, multi-disciplinary, interdisciplinary, opportunistic and double focus approaches. Hierarchical integration progresses aims in one discipline by using aspects of another. This form is very common and usually the arts are exploited in this arrangement. Multi-disciplinary integration aims at using one single experience or theme as a means of progressing learning in more than one discipline. Each discipline is addressed and progressed separately with interdisciplinarity. Interdisciplinary integrated approaches combine subjects to unpack a problem, question or dilemma. It encourages subject fusion and demands a more speculative and flexible teaching style. However, subject fusion can result in learning dilution and unintentional confusion (Barnes & Shirely, 2005, 2007 & Roth, 2000). Barnes advocates a double-focus approach to CCL, therefore, allowing time for discrete subject teaching as well as integrated sessions. Importantly, he also stresses the importance of opportunistic integration, whereby children's voice and choice come into play in terms of steering the learning journey. Opportunistic integration also opens the door to spontaneity and happenstance, whereby the teacher can veer from fixed planning in order to pursue a line of inquiry that arose unexpectedly. In addition, from an assessment perspective, he recommends that any integrated learning journey culminates in a "performance of understanding" that illustrates students' learning. These can comprise the likes of, but not limited to debate, presentation, showcase, exhibition, written reflection or performance. Consequently, performance in this study is described as any realisation of artistic process by visual, musical, digital, oral or written means.



Arts integration (AI) is teaching and learning in and through the arts. Connections between arts and non-arts disciplines achieve a more holistic, comprehensive and appealing learning experience for all learners (Wakefield, 2004). Often, AI reaches diverse learners of all ages and stages more effectively than more singular and linear approaches (Burnaford, Brown, Doherty & McLaughlin, 2007). AI has been used instead of more conventional mainstream education methodologies which have failed to meet the developmental needs of diverse learners (Loughlin & Anderson, 2015). Integrating the arts also challenges students with regard to higher-order thinking through creative outputs and creative application of acquired concepts and themes. Bresler (1995) describes four types of AI that pervade education. These include subservient, co-equal, affective and social AI. The first type is frequently practised, whereby the arts are reduced to methodologies for learning mainly. Affective AI acknowledges the potential of the arts to impact on the affective domain of learning in terms of evoking feelings, self expression and creativity. Through social AI, learners develop communication and interpersonal skills Eisner (2002). However, co-equal AI treats both the art and non art disciplines equally. It ensures the arts retain subject integrity and learning happens in as well as through or from the arts.

Creative habits of mind (CHoM) and collaborative creativity

Costa and Kallick, (2000, 2009) use the term “Habits of Mind” to describe helpful dispositions to confront problems to which we do not immediately know the answers. They explain when one experiences dichotomies, dilemmas or uncertainties, one needs to draw upon intellectual resources in order to produce outcomes that are powerful, high quality, and of significance. The sixteen habits of mind (HoM) identified by Costa and Kallick include:

- Persisting and Thinking and Communicating with clarity and precision
- Managing impulsivity and Gathering data through all senses
- Listening with understanding and empathy and Creating, imagining, innovating
- Thinking flexibly and Responding with wonderment and awe
- Thinking about thinking (metacognition) and Taking responsible risks
- Striving for accuracy and Finding humor
- Questioning and posing problems and Thinking interdependently
- Applying past knowledge to new situations and Remaining open to continuous learning

While many of these are easily understood, other terms such as creativity, imagination and innovation can be more difficult to define as there are diverse perspectives in the literature regarding what creativity, imagination and innovation entails from one discipline to another (Desailly, 2012). Creativity has had many connotations through the ages including creativity as



possession, product, personal genius, process, exceptional attributes, cognition, innovation, social and everyday (Carlille & Jordan, 2012). There has been no shortage of research with regard to examining creativity in relation to personality, motivation, and creative environments. Other studies have explored creativity in relation to testing, different domains and collaboration. Craft's model of creative process (2000) presents creativity as a cycle including *preparation*, *letting go*, *germination*, *assimilation* and *completion*. The first phase entails all necessary preparatory research to inspire ideas. *Letting go* is essential to clear the mind for more original thinking and creative self-expression. The third and fourth stages concern the emergence, gestation and manifestation of those ideas that culminates in some kind of product or performance.

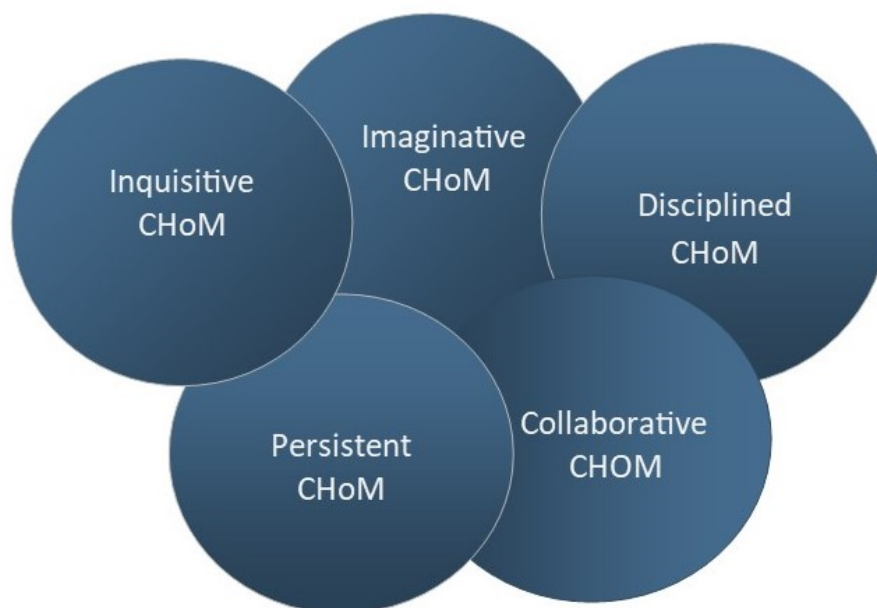


Figure 1. *Creative Habits of Mind (CHoM)*

Theory on creativity of particular relevance to this project is the Five-Dimensional Model of Creativity (Lucas, 2016; Lucas, Claxton & Spencer, 2012). This model has five core creative habits of mind (CHoM). Each CHoM comprises three sub-habits. For example, inquisitiveness includes wondering and questioning, exploring and investigating and challenging assumptions. A second CHoM concerning imagination includes the subhabits of playing with possibilities, making connections and using intuition. A third CHoM relating to persistence involves sticking with difficulty, daring to be different and tolerating uncertainty. A fourth CHoM concerning self-discipline includes the subhabits of developing technique, reflecting critically, crafting and improving. Lastly, a



collaborative CHoM encompasses sharing the product, giving and receiving feedback and cooperating appropriately. There is no hierarchy amongst these CHoM. Linking back to Costa and Kallick's HOMs, we can see that many of them align with the subhabits of CHoM including persistence, impulsivity, flexible and interdependent thinking, wondering, risk taking, questioning and openness.

The visual contemporary network outlines five levels of collaboration beginning with networking; moving through to cooperation, coordination and coalition which leads to collaboration (CVAN, 2010). While there have been differing perspectives regarding whether creativity is an individual or social phenomenon, "creativity is now firmly established as social and collaborative" (Carlille & Jordan, 2012, p.125). The established benefits of collaboration include multiple perspectives, intersubjectivity and dialogical reasoning. Other benefits include shared knowledge construction, emergent creativity and emotional support. Collaboration also spreads any risk among the group, thereby permitting individuals to take more creative chances. Group synergy from collaboration frees members from inhibitions and reduces self-regulation. The key strength of collaboration is that "the whole is greater than the sum of the parts" (Carlille & Jordan, 2012, p.126). However, known liabilities from collaboration with others relate mainly to group formation and functionality. Ill-formed groups can result in poor dynamics and unproductive groupthink that polarises perspectives and approaches or paralyses creativity. *Social loafing* is another liability, whereby an individual is, or becomes a passenger as opposed to a contributor. Much research has been undertaken in relation to group composition, group size and group methods (Craft, 2008, Moore 2009; John-Steiner 2000). The literature indicates that teachers need to be mindful of these factors when considering the collaborative challenges at hand and exercise collaborative management as opposed to managing the collaboration itself.

Teacher Identity, Continuing professional development and Professional learning communities

It is widely recognised that pre-service teachers' sense of identity is crucial in determining their sense of agency and self-efficacy in the classroom (Beauchamp and Thomas, 2009; Wagoner 2015). Within the arts, students' and experienced teachers' formative experiences and learning journeys have a significant effect on confidence and perceived competence to teach (Hennessy, 2000; 2016). For some, negative artistic experiences result in weak identification with the arts and reticence to engage in meaningful arts teaching (Beauchamp and Harvey 2006; Holden and Button 2006; Hennessy, 2000; Seddon and Biasutti 2008). For others with more specialist skills, a strong sense of identification with specific styles or media can be challenged and expanded through identity work



(see Dolloff, 1999; Bernard, 2009; Leitch, 2010; Wagoner 2015; Henley, 2017). Exploring these experiences and assumptions through identity- or self- work activities can offer important moments for reflection, evaluation and orientation for generalist and specialist teachers in their approach to the arts.

A professional learning community (PLC) is a group of professionals who critically reflect upon their practice in a sustained, inclusive and collaborative manner with the shared aim of improving one's efficacy (Grennan, 2017; Stoll, Bolan, McMahon, Wallace & Thomas, 2006). While more typical forms of CPD efforts are described as more episodic and removed from practice (Cochran-Smith & Lytle, 2009; Kennedy, 2005; Sugrue, Morgan, Devine & Raftery, 2001), CPD within a PLC arrangement is considered to be more practice focused, prolonged and participative (Thompson & Wiliam, 2007). Therefore, PLCs are deemed to be more effective as they “embody critical process elements needed for professional development to result in actual changes in teacher practice” (Thompson & Wiliam, 2007, p. 15). They “hold real promise for improving the learning of both students and educators, and for encouraging continued innovation and improvement” (Kaagan & Headley, 2010, p. xiii).

Five fundamental components underpin effective PLCs. These include shared norms and values, the de-privatisation of practice and a collective focus on pupils' learning which are explored through reflective dialogue and collaboration (Kruse, Seashore Louis, and Bryk, 1994). Exchanging stories, challenges and resolutions from practice is fundamental to establishing and developing interpersonal relationships essential for shared problem-solving and knowledge construction (Cochran-Smith & Lytle, 1993; Grennan 2017). Honesty, confidentiality and collegiality permits it to critique themselves, their professional practice, and the institution in which they work (Kruse, Seashore Louis, and Bryk, 1994).



Contextual background: Arts Education context in north and south

This section outlines the lay of the land of Music and Art and Design /Visual Arts education (AD/VA) in Northern Ireland and the Republic of Ireland as well as shared issues concerning the teaching of all the former from an initial teacher education perspective.

Music Education in north and south

The music educators north and south both teach on similarly structured BEd and Masters level teacher education courses. The context of music provision in initial teacher education north and south has been compared in recent studies (see Moore et al. 2019; O’Flynn et al. in press).

Acknowledging this work, music educators sought to compare the relationship between respective Primary music curricula and our approach to music pedagogy within ITE.

Table 1. *Module time devoted to Arts Education in BEd programme at MIE and SUC*

	MIE	SUC
BEd1	10 hours of Music Education 20 hours of Visual Arts Education 10 hours of Drama Education	8 hours of Arts Ed
BEd2	10 hours of Music Education 10 hours of Visual Arts Education 20 hours of Drama Education	8 hours of Arts Ed
BEd3	20 hours of Music Education 10 hours of Visual Arts Education 10 hours of Drama Education	
BEd4	Option to undertake research in Arts Education	



Table 2. *Module time devoted to Arts Education in PME programme at MIE*

	MIE	SUC
PME1	20 hours of visual arts Education 20 hours of Drama Education	N/A
PME2	20 hours of Music Education 20 hours of Integrated Arts	N/A

Comparing primary school provision for music in north and south. The music mode of arts education in primary education and initial teacher education (ITE) are similarly structured in the north and south of Ireland, each focusing on the core musical activities of Listening, Performing and Composing (NCCA, 1999, CCEA, 2007).

Music for Primary Schools in the South of Ireland is outlined in two documents: *The Primary School Curriculum: Music Curriculum* (NCCAc, 1999) and *Music Teacher Guidelines* (NCCAd, 1999). Set out at four levels (infant classes; 1st and 2nd classes; 3rd and 4th classes; 5th and 6th classes) this curriculum addresses general music education through a music framework comprising three interrelated strands - Listening and Responding, Performing and Composing. The content of these strands are organised into strand units - exploring sounds, listening and responding, song singing, literacy, playing instruments, improvising and creating, and talking about and recording compositions. Through these activities, the elements of music - Beat, Duration, Tempo, Pitch, Dynamics, Structure, Timbre, Texture and Style are addressed and developed in progressive steps through the different class levels (Guidelines, 1999d). These substantial curricular documents detail the content, both in terms of what (objectives and examples) and how (underpinning rationale, methodologies, activities) music teaching and learning is achieved. Active, discovery based music-making is advocated as the means by which students acquire musical knowledge, understanding and skills, thus gaining 'first-hand experience' of 'what it means to be a listener, performer and composer in the world of music' (curriculum p8).

Commensurate with the underpinning philosophy of the Irish primary curriculum, music learning for ITE students in MIE adopts a social constructivist paradigm in which all ITE students investigate, respond to, discuss, create, practice, and explore musical ideas, concepts and



compositions. Alongside building musical knowledge and skill among these disparate student cohorts, modules also emphasize pedagogical practices and principles and planning for the primary classroom. Module content reflects discrete approaches for each arts discipline (50%) and integrated approaches across the three arts: Visual Arts, Music and Drama (50%). Assessment of these modules similarly reflects both discrete and integrated components: artistic and pedagogical; collaborative, synchronistic and creative elements. In the final year of the programme, some students in MIE specialise in music education in their research dissertation.

The Northern Ireland Curriculum for primary (CCEA,2007) covers foundation stage (ages 4-6), Key Stage 1 (ages 7-8) and Key Stage 2 (ages 9-11). The curriculum imbues a skills and attributes-focused ethos in its core aim “to empower young people to achieve their potential and to make informed and responsible decisions throughout their lives”. Connected learning is emphasised with the inclusion of ‘cross-curricular skills’ of using mathematics, communication and using ICT (assessed formally school in at the end of KS1 and KS2) and through the ‘thinking skills and personal capabilities’ of managing information, being creative, working with others, self-management and thinking problem-solving and decision-making.

The subjects are grouped into areas of learning (AoLs) and music, art and design and drama constitute “The Arts” area. Topic-based planning is advocated in order to create links between subjects in each area of learning (CCEA, 2020). Combined learning experiences within the arts are advocated but not prescribed. Similar to the South, the curriculum in music is organised around three processes of: listening and responding to our own and others’ music making; singing and performing with simple instruments; and, working creatively with sound. This is a suggestive rather than a prescriptive curriculum and in this short document, suggested activities are outlined and loose descriptors of musical progression are indicated. The conceptual framework of pupils’ understanding and engagement with the elements of music is very loosely mapped in comparison with the curriculum in the south. Moreover, there were no additional documents and frameworks to elaborate the delivery of the music curriculum at its inception. This has a direct impact on the pedagogical approach in SUC. All pre-service teachers in SUC engage in practical music making, developing understanding of the musical elements and fundamental musical concepts, and engage in group assessment projects and presentations; further year 2 students are encouraged to make connections between the arts designing units of work around a topic . The small ‘specialist’ music cohort develops understanding of musical processes, conceptual frameworks and child development to inform curriculum planning - ‘filling in the gaps’ of absent prescribed curriculum content. This culminates in Year 3 in preparation for musical leadership, and in year 4 with the opportunity to complete a dissertation. These students are assessed on curriculum understanding and planning for



progression through developing units of work and teaching resources in music, as well as their practical music performance for developing units of work and teaching resources.

