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David Ross Henderson

The Art Curriculum in the First Three Years of Secondary Education, with Particular Reference to Selected Comprehensive Schools in Durham Education Authority

ABSTRACT

The study is in two parts. Part One is a review of art in the first three years of secondary education in England, with particular reference to the period which has seen the expansion of comprehensive education throughout the country. The issues reviewed include the crisis of adolescence, art teachers and the art room environment, and the rationales and influences of art education in the early secondary years. The design education *versus* expressive education conflict is also discussed, as is the case for 'creative appreciation' in secondary art education.

Part Two of the study is a survey of twenty-seven comprehensive schools in County Durham Local Education Authority, the purpose of which is to gain as complete an understanding as possible of the state and practice of art education at a time when new influences are likely to replace earlier ones. The survey includes art teachers and departments, the art curriculum content and contribution to secondary education, the perceived value of the purposes and functions of art education and of the influences upon it of public examinations, 'child art', 'basic design' and design education.

The Art Curriculum in the First Three Years
of Secondary Education, with Particular
Reference to Selected Comprehensive Schools in,
Durham Education Authority

One Volume

David Ross Henderson

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University of Durham
School of Education

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DECLARATION

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has been submitted previously for a degree in
Durham University or any other university

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To Sarah and Daniel

INTRODUCTION

The purpose of this study is to examine the art curriculum in the first three years of secondary education in post-war England, particularly in the period which has seen the growth of comprehensive education throughout the country. More specifically the study seeks to examine art education in the first three years of secondary schooling in Durham Local Education Authority comprehensive schools.

The study is in two parts. The first is concerned with the practice and theory of art education and with the influences which have affected and moulded it in the past, and which continue to do so. Inevitably such a study must consider to some extent certain aspects of the historical background of art education and its evolution since the inception of state education in the nineteenth century. It must also take account of the way in which the responses of children to and through art change as they mature, of the problems which arise because of this, and of the strategies used by teachers of art to solve these problems.

A major concern of this study are the influences acting upon the art education of the pupils concerned. There have been, and still are, influences which I believe can be considered as acting from below, while others act from above. From below is the powerful concept of the child as an artist which is expounded in the philosophy of 'child art', a philosophy which has lost ground progressively in post-war years and no longer seems relevant to the maturing eleven to fourteen year old pupil. From above there has been the equally powerful influence of public examinations. In art as in other subjects there is no doubt that secondary teachers have seen the first three years as a time in which to prepare pupils for the General Certificate of Education (GCE) and the Certificate of Secondary Education (CSE) examinations.

Also from above has been the influence of the 'basic design' philosophy, the introduction of which challenged and changed the traditional academic methods of art teaching, first in the colleges of art and soon after in the secondary schools. In more recent years the 'design education' philosophy, as opposed to basic design, has gained ground to such an extent that there has been conflict between those educationists who promulgate this theory and those who believe that the main value of art education is firmly rooted in the expression of feeling, which should not be subordinated. This conflict will be examined together with other rationales of art education.

The period of major concern in this study is that which has seen art education change in a number of significant ways in relatively recent years. Secondary modern, grammar and technical schools have mostly disappeared to be replaced by larger comprehensive schools. As a result of this development of larger schools teams of art teachers work together in suites of studios in a way unknown before. These teachers may well have come to art teaching via different routes bringing with them differing qualifications. It is likely also that they will have expertise in different disciplines of art, thus being able to offer pupils a range of activities such as ceramics, printing, graphics, fabrics, sculpture, and photography, in a way not possible when most schools had one art teacher only. The introduction of larger schools has also made possible the development of faculties of creative arts or of arts and technology, and of curricular links between art and other subjects both within and outside such faculties. All of these developments will be reviewed in the first part of this study.

The second part of the study is of art education in the first three years in Durham LEA comprehensive schools in the mid-nineteen eighties. As a specialist art teacher in two comprehensive schools, for the past nineteen years, I have come to believe that art education has evolved, developed and consolidated to a degree in which art teachers have confidence in their educational practices. The survey of art departments has

been carried out with the intention of gaining as clear an understanding as possible of the current situation at a time when further educational developments, some of which have already begun, are likely to influence and change the nature of art education to a significant extent. The developments in question are the introduction of the General Certificate of Secondary Education (GCSE), the Technical and Vocational Education Initiative (TVET) extension, the National Curriculum, falling school rolls, Her Majesty's Inspection of Durham LEA, and the requirement for all schools to publish statements of aims and objectives and subject syllabuses. The time at which this study has been made may be considered as a possible watershed in art education, that is a time when new influences will increasingly replace earlier ones. It is, therefore an appropriate time at which to review the state of art education within the Durham LEA. It is not intended to imply, however, that art education is somehow static at this time.

This study of Durham comprehensive schools surveys art departments and teachers of art, including their training, qualifications and areas of expertise and experience. It also reviews the art curriculum of each school and seeks to examine the views of heads of art departments on aspects of their curriculum, on the value and functions of art education and, to a lesser extent, of the influences acting upon art education in the first three years of secondary schooling.

PART ONE

**A Review of Art in Secondary Education
with Particular Reference to the First
Three Years in Comprehensive Schools**

CHAPTER ONE

THE PUPILS AT A STAGE OF GREAT CHANGE

It seems appropriate in a study of art education in the first three years of secondary schooling that one should begin with the pupils. Children at this stage of their education are aged eleven to fourteen years. It is a period in which great physical and mental changes take place. The eleven year old, in his first year is still very much primary school type, but fourteen year old boys and girls, by the end of their third year are maturing adolescents. This situation creates difficulties for the teacher of art. However, before examining this so-called 'crisis of adolescence' it is useful to review the stages of the development of the child with specific reference to art. The importance of an understanding of this development, particularly for the teachers of art in secondary schools, is indicated by Robert Clement(1), who stresses that 'some knowledge of the route by which children have passed to them ... is particularly crucial to the planning of work for pupils in their first year in secondary schooling.'

For a great many years art educationists and developmental psychologists have identified and described stages of development in children's responses through art, that is the way in which they use art as a means of expressing their ideas. Keith Gentle(2) sees three key points of change in the development of the human mind and the way in which it (the human mind) is able to

perceive and make order of life's experiences. He describes these key points as natural 'shocks', the third of which is the increase in self-consciousness that comes with puberty. He concludes that they 'are evident in the behaviour and communication of children and show up clearly in the art they produce'.

Descriptions of the stages of development of childrens' art vary from the simple to the more complex. For example, R.R. Tomlinson (3) writing on the concept of the child as an artist identifies four stages, as follows:

- First - The stage of manipulation (2 to 3 years).
- Second - The stage of child symbolism (3 to 8 years)
- Third - The stage of pseudo-realism, a transitional stage (8 to 11 years)
- Fourth - The stage of realisation and awakening which coincides with puberty.

A more complex model is given by Viktor Lowenfeld and Lambert Brittain(4) as follows:

- First - The scribbling stage - 2 to 4 years.
- Second - The pre-schematic stage - 4 to 7 years.
- Third - The schematic stage - 7 to 9 years.

Fourth - The stage of dawning realism - 9 to 11 years.

Fifth - The pseudo-naturalistic stage - 11 to 13 years.

Sixth - The adolescent stage -14 years or older.

Lowenfeld indicates that these stages are fairly consistent in all children, but that the sixth stage at which adolescents can develop a real interest in art is not reached by all. For some the final stage of artistic development is the pseudo-naturalistic stage and often adults will draw in a way typical of a twelve year old child. As early as 1928 J. Littlejohns(5) was saying something very similar. He believed that from the age of ten for the next three to five years the child struggled to master the problem of appearance and the spontaneity of the preceding period was 'succeeded by relatively correct representation of appearances uncharged by that emotion which turns drawing into art'. From this period some children would emerge with a clearer perception and a greater sufficiency of technique. Expression which has, as it were, been suspended, then revives and the child's drawings are carried onto a higher aesthetic plane.

Although only Lowenfeld's fifth and sixth stages relate to pupils of secondary school age Maurice Barrett (6)(like Clement), writing on secondary art education, emphasises the importance of the preceding stages and in particular the fourth stage, in any examination of the art of pupils in the secondary school. This is

essential for two reasons. First, as Elliot Eisner (7) points out the developmental stages are in fact a continuum, one stage merges into the next with no distinct point at which a change takes place. Secondly, of course, children do not develop at the same rate; mental maturity does not correspond precisely with chronological age for according to Gentle(8) the rise in self-consciousness which comes with puberty may be at any time between the ages of ten and seventeen. With these factors in mind secondary school art teachers should be aware that some of their eleven year olds will certainly be at the stage of dawning realism while others may still be at the schematic stage.

Art teachers will also be aware that pupils have an innate tendency to respond in different ways. Lowenfeld(9) has identified the fundamentally different responses of the visual and haptic types of child. Eisner(10) has pointed out, however, that the validity of such identifications is not based on empirical research in art and until such time the existence of these two types should be 'considered interesting speculation deserving further study'. Herbert Read(11) categorised the art of many thousands of children, from a wide range of schools, into eight categories which corresponded to four psychological types of mental function identified by Jung and to four types of aesthetic appreciation identified by Bullough. It seems reasonable to accept that there are a number of different psychological types of child and that this affects the way in which they use art as a means of expression and communication.

Returning to the development of childrens' art Read (12) cites as 'the most schematic summary' of the theory of the development of children's drawings, that of Cyril Burt, as follows:

- 1 Scribble - age 2 to 5 years.
- 2 Line - age 4 years.
- 3 Descriptive Symbolism - age 5 to 6 years.
- 4 Descriptive Realism - age 7 to 8 years.
- 5 Visual Realism - 9 to 10 years.
- 6 Repression - age 11 to 14 years.
- 7 Artistic Revival - Early adolescence ('From the age of about 15...')

Although these stages refer specifically to children's drawings they have obvious implications for the development of other aspects of art in children. In these descriptions of stages of development there is agreement that at some time around the age of eleven children reach a stage of repression, though Read questions the supposed inevitability of this stage. It has certainly been my experience that most pupils do indeed seem to experience repression in their ability or desire to respond through art after the age of eleven, though a few individuals do not. It is worth noting, however, that Michael Steveni(13) suggests that what teachers regard as an inevitable stage of development, Burt's so-called 'age of repression', may be no more than a reaction by the children to the type of society that the

adolescent is presented with, and we should not take this stage too much for granted. Nevertheless, that there is a stage of repression seems to be agreed by many art teachers and those educationists closely associated with teachers and their pupils.

Discussing this stage of repression which may well begin in the primary years John Portchmouth (14) sees it as a drifting apart of the child's desire for expression and his/her ability to respond. Through the years leading up to secondary education the child has expressed himself in a way unaffected by his level of technique. The satisfaction with this process dies when he compares his attempts with the realistic work he sees everywhere around him in illustrations, photographs, reproductions and the work of older pupils. Of course these have always been there but it is the child's state of awareness which has been heightened as he matures. Portchmouth identifies the effects of this change which is likely to manifest itself in the first years of the secondary school, as follows:

- 1 A gradual withdrawal from any really personal attempt at expression
- 2 Recourse to copying or to 'shorthand' art forms picked up from caricatures and cartoons
- 3 The use of rulers and compasses to help him draw.
- 4 A return to earlier symbols - becoming, at this later stage, stiff and lifeless from inert repetition.

- 5 Retreat into pattern making - secure from the kind of criticism levelled at his more natural efforts.
- 6 Leaving work unfinished where his symbols let him down.

Marion Richardson(15) recognised the difficulties for the teacher and pupil at the adolescent stage. She stressed that the teacher must be ready to help when the pupils 'see their work as childish and unlike nature, and will want to achieve what seems to be a superior result by copying something conveniently realistic.' She suggested that there was no one solution to what she defines as the stage of disillusionment. She believed, however, that if teaching could provide a painting tradition and honestly tackle with the children the question of realism and representation much would have been done in providing a solution to this problem.

The stage of disillusionment most usually coincides with a change in the mode of teaching and learning which exacerbates the problem. Daphne Plaskow(16), writing in 1964, describes the change from primary to secondary schooling in a way which was very much the case until quite recently. In the primary school children find out for themselves, they experiment, activities are integrated and education is more truly a coherent whole. But at eleven all this changes; activities become subjects and art becomes a slot on the timetable, probably experienced only once a week as opposed to daily, which was certainly my policy as a primary teacher in the late 1960's. Plaskow observed that pupils

become wary of art because of the way they were taught 'at' in their other new subjects. It takes time for them to relax in the realisation that art is not like other subjects in the secondary school, the child is not a vessel to be filled with knowledge, but rather an individual of unique potential, the fulfillment of which the sensitive teacher of art will facilitate.(17) In this sense art in post war years has been ahead of its time, which certainly seems to be borne out by the changes to experiential learning being introduced in other subjects, in the first three years in response to the introduction of GCSE in 1986.

The necessity for the teacher to take positive remedial action when the stage of disillusionment is reached is emphasised by Dick Field (18). He sees this stage as one of a lack of confidence on the part of the adolescent. For many pupils their last creative experience comes at the end of the primary school or at the beginning of their secondary schooling. He states that pupils in their first two years continue to work under their own momentum in a deceptive way which almost persuades the teacher that their mode of working with its delightful results will continue. Unfortunately this is not the case and Field suggest that it is before and during the first two years that action must be taken to enable pupils to come to terms with their lack of confidence. This lack of confidence comes about because of the change in the way the child thinks as he passes from childhood to adolescence. At this stage he requires tools which will enable him to cope with analytical and deductive thinking. The picture

making activity of the preceding stage is not sufficient; the adolescent must be able to deal with abstractions. Field's suggested solution is for pupils at this stage to be encouraged to realise that there are many ways in which content can be given form and that no one solution is any more valid than another. He concedes that this cannot be easy because of the influences which support the belief that visual experiences should be organised representationally(19)

Andrew Nairn, (20) a member of the Selection Committee for the National Exhibition of Children's Art for 1960, commenting on the period of 'imaginative recession' suggested that a solution for both pupil and teacher might be to concentrate on crafts in which more satisfaction and higher standards can be attained than in painting. Another committee member, Gabriel White(21), suggested that when the spontaneity of the earlier work gave way to a more self-conscious approach it should be passively accepted as part of the process of growing up, in the hope that in a year or two they would once again be more receptive. However, a third member of the committee, Victor Pasmore(22), strongly countered this lack of a solution by suggesting that the 'new art teaching', by which he meant Basic Design, was the way forward at that stage. This argument will be reviewed in much greater depth later in this study, but it is relevant to examine why Basic Design might prove useful at this stage of the child's development.

It is the new-found capability of the adolescent in dealing with abstract concepts that leads some teachers towards embracing abstraction as the solution to the representational crisis. Robert Witkin(23) points out that when teachers respond to this crisis thus, their chosen solution is in fact no solution. It is precisely at the time when the adolescent wishes to represent reality objectively that he loses confidence in his ability to do so. At this point the teacher introduces the concept of abstraction knowing that the adolescent has reached a stage when he is both able and keen to embrace it. But this is a different solution to that suggested by Field, that there are many ways of responding to reality, and as Witkin points out it is shelving the representational problem rather than solving it. But more importantly a solution to this crisis is essential if the adolescent pupil is to cope with abstraction. The pupil who is 'unable to attain representational control or insight at some level of confidence is unlikely to be able to create effective abstractions.' (24) Witkin further points out that abstraction is necessary to art in schools, but as a non-solution of the representational crisis it is both self-defeating and destructive of the art process.

It seems reasonable to assume that pupils who leave their primary schools at the age of eleven are likely, sooner or later, to move from a stage of development in which they have confidence in their response to, and in art, to one in which they lose confidence. This coincides with a change in the mode of teaching

and learning which occurs with the transition from primary to secondary school. In art this change may not be as great as in some other subjects, nevertheless the new timetable, specialist art rooms and specialist teachers all contribute to a very different art education from that which has gone before. It is the second element of this equation, the teachers of art, which will be examined next.

CHAPTER TWO

THE CONTRIBUTION OF THE ART TEACHER

Much has been written about the individuality and idiosyncrasy of the specialist teacher of art. Brian Allison(1) suggests that what is done in art in schools is very much dependent on who happens to be teaching it at any one time; there is no concensus as to what should be taught and as a consequence much art teaching has been idiosyncratic and teacher-centred. Earlier Warren Farnworth(2) had made the same point, that what and how the art teacher chooses to teach was largely left to him or her alone. He observed that the traditional autonomy of the art teacher, who was disinclined to accept the notion of rules within art, had both advantages and disadvantages. Progressive teachers were able to try out new approaches which led to the growth of ideas and acted against traditional orthodoxy and apathy. The disadvantages he suggests, were that without direction teachers, often of course working in isolation, could become lost or they could 'jump onto the current bandwagon'. Barrett(3) suggests that if the aim of art education is to create 'divergent, open-minded, tolerant individuals capable of behaving idiosyncratically' then teachers should be free to act in the

same way. He further comments that most art teachers 'would fight tenaciously to retain their freedom to decide upon the form and method of their teaching.'

Her Majesty's Inspectors(4) also have commented upon the isolation of the secondary school teacher of art. They observed that the traditional organisation in such schools almost encourages the teacher to work in isolation. The absorbing nature of his or her work, with its increasing range of ideas and materials make it easy to concentrate exclusively on the development of their subject. Another significant reason for the idiosyncrasy of the art teacher has been identified by Gentle(5) who has come to believe, with increasing conviction, that individual teachers of art must think through for themselves what and how to teach.

Malcolm Ross(6), writing under the heading 'Arts Teachers are Different', suggests that this is not only a consequence of the subjects they teach, but is also related to their professional training and their careers and deployment in the schools. Traditionally there have been many ways into teaching for prospective art teachers which suggests that they might have a diversity of approaches to, and perspectives of, art education.

At the time of writing Ross(7) indicated that there were as many as nine distinct avenues into teaching for the specialist arts teacher and indeed for the teacher of art also. At the present

time art teachers reach teaching via two main avenues having had initial training in either education or art. However, newly qualified teachers of art are likely to differ one from another, particularly in respect of their specialist area.(8)

According to Ross's research arts teachers were also 'strikingly characterized' in that particularly those of art and music were strongly child-centred in their approach to teaching. A further idiosyncrasy was that arts teachers were stereotyped as of eccentric manner and dress(9). In reporting a conversation with the headmaster of a secondary modern school, Ross recounts how in response to the question 'What qualities do you look for when appointing an arts teacher?', the headmaster replied: 'Teaching ability and an enthusiasm for his art that is infectious - but without eccentricities of appearance and manner'.(10) One can hardly imagine such a response if the question had been about the appointment of a teacher of science.

The headmaster did, however, identify a very important characteristic of art teachers, that they should be enthusiastic about their art. It is my contention that where this is the case the teacher's enthusiasm is communicated to the pupils in a naturally infectious manner. Read(11) makes this point strongly. In the course of preparing material and gaining experience for his book 'Education Through Art' he relates how he came into contact with a good number of art teachers in a variety of schools. It became evident to him that good art was not produced

by children with the best qualified teachers or of a particular type of school. Read concluded that good 'results', and therefore implicitly good art teaching, depended upon the existence of the right atmosphere which was essentially the creation of the teacher. He observed that the creation of an atmosphere 'of spontaneity, of happy childish industry is the main and perhaps the only secret of successful (art) teaching'. (12)

Very similar conclusions have been drawn more recently by Her Majesty's Inspectors. (13) In a report on art in secondary education they identify fourteen schools, from many visited, in which the teaching of art was outstanding. In most schools the art teachers were part of a team, but in one a single art teacher worked in isolation. In their conclusion to the report they say that the most important factors in successful art teaching were the qualities and knowledge each art teacher contributed. A few teachers galvanised pupils into action by the force of their personalities, but most achieved excellence through sound professionalism. (14) On reading this report the fact that the right atmosphere and working environment has been created by enthusiastic and dedicated art teachers is apparent throughout.

There can be no doubt that the contribution of the art teacher to the education of the pupil in the first three years in secondary school is crucial. Success will depend to a very large extent upon the teacher's perception of his or her role and function.

