The teaching of the arts and literacy in schools is often at odds with one another. The desire for schools to improve results on high-stakes testing can lead to a narrow view of literacy rather than one that acknowledges the unique and distinct literacies that exist in other curriculum areas including the arts. With methods of communication becoming increasingly complex, it will be more and more important for students to be able to utilise all semiotic modes.

Developing Literacy and the Arts in Schools investigates this key issue in education and offers a solution to the negative relationship between the arts and literacy. Drawing on interview data and evidence from diverse classrooms, it explores the pedagogies of effective arts practitioners and teachers, and how they relate to theoretical frameworks, to unpack the key elements of effective practice related to literacy and the arts. A model of arts-literacies is provided to assist arts and literacy educators in developing a common language that acknowledges and values these distinct arts-literacies. Themes of multimodality, diversity, aesthetics and reflection in relation to the arts and literacy are foregrounded throughout.

This book will be of great value to postgraduate students of Education specialising in arts and literacy, education academics, teacher educators, and classroom and preservice teachers.

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DEVELOPING LITERACY AND THE ARTS IN SCHOOLS

Georgina Barton
This book is dedicated to all arts educators across the world who continue to advocate for quality arts education in schools. It is also dedicated to all teachers who work tirelessly to create innovative and engaging literacy learning activities that support their students’ love of learning.
CONTENTS

List of illustrations xi
Acknowledgements xiii

PART I
Theorising the arts and literacy in schools 1

1 The state of the arts and literacy in schools 3
   Introduction 3
   The arts in education 5
   Benefits of the arts 5
   Literacy in education 7
   The marginalisation of the arts in schools: a dissonant relationship 7
   Arts-literacies: initiating a harmonious partnership 11
   Structure of the book 13
   Reflections 14

2 Being literate in the 21st century and beyond 17
   Introduction 17
   Traditional literacies 17
   New literacies 18
   Classroom practices related to literacy education 20
   The importance of arts-literacies 21
   What does it mean to be literate in the 21st century? 24
Contents

Summary 24
Reflections 24

3 Multimodality, semiotics and meaning-making 28

Introduction 28
Defining multimodality 28
The modes 29
Ensembles of modes 33
Social, cultural semiotics and meaning-making 35
Summary 37
Reflections 37

4 The arts and literacy are synchronous: Exploring a model of theory and practice 41

Introduction 41
(Re)defining literacy for the future 42
Why do these definitions matter? 43
Considering a model of theory and practice for the arts and literacy: a dichotomic view 44
Arts experiences and encounters 47
Developing a model of arts-literacies 50
Summary 51
Reflections 52

5 Literacy demands, and reading and writing in the arts 55

Introduction 55
What are curriculum or content area literacies? 55
Literacy demands in the arts 57
Reading and writing in the arts: the Context-to-Text model 59
Prompt questions 61
Summary 66
Reflections 67

6 How the arts support diverse learners in literacy 70

Introduction 70
Arts-literacies for social justice 70
Arts-literacies for a culturally creative world 72
Research to practice: arts-literacies in schools for a socially-just and creative world 74
PART II
Classroom practice in the arts and literacy 85

7 Dance-literacies as embodied and expressive aesthetics 87
   Introduction 87
   Dance education and curriculum 88
   Literacies and literacy demands in dance 89
   Classroom practice in dance 91
   Relating the dance lessons to the model of arts-literacies 96
   Summary 98
   Reflections 99

8 Drama-literacies: Exploring self, space and time 102
   Introduction 102
   Drama education and curriculum 103
   Literacies and literacy demands in drama 104
   Classroom practice in drama 105
   Relating the drama lessons to the model of arts-literacies 112
   Summary 112
   Reflections 113

9 Music-literacy: An aural art 116
   Introduction 116
   Music education and curriculum 117
   Music-literacies and literacy demands 118
   Classroom practice in music 121
   Relating the music lessons to the model of arts-literacies 126
   Summary 127
   Reflections 127