Shared challenges and opportunities. It would appear that the time allocated to music preparation for both specialist and/or generalist pre-service teachers north and south is a constraint which has a direct impact on the experiences provided in ITE music courses. This further impacts the weighting given to meaningful integrated/combined activities within the arts. In SUC, this had been achieved merely through shared thematic approaches to lesson planning, without dialogic and collaborative teaching between arts educators. In MIE, while a fundamental and necessary emphasis remains on discrete arts content and assessment, integrated components are formally incorporated in the reconfigured Bachelor and Master degree programmes, offering a different lens and it is hoped that emergent learning is greater than the sum of the parts.

A further dilemma we identified was the dialectic of deconstruction and holism. It is necessary to break down musical experience into coherent conceptual frameworks and processes which can be tracked and measured (translating into learning outcomes or intentions) as this helps students to understand and plan progressive development in musical skills and understanding. However, with the SUC course structure, the deconstruction of music into visible, measurable components necessary for lesson planning potentially overshadows students' holistic experience of music-making, including making creative choices. In contrast, cross-discipline and synchronous planning and delivery underpins integrated components of MIE course content, revealing many challenges when balancing discrete and integrated elements. This research presents an opportunity to examine whether integrated approaches can in part mitigate this particular dilemma.

Art and Design/ Visual Arts Education in north and south

As part of the initial familiarisation and contextual exchange, the Art and Design/ Visual Arts (AD/VA) teacher educators compared and contrasted current music education provision at primary school level and in initial teacher education north and south of Ireland. They also exchanged shared issues as experienced by them as teacher educators of AD/VA Education in light of the literature.

Comparing primary school provision for AD/VA in north and south. The visual arts mode of arts education in primary education and initial teacher education is named differently in the north and south of Ireland. This curriculum area is titled *Art and Design* in the north and *Visual Arts* in the south. The Art and Design curriculum (CCEA, 2007) aspires to “engage, inspire and challenge children to develop their understanding and abilities, equipping them with the knowledge, skills and confidence to experiment, explore and create their own pieces of art (CCEA, 2007, para. 1). This



aspiration aligns very closely with the visual arts curriculum's (NCCA, 1999) aims which also focus on subject knowledge, skills and conceptual development to enable children explore, experiment and create with confidence. Their emphases on artistic self-expression and art as another way of knowing and understanding the world reflect those of expressionist and scientific rationalist arts education paradigms. Both curricula are process-orientated and janus-like, in the sense that they see the learning potential in children both creating work, as well as talking about their own and other pupils' work and how the work was made.

Both curricula are structured and presented in developmental stages or levels so that as children progress, children should develop a more comprehensive understanding of the importance of the visual arts mode in the world around them. Both formal curricula are available in the English and Irish language. In the north and the south the AD/VA curricula are taught through the Irish language in Irish-medium schools, units or gael scoileanna. Comparing the statutory requirements for Art and Design curriculum in the North with the equivalent in the Visual Arts curriculum in the south reveal that both include opportunities to observe and respond to things seen, handled, remembered and imagined. Both curricula comprise opportunities for children to look at, and respond to a piece of work by artists, designers, illustrators or craft workers. Both embrace broad and balanced artistic experiences in two and three dimensional terms; using a wide range of materials and processes including drawing, painting, print-making, clay, construction and fabric and fibre to realise personal ideas and intentions. While the conceptual elements are named slightly differently, their presence and importance thread both curricula with the same high degree of importance so that children are enabled to express ideas and feelings through the visual elements.

A cloud tagging exercise to visualise word frequency in the curriculum introductions and analysis of formal documents do signal a few subtle differences in emphases. For example, children's ideation development as a discrete element or phase of the creative process seems to be acknowledged and addressed more directly in Art and Design. Invention in art appears to be addressed more directly and frequently in the Visual Arts curriculum. While emotions and feelings are referenced with both curricula, empathetic development is only mentioned directly in the Visual Arts education. In the north, the art and design curriculum also embraces Digital Art & Design whereby pupils explore the creative use of digital tools to develop skills in the elements of art, photography and 2-D and 3-D design. While dated by technology available at the time, the Visual Arts curriculum (NCCA, 1999) does embrace the integration of information and communication technologies to broaden and enhance children's experience and understanding of art and recognised it as an additional means of expression, communication and design. In terms of supports, The visual arts education documents are weightier in terms of dedicating one publication to why



and how we teach visual arts and another to when and what we teach to the various levels the Art and Design curriculum is more succinct.

Both curricula address AD/ VA integration with non-arts areas. Under “Whole Curriculum Skills and Capabilities” the CCEA stipulates that “Children should have opportunities to develop their Cross-Curricular Skills of Communication, Using Mathematics and Using ICT, and their Thinking Skills and Personal Capabilities through The Arts”. This is echoed by the NCCA curriculum documents. It stipulates that well-planned, integrated topics provide a variety of contexts for developing concepts and skills and are added opportunities for creativity and inventiveness. They would include visual arts activities that incorporate a number of media (linkage), as well as cross-curricular activities. In the latter, different subject areas interact with rather than subsume each other and their objectives are clearly defined (integration). Importantly, it notes that “a balance should be maintained, however, between integrated and single-subject teaching, especially in senior classes “ (NCCA, 19999, p. 8). It specifically mentions that opportunities for integrated arts should be identified when the visual arts programme is being planned (NCCA, 19999, p. 8).

Comparing ITE provision for AD/VA education north and south. The specialist versus generalist debate that has occurred in many other curriculum areas has resulted mostly in a partnership or complementarity approach where-by a visiting artist, teaching artist or artist-in-residence works alongside a generalist teacher to co-plan, co-teach and co-assess so that children benefit from combined expertise - that of making, curating and responding to art and that of children’s development, pedagogy and curriculum. However, in both contexts, it is the responsibility of the generalist primary school teacher to plan and teach AD/VA. Consequently, initial teacher ITE programmes across the island of Ireland include curriculum studies on AD/VA into their programmes. There is no specific entry requirement on ITE programmes regarding AD/VA and so pre-service teachers have varying degrees of artistic expertise, experience and self-efficacy in creating and responding to art. Analysis of ITE programmes between MIE and SUC reveal very different approaches and time allocations to AD/VA.

Shared challenges. One shared challenge was designated time for AD/VA Education. Notwithstanding the significant difference in hours allocation to AD/VA between MIE and SUC for the generalist pre-service teachers (a teacher who does not take on any AD/VA specialism), both have insufficient time to teach what they would like to teach. Both strive to teach foundational understanding and related skills development concerning sensory-perceptual; expressive-productive; analytical-critical; historical-cultural and curricular-pedagogical. A second challenge concerns the diverse range of artistic competence and confidence among student teachers in both MIE and SUC ITE programmes. This disparity of experience and expertise is



well-documented in the literature. This challenge is exasperated by the numbers attending practical sessions. While creating art is self-differentiating in that everyone creates from what they know and experience, one-to-one support and differentiating by task, dialogue or outcome is problematised by class size and limited time. From an assessment perspective, both lecturers find it challenging to navigate a balance between having arts-based assessment of learning that illustrates subject competence and text-based assessment that examines curriculum-related theoretical understanding. Another challenge concerns a certain lack of transfer from what is advocated and what is enacted during school placement. While open-ended artistic experiences are exemplified and promoted, both find that many student teachers still teach in an overly prescriptive manner. Review of literature indicates many explanations for poor practice including low student teacher creative self-efficacy, low student teacher teaching self-efficacy, a school culture's skewed focus on product, low subject status, tokenistic arts integration or the assessment criteria or curriculum focus of school placement experience itself.



Project focus, research aims and questions

This collaborative teacher educator practitioner research examined arts education practices and programme components in ITE in terms of illuminating the possibilities and pitfalls of AI practices in light of dominance of non -arts domains within primary education. Specifically, we interrogated what can be done at ITE programme level to ensure that primary school teacher graduates understand, plan and facilitate arts more co-equal and creative integration with regard to types and modes of AI employed. Self-study in Teacher Education Practices (S-STEP), is a type of practitioner inquiry undertaken by teacher educators with the dual purpose of improving their practice while also acknowledging their role in teacher learning and the larger project of preparing high quality teachers (ref). S-STEP has its roots in action research and reflective practice, particularly from a critical, social justice perspective. It has been recognised as making an important contribution to the scholarship of teacher education pedagogies and practices (ref). This research project, we adopted S-STEP research design with these aims in mind.

Our research project aims included

1. *Documenting, interrogating and critiquing* the types of integrated arts provision in primary ITE North and South informed by a rich literature review;
2. *Identifying, examining and resolving* context specific or shared issues that hinder quality integrated arts at ITE level from findings derived from self-study research;
3. *Improving* the presence, quality and status of arts, integrated arts provision in ITE programmes as a consequence of this research;
4. *Elevating* the potential of quality integrated arts and presence of performance-based assessment within primary education at a time of curriculum reform through dissemination of findings from this research at local, national and international level.

Following initial discussions in order to tease out project aims and shared research questions, we determined that two concurrent site specific self-studies would be a fruitful and pragmatic approach, whereby each partner's S-Step study would investigate the research topic in a concurrent and complementary manner. This would enable each research duo to act as critical friends to each other's research and avoid unnecessary duplication of research.

Our research questions concerned

1. What are the differences and similarities between our lived experiences of orchestrating



integrated arts with preservice primary school teachers?

2. How can we resolve the issues we encounter when engaging preservice primary school teachers in collaborative integrated arts?
3. What are the most effective methods to improve the quality of our integrated arts provision with preservice teachers?
4. How have we professionally developed as teacher educators as a consequence of this collaborative research?

Self-study (MIE)

We (Michael and Mary) are teacher educators in the Arts, Maths, PE and Early Childhood Education department. We co-teach a short integrated arts module component involving music and visual arts. Throughout the years, we have explored different ways of teaching group composing and responding with visual arts that conclude with an integrated art-based performance/ assessment to peers. We find it takes a lot of effort and imagination to help student teachers in these collaborative creative processes and wonder what more they can do to make their efforts more worthwhile. For our self-study, we wish to take a closer and critical look at their practice with the help of critical peers from SUC.

The focus of our self-study is a specially designed integrated arts module component with Yr 2 BEd primary students (n100). This module component, which has evolved over the past decade, adopts a double-focus approach to integrating music and visual arts. It comprises discrete learning within music and visual arts and learning through, and from integrated arts methodologies. It culminates in an arts-based performance of understanding and students' critical reflections of the process. Our research questions ask:

1. Is there added value in having an integrated arts component in preservice teacher education?
2. How do we overcome the challenges of collaborative integrated arts approaches?
3. How does the utilisation of different analogue and digital technologies enhance interdisciplinary arts?
4. How have we developed professionally through interdisciplinary arts?



Self-study (SUC)

The issue of primary teacher confidence in the arts has been well documented. Most of this focuses on the generalist teacher and their ability to deliver the arts within respective curricula (Hennessy, 2000, 2017; Henley, 2017). A recent study has shown the challenges for ITE educators in NI and ROI, in meeting the needs, not only of generalist music teachers, but also in supporting specialist teachers, when the time to develop skills and competence is increasingly restricted in ITE, and when the arts continues to establish themselves amid the more powerful discourses of STEM, literacy and numeracy, inclusion and SEN in schools (Moore et al., 2019). Further, NI educational policy, 'Learning Leaders' (2016), envisages a model of teacher professional development where competent teachers are instrumental in leading communities of practice in their schools. Hence, we see it as timely to consider the needs of potential subject leaders in the arts within ITE.

The focus of the SUC self-study are two groups of Yr 2 BEd primary students in art and design (n= 12) and music (n=8). These students are deemed 'specialists' as they have opted to spend a minimum of two and half modules of their degree on a specific subject within the primary curriculum. However, they do not need to meet any particular selection criteria to participate. In some cases, these groups may present with varying levels of skill, and some may struggle to cope with the practical demands of subject application. As teacher educators we aim to examine our pedagogical and assessment practices and outcomes, with these art and design and music students, during a 12 week course in the autumn semester of 2020. We will set out to make explicit and shared connections across our art forms in order to:

1. develop students' understanding, awareness and confidence in a creative project, through the common theme of 'Me, Myself, I';
2. encourage students to formally document their work throughout the module through
3. reflective activities (e.g. music listening and responding activities, and art and design visual journals) and through the development of musical performances and paintings;
4. conclude with a performance-based assessment where music students will present a public performance of their work, and art and design will mount an exhibition, culminating in a shared presentation of their creative learning in the project.

Through a shared pedagogical approach, our research questions ask:

1. How can we develop students' confidence and subject-specific skills to lead arts in the primary?
2. What can IT educators in the arts learn from each other, in terms of their students'



engagement with the creative process?

3. Is it valuable to establish more collaboration and communication between art and music students in future courses, and, if so, what forms may that take?



Shared methodology

Self-study research

Teacher educator self-study research is a type of systematic research and reflection on one's education practice that results in improvements in practice and knowledge creation to teacher education (Zeichner, 1999). It triggers theoretical growth, furthers professional development and increases self-confidence (Lunenberg, Korthagen & Zwart, 2011). Self-study characteristics comprise a research question that has evolved from professional curiosity about an issue, challenge or problem identified in one's practice that is prevalent in relevant literature. Other self-study characteristics include data collection and analysis that are carefully described and which provide rich discussion of findings that have significance to others working in the field (Bullough & Pinnegar, 2001).

While the term self-study does not appear to have collaborative connotations, self-study research requires collaboration (LaBoskey, 2004; Schuck & Russell, 2005). It invites researchers/practitioners to act as a *critical friend* for another during the research process. So named critical friends are trusted colleagues or contemporaries who can help one another “seek support and validation of their research to gain new perspectives in understanding and reframing of their interpretations” (Samaras, 2011, p.5). Through critical collaborative inquiry, they can reveal alternative perspectives, extend understanding, and help resolve questions through encouragement and questioning (TK ref). In this research, the teacher educators within each institute acted as critical friends for each other as well as acting as critical friends for their research partners. This inter and cross-institutional relationship formed the beginnings of a professional learning community.

This collaborative project adopted multiple methodologies as advocated by Self-study research. Methods, participants and procedures are outlined in tabular format in Appendix One.



Thematic analysis. Thematic analysis is a qualitative method of data analysis (Braun & Clarke, 2006; Braun, Clarke & Weate, 2016; Clarke & Braun, 2014). This approach is very versatile in that it can be used with different research designs. It is appropriate for exploring patterns across qualitative data from participants and is frequently applied to analysing interviews. Emergent themes are the overarching categories of common data across multiple participants. All textual data contained in a theme tells a story concerning the research topic or phenomenon. In thematic analysis, the researcher codes data in a systematic, logical and transparent manner and subsequently organises these codes into categories based on relationships and connectivity. Categories may combine to become discrete themes which can combine into themes. Finally, descriptions of these themes are presented in relation to the research questions along with supporting excerpts from the data in a final report. In this study, The SUC and MIE researchers undertook deductive qualitative thematic analysis independently on their own data.

