



# PRACTICE MAKES PEDAGOGY

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# PEDAGOGY

**KNOWLEDGE ABOUT DISCIPLINES, TEACHING  
AND LEARNING IN A DISCIPLINE,  
SCHOOLING, AND CHILDREN**

**PEDAGOGY IS NOT JUST TEACHING METHOD,  
BUT IT IS MADE METHODICAL BY TEACHERS**

**PEDAGOGICAL KNOWLEDGES UNDERPIN A  
TEACHING REPERTOIRE**



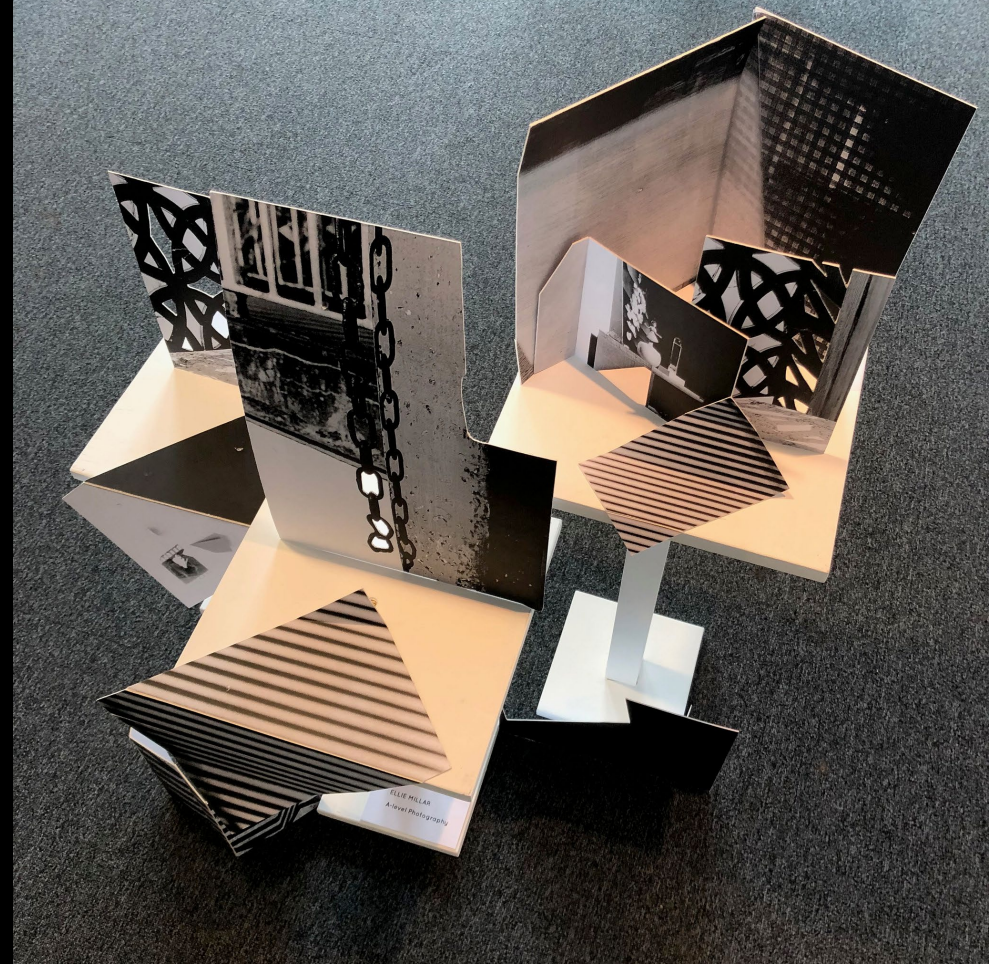


**PRACTICE –**

**REGULAR, REPEATED AND ROUTINE ACTIVITY**

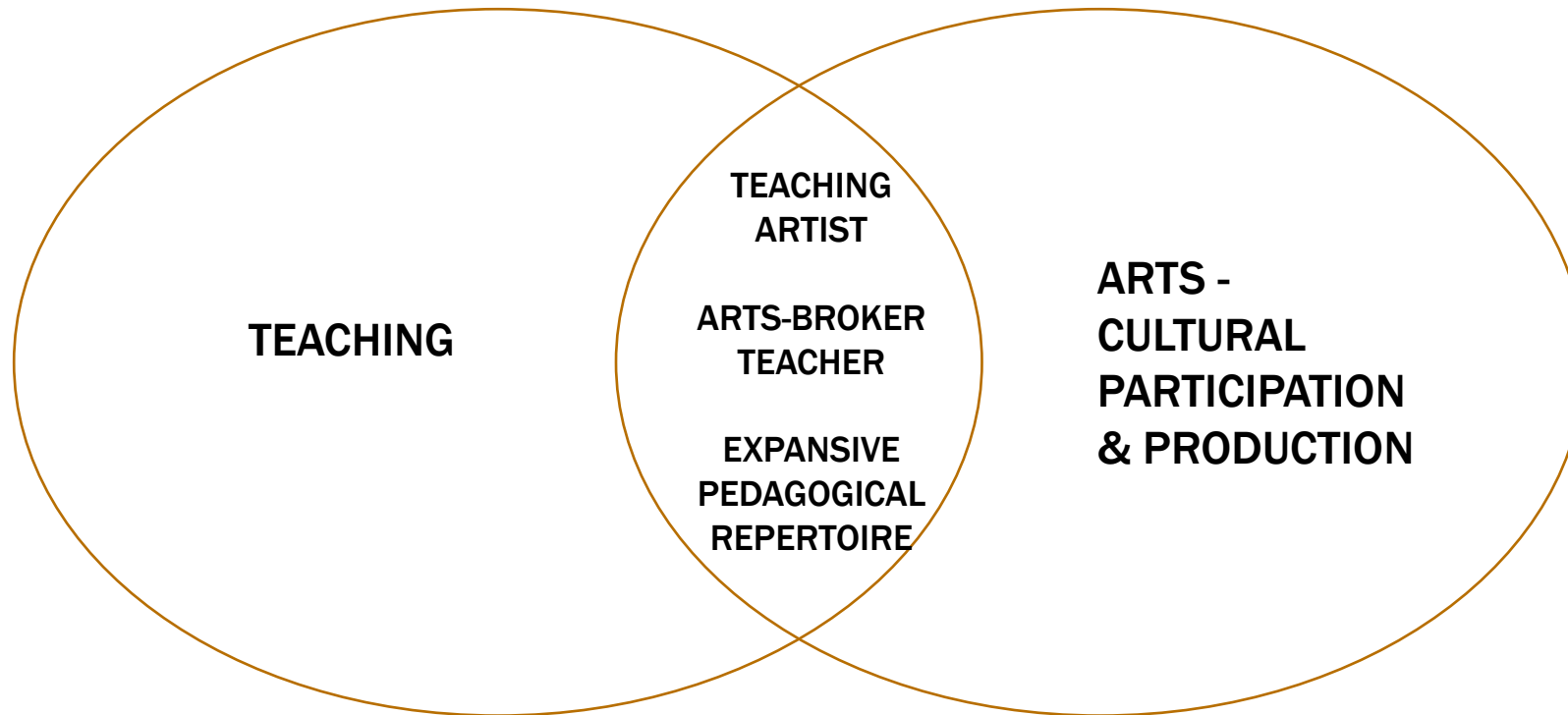
**REQUIRES THE COMBINED APPLICATION  
AND CONTINUING DEVELOPMENT OF  
KNOWLEDGE AND SKILLS**

**INVOLVES BODIES, MINDS, THINGS, RULES  
AND CONVENTIONS, EMOTIONS, VALUES,  
UNDERSTANDINGS**



**CREATIVE PRACTICES NEED DISCIPLINE(S) IN  
ORDER TO COME TO LIFE**

# THE ARTS AND TEACHING ARE BOTH CREATIVE PRACTICES





The typist hose at teatime, who begins  
 Her drying combing, and away her ~~(broken)~~ breakfast, lights  
 Her stove, and lays out squalid food ~~in time~~;  
 Prepares the room and sets the room to rights.

Out of the window perilously spread  
 Her drying combinations meet the sun's last rays,  
 And on the divan ~~(piles)~~, (at night her bed),  
 Are stockings, dirty camisoles, and ~~stays~~.

A ~~(bright)~~ kimono wraps her as she ~~scrubs~~  
 In nervousness ~~topper~~ on the window seat;  
 A touch of art is given by the false  
 Japanese print, ~~parachuted in Oxford Street~~.