10 Visual art literacies: ‘Seeing’ through the modes 131
   Introduction 131
   Visual art education and curriculum 132
   Literacies and literacy demands in visual art 133
   Classroom practice in visual art 134
   Relating the visual art lessons to the model of arts-literacies 142
ILLUSTRATIONS

Figures

4.1 A model of arts-literacies 51
5.1 The Context-to-Text model 59
5.2 Assimilation by Indigenous artist Arkie Barton 62
6.1 Effective pedagogy in the arts 76
6.2 Black Spinifex by Indigenous artist Arkie Barton 78
7.1 Anna teaching the Year 9 students about 1960s dance styles 92
7.2 Anna demonstrates good posture 97
7.3 Anna demonstrates the twist to students 97
8.1 The teacher is talking about key issues from Hoods 108
8.2 Group 2 enact the term Despair 111
10.1 The visual art students at work 136
10.2 Student A’s work in progress 137
10.3 Student B’s work in progress 137
10.4 The teacher gestures to the student where they could place patterns into the clay’s surface 141
11.1 Student A’s sample 153
11.2 Student B’s sample 153
11.3 Student C’s sample 154
11.4 Student D’s sample 154
11.5 Student E’s sample 155
11.6 Student F’s sample 156
11.7 Student G’s sample 156
11.8 Student H’s sample 157
11.9 Students exploring camera angles with iPads 157
11.10 An example of a final photostory 158
11.11 Student I’s sample 160
11.12 Student J’s sample 161
11.13 Student K’s sample 161
11.14 Student L’s sample 162

**Tables**

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Literacy demands in the arts</td>
<td>12</td>
</tr>
<tr>
<td>3.1</td>
<td>Gesture dynamics with expressed emotion dimensions</td>
<td>30</td>
</tr>
<tr>
<td>3.2</td>
<td>Elements of visual image and meaning</td>
<td>33</td>
</tr>
<tr>
<td>3.3</td>
<td>The relationship between design processes and elements</td>
<td>35</td>
</tr>
<tr>
<td>4.1</td>
<td>A dichotomic view of arts-literacies</td>
<td>44</td>
</tr>
<tr>
<td>5.1</td>
<td>Literacy practices in the arts</td>
<td>58</td>
</tr>
<tr>
<td>5.2</td>
<td>Key written genres in the arts Years 1–9</td>
<td>64</td>
</tr>
<tr>
<td>5.3</td>
<td>Elements of each mode</td>
<td>67</td>
</tr>
<tr>
<td>7.1</td>
<td>An annotated example of student work</td>
<td>94</td>
</tr>
<tr>
<td>7.2</td>
<td>Literacies in dance</td>
<td>98</td>
</tr>
<tr>
<td>8.1</td>
<td>Selected content descriptors for unit of work</td>
<td>106</td>
</tr>
<tr>
<td>8.2</td>
<td>Literacies in drama</td>
<td>113</td>
</tr>
<tr>
<td>9.1</td>
<td>Literacies in music</td>
<td>127</td>
</tr>
<tr>
<td>10.1</td>
<td>Visual art literacies</td>
<td>142</td>
</tr>
<tr>
<td>11.1</td>
<td>Meta-language associated with each mode</td>
<td>149</td>
</tr>
<tr>
<td>11.2</td>
<td>Phases of learning and teaching</td>
<td>152</td>
</tr>
<tr>
<td>11.3</td>
<td>Creative and multimodal literacies</td>
<td>164</td>
</tr>
<tr>
<td>12.1</td>
<td>Arts-literacies from the classroom practice</td>
<td>172</td>
</tr>
</tbody>
</table>
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PART I
Theorising the arts and literacy in schools
THE STATE OF THE ARTS AND LITERACY IN SCHOOLS

Introduction

The arts and literacy clearly have an unsteady relationship in practice in schools. Research indicates that approaches to literacy education greatly affect the provision of the arts in schools (Barton, Lemieux & Chabanne, 2018). For some, the conceptualisation of literacy as traditional reading and writing practices has been considered responsible for the negative impact on the provision of other subjects such as the arts (Garvis & Pendergast, 2010). This observation has been particularly noted across developed countries including the United Kingdom (Adams, 2011), countries of Europe (Chabanne, Kerby, Espinassy, Kerlan & Terrien, 2017; Østern, 2016), the United States of America (Baker, 2012; Sabol, 2010), Canada (O’Neill & Schmidt, 2017) and Australia (Barton, Baguley & MacDonald, 2013).