However, the role of the art teacher has been problematic, particularly from the time in which the concept of freedom of expression gained currency. Tomlinson, one of the key figures in the child art movement, who was, according to MacDonald, responsible for 'disseminating knowledge of the new methods of art teaching', (15) foresaw difficulties arising and warned of them. He witnessed a change in the mode of art teaching which corresponded to the gradual adoption of the child art movement throughout the country, attributed by him to the influence of Marion Richardson on trainee teachers who carried her ideas to all parts of England and Wales. (16) The problem as he saw it was that the wider choice of materials and the freer choice of methods, as a result of the recognition of freedom of expression and of differences of taste and talent in children, would lead some teachers to take a very passive role. He observed that the practice of giving the pupils materials and leaving them to get on with it was 'growing to an alarming extent', and believed that such a doctrine could lead to the annihilation of creative ideas. (17)

It seems to me that Tomlinson's observations show just what a far-sighted and perceptive educationist he was. There is no doubt that the role of art teachers in general has changed from that of instructor in the first decades of this century to that of facilitator, particularly in post-war years. This is generally thought of as an improvement in art educational practice, but some educationists believe that in the role of facilitator art

teachers are failing to fulfil an essential function. In particular Witkin(18) is critical of the mode of teaching he and his colleagues observed in the course of their study of arts education in secondary schools.

Witkin observed that art education in secondary schools is very much concerned with the freedom of expression which teachers see as being healthy and right. Traditionally art lessons facilitate the act of expression and rarely do anything to stimulate or develop it. The art teacher sees his or her task as primarily concerned with the liberation of the pupil's idea rather than to stimulate and develop it. The teacher is an educator only in a very subsidiary sense.(19) In his survey Witkin observed that the traditional mode of encounter was one which reinforced the private and personal nature of the activity and encouraged self-reliance in the pupil who was essentially on his own, but was able to seek advice when necessary. The fundamental problem created by this approach was that the teacher remained external to the pupil's experience and was 'often unable to enter the process at the point between the pupil's feeling-impulse and the medium he is working in.' Furthermore, when the pupil lost control of the medium the teacher would have great difficulty in restoring it by 'simply offering advice'. What is necessary, Witkin suggests, is for the art teacher to assume a much more educative role, in which he stimulates the act of expression, and explicitly phases the work, monitors the process of controlling the medium and enters the process at particular

stages which had been decided in advance. Witkin concludes that: 'This phasing of the pupil's work . . . means a great deal closer teaching than most art departments (teachers) are accustomed to.' (20)

Some authorities, however, see the facilitative role of the art teacher in a very positive way. Patricia Sikes(21) points out that research has shown that although art teachers do teach skills and techniques they see their fundamental task as to draw out or facilitate the expression of the possibilities already possessed by the child. From this she concludes that by making it clear that they aim to develop the pupils' attributes, teachers are treating them with respect as individuals who have something worthwhile to develop, rather than as individuals who must be given something to internalize. She suggests that it is therefore, the teachers' task to create the conditions in which the pupils will become aware of their own potential. (22)

However, Witkin is not alone in his belief that the traditional passive role of the art teacher is inadequate. Eisner(23) suggests that the normal unwillingness for the teacher to "interfere" or attempt to teach the child' is related to the concept, discussed earlier, that children go through "natural" stages of development. The teacher has acted as a sort of 'artistic midwife', providing materials and stimulation but allowing the pupil to proceed along self-directed lines. It is Eisner's belief that this passive mode of art teaching is

faulty, that the child's responses, to see, to conceive imaginatively and to construct can be profoundly affected by experience and it is the teacher's role, through the art curriculum and teaching practice, to provide the right environmental conditions.

One danger which arises whenever art teachers adopt a more active role is that of over prescription, which too, has been identified by HMI in their reports on art departments. Of Haughton Comprehensive school (one of the Durham Comprehensive schools included in the survey) they observed that in the lower school, skills were taught almost exclusively through a range of prescriptive exercises and there was little evidence of exploration of materials or of work from direct experience. (24) Of the six schools inspected in Kingston-upon-Thames they concluded that there was evidence of underachievement amongst younger pupils and that the possibility of more individual approaches or responses should be encouraged. More work from direct experience should be attempted with less emphasis upon working from second-hand sources. (25)

Field (26) also, has observed that art education can be very much teacher directed and therefore, over prescriptive. He conceded that there are times when the teacher must intervene but believed that in general teachers have felt it was their duty to select not only the subject, but also the material which was to become the child's medium of expression. However, Field also observed

that once the teacher has provided materials and equipment and as it were 'set the stage' he or she stands aside once the child begins to work. The reason for this approach, he suggests, is that teachers are aware that their own responses might over influence their pupils. Taken to its extreme the pupils would become the tool of the teacher's expression and might indeed remain external to the process in which they were engaged. Field(27) identifies the reason for the teacher's passive approach as 'springing originally from a very simple and straightforward idea', that the art process is a very personal matter, the decisions of which are the concern of the artist alone, and this applies to the child artist also.

Referring to Field's observations Barrett(28) recognises that the art teacher who is primarily concerned with stimulating ideas, impulses and feelings may risk being too prescriptive. This he suggests can be avoided by the teacher choosing as a starting point a problem arising out of the pupil's sensory experience. Such problems may be defined in a wide range of terms. The purpose of choosing a problem located within the pupil's personal experience with which to stimulate the pupil is to create the initial motivation to guide the act of expression. It certainly seems that such an approach is necessary if the teacher is to resolve this very difficult problem.

However, I believe teachers of art, faced with the difficult problem of teaching pupils in the first years of their secondary

schooling have adopted two main strategies. First, there is the child-centred approach which is most closely related to the 'child art' and expressive art concepts. Second is the discipline-centred approach which is most closely related to 'basic design', visual literacy and the design education philosophies. I do not claim that this is an original idea, even though it is based upon my first hand experience over a number of years. Ross, Razzell and Babcock(29) observed that Gentle, as a result of his work on the Schools Council Art and Craft Education 8-13 Project, made 'a cautious distinction between art education which has its focus on the child as a developing individual, and art education which is concerned with art as a discipline into which a child should be initiated.' Both strategies are, I believe, encapsulated within Eisner's *essentialist* justification for the teaching of art(30) and are equally valid though at times one approach would seem more appropriate than the other. These strategies will be examined more thoroughly in a later chapter, but before that it is important to look at the environment in which the art educational encounters occur.

CHAPTER THREE

SCHOOLS AND ART DEPARTMENTS

In the preceding chapters it has been suggested that pupils and teachers are the most important elements in the equation of education. As Witkin(1) says the 'educational encounter' is the interaction of the consciousness of the teacher with that of the pupil. Nevertheless, as indicated in the Schools Council report 'Children's Growth Through Creative Experience', no teaching goes on in a vacuum.(2) Art education takes place within a school and within an art department. This environment can assist, support and promote education, or hinder and limit it, and it has been suggested that the teacher of art's first problem is to organise the classroom so that it works for his or her teaching.(3) It is this environment of school and department, the teacher's interaction with it and its influence upon art education which is the concern of this chapter.

Education Survey 11, 'Art in Schools',(4) published in 1971 and covering the previous four years, cites the growth of much larger secondary schools with suites of art studios and the emergence of teams of art teachers as two of the three important changes which had influenced the teaching of art in recent years. At about the same time Field(5) noted that in the 'best new schools there are

magnificent studios and workshops equipped and designed for one thing only: that children may practice art.' These 'new' schools were largely comprehensives and there is no doubt that the introduction of comprehensive education had a significant influence upon the teaching of art in secondary education. Its rapid development in the decade or so following Circular 10/65(6) provided the perfect conditions for art, though not perhaps the arts, to become more than a peripheral subject. As Sellars(7) observed it was the pressure that had been building up, since the mid 1950's, and which was increased by the Newson Report 'Half Our Future', (8) in 1963 which helped to consolidate the position of art in secondary education.

One reason for the former peripheral role of art in secondary education was, I believe, directly related to the size of schools and of their art departments. Prior to the introduction of comprehensive education both grammar and secondary modern schools were comparatively small.(9) In such schools art was usually taught by one full-time teacher, perhaps with a little part-time help. Such teachers in both types of school were often engaged in excellent educational encounters with their pupils, with fruitful results. But of necessity they worked in isolation in two ways. Though they may have had good contact with subject colleagues in other schools they had no such colleague within their own schools, with whom they could discuss curricular ideas and the problems of teaching art. They were isolated too, from the rest of the staff in their school who, although they may have

recognised the quality of the art teaching and its results, would, I suggest, have little real understanding of the essential value of art as a mode of intelligence and therefore, of great importance to children's learning. In the grammar schools the subject may well have been seen as of importance to those few pupils who would specialise in art at a higher level, but little more than recreation and therapy for the rest.(10) That this view is perhaps still widely held today is suggested by Clement.(11) In secondary modern schools art may have been seen in a more utilitarian way, expressed well as early as 1926 in the Hadow Report(12), which was at the root of such schools.

Field(13) observed in 1970, that though the move to comprehensive education was a most significant event for art education, it had 'scarcely borne fruit'. The change from the single art teacher working in isolation to situations in which teams of teachers worked in purpose-built studios did not result in any improvement, indeed Field suggests, what was done differed little from what was achieved by the single art teacher in his 'limited environment'.(14)

However, other art teachers spoke enthusiastically about the opportunities afforded by the change to comprehensive education. Sellars (15) comments that the situation described in the Newsom Report, in which one in eight of the schools surveyed had no art room, improved as new schools were built or old ones were converted. As evidence of this enthusiasm she cites one

J.A.Martin, an art teacher of the Elliott school, Putney, who in 1967 described as idyllic the conditions in that mixed comprehensive school of some two thousand pupils, in which there were nine art studios and a team of thirteen art teachers. Sellars also refers to the views of R.S.Jewry of Dulwich comprehensive school who believed that the new system had brought about a renaissance in art education in that it had forced art teachers to turn away from 'child art' and devise in its place a means of instruction through which the majority of children could achieve success. (16)

A further development which has had a significant effect on art education since the 1960's is the development of faculties of art and design. Such faculties, which are groups of departments, usually embrace some or all of the expressive arts together with technology. (17) Clement (18) has identified the development of faculty structures, which was pioneered in Leicestershire, as being closely linked with the emergence of comprehensive education and the consequent need to provide adequate management structures in such schools. Writing about design education in the Leicestershire Plan A.J.Parker(19) points out that not only did this plan provide new buildings but it also provided the forum for debate. Buildings, studios and workshops were only one result of the surge of interest created by this innovation but they were, Parker writes, 'essential in providing the background for the debate to mature and continue, encouraging a fresh look at tired assumptions'. (20)

Underpinning the development of faculties of design in Leicestershire, according to Andrew Fairbairn, (21) was the conviction that more should be done in comprehensive schools to develop the aptitudinal abilities of children which depended upon the common theme of 'design'. In the Leicestershire comprehensive schools the open-plan arrangement of these faculties of design was essential in facilitating a coherent design-based education. Peter Green(22) suggests that the new faculties were a response to new ideas and attitudes to timetabling and teaching and learning. The arrangements of workspaces reflected the need for 'logical relationships with relevant subjects and a concern for flexible organisation, necessary for design and problem-solving work.' (23)

Just how far-sighted the Leicestershire plan was can be measured by the fact that the introduction of the National Curriculum in Design and Technology which will begin for first year secondary school pupils in 1990 is likely to bring about the creation of design faculties in all comprehensive schools as suggested by Nash (24)

At almost the same time as R.S.Jewry spoke of a turning away from 'child art', two of its strongest supporters, Tomlinson and Fitzmaurice-Mills(25) wrote with enthusiasm about the improvement of the child's environment brought about by the new school-building programme, particularly of comprehensive schools. They believed that insufficient credit for the improvement in the

art department environment had been given to enlightened architects and education authorities, and that such improvements had been as revolutionary as any other developments in art education. They described the new schools as being as comfortable and attractive places in which children could begin to find enjoyment in their surroundings and so cease to find school a burden. I do not agree with the belief, implicit in Tomlinson and Fitzmaurice-Mills views, that single art rooms in older schools were unattractive to pupils; some may have been, but, as discussed earlier, it is likely that individual art teachers did much to create an attractive ambience and stimulating atmosphere despite the limitations of the accommodation.

However, there is little doubt that accommodation does have an affect on pupils and their teachers. Her Majesty's Inspectors have stated that though the standard of accommodation and equipment is not the most important factor in achieving a high quality of education 'it can do much to ease and uplift, or restrict and depress.' (26) That the Inspectorate considers accommodation to be of importance is borne out by their inspection reports. Of Darlington Haughton School they noted that art and design was one of the few subject areas which did not benefit from having a suite of rooms. Two large studios were separated from two small ones by fifty yards; display was used effectively in only two of the studios and the environments generally lacked imagination. (27) One is tempted to conclude

that there was a lack of coherence within this art department which may have been due, in part, to the fragmented nature of the accommodation.

In another report, on an inspection of art departments in six secondary schools in Kingston-upon-Thames, the Inspectorate reports that the accommodation for art was uneven both in quantity and quality, and that in five of the schools part of the art department was sited away from the main art accommodation(28) In their conclusion they state that "in two schools the art and design accommodation needs urgent attention and in all of the others it was a cause for concern." (29)

If the physical environment of the art department is of importance then the teacher's interaction with it is crucial. In the report on 'good practice' in art education(30) the Inspectorate note that in all of the schools identified as having excellent art departments the practical organisation of the rooms, materials and techniques were a 'springboard for effective teaching'. (31) The arrangement of the work spaces together with a careful choice and display of objects enabled teachers to 'engage and intrigue' the pupils. (32) Furthermore, some teachers recognised that the created environment was one of their most useful and important teaching tools and, accordingly arranged it so that it was always of relevance to the work in hand. (33)

In the previous chapter I have stressed the importance of the art room atmosphere, which is considered by many educationists to be the creation of the teacher. The chances of success in art education can be improved if the right physical environment can be created and interlocked, as it were, with the stimulating atmosphere. The 'new' comprehensive schools, with their suites of purpose-built studios and their teams of well-trained and talented art teachers were places where this certainly should have been possible. It is also suggested that regardless of the advantages or limitations of the accommodation it is the interaction of the art teacher with the place in which he or she works, the creation of a stimulating, imaginative environment, which is of most importance. As the Inspectorate have stressed 'The environments created by teachers who have responsibility for visual education should be matters of concern for staff. ... The impact of studios should be positive rather than negative and atmospheres inviting rather than repelling.' (34) And Elliot Eisner has written: 'I believe that the creation of the appropriate environment for personal development is the *sine qua non* of the educator.' (35) This appropriate environment is, I believe, an interlocking of a visually exciting and stimulating room, or rooms which have been enriched through the positive action of the teacher, with an atmosphere conducive to the production of art, which is also the creation of the art teacher.

CHAPTER FOUR

THE RATIONALES OF ART EDUCATION

Art educational practice is underpinned by a complexity of philosophical beliefs. Alec Ross(1) has observed that 'general philosophical and aesthetic beliefs about art education may be held with different degrees of conviction by individual teachers, expressed with different degrees of articulation and put into practice with different degrees of rigour and effectiveness'. This complexity of philosophical beliefs includes a wide range of theories which go by various titles, and include 'philosophies', 'movements', 'rationales', 'justifications', 'purposes', 'aims' and 'objectives'. The purpose of this chapter is to examine some of these theories, which I believe have particular relevance for the art educational practice of the period in question. For the purpose of this examination I have grouped together all the theories discussed in this chapter under the umbrella title of 'rationales'.

Hargreaves, (2) making a similar point to that of Ross, above, indicates that although most art teachers would subscribe to a wide range of aims of art education, inevitably in their day-to-day teaching they see some aims as more important, and

therefore demanding of more time than others. He has reported that in his search for a more balanced picture of the aims of art education he, too, found a 'complexity' (3) on examining the relevant literature and observing art teaching practice in comprehensive schools. Other educationists who have observed art teaching in secondary schools have arrived at varying conclusions concerning the theoretical basis for the art curriculum. Witkin (4) noted that though considerable attention was paid to the structuring of the art curriculum the basis for the structuring was 'extremely variable', and was partly in response to 'some theoretical notions the teacher.. may have..'. As a result, Witkin concludes, many art departments lacked a coherent educational policy and where 'a definite structure has been 'superimposed' it seems strangely irrelevant to the ... needs of the pupils'. (5)

Malcolm Ross (6) too, has been critical of art teachers' understanding of their aims. He comments that when he asked art teachers about their aims and educational function most were inarticulate or soon became incoherent. The reason for this he suggests, was that their work 'seemed to derive from intuition rather than deliberation'. (7) However, Barrett has suggested a plausible reason for the art teachers' lack of articulateness, based I suggest on years of first-hand experience of working closely with art teachers as art adviser to the London Borough of Redbridge. He suggests that the art teachers' reluctance to define strategies and rationales for their educational practice

arises from a fear of being confined in a structure which will restrict their freedom, flexibility, idiosyncrasy and iconography(sic).' (8)

Referring to Hargreave's observations Sikes(9) agrees that it is unlikely that all art teachers hold exactly the same aims and view of their role. However, her research suggested that art teachers were united by a 'Readian' philosophy, probably because of the common system of training, and shared the aim of offering art education as a means of self-expression, communication, and as a source of achievement resulting in personal satisfaction, and indeed 'as a way, or a valuable part, of life'.

In her belief that art teachers are united by a common philosophy and that this philosophy derives from the work of Herbert Read, Sikes is surely right. However, I do not believe that this has come about through any positive training in a Readian philosophy, but rather that art lecturers and teachers have been trained and have worked within an often unstated, but generally accepted Readian tradition. Fundamental to this philosophy is the belief that art education is an essential vehicle for general education for all pupils and that education *through art* rather than education *in art* is the most important value of art education, accepting, however, that the two are reflexive, as will be discussed later. It is not my intention to examine Read's philosophy in this study, other than to note that Read states his thesis at the beginning of his great book. (10)

Briefly the aim of education is that man should be educated 'to become what he is', that the full potential of each individual should be realised through education rather than that innate individuality and idiosyncrasy should be eradicated until the individual 'conforms to a certain ideal of character determined by the traditions of society of which the individual has involuntarily become a member.'(11) It follows that each pupil can be helped to realise his potential in and through art, however little art ability he would appear to have. It is my contention that this belief becomes of enormous importance in the early years of secondary education, for the reasons discussed in chapter one. That this is the practice and philosophy of art teachers is supported by Sikes(12) who observes of the teachers she interviewed in the course of her research that their art teaching was not about producing artists, but rather about facilitating the expression of the potential and possibilities already possessed by each pupil. This she notes is in contrast to the aim shared by teachers of most other subjects.

Before leaving the question of education through art and education in art, to go on to examine other rationales, it is worth referring to difficulties which can arise even in the work of the most eminent educationists. Perhaps one of the most widely read books on art education of recent years has been 'Change in Art Education' by Dick Field(13) which gives a very useful overview of art education in English schools and colleges. I must, however, confess to having been perplexed on first reading

this book by Field's view that though most people thought of the phrase 'art education' as meaning education through art he would use it to mean 'education in art'.(14) Yet it seems to me, as stated earlier that the two are reflexive and though distinguishable are interlocked. One cannot educate in art without educating through art; one cannot educate through art without educating in art. I believe that most art teachers would agree with this principle.

Barrett(15) suggests that art education can be divided into six identifiable strategies, each supported by a distinct rationale, none of which is likely to exist in practice in a pure form. The rationales he has identified are as follows:

The conceptual or art based rationale

The design education rationale

The visual education rationale

The graphicacy rationale

The fine art rationale

The art and craft rationale

Barrett has used a complex model(16) to show, amongst other things the way in which one rationale relates to another and he clearly indicates that there is a considerable degree of overlap in most cases, and illustrates, I suggest, the complexity of which Hargreaves wrote. For example, Barrett suggests a close relationship between Visual Education and

Graphicacy, and between Graphicacy and Design Education. Furthermore, in his model Fine Art and Art and Craft are almost superimposed one upon the other suggesting a very close relationship indeed. In defining each of these six rationales Barrett uses descriptions given by educationists who can be readily identified with each particular approach. It is useful at this stage to briefly identify the essence of each rationale as he has defined them.