I Tiresias, old man with wrinkled dug, <sup>not in lead?</sup>  
 Perceived the scene, and foretold the rest,  
 Knowing the name of those ~~drinking~~ <sup>drinking?</sup> ~~bees~~,  
 I too awaited the expected guest.

A youth of ~~twentysome~~, spotted about the face,  
 One of those ~~stare's~~ loiterers whom we say  
 We may have seen in any public place  
 At almost any hour of night or day.

Pride has not fired him with ambitious rage,  
 His hair is thick with grease, and thick with scurf,  
~~and~~ his inclinations touch the stage -  
 Not sharp enough to associate with the turf.

He, the young man caruncular, ~~(stare)~~ <sup>stare</sup>  
~~Beats~~ about, in "London's one case",  
 And he will tell her, ~~(stare)~~ <sup>stare</sup> ~~casual~~ <sup>casual</sup> ~~air~~,  
 Grandly "I have been with Revinson today".

Perhaps a cheap house agent's clerk, who flits  
 Daily, from flat to flat, with one lead stare;  
 One of the low on whom assurance fits  
 As a silk hat on a Bradford millionaire.

He munches with the same persistent stare,  
 He knows his way with women (and that's that!)  
 Impertinently tilting back his chair  
 And dropping cigarette ash on the mat.

The time is now propitious, as he guesses,  
 The meal is ended, she is bored and tired;  
 Endeavours to engage her in caresses,  
 Endeavouring to engage her in caresses,  
 Endeavouring to engage her in caresses, if unpaired.

*Handwritten notes:*  
 I've done it  
 got to be  
 nice  
 inventions  
 not warranted  
 by any real  
 eyes - see  
 not in  
 lead?  
 wing?  
 Two  
 Perhaps  
 be damned.  
 a bit of  
 I to  
 + sculpted  
 not good

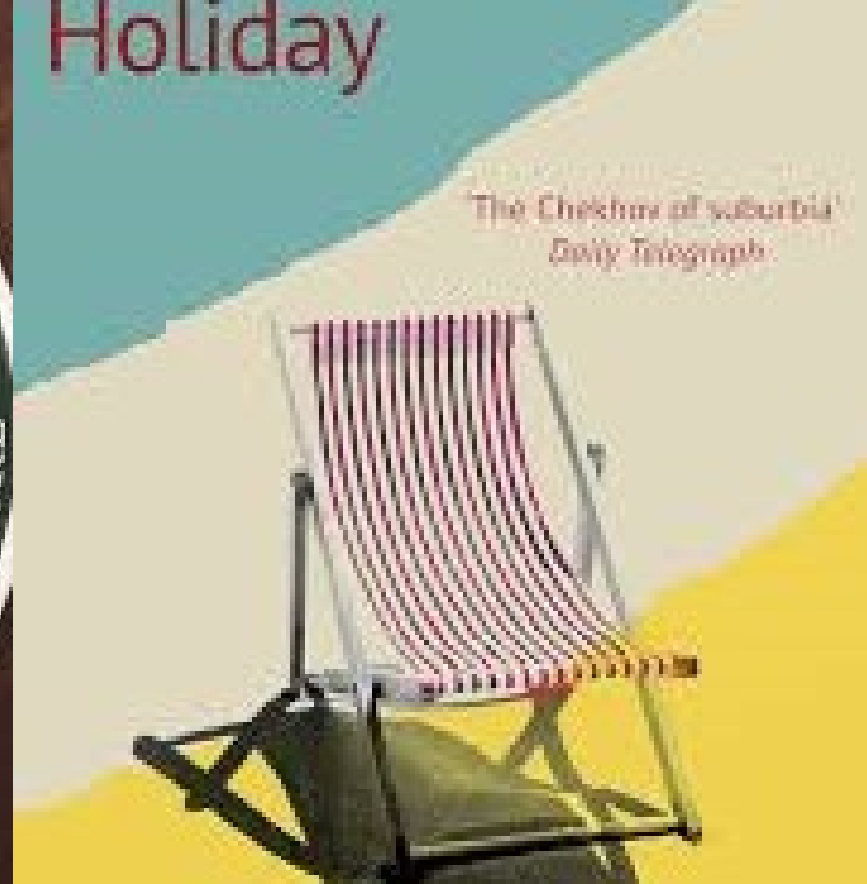
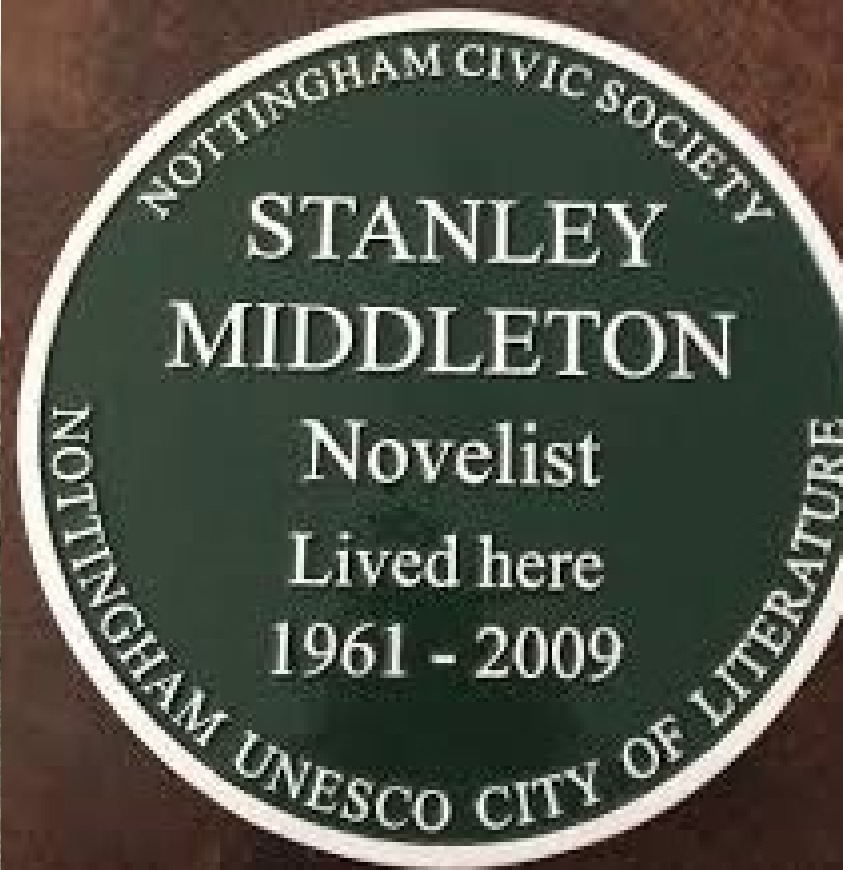
The Piano.