Reportedly, literacy education in schools has been viewed through a traditional lens, that of a narrowed approach to the teaching of reading and writing including grammar, spelling and other language conventions such as punctuation (Wedin, Hermansson & Holm, 2017). In fact, Freire in the early 1970s, described traditional literacy like a bank where knowledge is deposited into the students rather than empowering them (1972). More recent scholarly work has observed such approaches to be unaltered (Kosnik, Dharamshi, Menna, Miyata & Cleovoulou, 2016). A confined perception of literacy counteracts a plethora of research defining literacy as a social and cultural construct where “no single approach to literacy learning is adequate; rather it will vary from one group to another” (UNESCO, 2016, p. 13). Indeed, UNESCO (2016) highlights the multi-levelled notions and purposes of becoming literate as a sustainable development agenda, for lifelong learning, and as part of a digital society. Literacy education research has, for some time, purported a similar view whereby knowledge and understanding about content, pedagogy and
technology are all important aspects in becoming literate, rather than just traditional notions through skills and drills (Harste, 2003; Vibert, 2016).

While traditional literacy skills such as reading and writing texts are important and continue to be valued in education, this view is largely driven by high-stakes tests across the world (Baker, 2012). A focus on improving results in such tests can impact negatively on teachers’ practice and wellbeing. Systemic directives have resulted in teachers leaving the profession prematurely (Skaalvik & Skaalvik, 2016) and secretly teaching how they think best. In fact, an exceptional early years teacher, Cathy, said to me:

My whole school has taken up a well-known scripted approach to teaching literacy in the classroom. It has cost the school a fortune. I am expected to teach like a robot to a class of little robots. I get this part of my work done quickly so I can move on to the way I believe young children should be taught … as well as the fun stuff.

(Cathy)

Similarly, interviews with a number of arts teachers displayed disappointed sentiments that literacy and numeracy impact negatively on arts offerings in their schools, as well as their personal attitudes towards teaching, as seen by Mark:

It’s dismal, it really is dismal the provision. We kind of were on the edge of having two arts courses last year … so we were on the edge of it but we didn’t get it because of the literacy and numeracy thrust … that’s why we’ve lost time in the arts.

(Mark)

Such a neo-liberalist approach has also been observed in the literature (Endacott, Wright, Goering, Collet, Denny & Davis, 2015), alongside the need for teachers to embrace their own personal agency by pushing back to enact change (Sisson, 2016). Further evidence suggests that students’ wellbeing can be compromised (Rogers, Barblett & Robinson, 2016), and results may decrease particularly for those in more vulnerable and diverse communities (Goss & Sonnemann, 2016; Ford, 2013; Barton, Lemieux & Chabanne, 2018), where the arts have been acknowledged as being critical for self-expression and empowerment (Wright, 2012).

This book, therefore, focuses on the topic of the arts and literacy in schools. It explores how the relationship between the arts and literacy can be dissonant and/or harmonious depending on conceptual and pedagogical approaches adopted by administrators and educators in schools. The book aims to answer the questions: what relationship currently exists between the arts and literacy in schools?; and how can this partnership positively influence future classroom practice?

In order to consider the first question, it is necessary to explore current research on both arts education and literacy education in schools. The next section,
subsequently, outlines recent scholarly work on the arts in education including curriculum and content, appropriate pedagogies and why they should be valued in schools.

**The arts in education**

The arts are often recognised as including craft, creative writing, dance, drama, literature and poetry, media arts, music and visual art. The arts involve the use of imaginative thought and technical skill to make meaning (Barton, 2018). The arts encourage participation, critical insight into others’ lives, and can contribute to the development of social and cultural capabilities such as intercultural understanding (Marcuse & Harlap, 2006).