We adopted a deductive and inductive analytical approach for this specific study. For some research questions, we had preconceived themes that we expected to find in our data based on existing theory and knowledge concerning integrated arts, performance and collaborative creativity, which has been discussed in the literature review. However, we also applied an inductive approach, whereby codes, categories and discrete themes emerged from questions that related to our arts education practices and our personal professional development as a consequence of interdisciplinary collaborations. We felt confident and it appropriate to use both a semantic and latent analytical approach (Braun, Clarke & Weate, 2016); paying attention to both explicit content mentioned in transcriptions but also reading into subtexts and assumptions underlying such content. The thematic analysis process entailed familiarisation, coding and generating discrete themes from each self-study. We then reviewed SCU and MIE themes using axial coding to find connections, relationships and complementarities that resulted in our concluding meta-themes, which we wrote up for this report. Axial coding in Grounded theory is the process of relating codes to each other, via a combination of inductive and deductive thinking. It is a method of constructing linkages between data (Charmaz, 2001).

Ethics. Research standards were embedded in the Network for Educational Action Research in Ireland's (NEARI) and the British Educational Research Association's (BERA) ethical values as well as those of the Marino's Ethics in Research Committee (MERC) and Stranmillis University College's Code of Ethics (SUC). Therefore, we were committed to engaging in a respectful manner with one another, abiding by all child protection guidelines and protecting the identity of people/institutions as appropriate. In addition, we ensure a safe environment where people feel free to express their thoughts and ideas in an open manner.



Both MIE and SUC are committed to the conduct of high-quality research that is guided by the latest understandings of research ethics and their place in all research design. In line with MIE's and SUC's ethics in research standards, the project minimised risk of harm, obtained informed consent and ensured freedom to withdraw from involvement in research at any time. We avoided disclosure of non-processed or identifiable data, oversaw secure data storage, access, retention and destruction with utmost care and ensured power relations in asymmetrical educational relationships are addressed appropriately and ethically. Ethical approval was obtained from MERC. Because the project was funded by SCoTENS, the researchers fulfilled their responsibilities to the funders of the study to the highest possible standards and will acknowledge SCoTENS in any subsequent dissemination or publication.



Discrete MIE and SUC self-study case findings and discussion

In this section, discrete findings are presented and discussed thematically from both cases. Combined findings are presented in the following section as metathemes. Each discrete report begins with a description of their context, methods before presenting findings in relation to their discrete research questions.

Case Report 1: PAINT at Marino Institute of Education (MIE)

Motivation and context. We co-presented at the National Arts in Education Portal Conference in 2019 on an IAP involving *composing, responding and performing* through music and visual arts. The presentation showcased and evaluated a cross-curricular integration project with BEd 2 student teachers entailing composing, responding, performing and evaluating from a teaching, learning and assessment perspective. During the presentation, we outlined the benefits and challenges from a theoretical, methodological and practical standpoint and outlined its transferability to the primary classroom. Feedback was very positive and as this project was but one iteration of a decade of cross-curricular IAPs between our music and visual arts departments, it motivated us to look back and evaluate previous iterations of integrated arts. We sought a partnership with another university through SCOTENS to investigate the Possibilities and Pitfalls of Arts INTeGration: PAINT. Delighted to partner with Denise and Frances, we co-designed a self-study project which we thought had potential to create knowledge that would be of value to us in terms of professional development, our teacher education programmes north and south as well as arts education in general.

Prior collaborations and experiences of integrated arts education and positionality. As single person departments with some adjunct support, we worked closely together on a number of interdisciplinary arts projects such as student shows, Arts and Culture (ACE) week. As visual arts and music were part of an Arts and Religious Education Department at the time, there were opportunities for multi-modal arts performances organised with Religious Education for mass celebrations and festivals. Integrating the arts occurred when the Bachelor in Education degree was reconfigured in 2007 and feedback from our accrediting university as well as external examiners recommended a reduction in the number of assessments. The result was reduced time for curriculum arts from 60 hours face-to-face for discrete drama, music and visual arts education as well as a reduced number of assessments from nine to six. Three of these were discrete arts focused (drama, Music and Visual arts) and three were based on integrated arts; drama and music, music



and visual arts and drama and visual arts. The focus of our self-study is the evolution and development of the integrated arts experience in BEd2 entailing music and visual arts.

Positionality: Arts integration is good, but integrate with care. Reflexivity enables researchers to recognise how their experiences, viewpoints and backgrounds can skew or impact research findings (Tufford and Newman, 2012). Publishing one's positionality about the topic helps the reader glean the truths culminating from the research (Holmes 2014). Our positionality as art specialists - teacher educators with a background in primary education and as a consequence of our prior collaborations is the same. We are integrationists at heart. We believe in cross-curricular learning from a holistic learning perspective. We agree with the literature regarding the special richness of the arts for curriculum integration. Over the years, we have embraced arts integration from a multi-literacy, STEM to STEAM, intercultural perspective. However, we have both observed and experienced the arts bookending integrated projects or being reduced to a methodology for learning. We agree with the literature that cross-curricular integration with the arts is not practised as well as could be. Often the arts are simply subsumed by other disciplines. We strongly advocate for a double focussed approach to arts integration, whereby the arts are taught in discrete as well as an integrated manner (Barnes, 2006).

IA project description. Over the years, we modified this collaborative artistic learning journey which culminated in different kinds of integrated performances. While very much process focussed, it culminated in a collaborative multi-modal response/ performance in front of peers. Students were divided into groups of five or six and undertook the challenge of co-composing a piece of music inspired by a theme and co-create a visual response that would feature in the performance. It was hoped through this experience, students would develop a richer understanding of the arts elements and the relationship between musical and visual arts elements. In addition, they would learn skills specific to music concerning composing and performing and other skills particular to visual arts concerning media and tools. It was assessed by both lecturers and over the years the rubric and marking criteria were modified and developed as well. As mentioned earlier, in each scenario, the group shared a prologue orally to their audience about their composition with regard to stimulus, ideation, process and final piece and after the performance, each individual submitted a critical written reflection on the process. Over the years, the focus of this reflection was fine-tuned and informed by curriculum emphases and so named creative habits of mind. Appendix includes a timeline and brief description of the various iterations over the decade.



Reflective framework and procedures. Data was gathered in the Autumn semester (2020) over the course of 5 zoom meetings consisting of researcher discourse and related course materials. The reflective framework for these meetings was based on Gibbs six stage reflective cycle (see Figure 2). This reflective framework facilitated systematic deliberation and analysis of a repeated experience, while ensuring that the content of each meeting remained relevant and to-the -point. (“structured debriefing” Gibbs, 1988, p49)

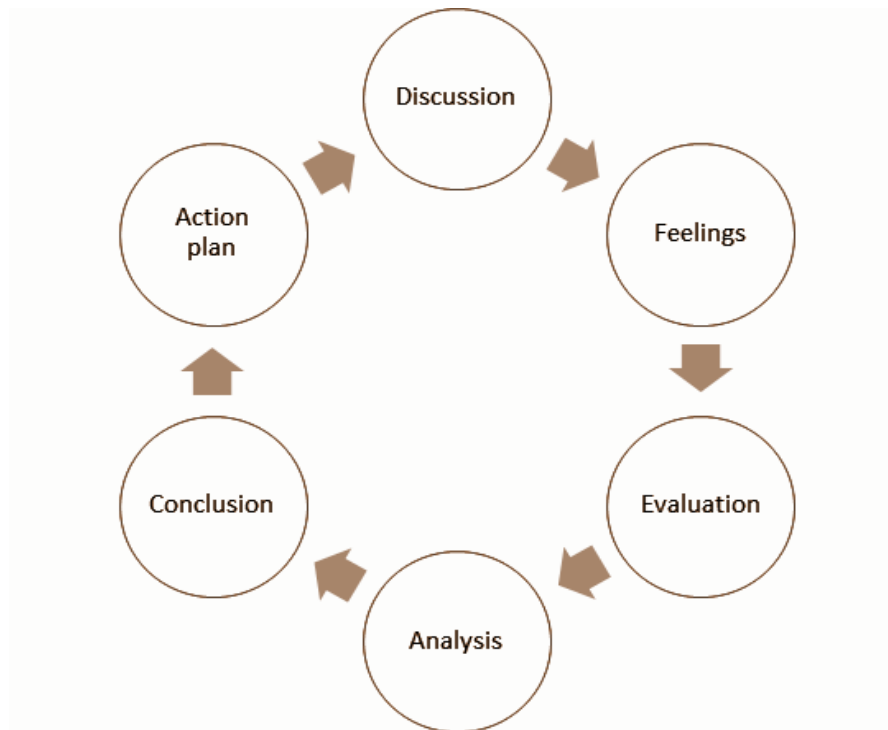


Figure 2. *Gibbs' Reflective Cycle (1988)*

Each zoom meeting focused on a particular iteration of the IAP, and each of the five discussions were structured as follows: *Description: recollecting what happened in each iteration, as well as roles played by each researcher in the project. Course materials, and visual images were invaluable to stimulate recall in these sessions.*

- *Feelings: through discourse, thoughts and reactions at the time of the module were recalled, as well as how feelings may have changed in the mean-time.*



- *Evaluation: perceived positive and negative aspects of each iteration were considered and evaluated*
- *Analysis: A spectrum of reasons for the positives, and negatives of each iteration are explored, drawing on theory and practice*
- *Conclusion: What has been learned, and what could alternatively have been done, are considered*
- *Action plan: Assessment of particular iteration and its impact on the subsequent iteration (impact on the future plan)*

Zoom meetings were then transcribed and compiled. We used a six step approach based upon Braun and Clarke's (2006) thematic coding strategy, which entailed:

1. familiarisation with data,
2. generation of initial codes
3. combining codes into themes,
4. reviewing themes
5. defining and naming themes
6. producing the report.

As we were the participants, we coded in a semantic and latent manner. Semantic codes and themes identify the explicit and more surface meanings of the data, whereas latent codes capture underlying ideas, patterns, and assumptions and demand a more interpretative and conceptual orientation to the data (Braun, Clarke & Weate, 2016). As we were working remotely via ZOOM because of the pandemic, we developed our codebook in Excel to help with our analysis (Guest, Bunce, Johnson, 2006). We created flowcharts in Powerpoint to illustrate relationships between codes, categories and themes (figures three and four).



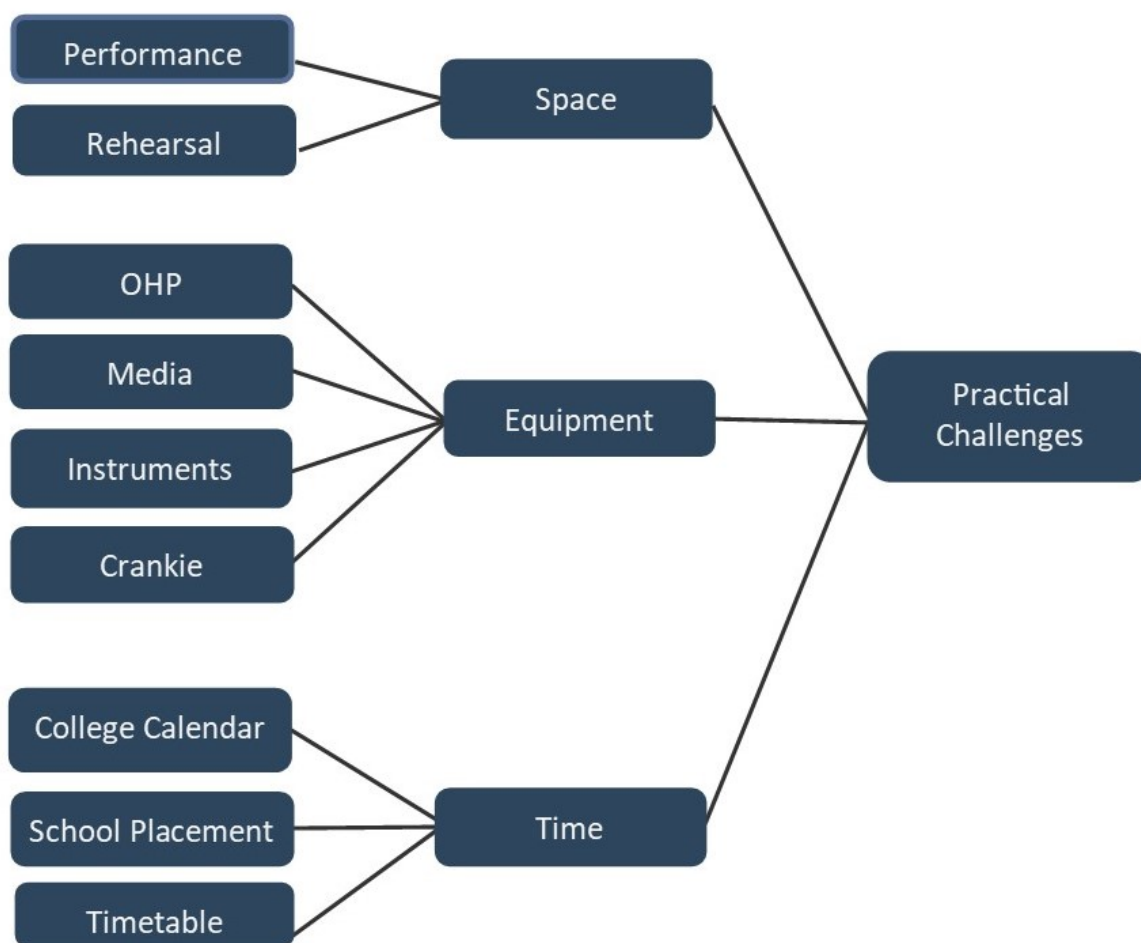


Figure 3. *Illustrating codes, categories and themes for practical challenges*



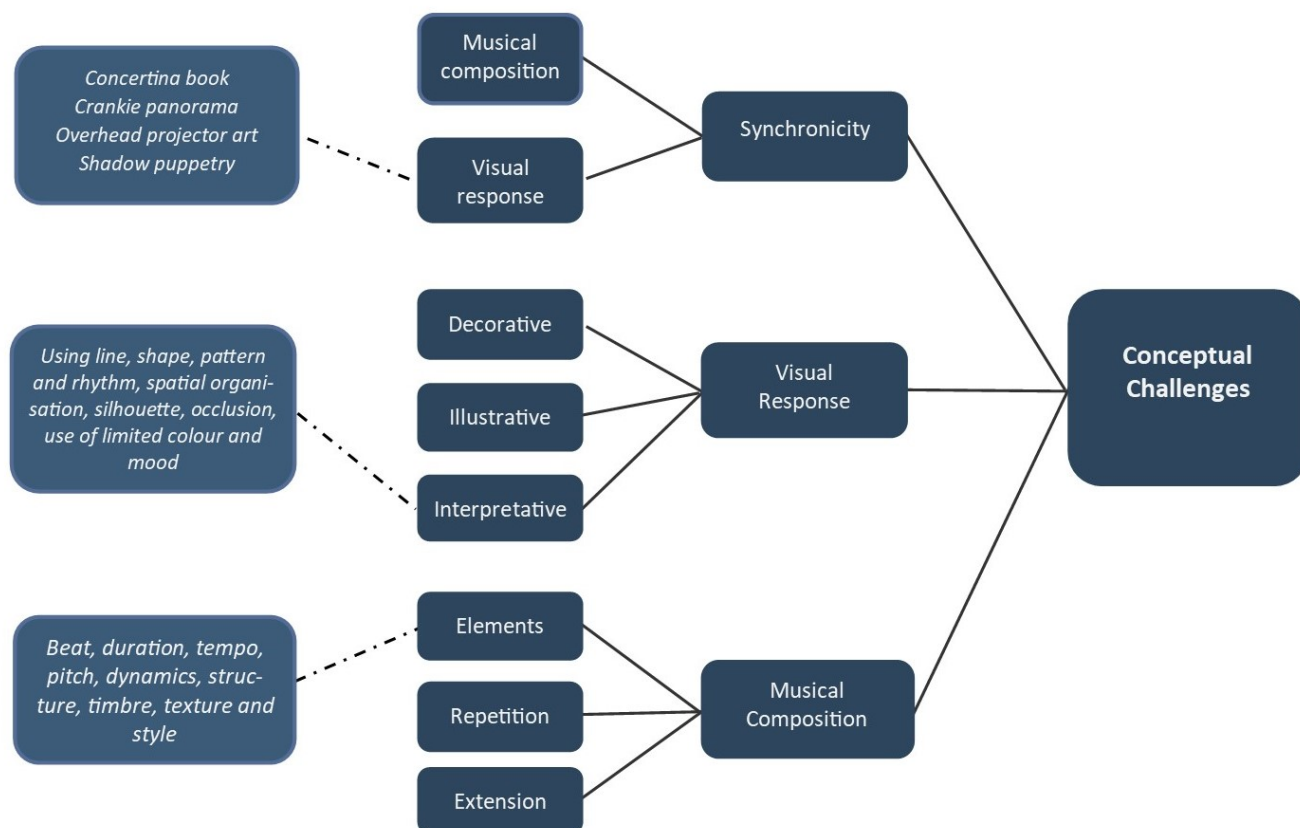


Figure 4. *Illustrating codes, categories and themes for conceptual challenges*



Findings from MIE study

Research question 1. Is there added value in having an integrated arts component in preservice teacher education? Six key themes emerged from the analysis.

