

Aesthetic Education and VTS: Integrating as Complementary Strategies

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| | VTS | Aesthetic Education |
|------------------------------|--|---|
| Overarching "Definitions" | Strategies to engage students with works of art: looking, lingering, thinking, talking | |
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| Fundamental Similarities | | |
| | Constructivist <ul style="list-style-type: none"> • Active learner engagement • Connections to students' lifeworlds | |
| | Extended engagement: lingering, contemplating, savoring | |
| | 12-20 min. facilitated discussion | Repeated interactions with work over time |
| | Aim at meaning making | |
| | Facilitated discussions: facilitator, viewers, work of art <ul style="list-style-type: none"> • Relevant questions • Listen carefully • Acknowledge every response (point, paraphrase, expression) • Link related thoughts | |
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|--------------------------------|--|---|
| Significant Differences | | |
| Approach to questioning | Open interpretive. Organic evolution of perspectives: <ul style="list-style-type: none"> • What's going on in this image? • What do you see that makes you say that? • What more can we find? | Thematic interpretive = Line of inquiry. Teacher establishes limits: <ul style="list-style-type: none"> • One aspect of artwork or • One particular lens for interpretation • Curriculum connections -- Ex: "Opposites Attract" |
| Activities in inquiry process | <ul style="list-style-type: none"> • Stationary • Usually seated • Observation • Teacher led group discussion | <ul style="list-style-type: none"> • Multimodal • Multiple senses • Physicality • Individual or grouped • Diverse entry points • Diverse learning styles • Embodiment: Simulate creative processes of artist |
| Types of artworks | <ul style="list-style-type: none"> • Reproductions | <ul style="list-style-type: none"> • Actual tangible artworks – in-person |
| | <ul style="list-style-type: none"> • Not abstract • Recognizable (naturalistic) • Layered (fore, mid, background) • Narrative | <ul style="list-style-type: none"> • Abstract accessible (many means of entering work, connections to creative concepts, research possible) |
| | <ul style="list-style-type: none"> • Unfamiliar works (to both viewers and facilitator) | <ul style="list-style-type: none"> • Can be well-known: facilitators do extensive research into artwork |
| | <ul style="list-style-type: none"> • No wrong answers = safe | <ul style="list-style-type: none"> • Intentional thematic connections explored |
| Goals | Learning to think and talk about... | |
| | Artwork in general | Artwork in general AND A particular artist/artwork |
| | Develop higher order thinking skills | |
| | | |
| Implications | Complementary Strategies | |
| | Master VTS skills first <ul style="list-style-type: none"> • Nominal prep • Can be practiced regularly • Builds student confidence | Then integrate Aesthetic Education: <ul style="list-style-type: none"> • "It's like VTS, all jacked up!" |