# Four Didactic Strategies based on Arts-Based Teaching-Learning Methods using Works by various artits

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Figure 1 . **Visual Abstract.** Andrea Rubio (2016). *Learning*. Photo-essay composed by five digital photographs.

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**Key words**

Artistic Education, Arts Based Teaching- Learning Methods, Didactic Satrategy, Visual Arts Based Educational Research Investigación Educativa basada en las Artes Visuales

**Abstract**

Firstly, these four teaching strategies that we used are methods of investigation, both means of expression and visual languages. From these, a research proposal is constructed based on Arts- Based Teaching/ Learning Methods. Secondly, a new teaching method is produced based on artistic methodology in which the teaching strategies use art workshops as a means of teaching and learning. The Arts- Based Teaching/ Learning Methods are the basis of this investigation and with it we obtain concrete proposals along with teaching developments.

We propose and suggest one to reflect about educational and artistic questions through the use of structural teaching concepts with the intention of giving way to new teaching strategies, new reflections, and new ways to teach using arts- based methodology. If our objective is to teach art without losing its essence, and

Figure 2. **Photo-essay.** Andrea Rubio (2016). *Tapies I*. Photo-essay composed by four digital photographs.

we are looking to generate a conscious type of knowledge acquisition, perhaps it is necessary to adjust the pedagogic processes accurately to the artistic process in order to allow for a new educational experience.

Therefore, in this article we propose a series of didactic strategies with respect to artistic education in which the educational experience is revised and made evident. These teaching strategies were used with children ranging from 3 to 8 years old in the community of Mieres (Asturias) under the Artistic Education project title, "Lainopia." This abstract also presents a visual discourse of the didactic strategies and methodologies afore mentioned.

**OBJECTIVES OF THE INVESTIGATION**

There are two fundamental objectives in this investigation. The first one is to provide didactic strategies that meet both the artistic and educative requirements of Arts- Based Teaching/ Learning Methods. Secondly is to justify the use of different artistic works by different artists and the development of these artistic materials. The investigation will be approached using Arts Based Research Methodology, using both Arts- Based Educational Research and A/r/tography. Thus, the abstract of this investigation presents the research visually through the use of a visual discourse.

**1. ARTS- BASED TEACHING/ LEARNING METHODS**

The Arts- Based Teaching- Learning Methods focus on the process of teaching and learning art, explicitly using artistic and aesthetic mediums. For this reason, the process of programming, the production of didactic materials, the development of activities, the process of intervention, and the results are full of artistic knowledge and have an artistic form. The artistic processes and methods, once translated into pedagogic concepts give way to these Arts-Based Teaching and Learning Methods. One may place themselves in the position of a teacher/artist and approaches the educational process , making the final result a work of art.
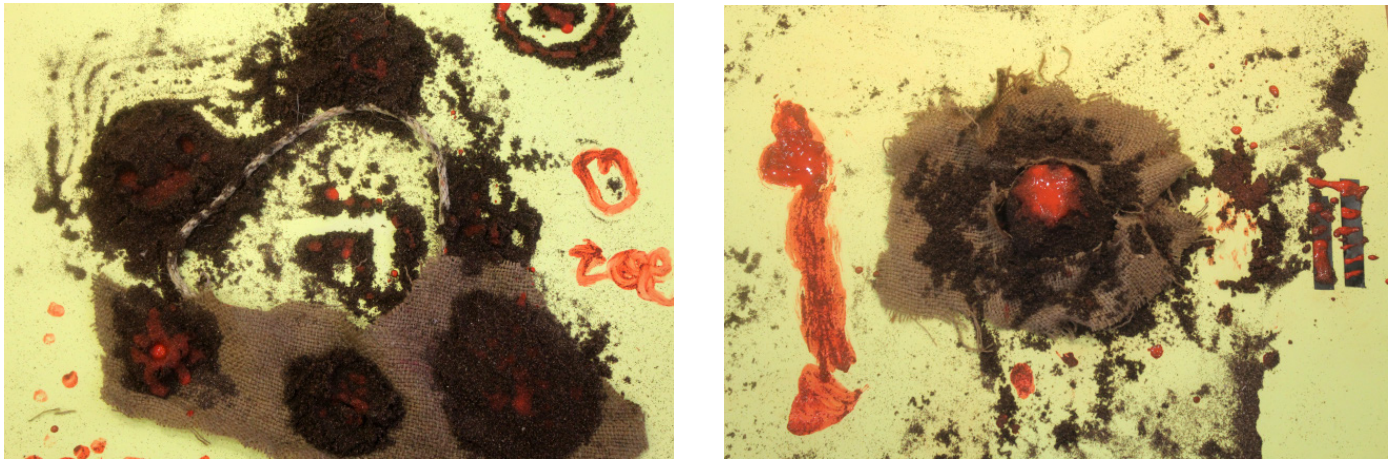
Figure 3. **Photo-essay.** Andrea Rubio (2016). *Tapies II*. Photo-essay composed by two digital photographs.