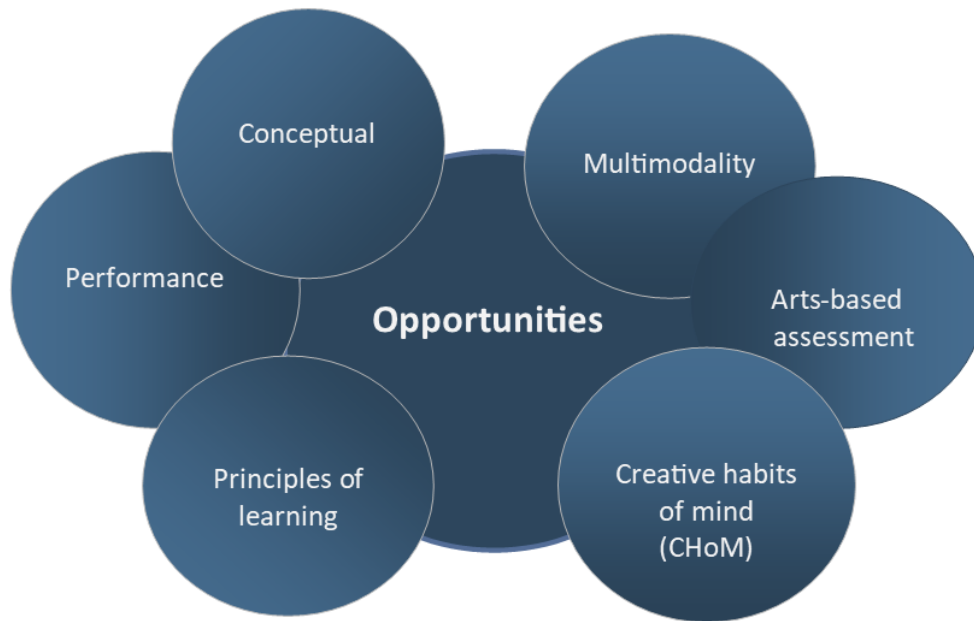


Figure 5. *Opportunities from integrated arts in ITE*

Theme 1: Performance. A key added value of the IAP was the opportunity for student teachers of differing arts backgrounds and self-efficacy levels to explore performance first hand. Through the project, they undertook a shared journey of co-composing, responding (visual arts) and performing in front of their peers. From a music perspective, they had to group compose and all that entails, rehearse and finally perform live and all that involves. From a visual arts perspective, they had to group ideate how to visualise their music piece using a specific response mode, which differed each year and then *perform* that response to an audio recording of the composition. However, table 3 illustrates that performance, both visual and musical, as a whole group experience really applies from 2012-2019.



Table 3. *Evolution of Practice*

2010/2011	2012/2013	2014/2015/ 2016	2017/ 2018/ 2019	2020
One of group interacting with a pointer to group created visual	Whole group shadow puppetry performance	Whole group Overhead projector (OHP) performance	Crankie performance by two of group and a conductor	Digital play of a fixed visual response created by whole group
Whole group music performance				Digital score: on-line musical response
Music-led	Co-equal performance	Co-equal performance	Co-equal performance	Visual arts-led Music mapping

Each visual arts response had its strengths and limitations, but from a whole group live performance perspective, the OHP response seemed to be the most successful. All students were involved and all of them had to perform in sync with their recorded composition. In addition, the OHP was deemed to be the most effective in terms of portraying more of what one heard in the composition because OHPs accommodated movable backgrounds as well as foregrounded interactivity by all of the group simultaneously “so the link between the two is much more intense in that sense” (T1.32.MN).

Theme 2: Principles of learning - collaborative, aesthetic and integrated. The project exemplified a unique combination of three key principles of learning advocated by the primary school curriculum. While other principles of learning could be applied to the project, the collaborative, aesthetic and integrated dimensions of learning were the ones that emerged the most consistently from our transcriptions. Quality of students’ performance hinged upon the quality of their understanding and demonstration of collaboration, integration and sense of aesthetics. With regard to integration specifically, what became apparent from analysis was the fact that different variables influenced whether the project was music-led, visual arts-led or co-led integration. While every iteration was



co-equal in terms of subject integrity and time afforded to each arts discipline, which arts mode led the project was influenced by (i) the sequence of which arts mode initiated the project varied, (ii) time given in each arts area to precursor activities (ii) how concretised the visual arts response was so no changes could be made or (iii) preferred learning styles or group efficacy in music and visual arts.

Theme 3: Conceptual. Both the music and visual arts primary school curricula include concepts and skills development. Concept development concerns the arts elements and each of the four stages of the curriculum outlines conceptual development in the form of learning objectives. Consequently, teacher educators need to be knowledgeable of these and how to teach about them with children through looking/ listening and responding; making, performing and composing/ creating. Another added value of the IAP was its effectiveness in terms of teaching concepts. Conceptual development happened in different ways. *“It really depended where the students were at... for some, it was visually led really, and [for] others, it was musically led...”*. The added value of having visual arts manifest music compositions through art work or performance art was the fact that audience/ viewer/ assessor could see how the student teachers concretised or visually performed the music elements. *“Visually there's a kind of understanding of movement, you can almost see that there is rhythm, a rhythm represented”* (T1.27. MF)

“In addition, other concept development emerged from the process-product performance concerning synchronicity, silhouette, silent structure, sound” (T2.6. MF). For example, the simultaneous hearing and seeing experience of the final performance demanded conceptual understanding in relation to synchronicity of the musical and the visual. Responding with synchronous shadow play on an overhead projector demanded conceptual understanding regarding how to create soft or hard edged, enlarged or reduced, inverted or upright silhouettes with different objects, materials and hands. From a co-equal integration perspective, we found that each iteration had a different dynamic. Earlier versions were more music led and latter iterations were arguably more visual arts led. Either way, it didn't affect conceptual development in the sense that in either scenario, the challenge was to work out how to translate and represent music visually and how a visual can be represented musically.

Theme 4: Multimodality. Perhaps obvious, but another added value of integrating visual arts and music was its multi-modality. While music is received aurally, visual arts is received visually, music is mostly expressed through sound and visual arts is expressed predominantly through silence. While music is mostly experienced in a time based spectacular manner, visual arts is experienced in a time concretised spectacular manner. While music is rhythmic through vocal sound and instrument, visual arts is rhythmic through design and pattern. Their integrated learning journey culminated in creative work that was



arts-based, multi-modal and interdisciplinary in nature. The resultant performances illustrated the limitations of text with regard to communicating a narrative or conveying a story.

Theme 5: Arts-based assessment. A fifth added value of the project was the opportunity it presented in terms of exemplifying first hand to students teachers how arts-based assessment can be used to assess children's learning and creativity. 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. However, what was unique about arts-based performed assessment is that it was social, celebratory, theatrical, spectacular and celebratory. It conjured up feelings of excitement, anticipation and showmanship among the performers and empathy and encouragement from the audience as they waited or completed their turn at performing. Thematic analysis revealed the value of the oral prologue, which explained about their learning journey. It was beneficial in terms of validating the creative process and related learning journey undertaken and the learning gained by the group in relation to skills exchange, concepts development or curriculum understanding. It facilitated reflexivity and the opportunity to validate their creative risk taking especially if the final performance was not as refined or rehearsed as they would like.

Theme 6: Creative habits of mind (CHoM). Analysis indicates that student teachers exercised and practised particular sub-habits. We cannot assert causation, but our data indicates some correlation between quality of final performance and sub-habits practised because many sub-habits were specifically cited in latter assessment descriptions or embedded in latter marking rubric criteria. From a creative process perspective, *making connections*, a sub-habit of imagination emerged as necessary to link the music composition conceptually to the visual interpretation. Failing to make conceptual connections resulted in disconnected and ill-synchronised performance. Analysis reveals that *making connections* was a key determinant between literal versus interpretative performances. From a product/performance perspective, the collaborative CHoM emerged very strongly with regard to two sub-habits concerning (i) *sharing the product* and (ii) *cooperating appropriately*. In all but the most recent iteration of the project, sharing the project was a critical and integral component to the experience. Unfortunately, due to the pandemic, that sharing of the performance was not feasible and its absence made the learning journey incomplete. Quality of performance hinges on the group cooperating appropriately so that everyone is included and motivated.



Research question 2. How do we overcome the challenges of collaborative integrated arts approaches?

Analysis of data culminated in four themes that related to key challenges. Emergent themes concerned the practical, the conceptual, the pedagogical and the relational.

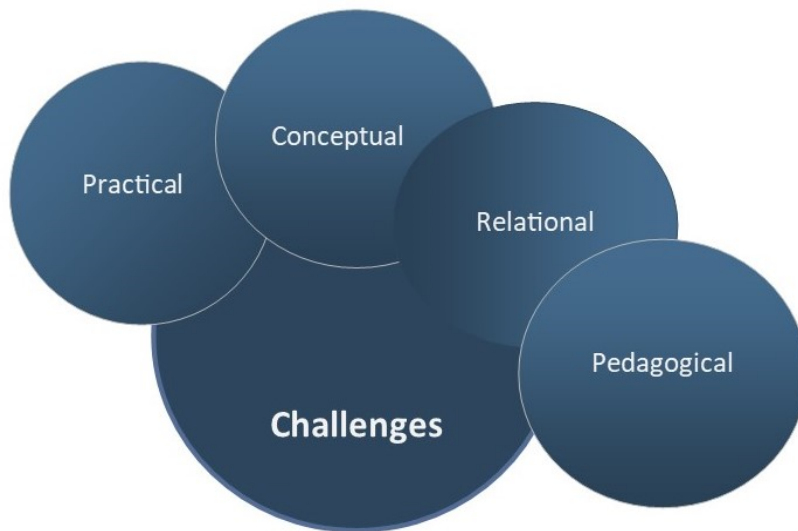


Figure 6. *Challenges of integrated arts in ITE*

Theme 1: Practical challenges. The practical orientated theme deals with resolving the practical organisational challenges presented in relation to scheduling rehearsal spaces and open studios and managing resources so that every group had equitable access to the various instrumental boxes, OHPs, Crankies and art media. Often fundamental to such practical challenges were issues of timing. For example, in initial iterations of the project, final ‘performance of understandings’ of both visual and musical elements were jointly performed. As the performance venue alternated between the music room and the arts studio, it involved transporting either musical instruments or visual art products to the performance venue. Over time, this final performance was replaced by two consecutive performances, in part, due to time constraints, but also to better facilitate synchronised development of musical and visual elements, and to facilitate all students’ involvement in both music and visual arts elements. The music compositions were first recorded. This recording then served as a ‘backing track to the visual arts performance which took place a week later, giving students time to practice and synchronise both aspects of the final performance. *Timing* challenges also concerned practical matters, such as availability and access to rehearsal facilities and materials: access to musical instruments/ rehearsal spaces, visual



arts materials and studio time to develop group music-visual compositions. Procedures were put in place - music rehearsal spaces and studio schedule, protocols regarding use of musical instruments and arts materials - to ensure equity for all. Therefore, the 'performance of practice' aspect of the project did involve a degree of stress. Its performative nature meant working within a tight time-frame while ensuring digital equipment was working, assessment records maintained. Sadly, we never had the chance to have students perform for a larger audience in a hall. *"It would be lovely [to have the] performance...in the Amharclann, [with] the lights are down... An audience you would love that!"*(T2.31.MF). Too many practical impediments prevented it from happening despite our best intentions.

Theme 1: Overcoming practical challenges - rehearsals, equipment, space. Practical organisational challenges can profoundly impact on the engagement and ultimate success of any endeavor; in this instance scheduling, space and timing were key practical challenges throughout the different stages of each iteration. To enable the student-groups to develop their integrated pieces, schedules were set up so all could access music rehearsal spaces and open studio time and protocols were established around the sharing of musical instruments and arts materials. Different iterations of the project presented specific practical challenges. For example, apart from the issue of the cost of materials for the 'Crankie' (expensive rolls of rice paper were replaced by IKEA's MALA drawing paper roll in the second year), this iteration presented a particular *space* dilemma: groups of five students working with 10 metre scrolls physically rolled out on the ground. Michael noted the *"element of chaos... we had all these second years in the room, do you remember that we pushed back the tables... Do you remember the business of the art room?"* (T1...MF). In other iterations when the visual response involved puppetry, the project evolved over time from back lit screens to overhead projectors: the latter being physically easier to set up and tidy away in between rehearsals and performances.

In this integrated project additional time was needed as a performative visual element developed alongside the musical. Synchronising these visual-musical performances involved additional *timing* and *sequencing* challenges. For example, music compositions had to be completed and pre-recorded at least a week in advance so that the shadow puppetry or OHP visual performances could be rehearsed and timed to match the musical track. As a result, synchronization was a significant factor in the final assessment: *"It does work... their timing, in this particular one they obviously had enough time to rehearse... the two elements link together"* (T1.61.MN)



Theme 2: Conceptual challenges. The conceptual concerns the ways and means in which we succeeded or struggled to unpack conceptual underpinnings and expectations from their project work. Firstly, from an integrated perspective the key conceptual struggle was encouraging students to go beyond the literal and the illustrative but rather explore the interpretive, so that we hear and what we see, and see what we hear - a type of synesthetic experience. The compositional device of story-boarding, or narrative based composition, used in many iterations of the project, while very suited to primary classroom contexts, tended towards literal performances for many groups. Exploring and understanding the difference between storyboarding, illustration, decoration and interpretation, was crucial in getting beyond this literal - interpretive dilemma. Underpinning this broader conceptual struggle, was the challenge of building a working knowledge of visual and musical elements and group composition skills. Being able to use elements such as beat, rhythm, melody effectively “in reality could be hugely challenging” for some groups (T1.58.MN). Likewise, for some groups interpreting as opposed to denoting musical elements using visual counterparts was challenging. Therefore over several weeks visual and musical learning and making was scaffolded through a mix of peer-learning sessions (mixed ability groups) and expert-led workshops.