The UNESCO *Road Map for Arts Education* (2006) provides a comprehensive overview of the benefits of the arts, as well as strategies for teaching the arts effectively. It offers three dimensions of arts education or pedagogical streams for students of the arts. These are: study of artistic works; direct contact with artistic works (such as concerts, exhibitions, books and films); and engaging in arts practices (p. 8). All three of these experiences are important for quality arts education and indeed for learning generally. Such experiences are explored further in Chapters 4 and 5.

Research for many decades has acknowledged the extreme benefits of the arts for learning and development across the lifespan (Bamford, 2006; Perso, Nutton, Fraser, Silburn & Tait, 2011). For example, the arts have been noted to improve: the quality of education (Ewing, 2010) through the development of creative and critical thinking skills (Caldwell & Vaughan, 2012); the health and wellbeing of students and teachers (McDonald, Aprill & Mills, 2017); and compassion and empathy towards others (Baguley, Barton, Kerby & MacDonald, 2019; Davis, 2008). Garvis and Pendergast (2010) stated that “the inclusion of arts education in the curriculum is important for student development, increasing the social and intellectual knowledge and skills of students” (p. 3). It is unquestionable that the arts are important and count in the lives of children in schools. The following section, consequently, outlines further benefits of the arts in education.

**Benefits of the arts**

A range of benefits related to the study of the arts in schools has been highlighted by many scholars. Perso et al. (2011), for example, show how the arts can improve academic achievements such as literacy and numeracy, and can increase student engagement and motivation through improving attitudes and attendance to school and learning. Other educational researchers have observed similar results (Caldwell & Vaughan, 2012). Further advantages of the arts relate to students’ behaviour and personal attributes, improvements in students’ self-regulation, self-esteem and confidence, identity and self-efficacy (Perso et al., 2011, p. 7).
The arts can transform learning through creative and innovative practices (Sheninger & Murray, 2017). Sheninger and Murray’s (2017) research focuses on how schools should embrace approaches to learning and teaching that support ways in which students can work collaboratively and productively in a group, make decisions and solve problems for the future. In a similar vein, Purtee (n.d.) talks about the concept of design thinking involving inspiration, the design process, creation, reflection and presentation. Such work aligns well with research in the fields of literacy and multiliteracies (Kalantzis, Cope, Chan & Dalley-Trim, 2016), as literacy is often viewed as creative and diverse.

Further, the arts can provide quality opportunities for students to understand themselves and others. Peppler’s (2014) work investigates the central role of aesthetics and imagination in the artistic process. She argues that the arts are “a foundation for democratic society and impact on positive social interactions, tolerance and ethics; which can then influence school culture and identity. The arts can also support divergent thinking about other cultures” (p. 13). Such thinking, Peppler (2014) believes, allows for deeper understanding of race, class and culture, an important aspect of a holistic education.

Another study carried out by Caldwell and Vaughan (2012) showed how the arts extend students’ ways of knowing and potentially transform learning in general. They provided strong evidence as to how the arts can improve academic performance including both literacy and numeracy, arguing that ultimately a decrease in the gap between low- and high-achieving students can occur through providing quality arts education. It is evident that the arts can contribute to a better and more fulfilling education of all young people.

The benefits of the arts, however, should not be the only reason why they are offered in schools. Eisner’s (2002) seminal work on ‘What education can learn from the arts’ is critical to consider. Eisner (2002) shared six unique ways of thinking that are “artistically rooted qualitative forms of intelligence” (p. 1). These are:

1. Experiencing qualitative relationships and making judgments,
2. Flexible purposing,
3. Form and content is most often inextricable,
4. Not everything knowable can be articulated in propositional form,
5. Looking to the medium, and
6. The aesthetic satisfactions that the work itself makes possible.

(p. 3)

In a John Dewey lecture, Eisner (2002) discussed how schools tend to privilege certain forms of measurement and that there was a tendency to “tighten up, to mandate, to measure and to manage” (p. 3). He explained that “not everything knowable can be articulated in propositional form. The limits of our cognition are not defined by the limits of our language … we know more than we can tell” (p. 9).