The Conceptual or Art Based approach is concerned with exploring the child's emotions and in enabling the child to give expression to his or her thoughts, feelings and ideas. The Design Education rationale is concerned with the design process in which problems are set, research is engaged upon and solutions are reached, all within the area of the visual and plastic arts. The Visual Education rationale is concerned with the creation, acquisition and use of the concepts and visual language of art and design. The Graphicacy rationale is concerned with the communication of information by other than verbal or numerical means and deals with signs, symbols, diagrams and models. The Fine Art rationale is concerned with the making of art for its own sake and with the appreciation and criticism of works of art and the forming and expressing of aesthetic judgements. Finally the Art and Crafts rationale is concerned with the manipulation of materials and techniques in the creation of functional or decorative objects.

It seems to me that when examining art education from the perspective of the above stated strategies it is possible to simplify the model somewhat. I suggest there are three major rationales within which these strategies can be subsumed. These are the Expressive Education rationale which subsumes the Conceptual and Fine Art strategies, the Visual Education rationale which subsumes the Visual education and Graphicacy strategies and the Design education rationale which subsumes the Design education and Art and Crafts strategies.

Hargreaves, (17) through his observation of the practice of art in comprehensive schools and from his reading of the relevant literature, (noted earlier) has identified six aims of art education, which can be thought of as an alternative set of rationales, as follows.

First is Personal and Emotional Development, which relates to the Expressive rationale. Hargreaves sees this as an area through which art and the other expressive arts can make a valuable contribution to education, which can be unbalanced when dominated by academic and scientific emphasis. Hemming(18) lends weight to this argument when he talks of the 'academic illusion', the idea that the principal aim of education is the development of logical analytical, intellectual aspects of the mind at the expense of the aesthetic, practical, affective and creative aspects, which are thought to have a lesser educational role. He believes that both 'modes of consciousness' are of equal importance in the

education of the individual. However, there is no doubt that in some schools this academic illusion has been fostered, for example, as has been noted in a Durham comprehensive school by HM Inspectors. (19)

Hargreave's second aim is that of Visual Awareness which is concerned with the development of perception. This rationale is all embracing; the subject of the perceptual skills and judgements could be from any aspect of the natural or man-made environment. It includes works of art, the media and man-made or natural objects. The central aim is the improvement of the pupils' perceptual skills and judgements. An advocate of the value of this type of art education is H.B. Joicey (20) who believes that 'we are all guilty of looking without seeing'. His thesis is that art education should encourage and enable pupils to perceive the fine detail, the extra-ordinary ordinary, and the small and insignificant as well as the large and important in the every-day world, and in so doing to learn to know through seeing. By 'learning to know' he means that individuals should come to know better their environment, that is the world outside them and through this to know better the world within them. (21)

Hargreave's third aim is that of Skill Training. Quite simply the teacher is concerned with enabling pupils to become technically proficient in a wide range of art techniques and with a wide range of art materials, which become the media of their

expression. He points out that Skill Training assumes greater importance for those pupils who will go on to enter for public examinations. By implication it is considered of less importance for the majority of children, in the first three years, who will not be entered for any public art examination. Field, (22) has indicated that at the time he was writing, the teaching of skills in art would not be generally accepted as a central aim of art education, as for many years art teachers had regarded the acquisition of skills as a by-product rather than as a central feature of practical art activity. However, he suggests that 'the judicious teaching of skills is long overdue', (23) qualifying this as the teaching of skills at the time when they are required and always related to the essential expression and exploration that are present in practical art activity.

Fourth is what Hargreaves identifies as Compensation. Central to this rationale is the art department as a refuge, often for less able or 'difficult' pupils. This idea of the art room as a refuge is echoed by Sikes, (24) writing under the heading 'A kind of Oasis: Art rooms and Art Teachers in Secondary schools.' Pupils, she observes, are very conscious of how teachers think of, and treat them. If pupils are expected to develop self-respect then the teachers must show them that they are worthy of respect. From her research Sikes believes that this is the case in that the art teachers she interviewed did not want an 'overtly authoritarian' relationship but rather one based on mutual respect in which the teacher treated the pupils in a way they

(the pupils) would wish to be treated. Witkin(25) has described how pupils seemed to be liberated on entering the art room for their lesson and this point has also been made by HM Inspectors, (26) who report that in the best art departments the pupils were confident that their views were respected. Pupils characteristically entered the art room and began their work in a spontaneous way with a security 'derived from their sense that their teachers knew their business.' There is a danger, of course, that an art department which is an 'oasis' for all pupils including the 'less able and unmotivated', may be seen by other subject teachers as a 'dumping ground' for such pupils because of the inadequacy of other subjects to cope with the normal range of children. (27) The most likely manifestation of this in the first years of secondary education is that in some schools the less academically able pupils may be timetabled for more art than the more able pupils, and some pupils may receive more art because they do not do a second foreign language. (28)

Education for Leisure is based on the belief that education is preparation for adult life. A small number of pupils will become specialists in art and design in higher education but by far the majority will either 'dabble' in art activities or will be consumers rather than practitioners. Sonia Rove, (29) suggesting a reappraisal of the teaching of art history and appreciation, has argued that the needs of the 'consumer' of art have been 'stubbornly overlooked' in favour of the needs of the 'producer' of art. Few art teachers, however, would claim that

education for leisure is an important objective of their art teaching, but as Hargreaves says, schools should help 'to invest young people with a creative capacity for the positive use of leisure' as the working-life of the individual reduces. The implications of this 'worthy aim' have not been worked out for the secondary-school curriculum or the needs of its pupils.(30)

Finally, comes Initiation into Our Cultural Heritage the aim of which is to give pupils access to art throughout the ages and the cultures of the world. Hargreaves points out that formerly this was referred to as 'art appreciation', but is now more likely to be called 'critical studies', which may or may not include a substantial amount of art history. Although he had thought it likely to observe a considerable amount of such work in secondary art education(31) in fact he found that only on unusual occasions did art teachers make use of established works of art, a point also observed by Witkin.(32) This whole area of 'appreciation' will be discussed in a later chapter.

Hargreaves stresses that these aims do not define discrete areas.(33) In the actual practice of art education there is much overlap and boundaries are blurred. Also, he observes the first three aims, of Personal and Emotional Development, Visual Awareness and Skill Training, seem to be ascribed a more dominant role than the last two in secondary art education, as it is practiced in English comprehensive schools.

From the 'bewildering variety' of the aims of art education within secondary schools Clement(34) identifies four general categories of aims, which although not discrete areas are, he believes, sufficiently different to enable them to be used to give curricular balance to the work of the art department. His four general aims are, as follows.

Aesthetic Aims help children to understand the language of aesthetics within their own work and within a historical, cultural and environmental context. Perceptual Aims are concerned to provide for pupils the perceptual skills necessary to understand and respond to art, design and the visual environment. Technical Aims are concerned with teaching the necessary skills in the use of materials and techniques. Personal and Social aims are concerned with the children's ability to perceive, solve problems and make decisions.

Clement believes that the Perceptual and Aesthetic aims are the most important as they provide ways of learning in, and through art, which are unique within the curriculum, thus supporting the beliefs of Hargreaves and Hemming, above. Personal and Social aims give weight to the argument that art plays an important part in the general curriculum. Furthermore, Personal and Social aims in association with Perceptual and Aesthetic aims play a large part in determining the art curriculum in the first three years of secondary education 'where it needs to be argued and proved that art provides a useful vehicle for learning and that there

are exclusive ways of operating within art that are beneficial to all children, whatever their skill or potential as artists.' (35) It is worth noting that again by implication the least important aim is the acquisition of skills and techniques in art.

In addition to identifying the six distinct strategies of art education (discussed earlier) Barrett(36) has proposed a rationale of his own, which has been considered as of particular importance. (37) He sees art as a process, rather than a product, which has three main facets. Art is only possible when these three facets inter-relate and respond to changes in one another. The first facet is the Conceptual Element which is concerned with personal reality and response to experience and sensations, and the formation of concepts. Second is the Operational Element which is concerned with the physical nature of the environment and the way materials are used to become the media of the expression and communication of ideas and feelings, through the effective use of techniques and skills. Thirdly, there is the Synthetic Element which is concerned with the structuring of visual form through perception of the external world. Barrett summarises his thesis succinctly by stating that 'Art is the use of media to organise our subjective experiences in visual form'. (38)

Another rationale of education which I consider to be of great importance for art education in particular has been proposed relatively recently by Gentle. (39) His idea is so simple yet so

profound that I believe it is one of the most important observations about art education in post-war years. In simple terms his thesis is as follows. The *exploration* of materials is essential for the development of the individual's ability to express and communicate ideas and feelings. However, *control* must be exercised by the individual if he or she is to give form to the ideas and feelings which are the result of the exploration. Gentle links control with exploration because he believes that 'where development...takes place there must be personal control as well as personal exploration.'(40) The problem is that these modes of experience, though essential, can be contradictory; a third mode of experience must be present 'which relates exploration and control in such a way that they are not mutually exclusive but are mutually relevant and necessary.'(41) Such a mode of experience is, Gentle suggests, *sensitivity*. Furthermore, the significant issue especially for art education is to find approaches which promote sensitivity.(42) It seems to me that at its simplest the idea of art education as being exploration (of environment, concepts, culture or any other aspect of human experience) which is controlled by the developing sensitivity of the individual is a rationale of the process of art education which is extremely valuable to teachers of art at the present time.

These stated rationales are educationists interpretations of art education. They relate to one another, sometimes closely at other times more tenuously and at times they may seem

contradictory. They are neither correct nor incorrect, but rather they are ways of attempting to make order from what, on first examination, most agree is a bewildering complexity of theories. It is my contention that art teachers should endeavour to interpret their own educational practice and philosophy for themselves and come to a clearer understanding of what they believe. As Gentle says, 'Whatever we do as teachers of children there is no excuse for not thinking about why we do it.'(43) Also Clement(44) makes the point that though art education in secondary schools may have a 'bewildering variety of aims and objectives' they need to be clearly defined so as to serve as statements of intent for the curricular practice they support. Furthermore, Ross(45) stresses that whatever approach to the teaching of art may be adopted by a school there should be at least occasional curricular review, which may 'reveal the need for some changes or modification in procedure'. Where this is the case it is important that such developments are reflected in the art department's curricular documents, which may be in the form of schemes of work, syllabuses, course or project outlines or other forms of curricular statements. Such documents should evolve with the developing philosophy of each particular art department.

HM Inspectorate, in its reports of inspections of comprehensive schools, has made many references to the importance and, in some cases inadequacy of such documents. Some of these references relate specifically to art curricular documents the main

criticisms of which are twofold. Firstly, where such documentation for art exists, and it seems that in most cases it does, it all too often lists skills, activities, and aims but fails to address the problem of how the aims will be achieved, how the department will resource and organise its teaching, how the work of the pupils will be assessed and how the practice of the department as a whole will be evaluated. (46) Secondly, although documents do exist they are often out of date and in need of reappraisal. Furthermore, and possibly because such documents are in need of updating, few teachers work to agreed schemes apart from occasionally 'dipping' into them. (47)

In this chapter some of the bewildering variety of philosophical beliefs which underpin the theory and practice of art education have been discussed. The art curriculum in the early secondary years is, of course, subject to many other influences. It is the intention in the following chapters to examine some of those which I believe to be of most importance, and to identify certain conflicts of interest which have arisen between them.

CHAPTER FIVE

INFLUENCES AFFECTING THE SECONDARY ART CURRICULUM

It has been observed by Sellars(1) that with the exception of 'child art' which originated in schools, much of the activity of the art departments of secondary schools is influenced by what has been happening in colleges of art some years earlier, despite the very different nature and needs of children and art students. However, in addition to the influences from the art schools, the public examinations have also had an effect on art activities in the first years of secondary school. The aim in this chapter is to examine a little more closely these disparate influences of, from below, Child Art and from above Basic Design and the public examinations.

In beginning with examinations the intention is not to give a detailed account of the history and development of the public examination system, but rather to examine the inordinate influence that the universities have exerted on the first to third year art curriculum through the examination system; to indicate the irrelevance for potential art students of the GCE art examinations; to discuss the relatively short-lived improvement brought about by the introduction of CSE and finally

to indicate the possible beneficial influence on the curriculum under review of the GCSE.

That the universities have exerted an almost total influence over the secondary school curriculum until relatively recent years I have no doubt. In almost all subjects the first three years have been seen as preparation for fourth and fifth year courses, and in particular for GCE O level, which in turn has been seen as preparation for GCE A level. The main purpose of A level is for entry to higher education, where the influence of the universities has dominated that of the polytechnics and other higher education establishments until recently. Through the examination system Field(2) believes that the universities have had a 'stranglehold' over the development of art education in secondary schools, and indeed, the attitude of the universities to art in education has been inconsistent and varied. At the time of writing, Field indicated that 'art is not a useful subject for university entrance.'(3) Indeed, until the 1950's the majority of universities did not accept art as an entry qualification for many, if not most degree courses, and although the situation is much improved the universities are still inconsistent in that prospective students must ascertain whether A level art is an acceptable qualification for entrance to specific courses. It is ironical, therefore, that despite the low value accorded A level art by the universities, its influence on the art curriculum in the early secondary years is as strong as in other subjects, including those such as the

sciences, which are viewed in a very different way by the universities.

Nor is Advanced level art of value as an entry qualification or preparation for art courses in higher education, for example for foundation or degree courses in art and design at the art schools and polytechnic art and design departments. The schools of art believe A level to be irrelevant, and have been 'rightly' contemptuous of it. (4) The reason for this, Field suggests is that GCE at either O or A level provides little real basis of understanding, the pupils having acquired practical skills without understanding through set exercises, the purpose of which is to enable them to pass the examination. Certainly students need only practical, executive skill to gain a good pass at A level and though this is indicative of a high level of intelligence of a kind, it is often at an intuitive level. It has been my experience as a teacher of prospective higher education art students that when they are interviewed for places, for example, on foundation courses, the schools of art have never considered A level grades, either achieved or potential. Selection seems to have been based on portfolio evidence of executive skill, industry and application, complemented by a lively, enquiring mind as evinced in interview; skill alone is never enough.

However, art teachers have always taught to examination syllabuses and have strived to achieve good grades even when this

might seem irrelevant. The reason for this is, I believe, because headteachers, Her Majesty's Inspectorate(5) and parents rightly attach importance and value to good results at whatever level. Also of course, not all students at O and A level are prospective art students and for them and their parents a good grade is more important than a good portfolio. In such a situation the teachers of art must do the best they can. The best achievements have been those in which good examination results have been achieved together with the growth of understanding in the students concerned. In general, however, the influence of GCE A and O levels on the first to third year art curriculum has been negative, in that it has tended to restrict the growth of understanding, and limit activities to the traditional ones of drawing, still-life and picture-making.(6)

The influence, however, of the other public examinations of CSE and latterly GCSE has been positive rather than negative. The Certificate of Secondary Education was introduced on the recommendation of the Beloe Committee in 1960, as an examination at a level somewhat below GCE O level, for the growing number of pupils who were staying on into the fifth year and for whom there was no appropriate examination and more particularly in anticipation of the raising of the school leaving age (ROSLA)(7) to sixteen years. This new examination was to be 'closely under the control of serving teachers who would be involved in the regional boards, the examination committees and the subject panels.'(8) The first candidates began their course in 1963 with

the first certification in 1965. The advantage of the CSE over GCE O level was that it was much more closely related to what was actually happening in the secondary school art departments at that time.(9) In a sense it developed from within and was, therefore, far more relevant to the needs of the pupils and the wishes of the teachers. The disadvantage, as Field has indicated, was that again emphasis was placed on an end of course examination and exhibition of course work and thus in the need for pupils to produce good practical work, which was a limiting factor.(10) Nevertheless, its advantages far outweighed its disadvantages and it was one of the success stories in new comprehensive schools, which usually comprised a majority of former secondary modern school pupils, for whom the examination was particularly suitable. And indeed in many schools the best CSE work of such pupils was often excellent, the Grade 1 assessment including work up to good A level standard.(11)

However, in the 1970's, almost immediately after the raising of the school leaving age the perceived value of CSE was beginning to diminish. As it lost currency with employers and parents, especially in respect of academic subjects, the value of art inevitably diminished also, despite the fact that for many pupils it was one of the few appropriate courses offered. Not surprisingly many art teachers grasped the opportunity to become involved in the joint GCE/CSE accreditation courses then being run as pilot schemes and subsequently offered as an option by the regional boards as 'the 16+', a precursor to the introduction

of GCSE. Despite its difficulties the downward influence of CSE was positive and I believe, enriched the art education of the new cohorts of comprehensive pupils coming into the newly established comprehensive schools.

In 1986 art teachers generally welcomed the introduction of GCSE Art and Design, the hasty introduction of which was much easier in art than other subjects, because of the nature of the subject and the teachers and because their experience of CSE and 16+ had prepared them for its introduction far better than in most other subjects. GCSE Art and Design, with its stated National Criteria, aims and assessment criteria together with an Unendorsed (general) syllabus and a range of Endorsed (specialist) syllabuses gave art teachers a framework within which to work and also clearly identified practices for the curriculum of years one to three with which they could agree, not only as preparation for GCSE, but also for the benefit of all pupils. The emphasis on coursework, albeit assessed at the end of the course, has ensured that evidence of the pupils' thinking and the processes engaged in during the course is available for assessment through preliminary and preparatory notes and sketches. (12)

Significantly, GCSE has exerted an upwards influence upon GCE A Level Art, as with other subjects, which has had to change in response to the format and demands of the new qualification, as typified by the introduction of Cambridge Art and Design Advanced level. This qualification has changed from an end of course

only examination to one with two coursework components and a controlled test, with internal and external assessment, explicit aims, assessment objectives and grading criteria. (13)

As I write an even greater influence looms large on the educational horizon in the form of the National Curriculum. It is known that Art and Design will contribute to Design and Technology in the National Curriculum, but nothing is known as yet in schools of Art in the National Curriculum. It is rumoured, however, that this may comprise drawing and painting only, with all other activities which involve design, that is designing and making, and problem-solving activities subsumed within Design and Technology. If this is so the implications for art in the first three years are considerable in that it is likely to become a very different curriculum to that now established in many, perhaps most schools. Time will tell.

Working in concert with the influence of CSE has been the influence of that movement known as Basic Design, both of which coincided with the expansion of comprehensive education. However, the post-war period up until the mid-sixties was essentially the era of the secondary modern school (14) and it was also the era of Child Art, typified by the work of Marion Richardson and her pupils, which was the dominant influence of teachers from 1912 to 1950. (15) (16) Indeed, the influence of 'child art' was felt in English schools for many years after her death in 1946; Berger suggests it was still dominant in the

early 1970's.(17) However, I believe, it is more accurate to think of the influence of Marion Richardson and 'child art', as gradually diminishing since the early to mid-1950's, surviving in the secondary curriculum as a mere vestige of its former dominance.

The intention here is not to examine the whole history of the Child Art movement, which had its roots in the work of Cizek in Austria. He was concerned with 'exceptionally gifted children'(18) and his 'child art' was very different to that of the post-war years in English art education, which is the period relevant to this study. As stated the most important influences for this period was 'child art' as practiced by Miss Richardson, before the Second World War, and by her students both before and after the war who spread her influence throughout the country,(19) and by those who came to know of her work and were influenced through her book 'Art and the Child', published 1948 after her death.