There was a second challenge of *conceptual synchronicity* because the differing musical and visual elements need to conceptually synchronise in the final performance. This involved, for example, finding ways to resolve colour, mood and related sound, or how texture can be portrayed musically or visually. These cross-synchronous understandings impacted practically in final performances as well, as Mary observed “when you're creating the music, you have to build in repetition and you can extend sections, or make them long enough, that allows you enough time to physically respond to the visual”. Synchronicity also posed exact timing calculations. For example, “*One metre on the Crankie, one metre would represent about 10 seconds, you know, but, I think that that was just a little bit of a challenge for some of the group and in some cases, if you remember the Crankie ran out before the music ended*” (T3.11.MF). Different approaches and materials were used in successive iterations, each intended to resolve or overcome some of these issues. In the visual arts domain, this involved working with a limited colour palette, specific techniques (line, print, texture) perspectives ... symbol vs images... or drawing, for example, on the foreground - background, textual and lighting possibilities of overhead projectors. Musically, exploring, making and critiquing the ways in which movement, mood and image ideas are captured in sound rather than the narrative itself supported the interpretative and interconnected understanding.



Theme 3: Pedagogical challenges. The pedagogical challenge concerned how we managed other module priorities given the project's potential to consume timewise. Reduced hours in the reconfigured degree resulted in less time to deliver content and so different strategies were developed to deal with the competing demands of the more condensed module. The 10 week time-lines of both arts were planned to ensure the performance aspects of the project were factored in alongside unpacking visual arts and music skills and senior class content in this second year programme. Pedagogical planning was threaded across both discrete disciplines: discrete sessions concurrently unpacked concepts through: 'listening to paintings' visually and musically, cubist interpretations of still-life using music instruments; looking and responding to 'musicality in art' through discrete, co-equal visual arts and music lens. From a curricular perspective, while this project presented an excellent opportunity to explore music composition, it presented a conundrum for Michael:

"I found it hard in terms of where to situate it within the curriculum... there was no strand there for performance art or for use of technology or for collaborative art. it was falling under the category maybe of Construction and Puppetry... it just didn't sit very nicely within the visual arts curriculum." (T1. 50-51MF)

Fulfilling assessment requirements though this shared 'performance of practice', was not without a degree of stress. Its performative nature meant working within a tight time-frame while ensuring digital equipment was working, assessment records maintained. Though an essential component of formal learning, we often lamented how the assessment dimension complicated the performance, as it was never a performance for performance sake:

"It would be lovely [to have] more of a performance in some ways as well ... in the Amharclann, the lights are down, and there's an audience you would love that! It's an assessment at the end of the day. What you would love to have, you can't have, everybody is so time poor" (T2.31.MF)

Theme 4: Relational challenges. The relational aspect inherent in student group work presented its own challenges. The working dynamic varied in the self-chosen *friendship groups* of four, five or on occasion six people. Collaborative differences sometimes arose which inhibited progress: agreeing rehearsal times, some students' propensity to adopt last minute approaches, or dominant personalities making consensus more challenging, as well as creative differences. 'Social loafing', which occasionally emerged in the larger groups, required proactive remedies. The challenges of collaborative practices were unpacked with the students at the beginning of the project and awareness of the potential challenges and pitfalls was usually sufficient to ensure the smooth running of these friendship groups. Curiously, we found that delegation of tasks - often a feature of group work - could have a negative impact on both



learning and the final performance. In some instances, task delegation within a group meant that integrated learning was compromised, as synchronicity and cross-learning were not developed to the same degree and the resulting performances were “poorer”. However, we became quite creative in ensuring that all students were “obliged to be involved in both” (T2. 10.MN). For example, timelines, consecutive performance, and assessment requirements all played a part in this.

3. How does the utilisation of different analogue and digital technologies enhance interdisciplinary arts?

Both visual arts and music utilise a vast range of analogue and digital technology to create and compose; perform and display; record, document and disseminate work. However, as the curriculum documents were devised in 1999, its guidance of creative use of technology for the arts is limited to the knowledge and range of technology of the time. Technology has underpinned, supported, enabled and acted as a catalyst for change throughout the many iterations of this integrated project. Analysis of data revealed four key themes concerning: 1) how technology enables and supports learning and making *processes*, 2) technology's role in visual-musical *performances* in this project; 3) digital technology's *preservative* capacities and lastly 4) *reflective / evaluative* dimensions inherent in technological tools.



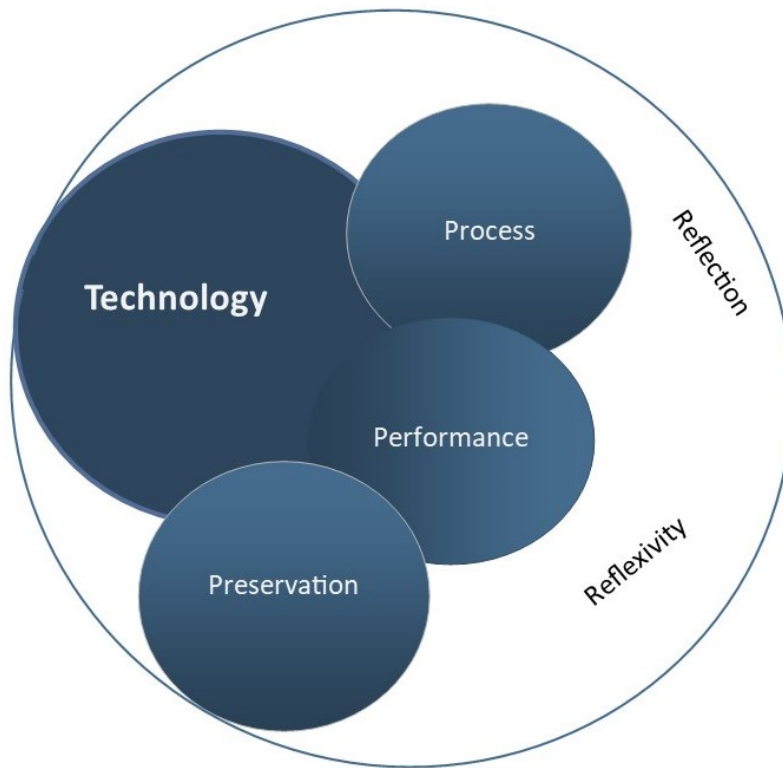


Figure 7. *Creative use of technologies and the integrated arts*

Theme 1: Process. Technology supported learning and making through the online integrated learning platform from which students access course material: documents, readings, lecture notes and audio-visual support. Musically, technology served as an ‘musical instrument’ in that students drew on a wide range of sound sources for their compositions which included digital, electronic and environmental sounds alongside standard instruments, vocal and body percussion. In addition, progressing the compositions typically involved technology, such as recording extracts on phones and computers to critique the musical composition as it developed. Recorded extracts are also essential when modifying, honing and synchronising musical and visual ideas in preparation for the final performance. Novel and differing approaches characterised the visual dimension in successive projects. For example, student teachers got enormous fun from the overhead projectors. “They enjoyed the whole process, [using the] overheads and [such] technology. You know, they just love it all” (T1. 34-35 MN). The overhead projector (OHP) was novel as many had not seen nor operated one before. They enjoyed discovering different visual effects projected onto the screen using their hands, two dimensional cutouts and three



dimensional objects. In order to create interesting visual effects, they had to discover how to invert, scale-up and scale-down, occlude, imply perspective, introduce texture, colour and dynamism. All this guesstimation and experimentation generated a lot of laughter and enjoyment.

Theme 2: Performance. The *performative* theme draws attention to how creative use of analog and digital technologies have played a part in the various iterations for both teacher-educators and students. Analogue and/or digital equipment are used *in* performance adding value to the final performances from a novelty, multimodal and sense of drama perspective. Music compositions were pre-recorded and replayed as backing tracks in the final visual-musical performance, which was video-recorded for assessment and evaluative purposes. The novel element of different iterations presented different technological challenges and benefits. Shadow puppetry and OHP art facilitated highly collaborative time-based art performances. Other iterations such as the Concertina or Crankie projects combined performance and presentational elements and a way of working that was “quite different” (MF). In some instances, the interdisciplinary nature of the project was the catalyst for exploring the artistic - performative possibilities of certain technologies. As Michael noted “but for music you know, I wouldn't have used the overhead projector, that wouldn't have come into play... happenstance that we weren't using them [in lectures anymore]” (T1.55. MF). No matter which iteration, the final group performance was multimodal. The audience of peers were able to see and hear their work, capturing the value and ‘power of performance related assessment’.

Theme 3: Preservation. Before digital technology, music was preserved through manuscript, memory and analogue equipment. Similarly, before digital technology, visual art was preserved through the tangible original, printed copies and photography. In some iterations of the project, the final concretised visual arts piece, while being an artwork in its own right, took on a role similar to that of a music score, in that it was “a record of something that had happened... it can be displayed”., thus facilitating repeat or further performances with the “score”. However, the *preservative* theme from this study concerns how digital tools documented, concretised, and conserved the integrated performances for others to view and learn from. The digitized record preserved the group’s performative moment both visually and musically.

Theme 4: Reflection. Physically and digitally preserving visual and musical examples on the virtual learning platform facilitated and enabled a critically reflective dimension. This fourth theme concerns the use of the institute’s virtual learning environment (VLE) and its technological affordances for personal and group reflection and evaluation. This reflective theme threads the three previous themes



(figure 8). Secondly, a further reflexive dimension concerns the teacher educator/ researcher's own reflections which were recorded and transcribed using zoom technology. These dialogic reflections enabled us to question our viewpoints, experiences and assumptions; our prejudices, habitual actions and methods and their impact on this research.

4. How have we developed professionally through interdisciplinary arts? Analysis of data revealed four three themes comprising critique and evolution of practice, Skills sharing and CHoM development; concepts exchange and assimilation; enjoyment and fulfilment.



Figure 8. *Teacher educators' professional development*



Theme 1: Opening, critique and evolution of practice: The IAP required us to de-privatise practice, open the door and permit another colleague the opportunity to see the workings of another practice. That led to observing, questioning and inquiring how the other operates. That questioning and inquiring ignited self-critique of one's arts education practice. Analysis of transcriptions presented snapshots of that kind of ongoing informal exchange about critique of practice as a consequence of integrated arts. We exchanged and appraised methods, group arrangements, differentiating, scaffolding, sequencing of module content, school placement challenges, subject integrity and assessment emphases. We inadvertently became and acted as critical friends of one another prior to this self-study project. Over time, we felt more comfortable in receiving and giving advice to improve practice. Importantly, because of the integrated nature of the related assessment, critique of practice moved more from "my" to "our" practice. The assessment component was shared and owned by both of us equally and so when we co-assessed students' group performances and read their individual critical written reflections on process and classroom application, this led to a critique of shared practice in relation to their depth of understanding.

Theme 2: Concept exchange and assimilation. From the very beginning of the partnership between the music and visual arts department, there has been continual exchange of information perspectives and ideas concerning arts-based concepts. In addition, there has been much assimilation of related lexicon and terminology from one department into the other. We found that we were both absorbing and assimilating conceptual terms from the other arts area into our practices as a means of clarifying concepts which can be challenging for some students to understand. We both began to talk about our respective art forms using conceptual language from the other art form. We started to discuss music in relation to colour and tone, texture and form. We began to appraise visual arts in relation to pulse, dynamics and timbre. In addition, new terms emerged such as synchronicity, complementarity and translatability rubrics. New concepts such as opacity and staticity came into play depending on the visual arts response. In addition, prior to music integration, the visual arts education explored concretised art works mainly but following music integration that canon was expanded to include kinetic, multi-modal and time-based works.

Theme 3: Skills exchange and CHoM development. Another theme that emerged from data concerned the exchange and development of skills. Both of us developed technological, pedagogical and content knowledge (TPACK) in terms of exploring the properties and possibilities of different analogue and digital technologies. Together, we refined skills related to module, rubric and mark sheet design. We learnt how to preempt factors that can negatively affect group dynamics and how to address the occasion issue of individual social loafing in a manner that was fair to all students. While both of us recognised and



utilised each other's expertise and experience, parallel to this was an ongoing incidental skills exchange ranging from the arts specific such as how to operate a crankie, use a soundscape as a precursor to composing to the methodological such as how to differentiate for students with low artistic self-efficacy or deal with non-attendance to the more general and benale such as *Moodle* functionality and other college systems and procedures. Factoring in creative habits as addressed in the literature earlier, the journey taken enabled us develop creative sub-habits including sharing the product, and giving and receiving feedback (Collaboration); making connections and trusting our intuition (Imagination); crafting and improving (Discipline); challenging assumptions (Inquisitiveness) and tolerating uncertainty (Persistence). With each interaction of the IAP, there was no certainty that things would go to plan nor was there any exemplar with which to compare or use as a benchmark/ yardstick to measure success but the findings indicate that that ambiguity was good soil for ChoM development.

Theme 4: Enjoyment and fulfilment. Notwithstanding some of the challenges and stresses concerning the planning and organising of integrated arts between the music and visual arts departments, it was apparent from the discourse data that both of us derived tremendous enjoyment from such work. Unlike other programme assessments, the IAP culminated in a unique performative arts-based assessment which was enjoyable to orchestrate and experience. We derived enjoyment from the creative processes involved as well as being part of the audience to experience and critique their group performances. Unlike other examination atmospheres, this one conjured up one of excitement and anticipation associated with performance. We enjoyed the collaborative journey of continual communication with one another about the proces; the exchange of ideas; the co-designing of rubrics and tweaking project foci from year to year. The assessment is one of evaluation and validation. While marks are awarded, the assessment was also an occasion for us to compliment, praise and validate their creative and expressive efforts. Often, as single person departments, we work alone and shoulder the full responsibility. The tone alone of the audio recorded recollections and reflections illustrated how much enjoyment was had.

MIE case specific concluding remarks

Throughout the years, we have explored different ways of teaching group composing and responding with visual arts that concludes with an integrated art-based performance of understanding to peers. Each iteration has demanded effort and imagination to help student teachers in these collaborative creative processes. Consequently, we wondered about its efficacy in teacher education and what more we can do to make these efforts more worthwhile. Therefore, our self-study took a closer and critical look at our practice with the help of critical peers from Stranmillis University College. Notwithstanding



the challenges posed by each iteration, thematic analysis reveals the integrated arts experience presents opportunities for learning for student teachers and teacher educators alike. Professional development includes conceptual understanding of the arts elements, artistic skills in music and visual arts and creative habits of mind development. As single department teacher educators, it enabled us to open our practices to each other, let the other in to observe, experience and collaborate. Each iteration of arts integration triggered little innovations regarding what and how we teach within our practices and helped us formulate new modes of assessments.



Case Report 2: PAINT at Stranmillis University College (SUC)

The year 2 Area of Specialism (AoS) modules at SUC, comprise small numbers of primary BEd students (music n=8; and arts and design n=12) who have expressed an interest in an aspect of the Arts: music, art and design or drama. The intention is that, over the course of their degrees, they will develop the knowledge, skills and understanding to take on the role of subject leader in the Primary school. In year 1 students receive 48 hours of AoS teaching; Year 2, 24 hours of AoS teaching; and Year 3, 24 hours of AoS teaching. It is anticipated, although not mandatory, that these students undertake a research dissertation (double module) in their AoS in the final 4th year. In addition, these, and all other Primary students, receive 16 hours of core music and 16 hours of core art and design as part of curriculum studies, spread across Year 1 and 2.

As indicated in the preceding literature review, music and art and design student-teachers come into this course with a varied set of experiences, credentials, skills and competencies; in turn, this leads to varying levels of confidence in their artistic abilities, impacting their ability to teach, and then lead, music and art and design in the Primary. This context prompted following research questions:

1. How can we develop students' confidence and subject-specific skills to lead arts in the primary?
2. What can initial teacher educators in the arts learn from each other, in terms of their respective students' engagement with the creative process?
3. Is it valuable to establish more collaboration and communication between art and music students in future courses, and, if so, what forms may that take?