It is important that we continue to advocate for the arts in education. One approach is to share the distinct literacies associated with the arts and include literacy concepts and research that align with arts values and thinking.
Literacy in education

Traditionally, literacy has meant what we can ‘tell’, that is, reading and writing in language mode only. Yet, in today’s world, and throughout history, we have communicated through all of the modes—what we can see, hear and feel—and this is set to expand as we move into the future (see Chapter 2). Recent research in literacy has consequently explored the notion of literacy in the ‘digital turn’ (Mills, 2015), being influenced by maker literacies, artificial intelligence and post-humanist studies (Rowsell, Lemieux, Swartz, Turcotte & Burkitt, 2018). Regardless, scholarly work on literacy stems from foundational belief systems about language, language use, and above all how language is learnt.

In previous work, I discussed with colleagues how scholarly work on literacy education stems from a number of perspectives (Freebody, Barton & Chan, 2013). These included from a cognitive or psychological perspective, socio-cultural and/or anthropological view, discipline-specific knowledge-based assessment, or political, policy-based approaches whereby students are educated in order to be productive in society. We argued how literacy education has provided distinct and contradictory services, that is, to both empower and control learners. The teaching of reading and writing over time has served these different purposes, usually through political and practical lenses. Practically, notating language meant people were able to communicate across distances but also, it meant people could record ideas, traditions and activities over time. Oral histories, on the other hand, were not valued and were lost, and hence such communities have been marginalised, but recent research is aiming to record these important cultural practices (see Chapter 2 for more detail). Reading and writing became a tool or weapon for power, with the most educated in society controlling educational practices and systems (Janks, 2009). This book values that both literacy and art practices are diverse and that individuals may have distinct preferences for communication. These practices should be valued rather than unacknowledged.

Therefore, at the foundation of this book is a socio-cultural view of literacy. It embraces Street’s (2017) notion that literacy is a social practice and can shift and change depending on the context in which it occurs, who is involved, and the intent behind the meaning-making activity. It adopts the view that arts practices are also socio-cultural practices whereby artists experience and express their identities through various media. In this sense, the book aims to iterate the importance of recognising the unique literacies inherent in the arts and that quality arts education must be offered in schools so that these certain literacies are exposed to students. Therefore, literacy for the purpose of this book is defined as expressive and creative fluency through the use of all of the modes, and, consequently, texts are viewed as cultural artefacts—whether written, oral, painted or performed.

The marginalisation of the arts in schools: a dissonant relationship

Despite a large range of benefits that result from studying the arts the research literature points to the fact that the arts are often marginalised in school curriculum...
(Adams, 2011). The predominant reason provided by educators as to why the arts are pushed aside is related to literacy and numeracy instruction (Garvis & Pendergast, 2010). Every arts educator I work with says their time in the classroom has been decreased due to the administration team deciding that more time should be spent on teaching and improving literacy and numeracy as they are more important than the arts (see Barton, Baguley & MacDonald, 2013; Barton, Lemieux & Chabanne, 2018).

Why are the arts decreased in favour of literacy and numeracy? In 2010, Garvis and Pendergast wondered if the arts will continue to exist in schools due to the emphasis on literacy and numeracy. They stated that “while the arts shares equal footing as a key learning area, its actual importance in schools may be substantially lower” (p. 1). Similarly, Baker (2012) examined how high-stakes testing impacts on the provision of arts education in schools. He found that students in the United States have little or no access to arts education and reported that there is considerable evidence that high-stakes tests also negatively impact on students’ health and wellbeing and quality of learning experiences. This is despite the ‘No Child Left Behind Policy’ and other policies indicating an improvement in access to the arts in education. Almost a decade later, arts educators are still asking why the arts are continuing to be marginalised (Barton, Lemieux & Chabanne, 2018). In fact, in my work with teachers and students in schools, I have experienced a number of disconcerting instances where learning and teacher satisfaction has been stifled due to poor and mandated approaches to literacy instruction.

The following section shares a number of illuminating vignettes on how literacy is impacting negatively on the arts in schools. I unpack each vignette to explain why such situations are concerning and how we might start to address improvements in the relationship between the arts and literacy.