Hence, all the elements of the final work must have aesthetic coherence and with respect to the process as a whole, it should be approached as though it were in itself a work of art, conforming in shape and meaning to the experience being generated. (ROLDÁN 2015 y RUBIO 2014-2015)

The Arts- Based Teaching-Learning Methods propose learning and teaching art through visual, theatrical, poetic, etc. forms of art. The language and the medium are one and the same and the artistic and aesthetic elements intersect and form the origin of the educative process.

> "The objective of visual arts based teaching methods is to use artistic creation in visual arts as a process of teaching and learning in education. The creation of artistic images or actions in order to teach in art education, instead of utilizing another strategies, is characteristic of this methodological perspective. Visual arts based teaching methods are complete artistic and educational projects and use creative concepts and processes that contemporary artist use."
> (ROLDÁN 2015: 5)

It is important to clarify that not just any type of artistic practice falls under the term of Arts-Based Teaching Methodology. The incorporation of artistic and aesthetic elements does not mean that the investigation was carried out using an artistic approach. "A thought experience has its own aesthetic quality." (Dewey, J, 1934: 44) A teaching-learning process implies multiple communicative elements , different types of data, and distinct ways of manipulating the information. The Arts- Based Teaching/ Learning Methods propose the termination of these actions and processes using logic and language formed by artists and the art itself.

The knowledge acquired from Arts- Based Teaching/ Learning Methods is created within a person, a form of active learning based on the experience. It is constructed based on the tools one obtains, independently, freely, actively, and consciously.

## 2. DIDACTIC DEVELOPMENTS FROM ARTS-BASED EDUCATIONAL RESEARCH METHODOLOGY

We can distinguish three main types of teaching developments based on Arts- Based Teaching/ Learning Methods.

1. Using **Pedagogic Works of Art**: These are works of art created explicitly for teaching and learning art and employ Arts- Based Teaching and Learning Methods. They are works of art that reflect educational theory and practice from a critical perspective. The previously published works of Andrea Rubio with respect to the "sculptural metaphor" and "a critical perspective through pedagogic sculpture" would fall under this category. Additionally, the works of Clara Deguines Guillem with respect to "illustrated stories as a methodological instrument" are examples of these types of artwork.

2. Using **Didactic Strategies Based in the Arts:** These are strategies based on an artist work of art. An

Figure 4. **Photo-essay.** Andrea Rubio (2016). *Picasso I*. Photo-essay composed by four digital photographs.

example of this was the art exhibition of "Arte Para Aprender," " Art for Learning" in the Museum of Caja Granada (ROLDÁN 2013,2014,2015 Y MARÍN 2016) which was carried out by those students enrolled in the Masters program: "Artes Visuales y Educación. Un enfoque Construccionista" (" Visual Arts and Education: A Constructiontist Approach"). Another example is the a/r/tographic aproachment. In the field of research we cite the aproach of de work of Lupe Pérez.

3. Using **Didactic Strategies Based on the Arts (without the necessity of using works of art)**: In this case, the main references are the approximations that have evaluated the aesthetic experience as an origin of artistic knowledge, such as in the cases of Reggio Emilia or Victor Lowenfield.