The effect which Miss Richardson had on teachers is exemplified by the words of Edith Walton, who wrote in 1953, 'When one reads the brilliant and tender words of Marion Richardson's 'Art and the Child', one feels inspired to do greater things. No teacher can fail to be influenced and guided by such a book.'(20) There is no doubt that her book was very influential and many references have been made to it, particularly to her revelation on visiting the first Post-Impressionist exhibition in 1912. For

example Field records that the 'experience coloured her imagination to the end of her days and affected teacher's expectation of what children's pictures should look like for more than a generation.' (21)

Though this is undoubtedly true Campbell, in his unpublished thesis on 'Marion Richardson: A Misunderstood Figure in Art Education' (22) has pointed to a number of 'demonstrable errors of fact' in 'Art and the Child', perhaps the most significant of which was that though Miss Richardson described her visit to the first Post-Impressionist exhibition with a 'clarity of description which carried the unmistakable ring of truth' it was in fact the second Post-Impressionist exhibition in January 1913 which she visited. Campbell suggests that, although such a discrepancy is understandable, given the circumstances in which the book was written, it does suggest that there may be other inconsistencies and errors in her work which it is not possible to verify. (23) It is unfortunate that the wealth of notes that she kept throughout her career were not utilised in the production of what might have been the definitive book on art teaching in her time. (24) However, though there may indeed be errors in her book it does not detract from her immense contribution to art education, or the enormous influence she has had on art teachers through her work, and through her book, despite Campbell's suggestion that doubts about its veracity are nurtured by the sentiment which pervades her book 'as if she was

looking back with regret over golden days past, and that is not conducive to clarity and accuracy.' (25)

Marion Richardson's influence and importance has not been summarised better than by Gentle (26), who notes that her ideas showed 'that the imagination and response of the child was to be valued, perhaps prized, above all else'. Furthermore, the spontaneous release that became the hallmark of 'child art' changed teachers' expectations that their pupils should produce stereotyped, simplified adult images in favour of simple, naive, rhythmical and colourful works 'which seemed to accord much more with the observed nature of the young child'. (27) But as discussed in Chapter One, pupils grow up. In the secondary modern era pupils in the years before ROSLA were usually expected to continue to respond as children, although it was generally accepted that this was not possible. Nevertheless, Tomlinson who was involved in the National Exhibition of Children's Art lamented, in 1966, that 'the members of the selection committee have, throughout the years the exhibition has been presented, felt a sense of disappointment at the poor quality of the bulk of the work submitted by the older groups compared with the stimulating and refreshing work of the younger children.' (28) By this time all of the conditions were right for a significant change of emphasis in secondary art education and, indeed a new influence, this time 'from above' was already underway in the secondary schools of that period.

As a teacher, new to secondary education, in a newly established comprehensive school(29) in 1970 I was immediately aware that the art curriculum in the first three years seemed to be concerned very much with the visual language and concepts of art - colour, shape, line, texture and so on. It was an approach in which pupils were encouraged to investigate, analyse and ultimately use with understanding the 'grammar and semantics' of art in a way that Gombrich (30) suggests artists need not know in order to make art. The reasons for such an approach were, I think, threefold. First, because of the influence of the head of art, who had been trained in an art college in the first years of the 1960's. Secondly, and to a lesser degree, because of the emphasis placed upon CSE art in the school in the years preceding its change of status from secondary modern to comprehensive school, and thirdly because of the existence in the art department of Kurt Rowland's 'Learning To See' series of text books, which will be discussed later.

This analytical approach to art, in which the emphasis had moved significantly from the creation of art to the examination of the language of art and the visual world, was not new; it had originated in the Bauhaus movement in the years before the Second World War and as such the early and formative years of the movement fall outside the scope of this study.(31) But the influence of the movement and its approach was taken up on both sides of the Atlantic in post war years; in the USA largely

through the writings and influence of Gyorgy Kepes(32) and in England through the work and influence of Victor and Wendy Pasmore, Richard Hamilton, Harry Thubron, Tom Hudson, Hubert Dalewood and Terry Frost.(33) Their influence on secondary education, through the 'basic design' movement was to prove vital.

In 1954 and later Pasmore, assisted by Harry Thubron, Tom Hudson and Wendy Pasmore ran a series of summer school courses concerned with the basic elements of art at Scarborough, for the North Riding of Yorkshire Education Committee. (34) In 1956 Pasmore introduced a basic course into the school of painting at Newcastle which was combined two years later with the existing course headed by Hamilton. The result was a Basic Design course for all students, regardless of their intended area of specialisation.(35) During 1957 Thubron, assisted by Hudson, Davie, Dalewood and Frost established a similar course at Leeds College of Art.(36)

The summer schools are most interesting because they were intended for teachers of art and design in secondary education rather than for art students. There is interesting evidence of just how the idea of a basic course was transmitted to such teachers, and subsequently disseminated through them to the secondary schools, in the experience of Leslie Lawley, whose book 'A Basic Course in Art'(37) is of considerable significance as an example of how teachers took up the ideas of the 'basic design'

through Pasmore and his colleagues. Lawley was a student (I believe he was, or soon became a secondary school art teacher) at the Scarborough Summer school in 1957 where in his words he 'first met the ideas which were being developed by Victor and Wendy Pasmore, Harry Thubron and Tom Hudson, as the new foundation of art teaching now in use at the Department of Fine Art, Durham University, Newcastle-Upon-Tyne, and at Leeds College of Art.' (38)

In a short Forward to Lawley's book Sir Herbert Read gives a brief outline of the history of 'a basic course'. He pointed out that though the 'Bauhaus idea' was not new and had been a great success and had inspired teachers throughout the world it was difficult to penetrate schools committed to a traditional method of art teaching. But this was happening and the new approach needed new books 'both for the teacher and the student, and this is what Mr Lawley had now provided'. Read concluded by stating that 'what the student learns from a basic course is a new language, a language of forms. It is nobody's business to teach him what to say in this new language. Having learned this language, he should use it to communicate his own vision.' (39)

Read had, of course, identified the potential problem of a basic course, also noted by Lawley in his introduction, which was that teachers would reduce the system to a series of gimmicks. (40) That this happened is suggested by Clement who asserts that in many schools the 'basic design' system was 'diluted to become a

do-it-yourself method of making instant abstract art.' The reason for this, he suggests, was in part that teachers learnt of the 'basic design' through secondary experience by way of books, for example, which demonstrated the 'results of the system rather than putting it in any conceptual context.' (41) Doherty has commented that often in schools, to which the new methods had rapidly spread, Basic Design courses became contrived and limiting with predictable and pre-determined results which were often the product of the application of a formula with no relevance to progressive art activity. Furthermore, where such courses in schools were mere duplications of what was happening in the art schools they were inappropriate for the education of young adolescents. (42) Furthermore, Field observes that in less than twenty years Basic Design had become academic. (43)

Despite Lawley's words of caution it is easy to see how a book such as his could be misused. It deals almost solely with the language of art with little reference to the environment or to works of art. Most activities take the form of exercises, which in themselves are not without value as a means to an end, as both Field (44) and Eisner (45) have indicated. But Lawley's language now looks very restrictive and most compositions arise out of the use of this restricted visual language and certainly look like 'instant abstract art'. An example of this approach, of using the visual language in isolation, in the first years of secondary education has been cited by Witkin, who is highly critical of it. Where such a system is adopted for an art

course there is a tendency, almost inevitably, to separate the pursuit of media control from the pursuit of self-expression, 'as though the two belonged to different universes'. (46)

Another book of significance is 'Basic Design: The Dynamics of Visual Form', (47) by Maurice de Sausmarez, who became spokesman for the movement. (48) It is perhaps the definitive book on Basic Design, though de Sausmarez states that 'it does not pretend to be more than an introduction to a field that is capable of almost limitless extension, personal variation and individual emphasis.' (49) In his preface he also states emphatically that the book is not a primer in a special sort of art. However, there is no doubt that it was used in this way by teachers who 'dipped' into it for ideas for instant art or good exercises. But this book is worthy of a much more thorough perusal. Throughout there are references to the work of artists at appropriate points and de Sausmarez emphasises the necessity in any foundational studies for students to concern themselves not only with 'the field of pictorial geometry in abstract terms, but .. (with) geometry related to the representation of the visual world', (50) by which he means enquiry into the nature of structure of what is seen and what is represented. Valuable as the book is it is one for art students rather than pupils, though, of course art teachers can and should make good use of it. I have always considered it somewhat unfortunate that the term 'basic' was associated first and foremost with such courses as in a 'basic course', and 'basic design' rather than a title

which would stress the importance of visual and perceptual education, for that is indeed the essence of the movement. Basic Design as manifest in the work of many secondary schools in the past has, as it were, turned inward and become all that de Saumarez said it should not become - a method of an (artificial) new art form, essentially abstract, unrelated to anything other than itself and an end in itself. (51) What it should have become, and undoubtedly has become in the practice of many teachers, is the blossoming of visual education.

Doherty noted that not until 1964 were there any suitable text books which presented the essential elements of visual education in a way suitable for use with secondary school pupils. (52) This situation was rectified to a large extent by the publication in that year of the four volumes of 'Looking and Seeing' by Kurt Rowland. As stated at the beginning of this chapter I believe that these books were of major influence on the first to third year art curriculum in the first comprehensive school in which I taught, and I would think in many other schools too. (53) In retrospect, however, I fear that we, the teachers, did not do Rowland justice, using his books as an instant reference for a 'good' lesson. Nevertheless, I was aware that there was more to them than the shape and line exercises which immediately caught the eye. Rowland's important contribution to visual education has been noted by Macdonald, who observes that it was largely through 'Looking and Seeing' that Rowland 'encouraged teachers to inculcate an analytical outlook upon artefacts and natural

objects.' (54) Rowland's belief is that visual language cannot be learned from a series of abstract exercises done in isolation, but learning and exercises must be related to the natural environment through an investigative recourse to nature and to the man-made environment which includes the relevant and appropriate reference to art and artefacts. Rowland's thesis is outlined in 'Visual Education and Beyond' (55) which he offers as a more detailed description of the background and purpose of visual education, which he advanced in his series of programmes, the aim of which was to 'reveal the *process* of art and not strain after superficial effects and the production of objects'. If a natural way can be found through some of these practices, of ordering the sensations received from the environment, Rowland suggests, as verbal language is a natural way of ordering thoughts then children will not only produce better art but will respond more creatively to life itself. The aim is thus to lead pupils to find a visual language. (56)

In the following chapter the influence of 'design education' will be examined in the context of the conflict which has arisen between the design education and the expressive education philosophies.

CHAPTER SIX

THE DESIGN EDUCATION VERSUS EXPRESSIVE EDUCATION CONFLICT

The conflict between the expressive education and the design education rationales is particularly relevant to the art curriculum in the first years of secondary education. In the primary years the concept of design education has not been of great importance in the past. In the fourth and fifth years the public examinations dominate and dictate the form and content of the curriculum. However, for art the three years between is in a way an educational 'no mans land' to be fought for. The fact that this conflict is mostly between art educationists and design educationists, other than teachers, is in itself significant.

The concept of design education has a long history, (1) but it is its manifestation in comprehensive education particularly, as exemplified in the Leicestershire Plan in the need to 'do something about design', noted earlier, (2) which is here under examination. Ross, however, suggests it was in fact the need to justify and defend the position of art in the curriculum which led to 'what has come to be known as "design education"'. (3) Allison too, comments on this move. He

suggests that much of art education in schools is organised as if the departments were versions of art colleges, despite the different needs of the pupils and art students, and the different aims of schools and art colleges, noted earlier.(4) Allison suggests that it was doubts about the adequacy of the "behaving as artists" concept of art education that led to alternatives such as 'the fairly recent design education notion'.(5) Not that Allison is proposing such a change of direction. In fact he believes that the move to design education is 'as fundamentally unbalanced, in theory and in practice, as that which they (design education and other alternative theories) sought to replace.'(6) One such alternative theory to design education, Allison suggests, is seen in the justification of art in the curriculum, and the strengthening of its position, by integration with other subjects within an expressive arts rationale.

Clement observes that these two movements towards integration represent two very different views of their educational functions.(7) Design departments are concerned particularly with cognitive aspects of art education, of analysis, research and problem-solving. Art in the expressive departments is particularly concerned with the affective realm of experience with emphasis on feeling, intuition and personal response.(8) Perhaps the strongest advocate of the expressive arts rationale, and that art in secondary education should have as its fundamental concept that of 'feeling', is Robert Witkin, whose

philosophy is expounded in 'The Intelligence of Feeling'. (9) In his short preface he quotes 'I feel therefore I am', and I must say that on first reading this its profundity and truth was a revelation to me. The role of design education, important though it may be, he asserts, is not central to art education. Where it does achieve prominence it is at the expense of the art process in which it usurps the educational function of artmaking. When this happens 'the art lesson makes virtually no contribution to the development of an intelligence of feeling.' (10)

Sellars observes of Witkin's educational philosophy that vital though it may be, it is only likely to be put into practice on a very limited scale. She suggests that it is useless for Malcolm Ross, who is a colleague and co-researcher of Witkin and a strong advocate of his philosophy, to stress the importance of a united body of teachers working with the objective of allowing the adolescent pupil to express himself creatively through the unique medium of the arts. (11) The reason for this Sellars asserts, is that though art teachers do educate 'feeling' and do allow children 'adequate expressive behaviour', the country (government) believes it cannot afford such a new holistic expressive educational initiative. (12) 'Art teachers must be forgiven....' Sellars concludes '... if they rush to shelter under the economically sounder umbrella of Design'. Though it may be true that the Design umbrella is economically sounder than the Arts umbrella, in the view of the of DES and some LEAs, I do not believe that art teachers, apart from those who perhaps

as heads of faculty have committed themselves to a design philosophy, have rushed to shelter under any umbrella. In my experience they usually prefer to assert their independence by walking in the metaphorical rain.

Some LEAs have led the way in embracing the Design Education concept from the early years of comprehensive education, for example, Leicestershire and the West Riding. (13) However, there is evidence that LEA art advisers have been against the development of design education in the past. Doherty, (14) for instance, observes that the DES initiated Royal College of Art Project on design education in schools, which began in 1974 and which was a study of teachers' attitudes to, and the problems associated with, the development of design education in schools, was confronted by some opposition from the Art Advisers Association. This was on the grounds that within an integrated design department or faculty, art lost subject autonomy. The teachers' response to the project was, however, enthusiastic. (15) In some LEAs, however, the move towards integration of art with other subjects gave rise to faculties which had central to them an expressive philosophy. (16) For example, in the London Borough of Redbridge, for which Maurice Barrett was the art adviser, the move was towards subject groupings with a creative/expressive philosophy. (17) This is not surprising for even though Barrett has proposed an open framework of reference (18) within which all art teachers and educationists should be able to locate themselves, he has declared his

position in his 'tendency to view the subject (art) as creative and personal, as opposed to systematized, social, and cognitive'.(19) Design education is most decidedly social and cognitive, and I have no doubt that Barrett marches under the Witkinian banner, alongside Ross and Clement.

Ranged against the champions of expressive education are those of design education. One such is Peter Green who, writing in about 1970, (20) argues that the need to establish a central role for art education in secondary schools was urgent. He suggests that this could be achieved through Design Education, the major function of which would be 'concerned with establishing a meaningful, broadly based central role for visual education'.(21) So here the bridge between 'basic design' and 'design education' is completed. The reason Green gives for advocating visual education is virtually identical to that of Rowland. He argues that in education, as in society, great importance is attached to literacy and numeracy. But 'no one, parent, child or teacher, is over anxious if the child leaves the school totally visually illiterate.'(22) In addition to literacy and numeracy children need to be visually literate which must not be confused with art appreciation or consumer education. 'Visual literacy is an active language of understanding and communication.(23) It seems that Green sees the best way of achieving this aim as being through a Design Education philosophy in schools which would largely subsume art education.

Green develops his ideas further in 'Design Education: Problem Solving and Visual Experience' (24) in which he suggests that there is a constant need to review design education, because we live in an age in which the rapid rate of social, technological and economic change creates a situation where the lessons of the immediate past may no longer be relevant. If design education is to be concerned with the 'new technology' then it cannot be restrained within 'inherited aesthetic cultural values'. (25) If then the need to review design education due to the rate of change was urgent in 1974 it must be considerably more so at the present time and will be in the future.

Another justification proposed in support of design education having a central role in education is given by John Harahan, (26) who was for a time research associate for the RCA Design in General Education Project, referred to earlier. He suggests that every effort should be made to involve people in the planning and decision making of the things around them which are designed and made by man, for example, 'manufactured goods, transport systems and housing.' One way to do this, Harahan suggests, is through education, and design education, therefore, should command a place in every school for every pupil. (27)

It is obvious that Harahan is concerned with design which is towards the utilitarian and functional end of the art-design continuum as compared with Green, who is towards the art end.

This comes through clearly in the reasons Harahan gives for the growth of design education, which he suggests are widely accepted. (28) One reason he cites is 'teacher dissatisfaction with syllabus content' and I feel sure he refers here to 'craft' teachers rather than art teachers. Another reason is the 'limited horizons of traditional subject boundaries' (29) and here again I am sure he does not include art, whose teachers for the most part consider that the boundaries of art, if not of art examination syllabuses, are almost limitless in a way that woodwork and metalwork could never be. (29)

Although the views of Green and Harahan represent different perspectives of the same educational problem they are both advocates of design education having a central role in education, which the 'country' now believes it cannot not afford.

Her Majesty's Inspectorate (30) take the third viewpoint, on this issue, which I believe is more in keeping with the views of the art teachers. The Inspectors suggest that in the sense that pupils have to make choices about materials, processes and techniques, and the aesthetic qualities which arise within their work all art lessons are lessons in designing, whether the product of the lesson is functional or aesthetic. (31) Even when painting the executant 'proceeds ...until a sense of personal satisfaction and achievement is realised'. Few other activities are as concentrated and fruitful in the inculcation of a sense of quality and style. (32) In what I believe to be a criticism of

the most staunch and vociferous advocates of expressive art education the Inspectorate continues; 'the contribution of art to design education is fully recognised in for example .. 'Design in Secondary Education' (33) 'it is less often recognised by those who confine art to an expressive role, failing to see the intimate connection between the effective expression of.....feelings and the necessity of designing for that end.' So it would seem that art teachers, through their usual and varied practice within the art curriculum, are making a valuable contribution to design education

Further support for this reason why art teachers do not rush to shelter under the 'design umbrella', has been offered by Field. (34) It is directly related to the concept of art being intimately related to design as expressed by HM Inspectors above. Art teachers, Field suggests, have always assumed that the practical work done by their pupils has 'carried within its doing the apprehension of the principles of design, and there (they have) rested.' (35) This idea is crucial as Field goes on to suggest that art teachers have been reluctant to involve themselves in design in which the art element has been separated from its social and technological context. Art teachers are happy to teach design as described by HM Inspectors, but are decidedly unhappy about teaching an element of design in isolation. Field suggests that the art teachers are right to refuse to do so. Only the process which recognizes the compound nature of design is likely to be successful. (36) It is for this reason that art

teachers working in art departments have been reluctant to adopt the ideas of Green, Harahan and others despite their apparent far-sightedness in the light of the National Curriculum.

The design education *versus* expressive education conflict is likely to be resolved by the introduction of the National Curriculum. Art and Design will make an important contribution to Design and Technology, design in the art sense will be catered for in Art in the National Curriculum. But the possibility that art might make an important contribution as a design or visual education service to the Design and Technology National Curriculum is likely to be received with little favour in art departments which preserve their autonomy either without or within a faculty structure. (37)

At the beginning of this chapter I quoted Ross who observed that the need to justify art education had led to an increasing emphasis on design education in secondary schools. However, he also pointed out that this same need had in America led art education in a very different direction. The pressure to 'tighten up and defend the arts curriculum has led American art educators to revise the notion of arts education as concerned fundamentally with the appreciation of works of art.' (38) Here in England HM Inspectors have observed that there has been a change in this direction in some of the best art departments in secondary schools, in recent years, as follows: 'There is no

doubt that there is evidence of a change in thinking about the balance of the art curriculum. Many of the schools described here, while producing artefacts of great quality, also lay stress on the need to educate their pupils to know about the work of other artists and designers, both past and present, and to be articulate in the judgements they make about them.' (39) Such extensions of the art curriculum are not brought about by necessarily limiting practical work, but may be achieved through practical activities which have both expressive and instrumental outcomes. (40) It is this critical and appreciative extension of the art curriculum which will be discussed in the following chapter.

CHAPTER SEVEN

THE CASE FOR CREATIVE APPRECIATION

In chapter four and in the previous chapter I referred to the subject of art appreciation, which according to Hargreaves is now more likely to go by the title of 'critical studies'. The intention in this chapter is to examine what has been considered to be a controversial issue in art education, (1) and is, I believe, an often neglected subject, particularly for the younger secondary pupils. However, the period under review, which has witnessed the blossoming of comprehensive education has been a time when progress has certainly been possible in this aspect of art education. It is also my intention, in this chapter, to advance the case for what Witkin(2) has called 'creative appreciation', and propose a simple model for its integration into the work of the art department in the first three years of comprehensive education.