**Vignette 1**

Lucy and Ami, two brand-new kindergarten students, began school excited, intrigued and eager to learn. By their third week of school, they had both felt the pressure of having to compete with their peers and learn new sight words. If they were able to learn 15 words by memory, they would get the chance to wear a special silvery cape for a whole day. Lucy, already a high achiever, began to get anxious, wanting to learn more than 20 words; consequently, needing reassurance constantly from her parents. Ami, already resigning herself to the fact that she just wouldn’t be up to achieving such a feat, asked if her grandma could make a silvery cape for her dolly instead, as she knew she would not be able to learn all those words.

In this vignette, we see two children new to the schooling system. Despite being excited about going to school, they, unfortunately, feel the weight of outcomes and measured approaches to learning and teaching relatively quickly—within just three weeks. Early years educational philosophies often embrace an inquisitive and creative approach to learning for young children (Department of Education and Training, 2009). Children at this age should be exploring, investigating and
imagining by making connections to their prior experiences, their own society and culture and families (Gregory, 2017). Many activities in early years learning should be play- and arts-based. In fact, McArdle and Wright (2014) believe that the arts are the foundation of young children’s literacy learning, their first literacies. Educators and policymakers should, therefore, return to the evidence about early years learning rather than expect children to read and write using language predominantly in their first year of school.

Vignette 2

In primary schools across a whole department of education, a new systemic directive has been passed on to principals and teachers. Schools that have not met their literacy targets will need improvement and therefore are mandated to follow a set plan in order to improve literacy learning outcomes. The teachers are not able to innovate on pedagogical practice including using creative and arts-based approaches. The data collected on students’ learning, such as diagnostic and standardised tests, will be displayed on the walls in staffrooms, featuring students’ photos (putting faces on the data). The aim is to move students up the bands of literacy achievement.

In this vignette, an entire system saw the need to improve literacy across its schools. Teachers and schools were directed to view literacy traditionally, that is, as reading and writing language mode only. Results were solely based on student outcomes in diagnostic and summative assessment. Schools that did not meet set targets were mandated to use teaching approaches such as direct and explicit instruction. Unsurprisingly, many of these schools lay in low socio-economic and non-dominant areas where school cohorts were largely culturally and linguistically diverse. Research strongly advises that students in such environments greatly benefit from student-centred, arts-based and active learning. Caldwell and Vaughan (2012), for example, found that a programme that fostered social engagement through music—The Song Room—improved not only student attendance but overall results in test scores and more importantly their wellbeing and engagement with school.

Vignette 3

Brock, a young man in Year 8 (aged 12) was shadowed across the school day. Notes were made on the types of activities he engaged in throughout each of his lessons. The school had made a decision to embrace an explicit and direct instruction approach to learning and therefore required students to write down the ‘We Are Learning To’—WALT and ‘What I’m Looking For’—WILF for each lesson. The approach also involved hand-signs by the teacher that indicated when the students could talk and when they could listen. This was the only writing Brock completed the entire day—WTF! Not only this, Brock did no extended reading sessions but rather spent over 2 hours of his school day on logistical matters such as marking rolls, having to wait for the teacher to manage behaviour or other classroom routines.
It is important how we set students up for success through engaging and motivating practice. Similar to taking a mandated approach of direct and explicit instruction, this school quickly adopted the method of clearly outlining the learning intentions of every lesson students attended in every curriculum area. When I attended teachers’ college, I was encouraged to be creative and innovative in my pedagogy and try to hook the learners in right from the beginning of lessons; that is using arts-based methods and approaches to support students’ learning. An example would be where a teacher might begin a lesson in role-play such as being an explorer and have the students interview you about your experiences and how you lived. Similarly, asking students to brainstorm what they already knew about a new topic (i.e., building the field; Kalantzis et al., 2016) before sharing factual knowledge, rather than treating them like blank slates where only the teacher owns knowledge. These approaches made teaching exciting for me. Having students write down the lesson’s objectives and reviewing these at the end of a lesson, I believe, does little to engage them as learners.