Softly, in the dusk, a woman is singing to me  
~~Reverberating~~ <sup>Thrusting me back</sup> ~~back~~ <sup>vistas of years</sup>  
~~Slipping down~~ <sup>backward down</sup> ~~down~~ <sup>shapes of years</sup>  
 to see  
 A child sitting under the piano, in the boom  
 of the shaking strings  
 And pressing the small, poised feet of the  
 mother, who smiles as she sings  
 In spite of myself, a mild, <sup>unintentional</sup> ~~unintelligent~~ <sup>the treachery of</sup> song  
~~Reverberates~~ <sup>betrays</sup> ~~me back~~, till the heart of me weeps to belong  
 To the old Sunday evenings at home, wintry ~~own~~  
~~the~~ <sup>the</sup> children's ~~whispering~~ <sup>hymns</sup> in the parlour,  
 The piano ~~to~~ <sup>for our</sup> ~~guide~~.

*Handwritten notes:*  
 I've done it  
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# D H LAWRENCE





# STANLEY MIDDLETON

Pedagogues have

an openness to new experiences and a readiness to sense and know  
[hexis]

state / active condition

They work

believing all should share in life and flourish  
[eudaimonia]

belief

Their concern is to act

respectfully, holistically, knowledgeably, co-operatively and wisely  
[phronesis]