That the issue of art appreciation has concerned art educationists perhaps more than practicing art teachers is suggested by the literature. However, some teachers have voiced their concern on this matter, from the earliest years of their careers in art education. For example Michael Yeomans, (3) writing in 1963, on the problems of teaching art to

fifth year pupils in the secondary modern school, before the raising of the school leaving age to sixteen years, suggested that 'Art Appreciation' may be an 'awful expression', but one which must not cloud what should be an interesting subject.' As art teachers, he argued, it is extremely important that we seek ways of developing in pupils their ability to make aesthetic judgements on the value of 'art work, using that expression in its widest sense to include a painting by Raphael and a G-Plan sideboard, a Henry Moore and a Lotus sports car, a Bernard Leach pot and a concrete lamp standard.' (4)

Another art teacher who has indicated the need for a greater emphasis to be placed on the 'stimulating problems of appreciation and aesthetics', is Warren Farnworth. (5) Writing, again as a secondary school teacher, in 1968 he observed that the direction of art education 'for a good many years' had been practical and anti-intellectual with teachers pre-occupied with 'doing and making'. He suggested that a wall had been built between the practical and theoretical elements of art which few people 'seem anxious to break down'. (6)

At about the same time Field (7) observed that although most art teachers would accept responsibility for making a bridge between practical work and the appreciation of art made by others, in secondary schools the emphasis had been almost wholly on practical work. The reason for this, Field suggests, is that teachers have felt compelled to make a choice in the little time

available for art between practical and theoretical activities, and have chosen the practical. Furthermore, they have done so in the belief that through the production of art pupils will gain aesthetic insights which 'are largely sufficient...the pupil will be able to make use of them without any further mediation than an occasional talk.'(8)

Further evidence for the predominantly practical nature of art in secondary schools has been given by Varley(9) who suggests that appreciation should receive more attention in the art curriculum 'by the sacrificing of a little time given at present to practical work'. He further suggests that art teachers should not expect their pupils to perpetually create on demand. In the course of his research, discussed earlier, Witkin(10) observed that established works of art were not used as an integral part of the creative art activities of secondary school pupils and in art lessons he observed nothing 'approaching creative appreciation', that is art appreciation properly integrated with practical work, although he observed that art history and appreciation was done with examination classes (fourth years upwards) in essentially the same way that English texts were approached.(11)

Both Witkin and Field, however, acknowledge that for some teachers art appreciation properly integrated with the production of art is, no doubt, important. But evidence of actual instances where this is so are difficult to find. However, Her

Majesty's Inspectorate have provided some evidence of such practice through their inspections of secondary school art education. Of their inspection of art departments in Kingston-upon-Thames secondary schools they report how one school had a curricular document which 'was densely written and elegantly constructed to relate practical work to artists of the past.'⁽¹²⁾ Unfortunately this most promising approach to creative appreciation is of little more than academic interest as the document, which was written in 1969 (thirteen years before the inspection), 'bore little relationship to what actually happened', according to the teacher interviewed by HM Inspectors. The significance of this attempt to relate the cultural to practical elements of art is considerable. Undoubtedly the author of the document, who was probably the head of art at that time, felt it was important to relate the practical art activities to the cultural realm, and went to some lengths to address this particular problem. However, in time, we do not know how long, this important but isolated initiative ceased. Possibly the head of art left and the document fell into disuse, or maybe it was tried and abandoned, for whatever reason. The fact remains that it was not being used in the way originally intended, nor had it been for some time prior to the inspection.

In their publication on good practice in secondary school art education, HM Inspectors report on how art appreciation is achieved and critical studies integrated with practical work in one of the foremost English Public schools, Marlborough

College.(13) Although this would appear to fall outside the scope of this study I include it for its importance and significance. Good as the art education in the thirteen other schools was considered to be by HM Inspectors there is not any mention of appreciation or critical studies involving established works of art. This does not mean that it was non-existent, but it does suggest that such an approach if it did exist was peripheral to the main activities of the departments. Nor is there any evidence of such work in the ten reports of the inspections of Durham Comprehensive schools which have been reviewed in the course of this study.(14)

In Marlborough College, however, such an approach seems to be central to their art curriculum. Pupils are brought into direct contact with examples of fine art in a way directly related to their own practice. They are also enabled to 'read' a work of art with the 'insight and understanding it would be necessary to have to read a novel'(15) As HM Inspectors indicate the advantage of such an approach is reciprocal in that the pupils' critical and historical studies are reinforced by their own work, while the careful study of 'how an artist has tackled a pictorial or sculptural problem can enhance the pupils' own artistic skills.'(16)

Though examples of how art appreciation has been approached in secondary education are rare there have been a number of proposed methods of introducing art appreciation to the secondary art

curriculum, (17) in relatively recent years which range from, on one hand, a better way to teach art history, to the integration of critical studies with practical work, on the other. Both approaches are attempts to achieve genuine 'art appreciation' and understanding within the pupils, but in different ways. I consider it relevant at this stage to review an example of each type of approach, particularly with regard to its suitability for the art curriculum of young secondary school pupils.

An example of the better teaching of art history has been proposed by Rouve. (18) She believes that the teaching of art history in schools has been discredited, but the demands for its exclusion from the curriculum are unsubstantiated, and are 'symptoms of an educational malaise calling for an accurate diagnosis and, if possible, a prompt, cure.' (19) Her aim is to find the method of teaching art history which is best suited to the present-day situation. In simple terms her thesis is that the art historian is involved in a bi-partite communion with the works of art studied and can operate in 'splendid isolation', but the teacher of art history is involved in a tri-partite relationship involving him- or herself, the works of art studied and the pupils to whom the teaching is directed. Teachers of art history, she suggests, must be 'educational middlemen'. Rouve observes that the teacher of art history has an advantage over the teacher of history in that art history 'rests on direct communion with objects.....always sensorially experienced

and mostly materially present....(or)....in trustworthy reproductions.'(20) History, on the other hand is built on data about past events and cannot therefore be built on direct experience of events. Art history emerges from actual objects and so she suggests, teachers of art are in the privileged position of being able to begin their work from 'an unmitigated existential involvement with the artefact.'(21) It seems to me that Rouve has highlighted a very good reason why some form of art history, that is communion with actual artefacts or their reproductions should be undertaken in schools; it seems an opportunity not to be missed by the teacher nor to be denied to the pupils.

Rouve goes on to propose how art history might be taught in schools. The teaching of art history is not the imposing of a body of knowledge or information to which the pupils are emotively neutral; the way forward is to break down the barriers between art history and art appreciation. 'Appreciation' Rouve indicates 'is a cumulative term embracing emotive, descriptive and evaluative attitudes' to the works of art under consideration. It is not, therefore 'antagonistic' to art history, but is 'the natural and inseparable introduction to that body of intertwined descriptive and evaluative propositions dealing with the same subject matter we call art history.'(22)

Rouve's proposed method for the teaching of art appreciation begins with the taste manifestations of the pupils and of their

'unself-conscious daily experiences', for example their interest in clothes fashion. This approach should not be confused with what Ross(23) has described as teachers turning in desperation to teenage culture itself, only to find their pupils are not interested in responding to their 'own scene' in the way desired. On such familiar ground, Rove suggests, it should be possible to 'slip unobtrusively' into some related and sympathetic aspect of art history. The example she offers is the linear and hedonistic art of Beardsley whose value is as a 'convenient stepping stone' from which there will be many possible paths leading backwards to the art of the past. To the imaginative teacher the number of such tutorial avenues will be vast and some carefully chosen topics will be suitable at a lower educational level which includes, I believe, the first years of secondary education. (24) The idea of 'reverse chronology', that is bringing pupils into contact with contemporary art and then working backwards historically, has been proposed by others, (25) because of its value in allaying the pupils' suspicions. I have reservations about this motive, but it may be that there are more suitable 'stepping stones' in contemporary art history for eleven to fourteen year old pupils.

Clement's proposal for 'creative appreciation' is somewhat different. (26) He rejects the idea of traditional art history teaching because it is counter-productive, in favour of criticism and appraisal, which is the use of established works of art to 'generate discussion and appraisal with children, and to feed

their own knowledge of ways of seeing and making.' He does not use the term art appreciation, for the same reason, I suspect, that Yeomans called it an awful expression and because of its association with art history. What he does propose could usefully be called 'critical appraisal'. It is based on the premise that all art stems from nature and from art, a thesis which Gombrich(27) argues so convincingly in 'Art and Illusion'. Clement states that pupils can and should be enabled to gain experience through recourse to the man-made and natural world and to 'the quality and range of seeing that is so evident in the work of other artists.' (28)

Clement's suggested ways of using works of art in education are predominantly related to practical activities and pre-eminently suited to such practice as one would expect from a good handbook for art teachers. He makes a number of very useful suggestions, all of which have been previously tried in practice in schools. The simplest way of engaging children with the realised form is in getting them to make statements of preference in response to reproductions. Once pupils have identified a picture they like vigorous questioning will require them to respond at a higher level. Of course, the choice of works is important and it is particularly useful to select works on a particular theme or with a specific purpose in mind. With careful thought the selection of work can be a useful support to the pupils own practical work.

Another approach proposed by Clement is to make use of oral and written descriptions of paintings and here work that is appropriate to the developmental and artistic level of the pupils must be chosen. Such activities depend upon 'visualisation', the ability for pupils to see and use a mental image. Interestingly Campbell has suggested that 'visualisation' was the most important contribution of Marion Richardson to art education though what observers considered of most importance was the 'quality of painting that arose from the application of the technique.'(29) For such methods to be successful the teacher needs to be able to describe well. The importance of this has been indicated by HM Inspectors(30) who identify the character of language used by teachers as being one of the most important features of success in the whole of art teaching. 'The description of subtleties of shape or colour ... helped pupils become aware of these qualities and search them out for themselves....The teacher's language was helpful in developing the ability of pupils to discriminate, characterise and judge for themselves.' The importance for the pupils to acquire and understand the relevant vocabulary has also been stressed by Field(31) and Osborne(32).

Clement also suggests that pupils should be engaged in the copying of appropriate reproductions. Though such activity has been seriously questioned by some teachers he points out that it is 'a genuine form of appraisal and may give them (pupils) understanding of the work which would be difficult to achieve

through the more formal use of language.'(33) Through such activities the pupils learn not only more about how the artist has translated the subject into media, but also about the environment and how to represent it in their own art. Particularly suitable for pupils in the first two years of secondary schools are paintings that provide evidence of how the paint has been applied, as in the work of Impressionists and Post-Impressionists(34)

A further way in which established works of art can be used is to help focus pupils' attention upon things seen and experienced by, Clement suggests, making three-dimensional reconstructions of paintings within the art room then examining, by reference to the reproduction, how the artist has gone about interpreting and representing the scene in question. Given the right choice of painting - Clement suggests for example Van Gogh's 'Yellow Chair with a Pipe' amongst others - this must be one of the most creative ways of making art live and real in the pupils' experience. As Clement says 'there is no doubt that their (works of art) principal value lies within their use as a means to focus children's attention upon things seen or experienced.'(35)

Of these two approaches to the teaching of art appreciation and critical studies Clement's proposals are more likely to be put into practice because they are fundamentally practical approaches in which appreciation is integrated with, and often arises from, the production of art by the pupils. Art teachers are likely to

resist the suggestions of Farnworth and Varley, to give up some practical activities time in favour of a theoretical approach to art appreciation.

What then is the case for creative appreciation or critical appraisal in art education in the secondary school? I believe it is simple and fundamental; it is this. Every teacher of art has, as it were, a mental repertoire of works of art which he or she brings to consciousness when engaged in teaching; indeed I believe it could not be otherwise. By this I mean that the art teacher could not introduce a topic or programme of practical art activity for the pupils without bringing to mind appropriate works of art, in the same way that Gombrich has shown conclusively, in my opinion, that an artist cannot work without bringing to mind the work of other artists upon which his practice will be based. (36) Furthermore the teacher will know something of how the artists have worked and thought, as Harold Rosenberg has stated if this is not the case then art cannot be taught in a particular school even though someone may be found to give out paints and brushes. (37) I would go further and say that someone could be found to deal in 'recipes', but this approach is superficial in terms of true art education.

However, even though the art teacher knows something of the artists' work and thinking it seems that he or she does not often acquaint the pupils with this knowledge which underpins the activity with which the pupils are engaged. So children may

'do' Op Art without ever knowing anything about the work of Riley and Vasarely, or may work in a Pointillist technique without ever seeing a reproduction of the work of Seurat or knowing of the theory which underpinned his great works. But, and this is the important point, the teacher, if he or she is an art teacher, is sure to know. Earlier I referred to Eisner's theory in respect of practical art activity that the art teacher is an artistic midwife(38), and here I suggest that in respect of appreciation the teacher is an artistic medium, similar to the 'middleman' of which Rouverf wrote, going between art in the cultural realm and the experience of the pupils. The pupils do not know that there is anything 'on the other side'. I believe that teachers have a duty to bring the consciousness of the pupils and the appropriate works of art into direct communion.

In order that this should happen with virtually all art activities in the first three years of secondary art education. I have proposed a simple model which I do not claim to be original, merely an adaptation of the theory that art education has three realms of experience - the productive, the critical and the cultural(39). In the model I propose there are again three realms of art experience; the productive/practical; the environmental/perceptual and the cultural/critical. These three realms must be thought of as over-lapping as in a Venn diagram. (Figure 1 - overleaf)

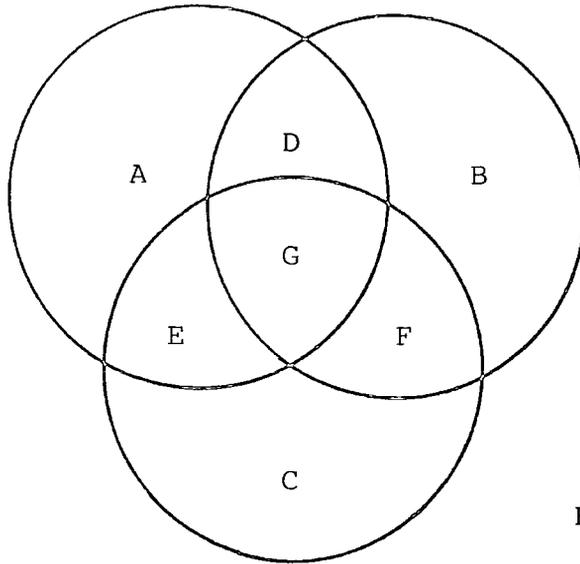


Figure 1

- A The Productive/Practical Realm
- B The Environmental/Perceptual Realm
- C The Cultural/Critical Realm
- D The Productive/Environmental Realm
- E The Productive/Cultural Realm
- F The Environmental/Cultural Realm
- G The Total Art Experience Realm

Pupils can work in any realm or sub-realm when engaged in any topic. For example let us take as a topic 'trees'. Working in the productive realm the pupil would draw or paint his or her own version of a tree. In the environmental realm the pupil would study trees in reality, and in the cultural realm would study trees in the work of one or more artists from anywhere within the whole world culture. Very often it seems to me that pupils work only in the productive/environmental realm, although work in the productive/cultural realm and the environmental/cultural realm is also of importance. However, for art activity

to be complete and whole the experience must be of the three realms, that is in the area of experience created by the overlap of all three realms - the Total Art Experience Realm. By using this model the teacher can ensure that the cultural/critical element is not neglected in any art activity. Of course, it will be his or her task to resource the cultural realm and this is where the mental repertoire of appropriate works will provide the necessary experience.

The facility of this model is that an art activity can have its starting-point in any realm, for example the teacher might begin a topic on 'portraits' by studying physiognomy in the environmental realm by getting pupils to study faces, features and expressions. Or it might begin in the cultural realm by reference to portraits by Leonardo, Van Gogh, Hokusai, Rembrandt or whoever. Or it might be begun in the productive realm by asking pupils to draw a picture of a friend from memory or a character from literature or imagination. Or it might begin in a sub-realm by, for example, the pupils copying an existing portrait, as proposed for younger children by Clement, (40) or by drawing a fellow pupil from observation. Alternatively it might begin by comparing portraits by selected artists and relating them to actual faces, for example by finding which girl has the face most like a Botticelli female. The strength of this model for art appreciation is that it is not possible to engage in an art activity which does not have a cultural element, even though the environmental element may not be obvious. For example, if



the topic is 'fantasy creatures', the reality of which is in the mind and in art, work in the productive and cultural realms is easily possible, but work in the environmental realm is not so obvious. However, even the most imaginative of fantasy creatures will relate to creatures as they exist within the environmental realm. Again, the aim is whenever possible to engage pupils in activities which combine all three realms of art experience.

In the conclusion to Part One of this study, which follows this chapter, I shall briefly restate the aspects of art education which I believe to be of particular importance for the teaching of art in the period of concern.

CONCLUSION TO PART ONE

The issues reviewed in this study are those which I believe have importance for art education, particularly in the educational 'no mans land' of the first three years of comprehensive education. A great deal of the study comprises reference to, and summaries of the the opinions and theories of art educationists and others. They are in general those whose views which I find most interesting and thought-provoking, while not necessarily always agreeing with the theory or sentiment expressed. My summaries of such opinions are necessarily subjective, nevertheless, I believe them to be valid. The proposals I have advanced and the conclusions I have arrived at are not original, but they are genuine and the result of thinking about what I as an art teacher am trying to do, as Gentle(1) has urged of all teachers. Art teachers are fortunate in having this wealth of literature on English art education, by educationists who, though not vast in number, provide a sound platform on which teachers can base their personal theory and practice in the classroom. I believe that art teachers can and should make good use of this most valuable resource.

Art teachers also have a duty to know something of the maturational development, in respect of art particularly, of the

children they teach. They should know as much as possible about the changes which take place in the minds of their pupils during the first three years in secondary school and of how their pupils responses to art will change, and should engage them in appropriate activities accordingly. It is important that art teachers have an understanding of the crucial importance of the 'educational encounter', the meeting of minds between the teacher and each pupil. A class is a group of individual minds and art is an intimately personal subject. The work, by which I mean the activity and its result, of every child is after all unique and should be valued as such. As Field says 'The art teacher who merely pins up on the wall the work which he considers good, is certainly doing an injustice to some children,..'(2)

Teachers of art are the greatest resource in the art department. They have expertise in a range of skills and disciplines and these should be utilised to their best advantage. It is one of the great advantages of art education particularly, in secondary schools with a number of specialist art teachers, that excellent art education can be achieved in a way which is different from the equally excellent practice in other schools.(3) Furthermore, because of their flexible and tolerant attitude to the subject art teachers should find it possible to motivate their pupils by example and leadership within a disciplined but friendly relationship. The creation of a good working ambience within a stimulating environment is one of the art teacher's most

important responsibilities. Again due to the nature and interests of the teachers, the creation of such conditions is likely to be a pleasure through which he or she can express personal feelings, interests and responses.

It is of importance also that the teacher of art should develop a personal rationale for his or her educational practice. Reference has been made to Barrett's proposed framework within which no art teacher would be confined, but each could be located. Barrett, I am sure, is not proposing that every art teacher can be located willy-nilly, without thought or consequence. I see location within this framework as being positive; it is for thinking teachers and it is the duty of all art teachers to develop their personal rationale progressively over the years, which will enable them to locate themselves within this framework. Of course, many teachers may evolve sound philosophies in ignorance of this model, but as Clement has said Barrett's book 'should be required reading for every art teacher'.(4)

The period covered by this study has been one of great change in education generally and no less in art education. The introduction of comprehensive education, the Certificate of Secondary Education, the raising of the school leaving age, the introduction of the General Certificate of Secondary Education and now the National Curriculum in the space of thirty years is speedy in educational terms. Furthermore the pace of change

is increasing. I have suggested that the period of the survey might prove a watershed in art education when new influences will replace the earlier ones; I believe this will be so. However, whatever the external influences including those which come down to art education in the secondary school from art colleges or other establishments, teachers should assess the potential beneficial effects or otherwise of such influences, and counter what is considered to be negative or spurious, or adopt that which is assessed as positive and of value.

The design education versus expressive education conflict is likely to be resolved by the introduction of 'Art' and 'Design and Technology' in the National Curriculum. As an art teacher, head of an art department and head of a faculty con-joining music, home economics, design technology, computer and information studies, business studies and PE, I have given much thought to this problem. My conclusion is that it is not a problem for the art teacher. His or her practice will probably include, for example, pictorial composition, graphic design, analytical drawing, printmaking, basic design, ceramics and sculpture and will inevitably involve the pupils in the quintessential design experience embodied within all art activities. All art is problem-solving. As Clement says 'after all the vast majority of designers are trained in art schools' (5) and indeed most will undoubtedly have come through compulsory education as art 'students'.