Our starting points

Music: The key action that I (Frances) wanted to explore through PAINT, was to focus on students' creative work to develop their awareness and potentiality of working creatively with sound (CCEA, 2007) in the primary classroom.

In previous years, activities in this module comprised: developing students' self-awareness of their practical skills (auditing and reflective activities); actively making music together (group composing); and exploring a diverse range of musical styles through listening, analysis and discussion. However, the



assessment model traditionally centred on planning skills and musical performing - working creatively with sound (composing), was not assessed. Further, past analysis suggested that some students were very adept at musical performance already, and the course did not allow for sufficient growth and development of the learner. I queried whether choosing performing as the focal assessment activity created a self-fulfilling prophecy - I was looking for an assessment that was more equitable.

Table 4. *Approaches and activities undertaken in the course (SUC)*

Previous AoS music course:	PAINT teaching and learning activities:
Teaching and Learning Activities: • Musical identities and why they are important; sharing from playlists. • Personal musical skills audit based on MeNET outcomes. • Guided listening and talking: from Erasure/ Part/ Mozart. • Composing collaboratively 'Aeolian Fragments': the elements of music. • Choral singing and conducting. Performing assessment. • Lunchtime Recital (solo performance) • Choral Plan	• Musical identities and why they are important; sharing from playlists. • Personal musical skills audit based on MeNET outcomes. • Working from visual stimulus – music and art inspirations. • Guided listening and talking: from Erasure/ Part/ Mozart. • 'What does a creative classroom look like?' paired-presentation. • Composing collaboratively 'Aeolian Fragments': the elements of music • Understanding models of creativity process (theory). • Individual composition tutorial with tutor • Student 'safe-space' sharing of their work (virtual) Composing assessment. • Creating a piece of music inspired by an image, presented using PowerPoint with audio commentary. • A reflective essay on their musical learning throughout the courses



As PAINT commenced, the individualistic climate fuelled by the Covid teaching pandemic, forced me to consider teaching and learning activities that did not, and could not, involve the traditional forms of collaborative music-making which are central to my pedagogical approach. We were face to face, in a live classroom, which was refreshing; but, my usual planned activities of singing, group work and sharing musical instruments could not take place, and, with face masks on at all times, our ability to get to know and communicate with each other as a class was also challenged. Once my established crutches were removed, I had to think of alternative or adapted activities. Table four summarises the approaches and activities undertaken in the course.

Art and design: Previously in this course, the Art and Design AoS built upon the students prior learning in year 1. This meant that the focus of the course in year 2 was to develop the students' knowledge and understanding of the creative process through exploring and experimenting in graphics and painting. This involved practical learning and activities through which they developed their technical skills in using graphic and paint-based media, the resulting outcome was a final large-scale painting. Students also kept an ongoing visual record of their thought processes, contextual influences and development of their ideas in a visual inquiry sketch book. Although many students were very skillful in the various techniques, I wondered how much creative thinking and growth was occurring. Was my delivery of the course simply allowing success without the fundamental understanding of the underlying principles of Art and Design and creative thinking? Was my assessment of the final painting outcome focusing too much on the student skills? I questioned how I could make the learning and teaching more enabling and holistic.

As with music, Covid limitations and social distancing meant that demonstrations and assisting and supporting the students as they work could not occur as well as the restriction of sharing of materials. Therefore, I had to consider remote learning as an option, which meant that I had to reassess my teaching and learning activities to continue to provide students with opportunities to develop creatively and successfully complete the course. Given the additional complication that nearly half of the class had very limited experience of Art and Design beyond Key Stage 3 and had little or no personal resources at home, I would have to reconsider the teaching and learning activities in a new and innovative way. Table five summarises the approaches and activities undertaken in the previously and the new adapted course.



Table 5. *Pre-Covid AoS and PAINT teaching and learning activities*

Pre Covid AoS course Teaching and learning Activities. • Working from visual stimulus – creating personal responses and still life compositions around the theme of the student’s choice. • Through exploring and experimenting develop student’s understanding, analysis, and interpretation of keys aspects of the concepts relating to drawing, painting and colour mixing • Exploring and experimenting through painting; drawing and colour mixing techniques; • Develop student’s engagement with the creative process, personal expression and visual communication skills. Assessment. • An exhibition of the student’s work which included a large-scale painting representing the student's interpretation of the theme and reflection of contextual research with accompanying photographs • Visual enquiry book documenting the development and progression of their ideas throughout the course.	PAINT teaching and learning activities. • Making of YouTube videos to demonstrate various techniques, activities; these pieces should include: • Tonal drawing in pencil of your still life • Juxtaposition chalk pastel drawing of your still life • 3 monochrome coloured watercolour painting of your still life • Enlargement of your still life using a media of your choice in the style of an artist of your choice. • Lens-based pieces either Photo Shopped or as fine art photographs. • Working from visual stimulus – creating personal responses and still life compositions around the theme of ‘meanings, memories and moments’ • Through exploring and experimenting develop student’s understanding, analysis, and interpretation of keys aspects of the concepts relating to various media. • Develop student’s engagement with the creative process, personal expression and visual communication skills. • Student virtual ‘safe-space’ sharing of their work. • Teams online discussion and feedback of their work in progress Assessment. • Creating a narrated PowerPoint virtual exhibition of various small-scale outcomes • A Visual inquiry book reflecting their learning throughout the courses.
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Reflection in Action

Our reflective framework was based on Brookfield's (2017) four lenses of critical reflection: theory, colleagues, self and students.

Lens of colleagues. We had conversations in the past about our parallel courses in art and design and music. For music, Frances felt that the art and design focus on the creative process could be valuable to her students. Fautley (2015) asserts that this is a crucial distinction between how music and art is assessed at degree level. Musical composition tends to focus on the final piece, whereas in Fine Art a significant level of consideration is given to student's planning, exploration, and intentionality of the process. For art and design, Denise was interested in the level of group and collaborative work undertaken in music classes, where collective music-making was core in building a community of musical practice (Lave and Wenger, 1991). We were also interested in exploring moving image using ICT and movie making, where music and art and design could potentially coalesce in a 'gesamkuntswerk' model (Wagner, 1849). Students might collaborate across art forms with a common purpose, reflecting on the process and their decision-making as they progressed.

PAINT began a focused and collaborative process of bringing the teaching and learning experiences of music and art and design students closer together, with the intention of being a first step in a longer process of increased educator and student collaboration across the arts forms.

Once we had mapped our teaching plans for these courses as indicated, we met on three occasions to track our emerging reflections and understanding (for conversation schedule see appendix ?). We kept reflective logs and brought these ideas to the meetings drawing as well on our interactions with students. Dialogue facilitated an expansion of our own thinking within our distinct art forms and led to more creative approaches to teaching and learning.

Lens of self. Part of the journey for each educator was to interrogate our personal assumptions regarding teaching and learning in the arts. Our first conversation explored the individual assumptions that we were bringing to the project. We reflected on how the BEd primary had changed from a subject-focused degree to a generalist model (from 2008) and the impact this had on our dominant identities as subject teachers. Coming from secondary backgrounds, and leading subject departments, our identities were shaped by our subject domain rather than a notion of a *teacher*-educator (Beijaard *et al.*, 1995). The project was a moment to process this and re-evaluate our stance within the degree and within the arts, considering the purpose of the arts in the contemporary primary classroom. We each kept reflective



diaries through the project enabling us to track, reflect and interrogate this aspect. We had to temper our drive for doing degree-level art and music, by questioning the relevance and feasibility of this for our current student cohorts. While this was uncomfortable and dissonant at the start, the challenge of refreshing our pedagogical approach was stimulating.

Lens of students. Students, given the uncertainty of the Covid climate and their restricted level of interaction in college, were initially apprehensive at the start of the course. This lessened as the course developed. In art and design, students were taught remotely. They reported the therapeutic gains of creating artwork, exploring their self-expression through various media, in an unhurried fashion afforded by the 'working from home' situation. In music, students did engage in face-to-face teaching, although, as noted above, this was restricted; however, more discussion was enabled, and collaborative work in the form of follow-up tasks and reflective activities took place virtually. In both courses students worked beyond the constraints of a traditional timetable.

At the end of both courses, students' evaluations (art and design) and reflective pieces of work (music) demonstrated that they felt more confident in their personal creative work and that they could see the currency of this learning in terms of its application in the Primary classroom. In both courses, students reported their enjoyment of the course.

Getting the opportunity to compose our own compositions was challenging but also enjoyable. (Music student a)

One of the shared outcomes of the project was students' value of exploring and reflecting on each other's work. With the absence of opportunities to share work face-to-face through public performances or exhibitions, the use of technology created virtual spaces where students could engage in this. In art and design, Padlet and Flipgrid apps facilitated this. In music, students met (privately and in their own time) on Teams and shared recordings of their work. This was a continuous process throughout the course, where both work-in-progress and final pieces were shared.

"The Padlet uploads helped me grow creatively as it allowed me to see how everyone's artwork is different under their own interpretation" (Art and Design A and D student)

Listening to my peers' compositions also gave me insight to the variety of styles of music that people can compose. It was interesting to hear everyone's different interpretation on the task. It made me think that if children were given a similar task, with the correct



guidance, stimulation and assistance they could write creative compositions of their own. (Music student e)

Students appeared to value facilitating discussions about their work with tutors. This provided an opportunity for formative feedback on students' emerging ideas. Students reported that they found these confidence building:

'I really found the live meeting we did on teams very useful as it gives me reassurance, I was completing the correct activities etc!' (Art and design student c)

Having both tutor and peer feedback undoubtedly helped and taught me a lot. For example, I made a video stimulus to aid the musical composition; however, after consulting with my music tutor, I agreed that the text on the slides detracted from the musical element, so I decided to remove these and let music represent the images. (Music student e)

They also valued these as important turning points within their creative processes:

From tutor feedback I decided an instrument on its own can be more effective than a lot of instruments. The piano instrumental on its own helps to create the idea of loneliness the man in the painting is feeling. Therefore, I have developed musical creativity in my ability to create ideas using different musical features- descending sequence to mimic his descent into despair.

Further, students were able to make connection between their class discussions, personal reflections and theoretical applications to the classroom:

"In our group discussion we noted how teachers often ask a question and expect an immediate response from a child; however, waiting longer for the child to answer, allows time for the creative process to happen and may stimulate a better answer. We looked at various creative theories and one that I noted was Wallas's four stage creative theory process. He states that it's important to give children time... (music student a)

Lens of theory and literature: The place of theory in the project has been emergent. As our perspectives, and understanding deepened during the project, we considered potential explanatory frameworks for our findings and our recommendations. But, at the outset, the project was informed by the Eisner's concept of creative mind (Eisner, 2002) and the delineations of Creative habits of mind according to



Lucas (2016). Our conceptual focus was on dispositions and ‘openness’ to risky ideas and uncertainty, both for ourselves and our students.

SUC self-study case: shared findings

1. How can we develop students’ confidence and subject-specific skills to lead arts in the primary?

Through the three conversations, both educators shared concerns about students’ starting points or baseline skills, and endpoints - where the students need to be for confident subject leadership. The diversity of skills, experiences and interests of our students was wide and varied but over the course of three conversations, the narrative focused less on skills and abilities and more on students’ dispositions for professional learning in the arts, and their own unique role as practitioners in the arts. This was reflected in our course delivery as, when we compared the learning experiences of both groups, both educators engaged significantly in identity work and personal reflection on their personal creativity and their role as facilitators of ‘little c’ creativity (Kaupfman and Beghetto, 2009, 2011) in the Primary school. Both courses further encouraged students to engage practically in a creative process. For example, in music, students composed pieces in response to visual stimulus and in art and design, students worked with still life, selecting items that were meaningful to their own identities.

Students’ work reflected this journey. In music, student undertook a personal skills audit using a tool developed from the MeNet competences (MeNet, 2009); they further explored their musical identities, including any previously held insecurities, biases and assumptions from their prior musical learning through weekly journaling of the group sessions and a final reflective piece. Their musical composition further enabled them to undertake exploration in an area in which most students were particularly under-confident and, further, to make connections between this journey and its potential relevance for their role as a music leader in the primary classroom.

“I feel significantly inadequate in the realm of musical composition, as I often feel overwhelmed by the total autonomy to independently make musical decisions. However, using a piece of visual art as a stimulus acted as a catalyst, inspiring me and assisting me when my creativity began to diminish.” (Student D music)

In art and design, students began with an identity exercise in which they created still life compositions using objects which were meaningful to them. In music, this journey enabled all students to find a comfortable starting point from which to explore creatively and extend their understanding of the process, and their practical skills. The process for both educators was worthwhile: all students were



able to meet the desired outcomes, reporting that they found the process relevant and enjoyable, and that it developed their confidence as potential creative leaders.

‘This year definitely will benefit my teaching, as I’ve gained more confidence in my own ability, as well as discovering so many different activities in the Classroom.’ (Student E, Art and Design).

‘I had very limited confidence in motivating and facilitating learners’ musical creativity. Furthermore, I lacked confidence in developing strategies which enabled pupils to gain familiarity with common elements of music and learn how to interact with the different styles.’ (Student C, music)

The issue of skills is one to which we returned frequently. We debated how ‘ready’ students were at the end of our AOS courses to confidently lead all areas required both within the curriculum and in the co-curriculum. A theme from both sets of students was the freedom to explore in both subjects. This was reflected in music where students valued working with compositional techniques and improvisation through group performance, and in art and design working with a range of media and techniques.

‘The opportunity to try new things. Some of the techniques and processes taught I had never tried before, therefore making for an exciting and interesting module.’ (Student C, Art and design).

It remains to be said, that these time-limited courses still constrain the potential for artistic development, however, the project taught us that by focusing on process and encouraging the wider professional skills of reflection and evaluation in the students and their work, we hoped to encourage a mindset for growth and risk-taking in the arts beyond the boundaries of ITE.



2. What can educators in the arts learn from each other, in terms of their students' engagement with the creative process?

For the final conversation, as we had both come to the end of the teaching and assessment programme, we decided to view all the students' work together. From this, we identified areas of commonality, and strengths. For example, a focus on identity work, as a touchstone for creative exploration and expression, proved to be successful. To our knowledge, this kind of work does not take place anywhere on the BEd course, and our students responded favourably to this.

Frances was particularly impressed with the portfolio aspect of the art and design course, which enabled a focus on specific techniques and different contextual references through short projects. This could work well in turn with music, as some music students expressed limited understanding of structures, styles and harmonic procedures which would enable more compositional choice. Further, Frances was impressed with Denise's use of Flipgrid for sharing of video, where students can share work and comment easily.

For Denise, the music students' work was shared and collaborative from the outset, and, from inspiration to final music piece, students shared their starting points, motivations and work in a supportive environment. Setting up more collaborative experiences and opportunities could be a potential area for development in art and design. While the importance of the facilitative role of the arts educator is central to our teaching philosophy, the use of peer learning, and student-only spaces for this, was something that could be considered for further teaching, rolling back the control of the facilitator and bringing students together as a community of practice.

Through our conversations, we noticed a contrast between the students in terms of their perceived learning. Music students tended to focus on techniques and skills to build understanding of musical concepts, which contrasted with art and design, where their perception was much more fluid and open to personal creativity, enhancing their potential classroom competence.

'I learned that my creativity has no boundaries and that I can take risks, and experiment with different media to be more creative. This benefits my teaching as I can bring more creative approaches to art in the classroom and encourage children to be more creative by experimenting by taking risks and knowing that it is not about this perfect piece of art it can



be about the process and techniques learnt through completing a piece of art.' (Student G, Art and Design).