disposition /  
haltung

They join with people

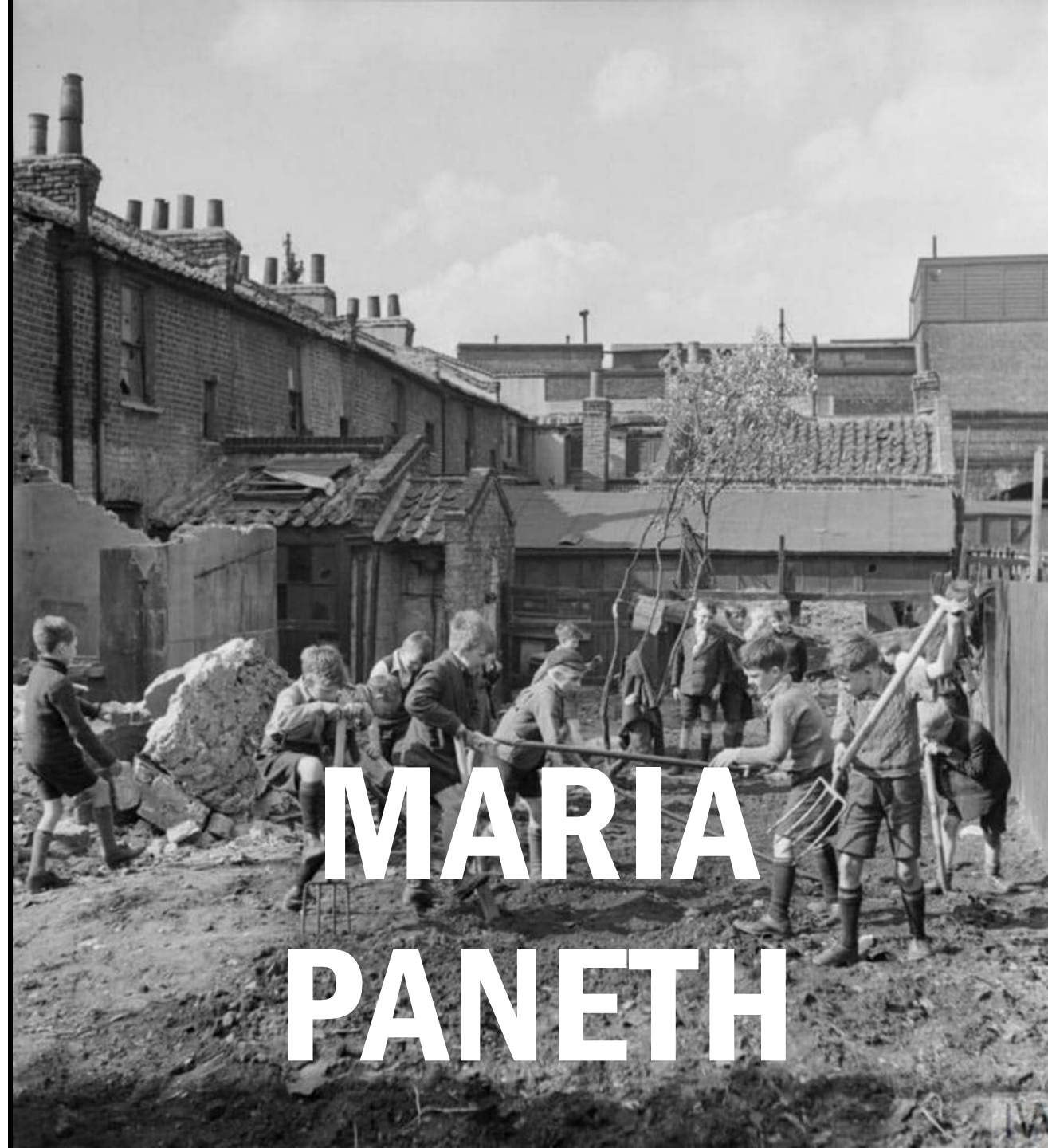
to build relationships for dialogue and reflection.  
[dialogos]

learning

They encourage

informed, committed action  
[praxis]

change



# MARIA PANETH

We work together to foster and celebrate the authentic voices of teachers and children across all phases of education.

Writing, sharing, and reflecting together within a teacher-writer community strengthens and expands our pedagogical capacity.

Writing is a meaning-making process which constitutes an action in the world and always holds the possibility of transformation.

Our expertise as writing teachers is embedded in shared observation, reflection, invention, and research.

We learn about writing, and teaching writing, through paying attention: to children and their works; to our own experiences as teachers and writers; to the observations and insights of others who engage with the world in different ways.

Writing teachers continue to be strengthened in their practice and in their responsibilities as agents of change by the alliances they develop and nurture. These partnerships happen across all age boundaries and institutions.

# THE NATIONAL WRITING PROJECT



# CREATIVE PARTNERSHIPS INT.

Artists and teachers are not the same but have complementary approaches and practices

Working together they create a 'new space' where a new hybrid pedagogy can be developed

The pedagogical principles developed in shared work is often consolidated in the repertoire of both.