In this particular article, the second type of didactic development will be employed, Arts- Based Teaching/ Learning Methods: Didactic Strategies on the basis of one or a group of works by a particular artist. However, the majority of the proposals of this type are found in classrooms of primary schools and are based on imitating or copying a work of art. The didactic strategy employed in this case has nothing to do with approaching the creative process of the particular artist, in which one would delve into aesthetic or poetic language, etc., yet, represents a mere imitation or parody of the reference work of art. Ricardo Marín, in his book on the Didactics of Artistic Education, speaks of the problems that pertain to isolating knowledge that can be obtained from a work of art from the context of the artist and states that:

> Oftentimes, one studies works of art in the curriculum of Artistic Education, [...], but hardly ever are the artist´s ideas about art. education, and artistic education mentioned. This is unfair and an error. [...] It is an error because it is impossible to adequately and suitably comprehend these works of art without mentioning the persons that thought of creating them as they did. (Marin 2003: 537).

We believe that one of the great problems in artistic education, in this sense, is the approach to the artistic experience through a completely incoherent manner of teaching. In other words, educational methodology

Figure 5. **Photo-essay.** Andrea Rubio (2016). *Picasso II*. Photo-essay composed by four digital photographs.

cannot remain at the margin of the artistic experience and knowledge.

Consequently, the didactic development that we propose has to meet all the artistic and educative requirements of the Arts- Based Teaching and Learning Methods. For this reason, the design of the didactic strategy of this type implies, as previously stated, facing the combination of the educative experience from both an aesthetic and artistic point of view. The structural design of the educative sessions will be capable of offering an appropriate context in order to generate a learning experience. The context will be one where creative activity, the materials used, the work space, and time fulfill the requirements of the Arts- Based Teaching/ Learning Methods. The design will promote a series of didactic processes of discovery, comprehension, closeness, and work. The work of art itself is a creative and formal process also previously experienced by the author in its creation. .

From this stand point, one can use different strategies to work out the structural design of the educative experience through either the piece of art and/or the artistic process. In this way, we can confront the design from innumerable perspectives: formally, informally, comparatively, experimentally (using the material), technically, etc. These different strategies cannot function, as previously stated, independently and incoherently if they are not correctly contextualized within the educative and artistic experience. Furthermore, the Arts- Based Teaching/ Learning Methods flee from the use of behavioral processes of copy or imitation that have no intention except to create something similar to the original work.