I have suggested it is important to provide an element of appreciation in art lessons, in the years which have been for the majority of children their last experience of art education. I am aware that hovering at the margins of my consciousness, through every waking hour it seems, are images of art in the cultural realm, be it of former students or established artists. These images, together with a jumble of facts, titles, dates, theories and other miscellaneous information connected with them can for the most part be readily brought to mind. And though they are not easily held for scrutiny in the mind's eye, recourse can be made as necessary to reproductions. I am sure that this experience must be so for all true art teachers - the ability to recall to mind from their repertoire of mental images, followed often by leafing through this book or that to peruse a particular work. I suggest, therefore, that teachers must do all they can to enrich their pupils' repertoires of mental images by bringing them into direct contact with works of art. The best way to make this communion meaningful is through 'creative appreciation' when the appreciative, critical and perceptive activity is interlocked with the practical production of art by the pupils.

In this study I have tried to include evidence in support for my belief that comprehensive education has been good for art education. There are many reasons for this - the better buildings and art departments, more resources and of course, the full-ability range of pupils in general and specifically in art,

and not least the opportunity to work with other art teachers. Both of my art teaching colleagues, Joe Taylor and Alan Wright were formerly heads of art in 'one man' art departments in County Durham secondary modern schools and I am sure despite the disparate nature of our present department(6) we have helped each other to do a progressively better job, over the ten years or so we have been together, than we each could have done on our own. As Joe says 'Two heads are always better than one'.

Finally I should like to suggest that if comprehensive education has been good for art education, art has been good for comprehensive education. At its best no other subject has done more (though I concede some have done as much), in motivating the least able children and in stretching the most able and in so doing providing appropriate, meaningful and enjoyable experiences for the pupils with whose minds we are entrusted.

PART TWO

A Survey of Art Education in the First Three
Years in Some Durham Comprehensive Schools

CHAPTER EIGHT

THE AIMS OF THE SURVEY AND THE DESIGN AND DELIVERY OF THE QUESTIONNAIRE

8.1 THE AIMS OF THE SURVEY

As stated in the introduction the aim of the survey was to gain as clear a picture as possible of the practice and organisation of art education in the first three years in Durham LEA Comprehensive schools during the period 1985-87, a time which I considered to be a possible watershed in art education. This aim had been reinforced by reference to the report 'Organisation (F)Or Curriculum', of a two year project sponsored by the Schools Council in conjunction with Durham University School of Education, which was an extensive study of curricular planning and provision for 11-14 year old pupils in five Durham LEA Comprehensive schools. The report included a very detailed section on Art, (1) to which reference has been made when designing the questionnaire, but more importantly in the Forward to the report C. Baines, who was at that time the Chief Education Adviser for Durham LEA, stressed the need for 'details of current curricular considerations, practice and organisation in a number of secondary schools within County Durham.' It seemed therefore, that my interest and concern in this particular field was

supported and thus reinforced by the views of the most senior education adviser of the authority concerned. I concluded, however, that research into just one area of the secondary school curriculum would need to be based on considerably more than five schools to be of value. The aim, therefore was to survey as many of the secondary comprehensive schools as possible.

Another report which reinforced the aim of this research was that of Her Majesty's Inspectorate of art departments in six Kingston-upon-Thames secondary schools.(2) This inspection was of art only, but reviewed the full provision within the schools concerned, from eleven through to sixteen or eighteen years, as appropriate. The report makes particularly interesting reading, in that it does convey a considerable degree of understanding about the provision for, and nature and organisation of art education in the schools and the LEA concerned. It seemed to me that a report of this type, based on considerably more schools in Durham would be well worthwhile. It was realised, however, that unlike HMI I would not be in a position, nor would wish to make judgements about the quality of work or the art department environments of the schools surveyed.

The next step was to design the questionnaire and plan the survey in a way which would result in a detailed knowledge of the current art curricular considerations, provision, organisation and practice in the first three years of as many Durham LEA comprehensive schools as possible.

8.2 THE DESIGN OF THE QUESTIONNAIRE

The questionnaire was designed in direct response to the stated aims of the survey. It comprised six sections, each one dealing with a particular aspect of art education, as follows.

Section A sought brief details of the type of school surveyed; whether purpose-built or a former secondary modern or grammar school or an amalgamation of types; the age range; whether split- or single-site and in the case of split-site schools where the first to third year pupils were taught art. Section B sought brief details of the art department accommodation; whether purpose-built or adapted, and the number and type of the studios and other rooms. Questions which were not asked under these headings, but which would have been useful were on the number of pupils per art class, and whether the art department was part of a faculty, and if so the composition and nature of that faculty.

Section C concerned the art teachers. It sought details of the number of teachers in each art department, how many periods of art each teacher taught per week, details of the teachers' initial and subsequent training, professional qualifications and teaching experience and expertise

Section D concerned the art curriculum. It sought details of the frequency and duration of art lessons, of the composition of classes - whether mixed-ability or otherwise - and of the structure of the art course in the first three years. Other questions concerned art examinations, curricular links with other subjects, the existence and composition of art curricular documents, and the degree of freedom and autonomy of art teachers to teach art topics and lessons. It would have been useful at this point to enquire about art education links with the feeder primary schools.

Section E concerned the art curriculum content and its contribution to the whole curriculum and education of the individual pupil. It requested details of art educational experience delivered through the art course; of the contribution of the art curriculum to a number of specified areas of educational experience(3) and the views of respondents on the importance of a number of purposes and functions of art. This section was loosely based on aspects of research carried out by Meira Stockl and reported by Barrett,(4) which I fully acknowledged at this point. In retrospect it is considered that it would have been useful to gain the views of heads of art on certain other aspect of art education, for example on the importance of the art room environment, of the display of pupils' work and established works of art and of 'found' objects and plants. Also the provision of resource materials of various kinds.

Section F concerned art curriculum influences. It sought the views of respondents on past and future influences on the art curriculum, which have been discussed in the first part of this study. The influences concerned were public art exams (GCE A and O level, CSE and GCSE) and three major art philosophies - Basic Design, Design Education and Child Art. The questionnaire was delivered in three parts; Part One (The First Questionnaire - Appendix 1.1) comprising sections A,B,C and D; Part Two (The Second Questionnaire - Appendix 1.2) Section E, and Part Three (The Third Questionnaire - Appendix 1.3) Section F. Details of the delivery of the questionnaire are given in the following section of this chapter.

8.3 THE DELIVERY OF THE QUESTIONNAIRE

The original intention was to deliver the questionnaire in person by means of an interview with each head of department or his or her nominated representative, in as many schools as possible. It was considered that in the summer term of 1986, particularly after half-term, when fifth and sixth year pupils would have left school, it would be possible to survey at least one third of the schools, i.e. fifteen or more, the heads of art departments of which were thought to be likely to respond. It was planned to interview a similar number of respondents the following summer term(1987), again after half term. Between these two periods of intensive interviewing it was considered that it would be possible to interview a considerable number of the remaining heads of department, who were not known personally or who were thought less likely to be willing to respond.

In the first half of the summer term (1986) the questionnaire was tested by interviewing one head of department from a school in Sunderland LEA.(5) The result was positive in that the questionnaire was fully completed in approximately thirty minutes and the interview was over within forty-five minutes. Furthermore, the respondent expressed satisfaction with the interview and questionnaire which he thought could be responded

to without difficulty. Some minor changes to the wording and order of questions were made after which I considered that I was ready to begin the interviews, having already contacted some heads of art and successfully sought their agreement to be interviewed.

In the second half of the summer term of 1986, however, only nine heads of department were interviewed in person. It was difficult to find mutually convenient times to meet, either during or after school hours. It must be stated, however, that the respondents interviewed were extremely accommodating and I know that in a number of cases they inconvenienced themselves to give the interview in person. Also, by the second interview it became apparent that the questionnaire was too long in that respondents felt that they needed more time to consider the questions on the contribution, and particularly the purposes and functions of art in the curriculum (E1,2 and 3) Therefore, this section of the questionnaire, which subsequently became the second questionnaire, was left with the respondents to be completed in their own time and forwarded when convenient. From the nine personal interviews seven respondents completed the 'second' questionnaire.

In addition to the problem of the length of questionnaire and of making appointments with heads of department my own work-load began to increase considerably, largely because of the introduction of GCSE. It was realised that the intention to

interview in person as many respondents as possible was unrealistic. It was therefore, decided to send the questionnaire to all comprehensive schools not yet surveyed. The decision was taken also to restrict the initial questionnaire to Sections A, B, C and D, as it was thought that too long, or too demanding a questionnaire would be counter-productive. In retrospect this decision was probably right.

The first questionnaire was sent to all comprehensive school heads of art other than those who had been previously interviewed. The questionnaire was sent a second time after some months to those schools which had not responded to the first approach. The total number of responses to the first questionnaire, including those gained through personal interviewed, was twenty-seven. Though initially disappointing, as I had hoped to elicit a near total coverage, the response does represent sixty percent of the total of schools.

The second questionnaire was sent out to the twenty-seven schools which had responded to the first questionnaire, soon after the initial response had been returned in each particular case. I had considered sending this questionnaire to all forty-five schools, but decided against it, though it may possibly have resulted in a few further responses to both questionnaires. The second questionnaire was sent a second time to those of the twenty-seven schools which had not yet responded. In total there

were nineteen responses to the second questionnaire which was forty-two percent of the total number of schools.

The third questionnaire was sent to those respondents who had responded to the first and second questionnaires. Again a follow-up copy of the third questionnaire was sent to those of the nineteen heads of department who had not responded after some months. The total number of responses to the third questionnaire was sixteen, representing thirty-five percent of the total number of schools. In retrospect I realised that it would have been more efficient and productive had the third questionnaire (Section F) been included as part of the second questionnaire.

The survey took four terms from the pilot interview to the receipt of the last response.

CHAPTER NINE

ANALYSIS OF THE RESULTS OF THE SURVEY

9.1 THE SCHOOLS AND THE ART DEPARTMENTS

At the time of the survey there were forty-five secondary schools within Durham LEA, (1) all of which were mixed and comprehensive. Twenty-seven schools responded to the initial questionnaire, of which nineteen responded to the second questionnaire and sixteen to the third questionnaire. (Appendix 4 A1 i.ii and iii) Of the responding schools fourteen were eleven to sixteen years schools and thirteen were eleven to eighteen years schools. (Appendix 4 A2)

Of the twenty-seven respondents' schools three were purpose-built comprehensive schools, four were former selective (grammar) schools, five were an amalgamation of grammar and secondary modern schools, but the majority, fifteen schools, were former secondary modern schools. (Appendix 4 A3)

Of the twenty-seven responding schools twenty-one were single-site schools and six were split-site schools. Of the

split-site schools two had all first to third year pupils on one site. The four other schools had first and second year pupils on the lower school site with the third year pupils at the upper school site for their art lessons. (Appendix 4 A4)

In the schools surveyed there was considerable variety of art department provision. Eleven schools had purpose-built art departments, while nine had departments which had been adapted for art and seven had a combination of adapted and purpose-built rooms. (Appendix 4 B1) Within the art departments the number of studios varied from two to four; four departments had only two rooms, twenty departments had three rooms and three departments had four rooms. (Appendix 4 B1 D and Appendix 4 B2 1) Whether a schools' art department was part of a faculty (of creative arts, or arts and design or design and technology) was not information requested on the questionnaire, but it is known that at the time the survey was undertaken three of the schools which responded to the first questionnaire had faculties which included their art departments (Schools Nos 4, 6 and 7)

The provision of specialist studios within the schools surveyed was limited. As expected all schools had general art studios, while twenty-four each had a 3D/ceramics studio which in every case was used to a large extent for general art lessons with younger pupils. Twelve departments had a textiles/graphics studio which was in almost all cases a general studio adapted for that purpose. Twelve departments had a darkroom or the use

of a darkroom, while eight had a resources room or area, which in two cases was a combined office/resources room. In some cases the resources room was a stock-cupboard or an adapted open-plan area between studios. Some seven other schools each had a departmental office. One school had a purpose-built external sculpture court. (Appendix 4 B2 ii)

9.2 THE ART TEACHERS

There was a total of seventy-eight teachers in the twenty-seven schools surveyed. Seven schools each had two full-time art teachers, twelve schools each had three full-time art teachers, while four schools had two full-time, plus one part-time art teachers (teachers with less than twenty art teaching periods of the nominal forty periods per week have been classified as part-time art teachers, though it is known that in most cases they were full-time teachers) Four schools each had four art teachers, but in each case the fourth teacher was a part-time art teacher. (Appendix 4 C1)

Most schools had a working week of forty lessons; exceptionally two schools had twenty-five lessons per week and one had thirty-five lessons per week. (Appendix 4 C2) Before examining each teacher's art-teaching commitment the information for these three exceptional schools was adjusted to conform closely to a forty lesson week. When this was done it was found that in the twenty-six schools which gave the relevant information heads of department taught between twenty-six and thirty-five lessons per week; the most usual teaching commitment for heads of department being thirty-two lessons per week. Seconds in the art department had a teaching commitment of between twenty and

thirty-six lessons per week. For the teachers listed as third in the department (for convenience rather than as a definite indication of seniority) of whom there were only four who taught considerably less than twenty lessons per week. Of the remainder all taught between twenty and thirty-six art lessons, the most usual contact time being thirty-four lessons per week. Of the four teachers designated as fourth in the department all had an art teaching commitment of less than twenty periods per week and are, therefore, considered to be part-time art teachers. (Appendix 4 C3)

Of the twenty-seven heads of department fifteen had initial training in art, either at art college, including polytechnic departments of art and design, or university. Nine of these had the National Diploma in Design (NDD), three had the Diploma in Art and Design (Dip AD), and a further three had a Bachelor of Arts degree in art and design or fine art. The remaining twelve heads of department had initial training in education, eleven having the Certificate of Education and one the Bachelor of Education degree. (Appendix 4 C4 & 5)

Of the seconds in department most had initial training in education, eleven having the Certificate of Education, seven the Bachelor of Education degree and one a Bachelor of Arts degree. Of the remaining eight teachers identified as second in department six had the Diploma of Art and Design and for one the initial qualification was not given. Of the remaining teachers,

the majority had had initial training in education, fifteen having either a Certificate in Education or a Bachelor of Education degree. Six had an initial qualification in art and for three the initial qualification was not given. For these teachers the qualifications and places of initial training did not correspond accurately, due in all probability to a lack of specific knowledge by the heads of department who responded. However, it is considered that the overall picture of initial training and qualifications is an accurate one in that for every eight teachers of art five had initial training in education and three had initial training in art. For every nine heads of department four had initial training in education while five had initial training in art.

A number of teachers had additional qualifications, but in most cases these were post graduate professional qualifications, as follows. Nine teachers had an Art Teaching Diploma/Certificate (ATD/ATC) and five had a Post Graduate Certificate in Education (PGCE). The only other additional qualifications were as follows: one head of department had gained an Open University Bachelor of Arts degree (BA), another had a Diploma in Art Education (DAE) and a Diploma in Design Education (DDE) and a third had an Artist-Designer Certificate. (Appendix 4 C5)

It is probable that other teachers had additional qualifications, but details of these were not given by responding heads of

department because they were either unaware of, or uncertain of the precise details of the additional qualifications.

On the question of specialist teaching experience it was found that heads and seconds of department had a similar range of expertise and experience. In almost all of the nine specified areas (painting, ceramics, sculpture, graphic design, product design, printmaking, fabrics/textiles, photography, and art history) more heads of department than their seconds claimed experience; the exception being photography in which eleven seconds in department had experience as compared with five heads of department (Appendix 4 C6i)

When comparing more closely the number of specialist teaching areas claimed by each head of department with those attributed to seconds in department it was again found that the results were similar, but that individual heads of department claimed experience in more areas than their seconds. For example ten heads had experience in only one, two or three areas as opposed to fourteen seconds; ten heads and ten seconds each had experience in four, five or six areas. However, nine heads had experience in seven to nine areas as opposed to three seconds. (Appendix 4 C6 ii)

Six heads of department had teaching experience in an area other than those specified, as follows: one each in CDT, jewellery-making, paper-making, calligraphy, interior design and

fashion design. One second in department had teaching experience in animation.

Again it is likely that this is not an entirely accurate overview of the situation despite it being an accurate interpretation of the information obtained, as this information given by responding heads of department is likely to be inaccurate to a certain extent due to their lack of detailed knowledge of the teaching experience of members of their departments.

9.3 THE PROVISION FOR ART IN THE SCHOOL CURRICULUM

In twenty-two of the schools surveyed all first, second and third year pupils took art. There were five exceptions. In one school some pupils made their options with effect from the third year and consequently some pupils discontinued art after the second year. In another school approximately thirty pupils who took German as a second modern language did so at the expense of art which was discontinued after their second year. In a third school two classes did a reduced amount of art - a single lesson for half of the year - because they were doing a second modern language. In a fourth school some second year pupils who took a second modern language did no art in that year. In the fifth school the reason for pupils not doing art in all three years was not given. (Appendix 4 D1)

In twenty schools all pupils took art continuously, that is each week, throughout each year. In the four of the five schools in which not all pupils did art those that did art took it continuously. A further three schools were an exception to this usual arrangement in that one school ran an expressive arts carousel system in which the pupils rotated between art, pottery, music and drama. In a second school some second and third year groups rotated in an art/CDT carousel system. In the third

school, already cited above, two classes of third year pupils did a single lesson of art for half a year only. (Appendix 4 D2)

The most usual provision for art was of two thirty-five minute lessons taught together as one double lesson of seventy minutes per week; this was the case in fifteen schools, while a further five schools had a very similar provision with one lesson of sixty, seventy-five or eighty minutes per week. Three schools had approximately twice the usual provision; that is two double lessons totalling one hundred and twenty minutes at one school and one hundred and forty minutes each at two other schools. In the remaining four schools the provision of art time varied from year to year with some pupils having no art while others had the usual amount of time and yet others having twice the usual provision. (Details of provision are given in Appendix 4 D3/4/5)

It was felt important to find out if pupils were taught art in mixed ability classes. In the majority of schools, seventeen, first year pupils were taught in mixed ability groups with ten schools having first year pupils in banded, streamed or set groups. In the second and third years, however, the reverse obtained with nineteen schools teaching art to banded, set or streamed second year pupils and eighteen schools teaching art to banded, streamed or set third year groups. In no case were the pupils specifically grouped in accordance with their art ability. (Appendix 4 D6)

It was also found that in one third (nine) of the schools surveyed the remedial or special-needs groups were taught art separately. In two of these nine schools the separate special-needs groups did receive additional art lessons, in both cases two double lessons per week, which was twice that of other groups. The reason for this in one school was because remedial groups did not take a modern language, for the other case no reason was given. (Appendix 4 D7)

Fourteen of the schools surveyed, approximately half, organised their first to third year course as a holistic three-year course, or when asked that was the way in which each respondent saw the course. Six schools, however saw the first three years as three separate years, each a holistic one-year course. In two schools the structure was of an introductory first year followed by a two-year course in the second and third years. In a further three schools the structure was of a two-year course in the first two years followed by a one-year course in the third years, which was intended to be an introduction to GCSE, by offering pupils a preview of GCSE type work, in one case through a series of modules related to the GCSE Endorsed syllabuses.(2) For two schools there was no response. (Appendix 4 D8)

On the question of internal examinations in art in the first three years it was found that eight schools did set formal art exams; nine schools set no formal art exams and ten schools failed to respond to this question. Five of the eight schools

which set exams did so once per year for all three years; one school set exams twice per year for all three years; one school set exams once per year for third years only and for one school details of the art exam arrangements were not given (Appendix 4 D9 i & ii)

In only seven of the schools surveyed were there any curricular links between art and other subjects. From superficial analysis of the information obtained, which indicated that there were curricular links between art and nine other subjects, it appears that the most usual link is with music, followed by English and drama. Six schools had links with music in the first year, five with English and four with drama. Other subjects linked with art were dance, CDT, HE, and humanities. Details of the curricular links in all three years are given in Appendix 4 D10.