This was a key learning point for planning creativity in ITE music. We reflected on the curricular construction of the art forms within the school and the ITE curriculum. Students in music tend to compartmentalise creative learning with the three musical processes, in contrast to the art students' holistic approach to creativity exemplified above. The tripartite musical framework should encourage composing, listening and performing experiences to interact, in continuous movement. Nevertheless, curriculum design in schools (CCEA 2007), and the assessment model in post-primary schools in which high stakes examinations test these elements separately, reifies their distinction. It follows that students may define themselves 'good' at performing, 'not so good' at composing. Moreover, when applying subject application in the classroom we encourage focused lessons and learning intentions with a clearly-designed purpose. This issue has the potential for further exploration and comparison with more collaborative learning with conjoined groups.

In terms of our own professional understanding, the project has provided a concrete opportunity to share good practice in the arts, through ongoing discussion and reflection. One area which remains challenging is the time available to engage in artistic appreciation - seeing or hearing intelligently (Eisner, 2002). The time constraints of our degrees and these courses do not allow for the exploration of key works, and opportunities for shared listening and shared viewing. While music students looked at 'The Right of Spring' for example, their evaluations showed they valued this for tools and illustrations of musical concepts rather than taking the work as sources of inspiration, and for further development of their creativity. The time allocated to engage with meaningful sensory experiences remains constrained. While art and design students are familiar with using contextual references to support the process of their work, time constraints still did not afford opportunities to expand their understanding, critical thinking and deep engagement with a range of artworks and artists. The potential for shared seeing and viewing in conjoined groupings in the arts is a further opportunity for further implementation.

3. Is it valuable to establish more collaboration and communication between art and music students in future courses, and, if so, what forms may that take?

In our final discussion, we reflected that the value of PAINT was as an initial opportunity to engage in dialogue and hold up our work to increased scrutiny. This would function as a first step on a longer-range



journey to further and stronger integration across the arts. We identified areas for further exploration over a three-year period:

1. Starting conversations across the arts (Stage 1)

Shared teaching and learning: bringing the music and art and design cohorts together to discuss creative theories; mapping musical and artistic concepts as they are implied in the Primary curriculum; considering the nature of creative classrooms.

2. Building collaborative relationships (Stage 2)

Art and design and music students sharing and developing their creative identities over the duration of the course. Both cohorts share/exhibit their work jointly and reflect on their parallel creative journeys.

3. Creating collaboratively (Stage 3)

Music and art and design students would collaborate creatively for the duration of the course, using digital media to create a total art-work, '*gesamkunstwerk*' with sound and image.

SUC case specific concluding remarks

Paint has afforded an opportunity for first-step critical reflection: to scrutinize our existing practices and interrogate our assumptions about our students and the limitations and opportunities of our course structures. We see two key features of practice to further increase meaningful engagement with arts practices. Firstly, the notion of disposition. Linking to creative habits of mind (Lucas. 2016) we are more attuned to considering students' dispositions to creativity rather than notions of skill-level and outcome. This has, secondly, required a revisioning of the teaching space, where the learning experiences must provide an environment for confidence and risk taking to flourish. Further, this has encouraged a rethinking of the concept of assessment as a creative process, embedding awareness and openness to a creative process throughout the course. There is much written about the technical focus within the arts for assessment and final piece (Burnard, 2015; Faultey; 2015), and the limitations and restrictions this can bring about. As such, we advocate an assessment model which focuses on student learning and self-awareness within the arts and their experiences to work collaboratively within and, in future, across each art form. Regardless of the quality of any final piece, the value in this type of learning is the



student's identification with creativity as a developmental sensory experience and learning process. This conception is potentially as enlightening for the student personally as it is relevant for teaching for creativity in the primary classroom.

MIE and SUC joint findings and discussion

Having completed our two self-study cases, both institute partners presented findings to each other in relation to their discrete research questions. This presentation-discussion session was also audio recorded and transcribed using Zoom's recording and transcription tools. Both partners were afforded the opportunity to ask questions and respond to each other's research presentation. The final action undertaken by the group was the extraction and elaboration of meta-themes in relation to the project's overriding questions in light of discrete self-study case findings and literature review. These are presented below via three lenses adapted from Brookfield's (2017) four lenses as outlined by Stranmillis University College's case study. We felt the lenses of yourself and colleagues could be combined into one. The three lenses include the lens of students, the lens of teacher educators (ourselves and colleagues) and the lens of theory and practice.

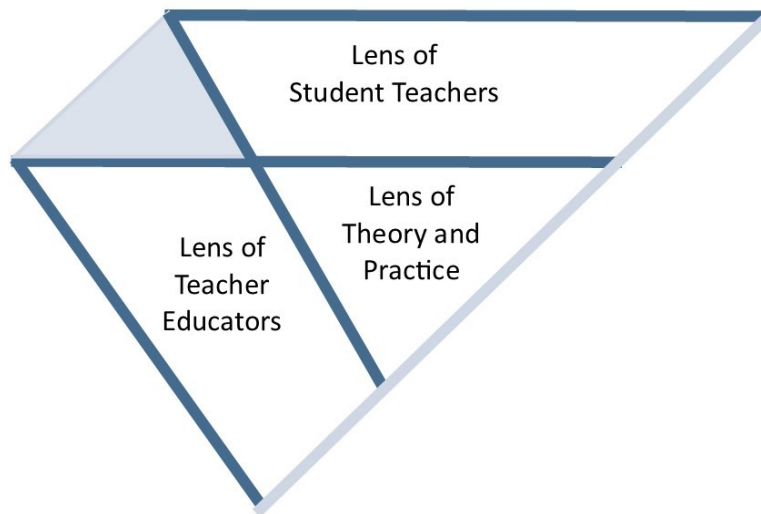


Figure 9. *Three lens adapted from Brookfield (2017)*



Emergent meta-themes

Our project's overarching research questions asked

1. What are the **differences and similarities** between our lived experiences of orchestrating integrated arts with preservice primary school teachers?
 - a. What are the similarities?
 - b. What are the differences?
2. How can we **resolve the issues we encounter** when engaging preservice primary school teachers in collaborative integrated arts?
3. What are the **most effective methods to improve the quality** of our integrated arts provision with preservice teachers?
4. How have we **professionally developed** as teacher educators as a consequence of this collaborative research?

Co-incidentally, two meta-themes emerged in relation to each of the questions. These are expanded on in the following section.

1 (a) Similarities in teacher educators' experiences of integrated arts.

Meta theme one: Holism and multi-modality. In SUC, a tendency was noted particularly in specialist musical group teaching toward compartmentalisation i.e. focusing on listening or composing or performing as separate activities. In the MIE study, the culmination of many iterations suggest that in co-equal integration, students move beyond compartmentalised thinking. This is an important learning point for all of us, and it is valuable to compare the integration journey of the two cases at different stages of development. Both SUC and MIE self-study cases find that integrated arts is a highly effective hands-on experiential experience for student teachers to appreciate multi-modality and holism in teaching and learning. Through the integration of music and visual arts, both the generalist and specialist student teachers and their teacher educators at SUC and MIE acquired greater understanding and appreciation for multi-modal processes, methodologies and performances. Holism theory posits that parts of a whole are in intimate interconnection, such that they cannot exist independently of the whole, or cannot be understood without reference to the whole, which is thus regarded as greater than the sum



of its parts.

Meta theme two: Its potential for CHoM development. This integrated project has challenged us to think about what we value as teacher-educators and how this impacts content, teaching, and assessment. As a result of this project we became much more attuned to students' disposition to creativity. This shifts our thinking about the role of the arts in education, going beyond discrete elements of each form, or indeed its value as a cross-curricular methodology in other subject areas. It challenges us to see a bigger picture where the integrated arts enable willingness collaboration, problem-solving, and creativity - dispositions essential to life-wide contexts and central to creative habits of mind.

1 (b) Differences in teacher educators' experiences of integrated arts.

The meta-themes that emerged in relation to differences in teacher educator's experiences of integrated arts had more to do with variables relating to each self-study context such as duration of teacher educators' experience of integrated arts in ITE and how formalised the integrated arts experience was in their ITE programme (Table 6). Notwithstanding these differing experiences, teacher educators' dispositions for integrated arts education in ITE was unanimously positive from a student teacher, teacher educator and theory and practice perspective.

Table 6. *Variables that highlight differences between integrated arts in MIE and SUC*

MIE	SUC
Generalist student teachers	Specialist student teachers
Whole year group (n110)	Smaller group (n...)
10 years of integrated arts	1 year of integrated arts
Focus: Looking back	Focus: Looking forward
Process and performance orientated	Process focussed
Formalised in ITE programme	Non-formalised in ITE programme
Integrated arts assessed	Integrated arts not assessed



Meta theme one: Looking back and looking forward. While the MIE self-study case was very much about looking back over the evolution and different iterations and *actions* of integrated arts practices between music and visual arts over a decade, the SUC self-study case was very much about *reflection*, looking forward to the future possibilities of emerging relationships from the beginnings of integrated arts between music and art and design which transpired during a very extraordinary year due COVID19 pandemic. Notwithstanding that key difference, both the looking back and looking forward evidence that integrated arts was, and is worthwhile pursuing in ITE. A key benefit from this partnership is that MIE's case study signposts many of the pearls and perils of integrated arts in ITE for SUC, and SUC has refreshed MIE's thinking about other ways of integrating the arts in a double-focussed manner.

Meta theme two: Process, performance and Programme. A second key difference between both self-study cases is that MIE's research focussed more so on the added value from the integrated arts based "performance of understanding" perspective, while SUC's research findings focussed on the added value from the process. In addition, integrated arts at MIE has been formalised within the ITE programme with a related assessment in three points of their programme. Whereas, integrated arts is an informal ITE experience in the SUC ITE programme. The former is assessed and the latter is not. The former is taught with generalist student teachers and the latter is taught with specialist student teachers who have elected to study a specialism in arts education. Yet, despite these differences, combining results from both self-study cases yields that an integrated arts experience within ITE arts education is beneficial to student teachers' and teacher educators' understanding and appreciation of commonality, differentiability and interdisciplinarity across the arts.

2. Resolving issues encountered in collaborative integrated arts.

Meta theme one: Preliminary and responsive planning, communication and organisation. Findings from self-study cases identified specific practical, relational, conceptual and pedagogical challenges encountered. While SUC had one iteration of integrated arts, MIE had ten cycles to examine. In both scenarios, ongoing planning, communication and organisation were key to preempting and resolving challenges. For MIE, outcomes from all the former included for example shared explanatory email communication to student teachers about the project, co-planning how discrete arts education sessions were feeding into the project's overall learning journey and co-designing rubrics and marking sheets to assess final performances. Other co-planning concerned how to forefront experiences with relevant theory such as collaborative creativity, group dynamics and creative habits of mind. Any unexpected issues that emerged from each iteration were troubleshooted together. In SUC, the reflective



conservations have enabled planning of a potential course of action, where integrated approaches would be phased in over a three year period, culminating in a potential shared assessment. This would retain elements of student reflection and documentation through a collaborative creative process, in complement to the creation of discrete pieces of music or visual art.

Meta theme two: Introducing relevant theory to student teachers. To limit misconceptions that integrating the arts is for novelty and fun mainly to make learning more enjoyable, the researchers agreed that theory needed to be an integral component of the student teachers' learning journey. Integrating relevant theory with experiential and arts-based learning enabled the students to examine their artistic self-efficacy, creative sub-habits, the nature of collaborative creativity and performance-based assessment in relation to theory.

3. Most effective methods for collaborative integrated arts.

Just to note that collaboration threaded this partnership project in two ways - student teacher sharing or co-creating and teacher educator researchers sharing, co-planning and co-evaluating. The benefits of the latter are addressed in the meta-themes stemming from question four.

Meta theme one: Hands-on experiential learning. While hands-on, experiential and playful learning is a fundamental philosophy of our courses, this project focuses on how sharing their skills as visual artists and musicians leads to new understandings of the performative and the visual. This has strongly emerged through the many iterations of the MIE project, and in PAINT this was a valuable element of the teacher-educator experience for all partners. Linking back to the literature and the five levels of collaboration, we have experienced and observed the moving through from cooperation, coordination and coalition to collaboration (CVAN, 2010) through hands-on and experiential learning. Combining findings from MIE's self-study case of looking back and SUC's self-study case of looking forward, we propose a sixth level of collaboration - *co-creation* - resulting from hands-on experiential learning. This applies equally to the teacher educator researcher's co-creation of planning, teaching or assessment artifacts or actions relating to integrated arts as well as any experiential artistic work co-created by student teachers.



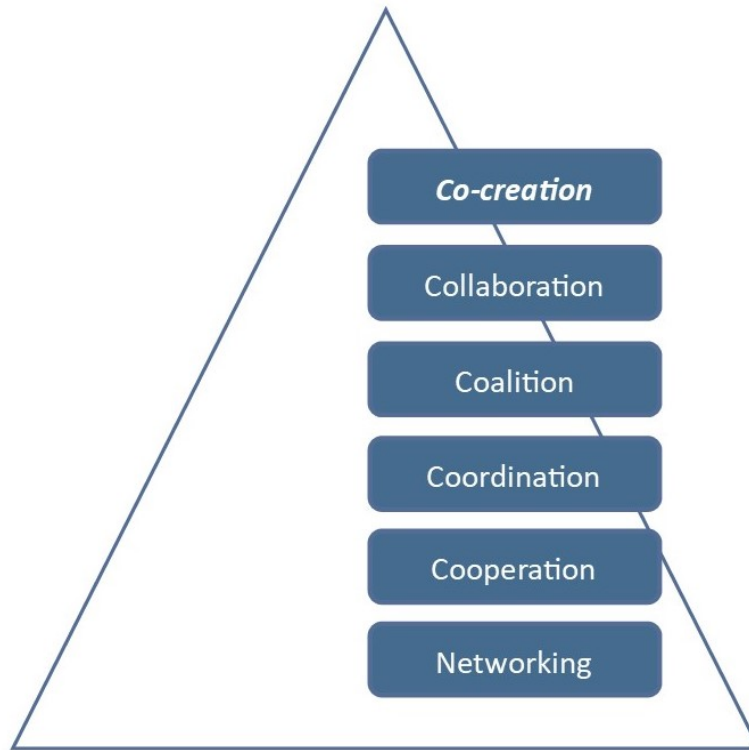


Figure 10. *Extending the five levels of collaboration model to include co-creation*

Meta theme two: Performing and reflecting understanding. In each self-study case, our final assessments involved bringing the visual and sonic experiences together either as a performance or reflection orientated “performance of understanding” of integrated arts processes, emphases or outcomes. We conclude performance and reflection are effective and desirable methods for nurturing and reviewing collaborative and integrated arts. Firstly, in relation to teaching, learning and assessing artistic skills, concepts and dispositions as outlined in the literature review concerning Music, Visual arts and Art & Design curricula (NCCA, 1999, CCEA, 2007). Secondly, in order to teach, learn and assess their understanding of collaborative and integrated arts. Without performance, students cannot explore, experiment or improve. With reflection, students cannot review, ideate and progress. Performance illustrates what they can do and reflection illustrates what they understand and learnt from doing. While our literature review did not unpack theories specifically relating to the creative process, it is well accepted within the literature that creative process cycles include both a performative and reflective component. We purport that there is scope for research into illustrating creative process cycles that are



both complicated and complemented by collaboration and cross-disciplinarity.