# CREATIVE PARTNERSHIPS INT.

<b>Introducing</b>	Introducing a topic
<b>Finding</b>	Finding out what students already know
<b>Exploring</b>	Exploring a topic
<b>Practicing</b>	Practicing what has been taught
<b>Applying</b>	Applying what has been taught to a new situation
<b>Demonstrating</b>	Demonstrating what has been learnt
<b>Revising</b>	Revising what has been taught

**THE ARTS ARE NOT  
JUST A SUBJECT -  
THEY ARE FOR LIFE**

**ARTS BROKER TEACHERS**







**ARTS – TEACHING =  
TWO WAY  
NOURISHMENT**

# ARTPEDAGOGY



ArtPedagogy aims to promote reflective, authentic art and design teaching and learning, delivered with a spirit of 'serious mischief'. Our [Threshold Concepts for Art](#) provide the framework for this. We hope that these 'big ideas' will inspire and challenge, instigating thoughtful discussions and positive actions.

As with our sister site, [PhotoPedagogy](#), the aim is for ArtPedagogy to grow as a supportive community - a useful place for art teachers (and students) to take from *and* contribute to; a diverse representation of ideas and experiences would be very welcome.

You can join the conversation via the comment boxes on each page, or alternatively email [hello@photopedagogy.com](mailto:hello@photopedagogy.com).



# ARTS BROKER TEACHERS

were involved in the arts outside of school – embodied what it meant to be arts-engaged – and took charge of their own arts CPDL

discussed outside arts activities regularly, referred students to possible visits, asked to see what students were making outside of school

wanted to encourage students to enjoy the arts so – organised extra curricular, encouraged students' out of school engagement, formed multiple partnerships with arts organisations, organised visits and excursions (where possible), promoted the arts in the school

*“Me, me mum and me brother went to Sculpture Park last week, cos me dad was at work and we saw this very tall one. I forgot the artist's name. I got some pictures but I can't get my phone out to show you”  
Y10.*

*..” this school helped me to become a member of Tate so now I work with them to put on events for people to come and see. My form tutor helped me with that so I think that maybe if I went to a different school it might not have been the case (Y12).*



# AB TEACHER ORIENTATION

Whole-person focused

Development of the individual artist  
and their "voice"

Relationship and dialogue more  
symmetrical, active listening,  
responding and interpreting students'  
learning possibilities, negotiation

Keen to share "arts-as-life"  
perspective

Everyone can have ideas, everyone  
can develop the skills

Ideas and skills development go hand  
in hand, multi-modal literacies are  
important

*In Art they say 'you could be doing',  
whereas in other subjects they say  
'you should be doing' Y10.*