Respondents were asked whether they had any art curriculum documents and if so to give some details of what was contained in the documents. All twenty-seven schools had curriculum documents which stated 'general aims' of the art course in the first three years. In twenty schools 'specific objectives' were included in their documents; in nineteen cases 'areas of experience' were given, and 'schemes of work' in twenty one cases. In twenty three schools 'suggested topics' were given in the curricular documents with 'example lessons' in seven schools. (Appendix 4 D11)

On the question of whether all pupils would have experience in the same areas/topics in each of the first three years it was found that this was so in nineteen schools for first and second year pupils, and in twenty-three schools for third years pupils. Conversely in eight schools first and second year pupils would not have experience in the same areas in the course of those two years. However, by the end of the third year all pupils would have had experience in the same areas in twenty-five of the twenty-seven schools surveyed. (Appendix 4 D12)

In response to the question on whether all classes in the same year would do the same topics and lessons in that year it was found that in seventeen schools pupils would experience the same topics during the course of the year and in ten schools pupils would actually have the same art lessons. In one school all first and second year pupils did the same topics and lessons, but third year pupils in that school did not. (Appendix 4 D13)

Finally, it was asked how much freedom in the teaching of art each teacher had. In twenty-five schools teachers had freedom to teach his or her own lesson within a specified area and in one of these schools there was a set lesson to teach on some occasions only. In the two remaining schools the teacher had total freedom to teach any art lesson of his or her choice. (Appendix 4 D14)

9.4 THE ART CURRICULUM CONTENT AND CONTRIBUTION

The second questionnaire was sent to the twenty-seven schools which had responded to the first questionnaire. This questionnaire, to which there were nineteen responses, dealt with the art curriculum content, its contribution to the education of the pupils and the purposes and functions of art in the curriculum. There were three main questions. The first question required respondents to identify which of a number of given areas were included within their first to third year art curriculum, and to rate each area included for importance as an element of their art curriculum. The question was 'In which of the following areas of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area individually for importance in your view'. The given areas were visual language; graphicacy and communication; design and problem-solving; drawing; representational/pictorial composition; abstraction; three-dimensional construction and ceramics; and art history and appreciation. All nineteen schools included all of the eight given areas in their curriculae. (Appendix 4 E1)

In order to simplify the response analysis it has been considered useful to group together response ratings of 9,8 and 7 as being of High importance, while ratings of 3,2 and 1 are of Low importance. Ratings of 6,5 and 4 occupy the middle ground between

the two extremes and are therefore, of Middle importance. A pattern of response for each area is given in Appendix 4 E 1(a-h) using the ratings of High, Middle and Low.

The analysis of the response to question E1 is as follows.

Visual language, which concerns the acquisition and use of the concepts of shape, line, colour, texture and so on, was considered to be of most importance, being rated High by seventeen schools, and of Low importance by no schools. (Appendix 4 E1 a)

Drawing was considered to be second in importance being rated of High importance by sixteen schools and of Low importance by no schools. (Appendix 4 E1 d)

Third in importance was representational and pictorial composition, which includes picture drawing and painting from a given starting point or title, or from imagination or observation as in landscape. Fourteen schools rated this area as of High importance while no schools rated it as of Low importance. (Appendix 4 E1 e)

Next in importance came three-dimensional work including ceramics, which was rated of High importance by eleven schools, of Middle importance by six schools and of Low importance by two schools. (Appendix 4 E1 g)

Design and problem-solving was rated as of High importance by ten schools, of Middle importance by seven schools and of Low importance by only one school. (Appendix 4E1 c)

Graphicacy and visual communication was rated as of High importance by seven schools and of Middle importance by seven schools. Two schools rated it as being of Low importance. (Appendix 4 E1 b)

Next came abstraction which was rated High by seven schools and of Middle importance by a further seven schools while five schools rated it as being of Low importance. (Appendix 4E1 f)

Finally art history and appreciation was rated as being of High importance by only one school. Nine schools rated it as of Middle importance and a further nine schools rated it as of Low importance. (Appendix 4E1 h)

Taking High ratings only, the importance of the areas in question, in descending order is, therefore, as follows:

NB In this section of the chapter the number in brackets refers to the number of responses in every instance and not to a specific reference.

a) Visual Language (18)

d) Drawing (16)

- e) Representational/Pictorial Composition (14)
- c) Design and Problem-Solving (11)
- g) Three-dimensional construction and Ceramics (11)
- b) Graphicacy and Visual Communication (9)
- f) Abstraction (7)
- h) Art History and Appreciation (1)

Four areas were considered to be of Low importance by more than two respondents in each case, as follows:

- h) Art history and Appreciation (9)
- f) Abstraction (5)

Of these Low-rated areas (h) was rated largely as of Middle and Low importance, while (f) was rated more evenly across the whole range, indicating less agreement among respondents on the importance of this particular area.

The second main question concerned areas of experience to which the respondents considered that the art curriculum made a contribution. The question was 'To which of the following areas of experience does your art curriculum make a contribution, and in what degree?' Once again the responses have been grouped in threes for convenience, 9,8 and 7 signifying 'most contribution' (High), 3,2 and 1 signifying 'least contribution' (Low), with 6,5 and 4 signifying a 'middle contribution' (Middle), and N

indicating that there was no response. (Appendix 4E2) Again a pattern of response for each area is given in Appendix 4 E2 a-1).

The first sub-question (a) concerned the aesthetic and creative area and not surprisingly all nineteen respondents rated their curriculum as making most contribution to this area of educational experience. (Appendix 4 E2 a)

The second sub-question (b) concerned the human and social area of educational experience and here twelve respondents considered that their art curriculum was making a High contribution, while six rated it in the middle range and there was one non-response. (Appendix 4 E2 b)

The response to the question of the linguistic and literary area(c) was much more evenly spread across the whole range, but with most respondents rating it in the middle range; four rated it High, nine Middle and four Low with two non-responses. (Appendix 4 E2 c)

In response to the question on the mathematical area of experience (d) only two respondents rated their art curriculum High, while nine rated it of Middle value and five of Low value in terms of the contribution it made to this particular area of experience, with one non-response. (Appendix 4 E2 d)

On the question of the art curriculum's contribution to the moral area again only two rated it High, with eleven rating it of Middle value and five of Low value, with one non-response. (Appendix 4 E2 e)

To the physical area of educational experience five respondents rated their art curriculum's contribution High, five of Middle importance and seven of Low importance, with two non-responses. (Appendix 4 E2 f)

The contribution of the art curriculum to the Scientific area of educational experience was considered as High by only one respondent; seven rated it as of Middle value and ten rated it as of Low value. There was one non-response. (Appendix 4 E2 g)

To the Technological area the art curriculum was considered to make a High contribution by five respondents; a Middle contribution by ten respondents and a Low contribution by three respondents, with two non-responses. (Appendix 4 E2 h)

To the Spiritual area of educational experience five respondents considered that their art curriculum made a High contribution; seven considered that its contribution was of Middle importance and a further seven respondents considered that its contribution to this particular area was Low (Appendix 4 E2 i)

Taking High ratings only the perceived importance of the art curriculum's contribution to the areas in question, in descending order, is as follows:

- a) aesthetic and creative (19)
- b) human and social (12)
- f) physical (5)
- i) spiritual (5)
- c) linguistic and literary (4)
- h) technological (4)
- d) mathematical (2)
- e) moral (2)
- g) scientific (1)

However, when High and Middle ratings are added the hierarchy is as follows:

- a) aesthetic and creative (19)
- b) human and social (18)
- h) technological (14)
- c) linguistic and literary (13)
- e) moral (13)
- i) spiritual (12)
- d) mathematical (11)
- f) physical (10)
- g) scientific (10)

Taking Low rated responses only we find that the only area of educational experience to which the art curriculum was considered to make least contribution by more than half the respondents was the scientific (g). The areas rated Low were as follows:

- g) scientific (10)
- d) mathematical (7)
- f) physical (7)
- i) spiritual (7)
- e) moral (5)
- c) linguistic and literary (4)
- h) technological (3)

The third main question on the second questionnaire concerned the importance, in the respondents' views, of a number of purposes or functions of art in the curriculum. The question was: 'Of what importance do you see the following purposes or functions of art in the curriculum? Please rate each area for importance.' (The term 'functions' will be used for the remainder of this chapter to mean 'purposes and functions'). Their responses are tabulated in Appendix 4 E3, with a pattern of response for each function, again indicated in three categories of strength of agreement with each statement - High, Middle and Low. (Appendix 4 E3 a-r)

Analysis of these results indicates that there was considerable agreement amongst respondents on the degree of importance of many of the proposed functions of art. The functions suggested

were, as stated earlier, positive rather than negative. The results are as follows.

Three functions were rated High by all nineteen respondents, as follows:

- a) to develop sensitive visual perception (19)
- c) to encourage inventiveness and creativity (19)
- i) to help pupils develop self-awareness (19)

A further four functions were rated High by eighteen respondents in each case, as follows:

- d) to develop discrimination about design (18)
- e) to develop concepts of visual language (18)
- h) to provide for the expression of thought, feelings and ideas (18)
- j) to encourage an enquiring mind (18)

One function was rated High by seventeen respondents and a further two functions were rated High by sixteen respondents, respectively as follows:

- l) to develop skill in the use of art materials and techniques (17)

- o) to nurture self-discipline and independence (16)
- p) to develop co-ordination of hand, eye and intellect (16)

One function was rated High by thirteen respondents, another by ten respondents and a further two by nine respondents, in order as follows:

- b) as a problem-solving activity (13)
- r) to promote non-discursive thought (10)
- g) to help pupils to develop an awareness of their own and other cultures (9)
- m) to prepare for leisure-time activities in the future (9)

All of the above stated functions of art education were, therefore rated highly by at the most all respondents and at the least approximately half of the respondents.

If analysis is made of only those functions rated as of the highest importance, i.e. rated nine, by more than half of the respondents, the hierarchy, in descending order, with the number of level nine responses in brackets, is as follows:

- a) to develop sensitive visual perception (17)
- c) to encourage inventiveness and creativity (15)
- h) to provide for the expression of thought,
feelings and ideas (12)
- p) to develop co-ordination of hand, eye and intellect (12)

- e) to develop concepts of the visual language (11)
- i) to help pupils to develop self-awareness (11)
- j) to encourage an enquiring mind (11)

On analysis of the functions rated Low by respondents we find a very different picture, as indicated below.

Only one function was rated Low by more than half (ten) of the respondents, another function was rated Low by six respondents and one by three respondents; in order as follows;

- q) to allow pupils a period of relaxation after academic work (10)
- n) to make artefacts for display (6)
- m) to prepare for leisure-time activities in the future (3)

A further three functions were rated Low by two respondents each, as follows:

- b) as a problem-solving activity (2)
- g) to help pupils develop an awareness of their own and other cultures (2)
- r) to promote non-discursive thought (2)

Finally two functions were rated Low by one respondent each, as follows:

- f) to give pupils an opportunity to make things (1)
- k) to learn about the history of art (1)

No other suggested functions of art in the curriculum was rated Low by any respondent.

There was considerably more agreement on some functions which were considered to be of Middle importance by respondents, as outlined below.

Two functions were rated as of Middle importance by fifteen and fourteen respondents respectively, as follows:

- k) to learn about the history of art (15)
- f) to give pupils the opportunity to make things (14)

A further two were rated of Middle importance by eight respondents; as follows:

- g) to help pupils develop an awareness of their own and other cultures (8)
- n) to make artefacts for display (8)

Of these two responses, however, it should be noted that the first was rated mostly of High or Middle importance, while the second was rated far more evenly across the High, Middle and Low range of importance.

A further two functions were rated of Middle importance by seven respondents and one by six respondents, respectively, as follows:

- m) to prepare for leisure-time activities in the future (7)
- r) to promote non-discursive thought (7)
- q) to allow pupils a period of relaxation after academic work (6)

The first two of these were rated largely as of High or Middle importance by most respondents; the third as of Middle or Low importance. The remaining functions which were rated as of Middle importance by more than one respondent were as follows:

- b) as a problem-solving activity (4)
- o) to nurture self-discipline and independence (3)
- p) to develop co-ordination of hand, eye and intellect (3)

When analysis is made of all of the responses on the basis of those functions which were rated as of High, Middle, or Low

importance by more than half of the respondents respectively a clear interpretation can be achieved of the importance attached to almost every function. For example eleven functions were rated High by more than half the respondents, as follows:

- a) to develop sensitive visual perception (19)
- b) as a problem-solving activity (17)
- c) To encourage inventiveness and creativity (19)
- d) to develop discrimination about design (18)
- e) to develop concepts of visual language (18)
- h) to provide for the expression of thought, feelings and ideas (18)
- i) to help pupils develop self-awareness (19)
- j) to encourage an enquiring mind (19)
- l) to develop skill in the use of art materials and techniques (17)
- o) to nurture self-discipline and independence (16)
- p) to develop co-ordination of hand eye and intellect (16)
- r) to promote non-discursive thought (10)

Only two purposes were rated as of Middle importance by more than half of the the respondents, as follows:

- f) to give pupils the opportunity to make things (14)
- k) to learn about the history of art (15)

And only one function was considered to be of Low importance by more than half of the respondents, as follows:

q) to allow pupils a period of relaxation after
academic work (10)

There are, therefore, only three functions not considered to be as of High, Middle or Low importance by more than half of the respondents in any case. On examination it is seen that two of these were considered to be almost of equally High and Middle importance, as indicated below:

g) to help pupils to develop an awareness of their own and other
cultures (High 9, Middle 8, Low 2)

m) to prepare for leisure-time activities in the future (High 9,
Middle 7, Low 3)

The exceptional case was 'to make artefacts for display' (n), the importance of which was rated more evenly across the High, Middle and Low range than any other function, as follows: High (5), Middle (8) and Low (6). There was, therefore less agreement on the importance or otherwise of this function than of any other suggested function.

9.5 INFLUENCES ON THE ART CURRICULUM

The third questionnaire was a short follow-up questionnaire which was sent to all of the respondents to the second questionnaire. In the event sixteen of the nineteen respondents approached responded to this questionnaire. Two main questions were asked. First, of how strong an influence had a number of factors been on the 1st-3rd year art curriculum, in the experience of each respondent. The factors concerned were GCE O Level; GCE A Level; CSE; Basic Design; Design Education; and Child Art. The second question queried how strong an influence would a number of factors be on the art curriculum in the opinion of each respondent. The factors were as above with the addition of 'GCSE' following 'CSE'.

The analysis of the responses has been shown in Appendix F1 and F2 and for each factor a pattern of response is given in F1 (a-f) and F2 (a-g). Here again the responses have been grouped in threes, in this case as of Strong, Middle or Weak influence. The results of this survey are as follows:

In response to the first question, which was 'How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?' (4 F1) the results were as follows.

Of the influence of GCE A Level three respondents rated it a Strong influence, four a Middle influence and three a Weak influence, with six making no response. Of the schools which did not respond to this particular factor five were without a sixth form (Nos 3, 12, 13, 26 and 27) and one was an eleven to eighteen years school No. 14). Four schools without sixth forms did respond to this question (Nos 11, 15, 16 and 25). (Appendix 4 F1 a)

The influence of GCE O Level was perceived by the respondents to be much stronger than that of A level, with nine respondents considering it to have been a Strong influence, five a Middle influence and only two rating it as a Weak influence. (Appendix 4 F1 b) CSE was considered to be of comparable influence to O Level, with eight respondents rating it as Strong, five as Middle, and two as a Weak influence, with one non-response. (Appendix 4 F1 c)

The influence of Basic Design was similar, with eight Strong, six Middle and two Weak ratings. Design Education was identical with eight Strong, six Middle, and two Weak ratings. Appendix 4 F1 d&e)

For Child Art the perceived influence was different in that it was considered to have been a Strong influence by only two respondents; a Middle influence by seven respondents and a Weak

influence by six respondents with one non-respondent. (Appendix 4 F1 f)

The second question asked 'How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?(4 F2) It was decided not to exclude the questions on GCE O Level and CSE as factors in order to allow respondents to choose whether or not they were relevant given the wording of the question.

The results were as follows. GCE A Level was considered to be a Strong influence by only two respondents, a Middle influence by three and a Weak influence by four respondents; with no response from seven schools. Here again five of these schools were those without sixth forms, which did not respond to the first question on the influence of A level. Of the two other schools which did not respond one indicated that the reason for the non-response was that the school was about to lose its sixth form under reorganisation. For the other school there was no known or obvious reason. (Appendix 4 F2 a) Of GCE O Level the response was predictably very negative. Only one respondent rated its continuing influence on the art curriculum as Strong; six rated it as Weak and there was no response in nine cases with a number of schools indicating that it was no longer applicable. (Appendix 4 F2 b). The influence of CSE was seen to be very similar with two ratings of Strong and five of Weak with again nine non-responses. (4 F2 c)

Predictably it was considered GCSE would have a great influence on the art curriculum in the first three years, with fourteen ratings of Strong and two of Middle influence. (4 F2 d)

Of Basic Design it was considered by nine respondents that it would continue to have a Strong influence on the art curriculum, and by five a Middle influence. There was only one rating of Weak and one non-response. (4 F2 e)

Design Education was seen by thirteen respondents as a Strong influence similar to GCSE, with a further two ratings of a Middle influence and only one of Low influence, with one non-response. (4 F2 f)

Finally the continuing influence of Child Art was rated almost equally by respondents as of a Strong, Middle and Weak influence with ratings of five, four and five respectively, with one non-response. (4 F2 g)

9.6 RESPONDENTS' COMMENTS AND LETTERS

The respondents were not requested to make additional comments, but a number did so, in order to clarify a particular point or to make some pertinent observation, or to express their best wishes for the success of the survey, or their interest in the results. These comments are listed in Appendix 4 G1.

Two respondents, however, appended letters to their questionnaire returns, both of which I found of considerable interest. Facsimiles of these letters are given in Appendix 4 G2. The first letter (G2 1) is from a head of art of many years standing who is now a deputy head teacher. In his short letter he includes enough information and personal views to amplify his responses considerably. He makes several points which I have abstracted individually from his letter, as follows:

- i) in the first to third year he has tried to build a solid foundation of basic design and drawing and painting skills;
- ii) he has always given (the pupils) problems to solve, in preparation for GCE/CSE and A level;

- iii) there has always been the work of O and A level students on display in the art department;
- iv) this display of older students work must have had some influence on younger (first to third year) pupils;
- v) it must have influenced their perception of what he expects of them;
- vi) however, the variety of work on display has been such as not to inhibit the (younger) pupils' expression or limit their perception;
- vii) in response to GCSE he had introduced new methods into the first to third years, and had been doing so for the past two years;
- viii) introducing new methods to fourth year (GCSE) students is not good, effective educational practice;
- ix) some students, however, will always have difficulty in preparing work, and problem-solving and will always need 'feeding' (controlled guidance).

I hope that the points I have extrapolated from this letter are reasonable and valid; I believe that they are.

The second letter (G2 2) is very different, but no less interesting. Here the respondent, again a head of art for many years, is much more concerned with the external difficulties and problems of art teaching, and he too, makes a number of points, which I have again abstracted and amplified, as follows:

i) split-site schools give rise to communication difficulties;

ii) staff and resources affect the (art) curriculum;

iii) conditions affect the (art) curriculum also, as follows:

split-site (school) [already mentioned]

the general curricular approach [philosophy] of the school;

the expectations of senior staff;

the approach of feeder primary schools [to art];

links with the community and business and industry.

iv) the school has a new management team;

v) it is going through much change;

vi) all of these things affect the [art] work done in the first to third years, and years four to five;

vii) the school has no sixth form;

viii) the lack of financial support affects [art curricular]
planning;

ix) the lack of adviser support affects [art curricular]
planning;

In this letter there is no comment on internal aspects of art education, but it is no less valid for that. The respondent surely expresses what many heads of art, and heads of other departments must feel, ie. the need for, but lack of support and understanding; but who, nevertheless, get on and do a good job despite all the difficulties. Interestingly, this respondent's school was one of those included in the programme of short inspections of schools in Durham LEA by Her Majesty's Inspectorate. Some of the points HMI make help elucidate this head of department's comments. They note that 'the range of opportunities for aesthetic learning and development in the school was restricted. In art there was a limiting emphasis on drawing, painting and graphics, with little three-dimensional work.'⁽³⁾ They also observed that 'More attention should be given in the upper school to promoting aesthetic appreciation through good displays of work around the school, with the art department taking the lead.'⁽⁴⁾ A little later the Inspectorate widen this criticism of the aesthetic area of the curriculum when they suggest 'In assemblies, more should be done to enhance pupils' aesthetic experience and understanding. This is an underdeveloped area of the curriculum overall and most pupils do

not have sufficient opportunity to achieve well in it. The aesthetic quality of the schools environment is unstimulating, especially in the upper school.' (5)

Later in the report, under the heading Curriculum HMI make the following criticism of the provision for aesthetic and practical education in the school. They comment 'There are identifiable weaknesses in the organisation of teaching groups and the curriculum.....As it stands at present, it is somewhat unbalanced across the five years because the aesthetic and practical subjects are less well represented in pupils' timetables than the sciences, mathematics and English. For pupils in the top band taking modern languages this imbalance increases. Major improvements are evident, however, in the better balanced curriculum and simpler organisation of Years 1 and 4.' (6)

My interpretation of these points considered together with the respondent's letter is that the head of art in this school has probably been working for many years in a difficult situation, not conducive to the good practice and improvement of art education, because of the environment and the educational philosophy of the school in which he has worked. The Inspectorate noted that the new senior management team had already begun to make significant improvements, (7) but his letter makes clear that this too, had added to the pressure under which the respondent worked.