**Vignette 4**

Students in their final year of elementary or primary school have to sit compulsory external tests in numeracy and literacy. The students with special learning needs are able to complete these tests in a small group and often given extra time to complete the test papers. One of the tasks is to read a passage of text and answer literal and inferential questions about the text. One student asks the teacher if they could read the text aloud to which the teacher replied: “I am sorry. I am not allowed to read it to you as this is part of the testing procedure.” The student started to get frustrated and angry as all he wanted to do to was be able to hear someone read the text to him. The student kicked the chair and said “Fucking [insert name of the then Prime Minister]!”

In this vignette, we see a student with special learning needs react to a less-than-optimal learning environment—having to complete a paper test in silence and without support—something completely different to their usual learning environment where the learning support teachers compassionately scaffold the students’ learning. Given the external tests were set up by the federal government, the student was able to make a connection between them being forced to complete the test without support and the current government leader of the country. An approach to literacy learning such as this marginalises students with special needs even further.

**Vignette 5**

It is the senior years of schooling and a group of students regularly engages in gaming online as a collective, outside school hours. They work together to solve problems, contribute to the design of the role-playing game (RPG) learning environments and record their game-play in order to edit it into sophisticated YouTube clips to share,
gaining over 1,000 likes for each upload. Once in school, however, the students feel disengaged and don’t see much relevance to the content. They say school is boring because the teachers talk at them all day as the approach is teacher-directed and assessment-driven. They said they wanted to do “more complicated stuff”.

Some research is pointing to the fact that schools may become more and more redundant as we move further into the 21st century. Young people today are often equipped with technological skills and knowledge that far surpass those of the teacher. Indeed, I have observed many teachers and schools allocate students to IT support. Further, an increasing amount of families are registering their children in homeschooling and whilst this is for various reasons, access to knowledge and learning tools online, as well as the irrelevance of the methods schools prioritise, have been attributed to why parents, carers and families opt out of schooling altogether (Morrison, 2014).

**Vignette 6**

Teachers attend professional learning on the teaching of writing across the curriculum areas. The facilitator provides a range of creative and innovative strategies to make writing engaging for students of all ages. The teachers, however, feel less confident about taking risks by shifting the focus from teacher-directed and controlled learning to student-centred approaches as they have many outcomes and expectations to meet. Their focus is on the products that need to be completed by the end of term rather than ways in which to get there. In fact, the teachers shared with students on day one of a ten-week term, an exemplar of the assessment they needed to complete. The teachers share that the arts are not valued as much as literacy, such as reading and writing, yet the school utilises the arts in advertising the positive aspects of their environment to the public in marketing materials and open days.

Unfortunately teachers are increasingly working within constrained school environments that appear to impact on the quality of, as well as regular and extended, arts learning opportunities for students (Oreck, 2006). Furthermore, teachers’ professional confidence appears to be declining (Hughes, 2012). In Chapter 2, I highlight how, more and more, we need to have the skills to communicate effectively alongside other skills such as problem solving and higher-order thinking. Teacher-controlled approaches that focus on the what rather than the how and why will stifle learners’ development and capacity to engage critically in the outside world. The arts, however, are recognised for their power in supporting growth across a number of domains including cognitive, emotional and physical. This is why arts-literacies are so important.

**Arts-literacies: initiating a harmonious partnership**

Extensive research has shown the important links between the arts and literacy (Barton, 2014; Brown, Campbell-Zopf, Hooper, Marshall & McLaughlin, 2007).
Brown et al. (2007) shared that through arts-integrated literacy education, students were able to see the links between reading and writing and become effective storytellers, and be able to critically read complex texts. They also noted that English language learners found a powerful way to express their ideas. But what are other links between the arts and literacy, and importantly, what are arts-literacies?

Even though a traditional view of literacy prevails in schools, it is important that specialist teachers know the inherent literacies present in their own curriculum or content area so that they have a language to speak back to administration teams when the pressure is placed upon them to teach literacy from a traditional perspective. In Chapter 5, I detail the important literacy demands and literacies associated with each art form; however, Table 1.1 highlights some of these important literacies in each of the arts.