The type of knowledge that is suggested with these strategies has not been previously determined; each individual case will be handled differently. For this reason, these strategies must be sufficiently flexible so that each participant in the process can adapt accordingly. It so happens that the final objective of these strategies is not to learn about the artist, but instead, to learn art. Likewise, the goal of artistic education, in our opinion, is not that students improve their abilities to concentrate, or their creativity, or any other number of a long list of results, but to learn art. If we divert from the objective in the educational process, we can err in tactics, methods, and put a condition on learning art. Eisner wrote with respect to this topic,
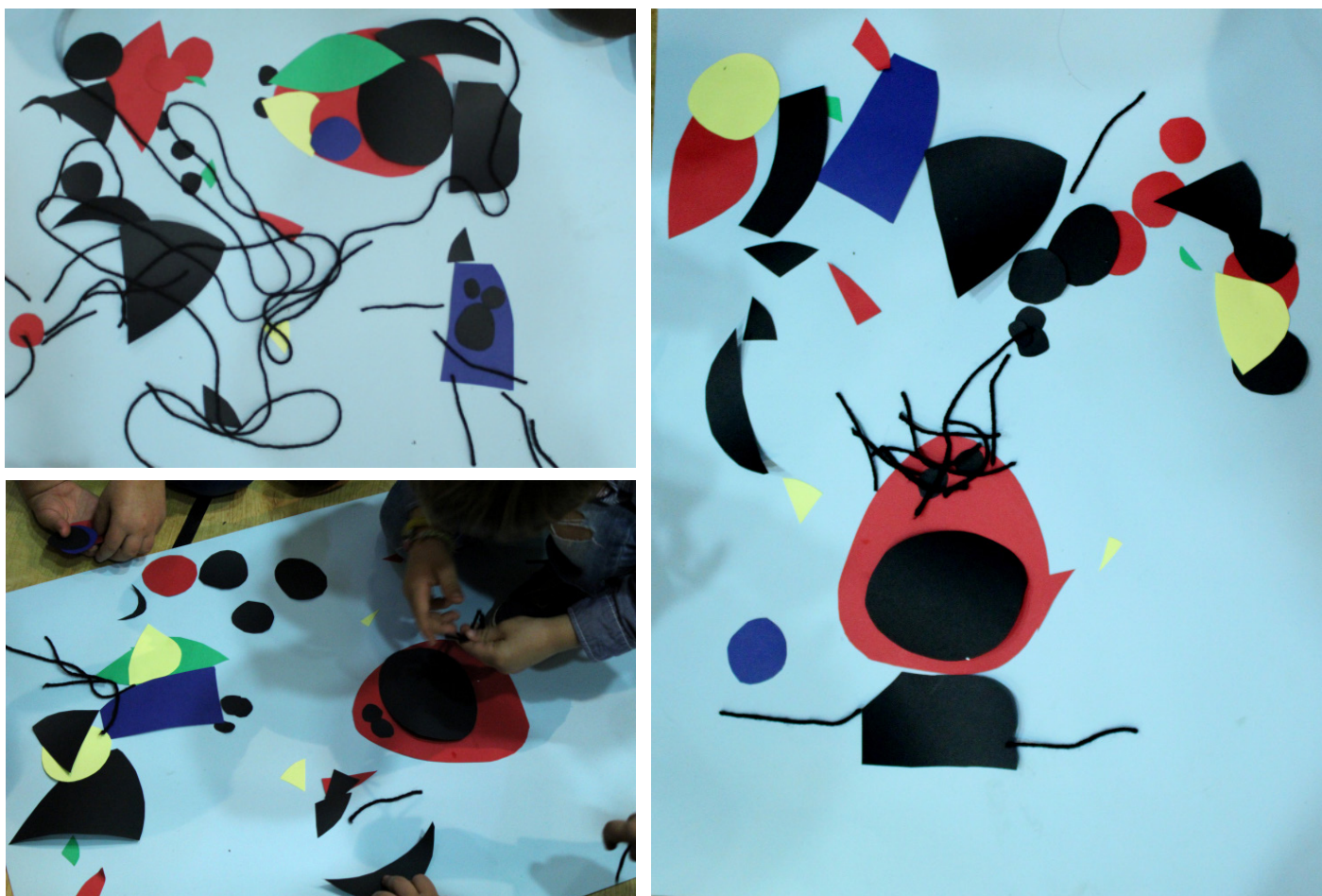
Figure 6. **Photo-essay.** Andrea Rubio (2016). *Miró I*. Photo-essay composed by four digital photographs.

" all educational art programs that use it as a means to obtain another end product, are altering the artistic experience, and in some way stealing from a child what art can offer him or her" (Eisner 1995 :7). It is interesting to work based on this idea, being able to create didactic strategies from the work of an artist in order to investigate the educational process from this particular perspective.

Additionally, the majority of the teaching processes employed in the classroom are realized either individually or collectively with normally two possible functions: those of an analytical character develop collectively and those of creative character are resolved individually. We believe that the processes of analysis and creation in learning are inseparable. If from a constructionist perspective, we adopt the position that knowledge is socially constructed, the conclusion is evident; the creative processes in the classroom should be collective. The horizontal communication method in which the professor does not establish himself or herself as a superior as in a hierarchy, thus favors self-empowerment in the learning process, where all participants play a critical role in the creative activity. The works of Seymour Papert or that of Tim Rollins and K.O.S. are references in which the collective creation is converted into a pivotal axis of the educational process.

Each year the Didactic Department of Sculptural, Musical, and Corporal Expression of the University of Granada makes an exhibit called, "Arte Para Aprender" ("Art to Learn"). This exhibit is specially designed to deal with different didactic strategies related to each work of art. It permits the visitors to investigate interactive learning, which is quite different to what they would obtain by merely visiting most art exhibits.

This type of focus makes the effectiveness of this type of proposal evident with respect to artistic education. Nevertheless, we also find examples of this type in the sphere of Visual Arts Based Research , such as the case in Lupe Perez´s work. Here, she proposes a perspective based on the work of David Hockney in which the participant´s observations serve to treat the data and present results.

"This gives us the opportunity to transcend mere documentation and initiate metaphorical relationships in photo collages, thus enabling us to analyze and understand the depth of the personal reality of the subject

Figure 7. **Photo-essay.** Andrea Rubio (2016). *Miró II*. Photo-essay composed by four digital photographs

being studied." (Pérez 2014:19)

We see that strategies of this type amplify the variety of possibilities available, enriching the processes of, in this case, artistic education. Consequently, we will propose and put into practice a series of four didactic strategies with four groups of children ranging from three to eight years old. Each session will last an hour and a half, under the artistic education title of "Lainopia." (This itinerate project´s goal is to bring art to the population of young children through the use of art workshops.)