# **ART DRAMA MUSIC DANCE ROOM**

## **“FEELING” – PROMOTING**

## **“SCENIUS”**

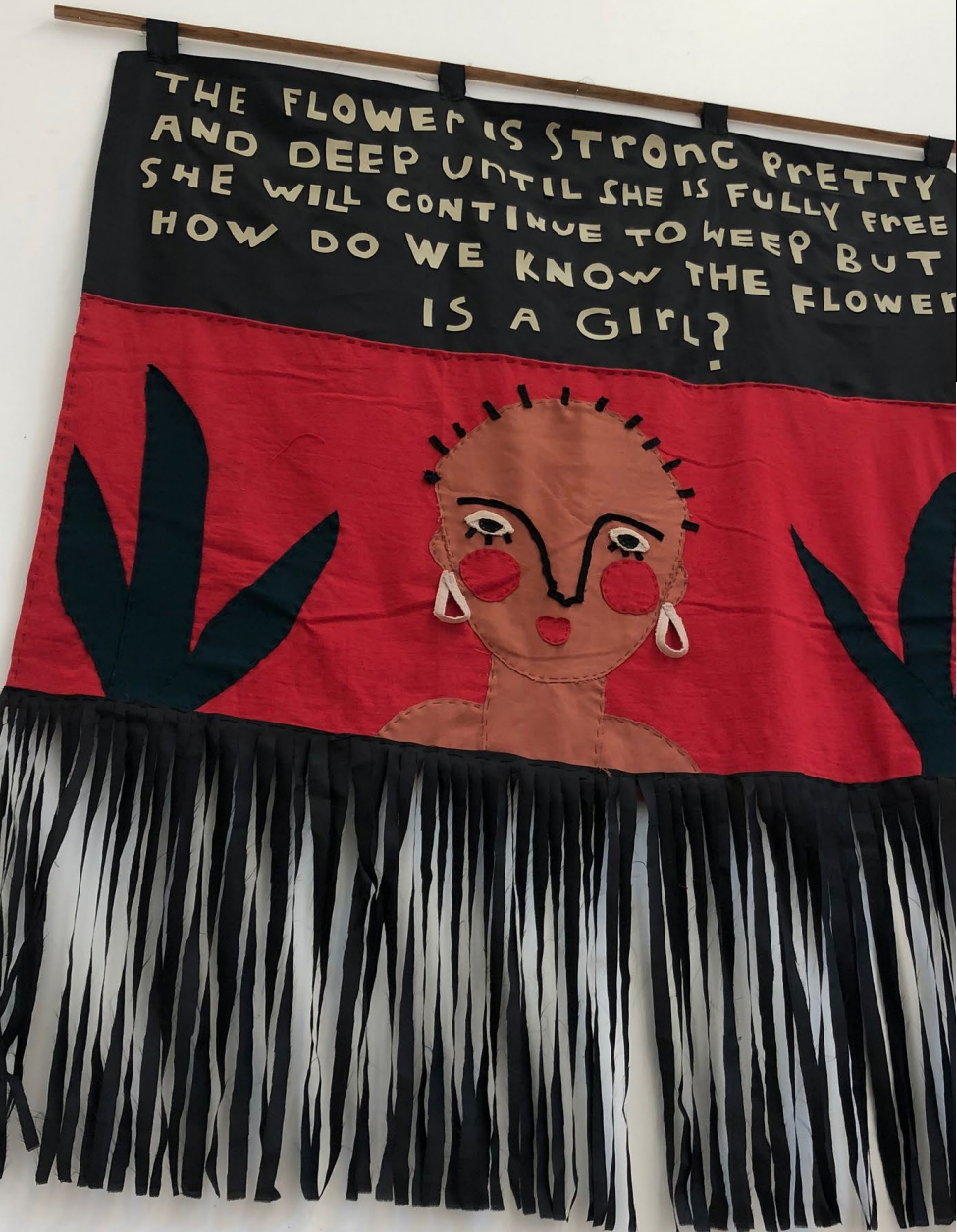
Becoming attuned to the arts - you enter “artspace” - “You are an artist” - “this is a studio/workshop” - here you “think like an artist”- this is not school as you usually know it

Carefully designed aesthetic which “orchestrates attention” (Highmore) via layout, workbenches, text genres - – teachers’ personal stamp, often included own work, past and present artists’ work, past and present students’ work, work in progress

Generally orderly, but materials are often visible and accessible - “residue layers” of projects inspire

Relationships with teachers are different – more adult, different mode of behaviour management

Sanctuary – different rhythm and pace, sociality of all working together



# AB TEACHERS' MODULE AND TASK DESIGN

Sustained, ambitious, compelling, intellectually and practically demanding, often around an idea which demands sustained interpretation, inquiry, investigation and justification

Based in students' interests but also connected to curriculum framing, negotiated

Direct skills instruction in junior years, some later as required

Immersed in contemporary arts practices and trends

Linked to real world outcomes, often with high stakes deadlines and public outcomes ( exhibitions & performances) – typically "modules"

Strongly connected to professional disciplines and norms e.g. questioning, exploring, observing and noticing, interpreting.

Unafraid to interrogate schooling and wider society – being awake to the world

*"If you go and look at our work it's all completely different. Yeah everyone chooses their own technique and it's really good cos you can control what you want to do"*  
Y11.



# HABITS WHICH AB TEACHERS ENCOURAGED

Generating ideas

Critical questioning

Research, systematically using a variety of texts

Becoming family with multiple arts traditions and artists

Building expert knowledges related to making/thinking

Writing thinking – often through artists' books

Not knowing, unlearning, failing and failing better

Evaluating own and others' work – developing an internal “connoisseur”, speaking and doing “critique”

Becoming artisan - working hard, building routines, accepting the necessity of practice, dogged determination

Reaching beyond, going further and thus learning to live with uncertainty

Thinking, being, doing, speaking like an artist – putting yourself out there



# THANKYOU



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