4. Teacher educator professional development from integrated arts.

Meta-theme one: Conceptual, theoretical and methodological reciprocity. Using the lenses and models of reflection as outlined in each self-study, we conclude that through integrated arts, we had the opportunity to reflect within (personally) and across the arts (collaboratively). This allowed us to hone a shared language and understanding of concepts and ideas, and map intrinsic and conjoined elements. Each case-study illustrates the different stages of this process with MIE actively working with shared concepts in teaching, learning and assessment. We conclude this integrated lexicon, ideation and mapping has enriched our discrete arts education practice. The understanding of the other arts teacher education practice has benefited an understanding of our own arts teacher education practice. We assert this kind of work or *way of working* needs to be made more visible to student teachers. While primary school teachers are assigned a particular class group and class room, they work within a school community of professionals who have differing perspectives, experiences and strengths. Knowing that teachers have different levels of self-efficacy in relation to the arts and linking back to the literature review, we assert that having opportunities in schools for teachers to collaborate and integrate the arts may be an effective way of developing a professional learning community as it facilitates the de-privatisation of practice and a collective focus on pupils' learning through sharing, reflection and collaboration (Kruse, Seashore Louis, and Bryk, 1994).

Meta theme two: Re-evaluation of teacher-educator role. This theme concerns our reflexivity through an interdependent iterative process of going away and doing - coming back and reviewing - going away and adjusting. For SUC, this involved revisioning the teaching space as an open field for exploration. Also, this involved facilitators moving from focusing on endpoints and readiness (such as is indicated by teacher competence models), to a view of openness and student-led reflection and action. For MIE, this re-evaluation concerned in part the dichotomy of acting as mentor and assessor of the students, and in relation our role as collaborator with, and critical friend to each other's practice. Our research has broadened our understanding of our role from one that focuses on qualifying student teachers with foundational knowledge to teach in the primary classroom, to one which is mindful of their career-long continuing professional development.



Conclusion

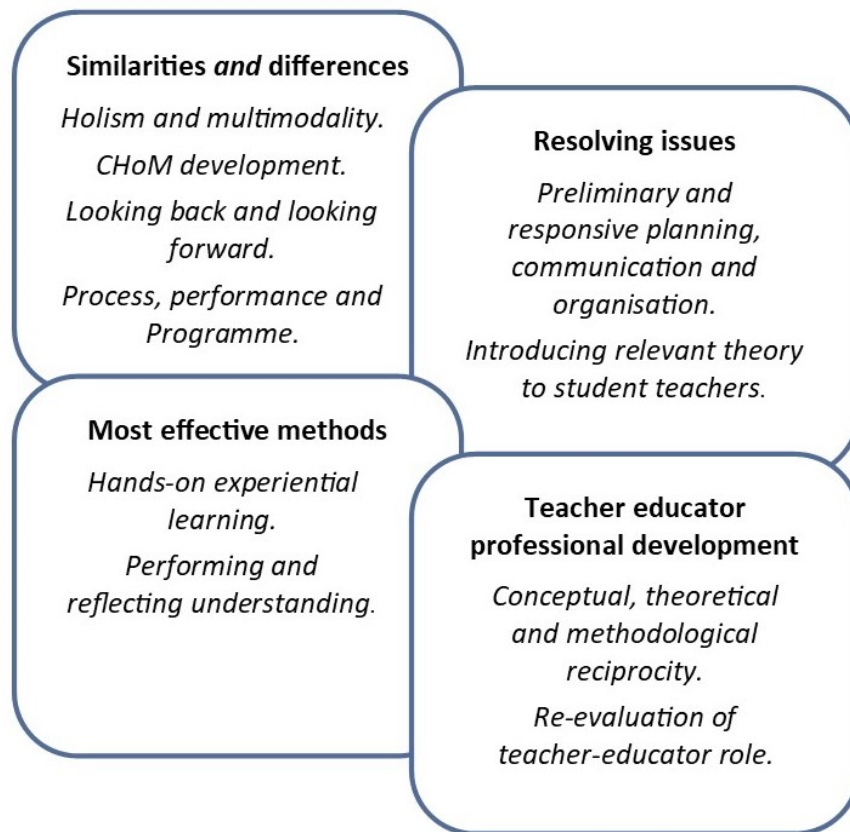


Figure 11. *Emergent meta themes from study in relation to research questions*

As mentioned in the introduction, developing an arts-rich practice is a continual process that must be nourished with continual professional development. Review of the literature indicates that professional learning communities have considerable potential for CPD. Informed by theories concerning CPD, interdisciplinarity, CHoM and self-study research, this SCotENS sponsored project evaluated the value of integrated arts from an arts teacher educator perspective. In *PAINT, - The Possibilities and Pitfalls of Arts Integration* - we adopted a self-study approach, whereby we analysed and compared initiatives in our MIE and SUC practices. The focus of the former was a “looking back” over a decade of PAINT development and the latter was a “looking forward” to future PAINT developments as a consequence of integrated arts undertaken in 2020-2021. Utilising multiple methods, the two institute-specific case



reports yielded findings which were further interrogated. These culminated in eight meta-themes concerning the experiences of integrating the arts, of resolving issues that arose, of best methods and teacher educator professional development. Figure 11 summarises how IA experiences in ITE fostered holism, multi-modality and creative habits of mind. In addition the methods found most effective were hands-on experiential learning combined with opportunities for performance and reflection to illustrate student understanding. Furthermore, issues were resolved through preliminary and responsive TE co-planning, organisation and communication, and by teaching relevant theory. Finally, teacher educator professional development evolved through mutual reciprocity with regard to learning from each other conceptually, theoretically and methodologically. It also enabled the opportunity to re-evaluate one's role as teacher educator, leading to an extended interpretation and appreciation of how we can impact the teacher education continuum beyond their initial ITE qualification.

Recommendations

Notwithstanding, the limitations of case specific research in terms of generalisability, we think the concluding meta-themes and discrete self-study case findings from SUC and MIE provide encouraging first-hand perspectives on the value of integrated arts experiences for student teachers, teacher educators and ITE programme development. Imaginative interdisciplinarity between the arts does pose challenges but this report outlines, describes and reconciles these within the report and summarizes them in recommendations below.

Firstly, this report recommends that an integrated arts experience should be incorporated into ITE programmes so that student teachers can experience, compare and appreciate

- the centrality of the different arts modes and increase self-efficacy in their expressive abilities and skills.
- first hand its value from creative habits of mind development perspective.
- first hand key principles of learning including experiential, collaborative and the aesthetic dimension of learning.
- interdisciplinarity and holism in teaching and learning.

Secondly, this report recommends that any integrated arts in ITE should

- adopt a double-focussed manner, whereby discrete time is ring fenced for the discrete teaching of the arts involved in addition to the integrated experiences.



- be book-ended with theory and evaluation, and reflection should thread the experience so that student teachers have the opportunity to self-examine their emerging classroom practice in light of that knowledge and reflection.
- open up many imaginative and innovative opportunities to utilise digital and analogue technologies from process to performance and preservation.
- culminate in a “performance of understanding” that illustrates the benefits of arts-based assessment of, as, or for learning and as a unique mode for combining celebration, validation and evaluation in a social, memorable and impactful way.
- explore a construct from a topic in another curriculum area. However, integrated arts is arts-led, arts-rich and arts-based. Any integration with another discipline should not subsume the arts.

Thirdly, this report recommends that

- Arts education teacher educators explore an integrated arts component with another colleague from a personal professional development perspective. It lends itself to (i) reflection on, and development of one’s ITE practice, (ii) conceptual reciprocity and skills exchange; (iii) co-planning opportunities and (iv) innovation. It also increases one’s voice from an arts education advocacy perspective.
- Other teacher educators apply for SCoTENS funding for self-study research in order to connect with, learn from and share perspectives, methods and innovative programme components. It is also an opportunity for reflexivity and undertaking research in a rich and dynamic manner.



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Appendices

Appendix one. *Methods, participants and procedures*

MIE and SUC Partnering up Initial teacher educator/ researcher discussions Write and submit research proposal to SCoTENS Project approval Shared literature review Ethical approval from MIE's ethics in research Committee (MERC)	
Self-Study one (SUC) implementation Research questions 1. How can we develop students' confidence and subject-specific skills to lead arts in the primary? 2. What can initial teacher educators in the arts learn from each other, in terms of their students' engagement with the creative process? 3. Is it valuable to establish more collaboration and communication between art and music students in future courses? 4. If so, what forms may that take?	Self-study two (MIE) implementation Research questions 1. Is there added value in having an integrated arts component in preservice teacher education? 2. How do we overcome the challenges of collaborative integrated arts approaches? 3. How does the utilisation of different analogue and digital technologies enhance interdisciplinary arts? 4. How have we developed professionally through interdisciplinary arts?
Participants: Nineteen student teacher participants. Two groups of Yr 2 BEd primary students in art and design (n11) and music (n6). Two Teacher Educators/ researchers - Dr. Frances Burgess (Music Education) and Denise Elliott (Art and Design Education)	Participants: No student teacher participants other than two teacher educators/ researchers - Dr. Michael Flannery (Visual Arts Education) and Dr. Mary Nugent (Music Education)
Methods: Thematic analysis of transcribed zoom meetings between SUC teacher educators/ researchers that draw on evaluations of their respective face-to date	Methods: Thematic analysis of transcribed zoom meetings (n5) between MIE teacher educators/ researchers and related course materials. Each meeting focused on a



teaching workshops, student teacher's reflective activities, module evaluation exercises and assessment outcomes at beginning, mid-point and post-assessment of the course. Thematic analysis Emergent discrete themes	different iteration of the integrated arts module component using Gibbs Reflective Cycle. Thematic analysis Emergent discrete themes
SUC and MUC Critique each other's research Establish common meta themes in light of shared research questions Write SCoTENS Report Dissemination of findings, actions and recommendations	
Implement actions in SUC as a consequence of S-Step research	Implement actions in MIE as a consequence of S-Step research
Continue to meet, share, discuss, critique as a professional learning community	



Appendix two. Table outlining Music Education primary school curricula north and south of Ireland

	Structure and Progression	Core music activities/ Strands (strand units)	Conceptual Dimension
Music Education (2007) North of Ireland	Foundation stage Ages 4-6 Stage 1 Stage 2	Composing: <i>working creatively with Sound</i> Performing: <i>singing and Performing with Simple Instruments</i> Listening and Responding <i>to their Own and others' Music Making</i>	Pulse duration tempo pitch dynamics structure timbre texture style
Music Education (1999) South of Ireland	Aistear Level 1 Level 2 Level 3 Level 4	Listening and Responding (<i>Exploring sounds, Listening and Responding</i>) Performing (<i>Singing, playing instruments, literacy</i>) Composing (<i>Improvising & Creating, talking about and Recording</i>)	Pulse duration tempo pitch dynamics structure timbre texture style



Appendix three. *Table outlining Art and Design/ Visual arts education primary school curricula*

	Structure and progression	Conceptual dimension	Strands
Art and Design (2007) North of Ireland	Foundation stage Age 4-6 Stage 1 Stage 2	Colour Line Shape Space Form Pattern Texture	????
Visual Arts Education (1999) South of Ireland	Aistear Level 1 Level 2 Level 3 Level 4	Colour and tone Line Shape Spatial Organisation Form Pattern and Rhythm Texture	<i>Drawing</i> <i>Paint and colour</i> <i>Print</i> <i>Clay</i> <i>Construction</i> <i>Fabric and Fibre</i>



Appendix four. *Module titles and assessment emphases in MIE*

Year	Module title	Assessments
BEd1	Visual arts and the arts	1. Visual arts portfolio (50%) 2. Integrated arts reflective journal (50%)
BEd2	Drama and the arts	1. Drama project/ presentation (50%) 2. Integrated arts with Music and Visual arts comprising group performance and individual written critical reflection* (50%)
Bed 3	Music and the arts	1. Music project/ presentation 2. Integrated arts project with Visual arts and Drama (50%)



Appendix five. *Tabulating the different iterations of integrated arts project (IAP)*

Year	Integrated arts project summary description	Notes about changes to process, teaching or assessment	Key descriptors
2010/ 2011	Collaborative music composing and creating a mixed media fixed visual response. Students group performed their music to peers while another of the group pointed to visual sections of the piece that represented the music except being performed. One student read a critical prologue that explained their product, performance and process	The group composing process was iterative entailing listening and responding; exploring and experimenting; practising and modifying; fine-tuning and performing In 2011, the fixed visual response explored personification of the music piece in relation to its character and changing moods and rhythms using character silhouettes, whereby students traced a member of the group in a certain position and then filled in the silhouette with line, pattern, shape, colour and texture that denoted music elements and melody excerpts	• Music led • Double-focused • Single performance • One venue • Visual arts concretised • Audio recording music • Photographing and displaying visual
2012/ 2013	Collaborative music composing and creating a visual response using shadow puppetry. Students group performed their music to peers and then they reperformed a visual shadow puppetry response to a recording of the music composition One student read a critical prologue before each performance in relation to product and process	• Music: group music composition is recorded and performed. It is then replayed synchronously as 'backing-track' to visual puppetry performance. • Character silhouettes led to an exploration of shadow puppetry idea and moving from fixed visual to a group performative one. Instead of one person pointing to the visual, all the group performed • The performance took place over two weeks and in two locations. Music room for the music performance and art room for the shadow puppetry	• Music influences visual and visual determines elements of timing, structure, character and timbre of musical composition • Double-focused • Two performances • Two venues • Video as well as audio recording of work • Visual arts interpreted • Whole group involvement in both performances • Focus more on shadow, silhouette, shape, line, movement as opposed to colour • Assessment rubric changed
2014/ 2015/ 2016	Collaborative music composing and creating a visual response using overhead projectors and puppetry effects. Students group	• Music composition (pre-recorded) synchronises with visual performance • The overhead projectors permitted groups to create fixed or moving	• Both arts influence the other • Double-focused • Two performances • Two venues



	performed their music to peers and then they performed a visual response using overhead projects to a recording of the music composition	backdrops as well as incorporating interactive visual effects. • They could also include black outs and switch visual backdrops to denote significant shifts within the composition • OHPs required electricity, extension leads and the darkening of the art room, which added a sense of drama to the occasion	• Video as well as audio recording of work • Visual arts interpreted • Whole group involvement in both performances • Colour returns in the form of coloured transparencies that help project colour • Rubric changed
2017/ 2018/ 2019	Students group performed their music to peers and then they performed a visual retelling of the composition using crankie to a recording of the music composition. Only two of group required to crank the visual onwards and a third to conduct the pace to be in sync with audio recording	• Music: A significant moving away from music led to a more back and forth relationship whereby the visuals created influenced music composition • Visual arts: Introduction of the Crankie • The introduction of a conductor to monitor pace of crankie playing • Only two of the group necessary to play the visual	• More visual arts led • The visual informs the musical • Double-focused • Two performances • Two venues • Video as well as audio recording of work • Only three of group involved in visual performances • Introduction of a conduct to ensure synchronicity • Introducing the concept of crankie and story-telling • Assessment Rubric changed
2020	Students group performed their music to peers and then they performed a visual retelling of the composition using crankie to a recording of the music composition. The concertina book pages were turned over in sync with a recording of composition. The page turning was video recorded, edited and then uploaded.	• Visual arts led • The composing now responded to the visual - Exploring/ Experimenting/Listening and responding - Combining - Playing - Evaluating - Modifying - Refining - Practising - Performing • Due to Covid pandemic lockdown, digital score of composition replaces music collaboration and performance	• More visual arts led • The visual informs the musical • Double-focused • One performance and one upload • One venue • Use of apps to edit their music/ visual video • Tangible products - digital video, concertina book and recording of music piece • Assessment rubric changed