**Strategy I: Tapies and Materials**

The first teaching strategy presented, revolves around the work of Tapies. The material and technique used in the creation of a work are part of its essence, and perhaps in Tapies´ case, involves a special type of creative encounter. So what better way to experience this point than diving directly into the material? Therefore, we decided to make available to children the materials present in the artist's work.

Each child had a piece of poster board to use as a stand, black tape, rope, sand and red paint. Except for the paints, the other materials are not common in traditional children's artwork. Thus, there tends to be great initial surprise and disbelief regarding the possibility of making a picture with nontraditional materials such as these. However, as each session passes, and experimentation becomes freer and deeper, there is no doubt that, that the children are creating a work of art.

**Strategy II: Picasso and Cubism**

This proposal is regarding the work of Picasso in which we wanted to focus on and address the concept of Cubism. To do this, we consider it necessary that the children are able to have a "cubist" perspective and outlook and that their work is not a mere imitation of the work of Picasso.
We proposed for them to create a transparent cube with different colors on each face. It is a partially enclosed

Figure 8. **Photo-essay.** Andrea Rubio (2016). *Liu Bollin II*. Photo-essay composed by four digital photographs

cube with only four sides, so it is easier and more comfortable to handle. It functions as a type of special glasses and each child puts it in his head, like a hat. Then, working in pairs, the children draw what they see when looking at the interior cube from each side. Therefore, in the front of the cube, you can see something totally different than what you see if you look from the back side of the cube, or from anywhere else, for that matter.

After the cube is removed leaving us with four different drawings. We have four views of the head of our friend ... so maybe we can create a combined view by uniting the different drawings. Using tracing paper, we transfer the picture of each side of the cube to create a single image with all the information we have.

**Strategy III: Miró and Composition in Space**

For the proposal in reference to Miró's work, we create a strategy in which we face the question of composition. Cardboard and wool are used as materials to create reproductions of all the elements that appear on four of his works. Each and every one of the elements of each painting are available, the same types of shapes, colors and sizes (proportional to the size of our canvas).

Once we have the teaching materials ready, we propose to each group of the children that they "undo" or "unmake" a piece of art and it is they who decide what to create with the elements before them. They must decide how to combine shapes and their distribution in space in relation to them and to the whole image. The learning process here, as in other proposals, manifests itself very evidently when we see children experiment, test, change, decide ... Through this strategy, children are immersed in a creative process playing with aesthetic elements and conceptual work of Miró.

Figure 9. **Photo-essay.** Andrea Rubio (2016). *Liu Bollin II*. Photo-essay composed by four digital photographs

**Strategy IV: Liu Bollin and Camouflage**

We face this proposal from the idea and the concept of camouflage of Liu Bollin. Usually, when we create an image, we do it with the intention of showing or demonstrating something. But very infrequently do we want to communicate something by hiding that very thing. The vanishing and unnoticed image is an interesting way to demonstrate perception.

According to this idea, we propose three parts to the session: the first is to locate an area where we would like to camouflage ourselves. Once this is decided, the children begin to work on their camouflage in pairs. The second part is to choose a printed image and camouflage a blank piece of paper on it. Thirdly, the children must camouflage themselves against a printed image.

## 4. CONCLUSIONS

If the entire learning process is understood as a work of art, or as an aesthetic encounter, an active and awakening educational experience is created. The use of one or various pieces of art by one particular artist is a didactic strategy that uses Arts- Based Teaching/ Learning Methods, enriches the artistic learning experience, and both deepens and varies the educational encounter. The collective creation of art is very important in this investigation because it sets the stage for the learning experience. Clearly, the artistic and aesthetic components throughout the entire process of art instruction and programming enrich the educational experience.

At the same time, the conclusions will be presented visually through a type of visual discourse in the abstract. These works of art are intrinsically bound to the creative process of their formation and they came about freely through interactions within artistic expression. The knowledge generated from these aesthetic experiences flood the creative process and its results.

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