All of the arts should be included in the curriculum in their own right (Brown et al., 2007). Educators can also consider how the arts can be used to enhance learning across other curriculum areas, such as science and maths, by improving student outcomes through engaging and motivating approaches to learning (Chapman, 2015).

A common language for literacy and the arts will be explored through this book (see Chapter 4) in the hope that educators value the unique literacies inherent in the arts and that to be literate in today’s world means to understand the role of aesthetic-artistic features in a range of communicative modes. A model that embraces research in both the arts and literacy will be offered, one where arts educators can become more familiar with the meta-language associated with literacy research and also where literacy educators can value the inherent value of arts experiences. Such an approach would encourage rather than marginalise arts education due to wanting to improve literacy learning outcomes. The arts and literacy can then coexist positively and productively.

<table>
<thead>
<tr>
<th>Art form</th>
<th>Literacy demands and unique literacies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
<td>Embodied practice, being able to communicate to an audience through choreographed work involving movement of the body, corporeal expression</td>
</tr>
<tr>
<td>Drama</td>
<td>Embodied practice to express the human condition, understanding staging, use of costumes and props to evoke meaning, being able to communicate to an audience through staged work and stories</td>
</tr>
<tr>
<td>Music</td>
<td>Understanding how the use of sound and silence creates meaning across social and cultural environments, being able to communicate to an audience through performance of sound with the voice or an instrument</td>
</tr>
<tr>
<td>Visual arts</td>
<td>Being able to communicate to a viewer through image and shape, thinking through the senses including sight and touch, appreciating aesthetic-artistic experiences</td>
</tr>
</tbody>
</table>

Note: Media arts are not included here as they are explored as part of the English curriculum in Chapter 11.
Structure of the book

This book is organised into three parts. Part I provides a robust review of current research and theories related to the arts and literacy. Chapter 2 explores the notions of creativity, design thinking, and what it means to be literate in today’s ever-changing world. Next, Chapter 3 deals with multimodality and examines each of the modes of meaning. Chapter 4 offers a model of arts-literacies for schools, teachers and students. Chapters 5 and 6 consider the distinct literacies present in the arts and how these can support diverse students’ learning.

Part II of the book presents examples of classroom practice in Chapters 7–11. Each chapter focuses on one art form—dance, drama, music, visual arts and creative writing—sharing the special arts-literacies teachers employ in their practice with students. The final chapter then offers a way forward for the arts and literacy in schools.

The overall aim of the book is to debunk the myth that the arts are not as important as literacy, and to demonstrate that for students to be literate, they need to be arts-literate as literacy is not only about reading and writing text. Literacy is present throughout arts education and practice and is necessary for students as they move towards a future where the workforce will demand creative and innovative practice: a skill embedded through all art forms. The book shares evidence as to the benefits of the arts for a socially-just and compassionate world, made possible through various arts-literacies. The book is premised on the idea that literacy is a socio-cultural practice that changes according to context—with specific purpose and meaning.

Viewing the arts and literacy as linked concepts has been criticised due to the fact that the arts should be valued for their own sake rather than justified through how they contribute to literacy learning. The book will claim that distinct literacies exist in the arts and that these enhance the instrumental value of the arts. It will offer a solution to the commonly reported issue in the literature that current approaches to literacy education are purported to stifle and marginalise quality arts education learning and teaching. The book aims to do this by sharing direct and authentic arts practices in schools and classrooms.

Therefore, the scope of this book includes:

- To advocate for a common language between the arts and literacy,
- To acknowledge that the arts and literacy are synchronous,
- To address a dichotomic view of literacy in the arts,
  - One that acknowledges how students need to be able to read and write about the arts through language mode, and
  - What is needed in order to become an artist including responding to and creating art through all of the modes,
- To consider the notion of arts-literacies as essential for a socially-just and creative future.
Reflections

Think about your own school context or experiences in schools and even at university.

1. What does literacy look like in your school/university/context?
2. What do the arts look like in your school/university/context?
3. Is the relationship between the arts and literacy in your context harmonious or dissonant? If dissonant, how can it be improved?

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