9.7 SUMMARY OF THE ANALYSIS, AND CONCLUSION OF THE SURVEY

From the analysis of the information gained through the survey it is possible to arrive at a set of conclusions about art education in the period under examination. It must be stated however, that the conclusions drawn are bound to be both selective and to an extent subjective and it is possible that a different set of conclusions could be reached from the same information, which is to be found as the data comprising Appendix Four. Nevertheless, it has been considered relevant at this stage to make a general summary, while acknowledging that others may arrive at their own conclusions on examination of the relevant data.

From the information gained it would seem that art education in the first three years of secondary education in Durham comprehensive schools is likely to take place in an eleven to sixteen comprehensive school which is probably a former secondary modern school or schools, or an amalgamation of former secondary modern and grammar schools. Exceptionally it will be a purpose-built comprehensive school. In a decreasing minority of schools there will be a sixth form. Art education will probably take place in a purpose-built or an adapted department, usually on one site, which is likely to have specialist provision for ceramics, while other specialist activities when done are carried

out in general art studios. About one in every three departments is likely to have a resources room or area; one in two departments will have access to a darkroom and one in four will have some form of departmental office.

Pupils in their first three years will almost always be taught by a specialist art teacher and will probably be aware of and come into contact with other specialist art teachers within the department. No pupils will be taught in a department with only one art teacher, as was quite common in County Durham secondary modern schools. Nor, however, will pupils be taught in departments staffed by large teams of art teachers as has occurred in some of the largest comprehensive schools in the country. The closest any pupils come to this will be where the art department is part of a faculty of creative design or of arts and technology, where the teacher is likely to be one of a larger team of teachers concerned with Design Education.

The head of the art department is slightly more likely to have had initial training in art, at a college of art or school of art at a higher education establishment, with an initial qualification in art and an additional qualification in education. Alternatively he or she will have had initial training in education with an appropriate qualification. Other art teachers are more likely to have had initial training in education rather than in art. Few are likely to have any additional professional or vocational qualifications. Heads of

department and their seconds are likely to have expertise and teaching experience in a range of art specialisms.

In all schools the art education will be underpinned by a set of aims and objectives. These will probably have been formulated by the head of art and reflect his or her philosophy of art education. The type of art education held to be of importance by heads of department is one in which pupils acquire and use the concepts and visual language of art and through which they develop sensitive visual perception, design awareness and an investigative and enquiring way of thinking about their art and environment and to a lesser extent art in cultural and historical terms. It is also one through which pupils will gain in self-awareness, self-discipline and independence and in the ability to express their thoughts, feelings and ideas through visual and tactile means. Heads of department are also likely to place importance on the pupils need to develop skill in the use of art materials and techniques.

Pupils will usually receive an hour or so of art education each school week throughout their first three years of secondary education. However, those who take a second modern language may have less art than would otherwise be the case. Most art lessons in the first year will take place in mixed-ability classes, but in the second and third years most classes will be banded, set or streamed. Pupils may receive art education in the first three years in the form of a three-year course.

Alternatively they may receive it in three separate one year courses, or less usually in a course of one year plus two years or of two years plus one year. In a minority of schools pupils will be required to take an annual examination in art, but in the majority of schools assessment will be of coursework either as continuous assessment or end of term or year assessment.

During the course of the three years pupils will probably have experienced a range of mostly practical art activities, the precise nature of which will depend largely upon the interests of the particular art teacher the pupils have at any one time, but which will be, to a greater or lesser extent in visual language exercises, drawing, pictorial/representational composition and to a lesser extent abstract composition, in design and problem-solving with possibly some graphicacy, some three-dimensional work including pottery and possibly a little art history and 'appreciation'.

As such the art education each pupil receives in the course of the first three years of secondary education will be considered by heads of art departments to have made a major contribution to the 'aesthetic and creative' and 'human and social' education of each pupil, and a lesser, but nevertheless significant contribution to all other areas of educational experience.

In a minority of schools pupils may experience curricular links between art and other subjects, particularly Music and English,

but as a general rule most art education in the first three years is experienced as a distinct and discrete subject.

The art curriculum in the period of concern will undoubtedly have been influenced by the public examinations of GCE O level and CSE and to a lesser extent GCE A level. Other factors which are perceived to have had a strong influence upon the art curriculum by the heads of department include Basic Design and Design Education. The Child Art movement is likely to have had a lesser and declining influence upon the pupils' art education.

In the future the influence of GCE A and O level and of CSE is certain to be replaced by that of GCSE, while the influence of Basic Design and in particular of Design Education will continue. At the time of the survey the implications of the National Curriculum were not foreseen, nor were they mentioned by any respondents. Undoubtedly both Design and Technology and Art in the National Curriculum will be the major influences on the whole art curriculum in the immediate and continuing future.(8) In light of this the respondents' belief that Basic Design and Design Education would have an increasing influence on the first to third year art curriculum in the future would seem prophetic.

As Robert Clement has written of his art survey for the 'Arts and the Adolescent' project, 'Like all "one-man" surveys, or summaries of opinion, it can only be objective within the limits of (ones) own personal prejudices..' (9) That this is true of this

survey I have no doubt. I am very conscious of the gaps of information due to the question not asked or the question not answered. But for all its deficiencies and prejudices of interpretation I hope that the objective and factual information presented, together with the subjective views of the respondents, will be of some possible future use especially in light of the paucity of research, specific to art education, which has been accomplished to date. Furthermore, it is hoped that the survey will have been enhanced in value because of its propitious timing, having been conducted at a time immediately preceding the introduction of the National Curriculum and when comprehensive education in County Durham is well established.

APPENDICES

APPENDIX 1.1 The First Questionnaire

A Survey of Art Education in the First Three Years of Secondary Schooling in Durham Local Education Authority.

A THE SCHOOL

1 Name of School _____

2 Age range of pupils: 11-16___, 11-18___. Please tick.

3 Type of school: A Purpose built Comprehensive
B Former selective school
C Former secondary modern school
D Amalgamated

Please tick as appropriate.

4 i) School premises: A Single site school
B Split site school

ii) If the school is split site are all 1st-3rd year pupils taught on the same site? A Yes
B No

If no please state the arrangements: _____

B THE ART DEPARTMENT

1 Type of department: A purpose built
B Adapted
C Number of studios 1 2 3 4 5

2 Which of the following rooms/areas are included in your department? Please state number where appropriate.
A General art rooms
B 3D studio
C Textiles studio
D Dark room
E Resources room
F Office

C THE ART TEACHERS

1 How many Art teachers are there? _____

2 How many periods per normal school week? _____

3 How many periods of Art are taught by each teacher per week?

Teacher 1 (HoD) ____, Teacher 2 (2nd in Dept.) ____, Teacher 3 ____,
Teacher 4 ____, Teacher 5 ____.

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4 In which type of establishment did each Art teacher do his/her initial training? Please tick as appropriate.

Teachers	1	2	3	4	5
a) Art college					
b) University					
c) College of Education					
d) Polytechnic Art Dept.					
e) Polytechnic Ed. Dept.					
f) Other					

If other please give details: _____

5 What qualifications does each Art teacher have? Please tick as appropriate.

Teachers	1	2	3	4	5
a) N. D. D.					
b) Dip. A. D.					
c) B. A.					
d) Cert. Ed.					
e) B. Ed.					
f) A. T. D.					
g) M. Ed/M. A. (Ed).					
h) Diploma Art Ed. (D. A. E)					
i) Other					

If other Please give details: _____

6 In which of the following areas do the Art teachers have specialist teaching experience? Please tick as appropriate.

Teachers	1	2	3	4	5
a) painting					
b) ceramics					
c) sculpture					
d) graphic design					
e) product design					
f) printing					
g) fabrics/textiles					
h) photography					
i) history of Art					
j) other					

If other please give details: _____

D THE ART CURRICULUM

1 Do all 1st-3rd year pupils do Art? Yes __, No __. Please tick.

If no please give details: _____

2 Do 1st-3rd year pupils do Art continuously throughout the year?

Yes __, No __. Please tick.

If no please give details: _____

3 How often per week do 1st-3rd year pupils do Art? Please give the number of times per week.

1st years _____

2nd Years _____

3rd Years _____

4 What is the duration of each Art lesson? 1st years _____

2nd years _____

3rd years _____

5 What is the total minutes of Art per week for each class?

1st years _____

2nd years _____

3rd years _____

6 Are Art classes banded, set or of mixed ability?

1st years: banded, set, mixed ability

2nd years: banded, set, mixed ability

Please underline as appropriate, 3rd years: banded, set, mixed ability

7 Are there separate remedial groups? Yes __, No __. Please tick.

If yes do the remedial classes do extra Art? Yes __, No __.

If yes please give details: _____

8 How is the 1st-3rd year Art course structured? Please tick .

as a three year course _____

as a one year plus two years course _____

as a two years plus one year course _____

as three separate one year courses _____

9 Do 1st-3rd year pupils do formal Art examinations?

Yes __, No __,

If Yes which years do exams? _____

and how often are these exams? _____

10 Are there any formal structured links between Art and other subjects?

Yes___, No___. Please tick.

If yes with which of the following subjects are these links? Please tick as appropriate.

	Years		
	1st	2nd	3rd
English			
Drama			
Dance			
Music			
CDT			
Science			
Home Economics			
Humanities			
Any other			

If other please give details: _____

11 Does the Art department have any curriculum documents? Yes___ No___

If Yes what of the following are included?

- General aims _____
- Specific objectives _____
- Areas of experience _____
- Schemes of work _____
- Suggested topics _____
- Example lessons _____

12 Do all pupils have experience in the same areas or topics in the course of: the first year? Yes ___, No___
 the 1st and 2nd years? Yes___, No___
 the 1st to 3rd years? Yes___, No___
 please tick 1

13 Do all classes in the same year do the same: Topics? Yes ___, No___
 Lessons? Yes ___, No___

please tick

14 How much freedom in the teaching of Art does each teacher have?
 Total freedom to teach any lesson he/she chooses _____
 Freedom to teach his/her own lesson within a specific area _____
 Always a specific and set lesson to teach _____

Please tick which ever is most appropriate.

Would you be willing to respond to a short postal follow-up questionnaire on your views of the value of Art education? Yes___, No___
 Would you be willing to be interviewed? Yes___, No___. Please tick.

THANK YOU FOR YOUR HELP.

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E THE ART CURRICULUM CONTENT AND CONTRIBUTION (Continued)

3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each response.

	strongly agree					strongly disagree			
	9	8	7	6	5	4	3	2	1
a) To develop sensitive visual perception									
b) As a problem-solving activity;									
c) To encourage inventiveness and creativity									
d) To develop discrimination about design (design awareness)									
e) To develop concepts of visual language									
f) To give pupils the opportunity to make things									
g) To develop an awareness of the art of the pupils' own and other cultures									
h) To provide for expression of thoughts, feelings and ideas									
i) To develop and extend self-awareness									
j) To encourage an enquiring mind									
k) To learn about the history of art									
l) To develop skill in the use of art techniques and materials									
m) To provide for leisure-time activities for the future									
n) To make artefacts for display									
o) To nurture self-discipline and independence in the pupils									
p) To develop co-ordination of hand, eye and intellect									
q) To allow pupils a period of relaxation after academic work									
r) To promote non-discursive thought									
	9	8	7	6	5	4	3	2	1
	strongly agree					strongly disagree			

THANK YOU FOR YOUR HELP

APPENDIX 2.1 The Letter Accompanying the Initial Questionnaire.

Head of Art

Storey House,
43, Front Street,
Newbottle,
HOUGHTON-LE-SPRING.
DH4 4EP

Dear Colleague,

I am writing to ask if you would respond to the attached questionnaire about your Art department. This questionnaire will provide background information to the research I am doing into Art in the first three years of secondary education. If you are willing to respond and would also be willing to answer a follow-up questionnaire on your views of the value of Art education and/or give me an in-depth interview about your art curriculum I should be grateful if you would indicate this on the questionnaire.

As a Head of Department I am aware of the demands made upon your time and I fully understand if you feel unable to respond to my request. However, if you could afford me some help in this matter I should be most grateful.

Yours sincerely,

D.R. Henderson
(Head of Art, Gilesgate Comprehensive School)

Enclosed: questionnaire

SAE

There were 27 responses to the first questionnaire.

APPENDIX 2.2 The Letter Accompanying the Second Questionnaire

Head of Art

Storey House,
43, Front Street,
Newbottle,
HOUGHTON-LE-SPRING.
DH4 4EP

Dear Colleague,

Thank you for completing and returning my questionnaire on your department. So far of the 46 questionnaires distributed have been returned completed.

You indicated that you would be willing to respond to a further short questionnaire, for which I am most grateful. This follow-up questionnaire comprises two sections; the first concerns your first to third year course content, and the second is on your views of the value of art education.

If for any reason you are unable to complete the follow-up questionnaire I should like to take this opportunity of thanking you for responding to the original one, which on its own is of considerable value.

Yours sincerely,

David R. Henderson

Enclosed: questionnaire

SAE

There were 19 responses to the second questionnaire.

APPENDIX 2.3 The Letter Accompanying the Third Questionnaire

Head of Art Department

Storey House,
43, Front Street,
Newbottle,
HOUGHTON-LE-SPRING
DH4 4EP

Dear

I am writing once again to thank you for completing and returning the questionnaire on Art education I sent you, and to ask if you would respond to one more short supplement, which will be the final one.

This questionnaire seeks your views on the influence on art education of various factors. I am particularly interested to know how you believe these factors have influenced the way you have devised and developed your 1st-3rd year Art curriculum in the past, and how they will influence you in the future. If you wish to include comments to elucidate your responses please do so.

Thank you for your help.

Yours sincerely,

David R. Henderson

Enclosed: questionnaire

SAE

There were 16 responses to the third questionnaire.

APPENDIX 3 THE RESPONDENTS

1	King James 1 Comprehensive	Ian Wright
2	Parkview Comprehensive	John Hurst
3	Branksome Comprehensive	Geoff Fogg
4	Framwellgate Moor Comprehensive	Barry Juniper
5	The Avenue Comprehensive	Tony Metcalfe
6	Tanfield Comprehensive	Ann Nelson
7	Stanley Comprehensive	Jim Bradley
8	Pelton Roseberry Comprehensive	Ann Elder
9	Deerness Valley Comprehensive	Aileen Sysons
10	Gilesgate Comprehensive	David Henderson
11	Yodenhall Comprehensive	Mike Francis
12	Parkside Comprehensive	Terry Culkin
13	Sunnydale Comprehensive	Frank Hudson
14	Fyndoune Comprehensive	J. McNeil
15	Hummersknott Comprehensive	Neil Close
16	Longfield Comprehensive	I. T Wardle
17	Belmont Comprehensive	Dave Cort
18	Seaham Comprehensive	Alan Lowes
19	Teesdale Comprehensive	Rosemary McGarr
20	St. John's RC Comprehensive	Robin Davis
21	Ferryhill Comprehensive	A. J. Meakin
22	Hurworth Comprehensive	Brenda Swinney
23	Haughton Comprehensive	John Todd
24	St Leonard's RC Comprehensive	Peter Graham
25	Dene House Comprehensive	John Luke
26	Shotton Hall Comprehensive	Sheila Freeman
27	Staindrop Comprehensive	Ben Johnson

APPENDIX FOUR - QUESTIONNAIRE RESPONSE ANALYSIS INDEX

4A THE SCHOOLS

- A1 Name and Location of the Schools Surveyed
- A2 Age Range of Pupils in Schools Surveyed
- A3 Types of Schools surveyed
- A4 Single-Site/Split-Site Provision of Schools Surveyed

4B THE ART DEPARTMENTS

- B1 Types of Art Department
- B2 Number and Types of Art Studios

4C THE ART TEACHERS

- C1 Number of Art Teachers in Departments
- C2 Number of Periods per Normal School Week
- C3 Number of Art Periods Taught by each Member of the Department
- C4 Initial Training of the Art Teachers
- C5 Qualifications of the Art Teachers
- C6 Specialist Teaching Experience

4D THE ART CURRICULUM

- D1,2 Provision of Art for 1st-3rd Year Pupils
- D3,4,5 Duration and Number of Art Lessons per Week
- D6 Pupil Composition of Art Classes
- D7 Art Provision for Remedial Pupils
- D8 1st-3rd Year Art Course Structure
- D9 Art Examination Details
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- D12,13 Range of Pupils Experience
- D14 Art Teacher Autonomy

4E ART CURRICULUM CONTENT AND CONTRIBUTION

- E1 Art Curriculum Areas of Experience
- E2 Art Curriculum Contribution
- E3 Art Curriculum Values

4F ART CURRICULUM INFLUENCES

- F1,2 Influences on the Art Curriculum

4G RESPONDENTS' COMMENTS

- G1 Short Comments
- G2 Letters

APPENDIX 4A THE SCHOOLS

4 A1(i)

Name and location of the twenty-seven schools which responded to the first questionnaire.

1	King James I Comprehensive	Bishop Auckland
2	Parkview Comprehensive	Chester-le-Street
3	Branksome Comprehensive	Darlington
4	Framwellgate Moor Comprehensive	Durham City
5	The Avenue Comprehensive	Newton Aycliffe
6	Tanfield Comprehensive	Stanley
7	Stanley Comprehensive	Stanley
8	Pelton Roseberry Comprehensive	Chester-le-Street
9	Deerness Valley Comprehensive	Durham City
10	Gilesgate Comprehensive	Durham City
11	Yoden Hall Comprehensive	Blackhall (Closed 1988)
12	Parkside Comprehensive	Willington/Crook
13	Sunnydale Comprehensive	Sildon
14	Fyndoune Comprehensive	Sacrison
15	Hummersknott Comprehensive	Darlington
16	Longfield Comprehensive	Darlington
17	Belmont Comprehensive	Durham City
18	Seaham Comprehensive	Seaham
19	Teesdale Comprehensive	Barnard Castle
20	St John's R.C. Comprehensive	Bishop Auckland
21	Ferryhill Comprehensive	Ferryhill
22	Hurworth Comprehensive	Darlington
23	Haughton Comprehensive	Darlington
24	St Leonard's R.C. Comprehensive	Durham City
25	Dene House Comprehensive	Peterlee
26	Shotton Hall Comprehensive	Peterlee
27	Staindrop Comprehensive	Staindrop

Throughout the survey and analysis the schools will be referred to, when necessary, by the identification numerals as above

4 A1(ii)

Nineteen schools responded to the second questionnaire.

Responding School	Identification Numeral
King James I	1
Parkview	2
Branksome	3
The Avenue	5
Tanfield	6
Stanley	7
Roseberry	8
Gilesgate	10
Yoden Hall	11
Parkside	12
Sunnydale	13
Fyndoune	14
Hummersknott	15
Longfield	16
Ferryhill	21
St Leonard's	24
Dene House	25
Shotton Hall	26
Staindrop	27

4A1(iii)

Sixteen schools responded to the third questionnaire.

Responding Schools	Identification Numeral
King James 1	1
Parkview	2
Branksome	3
The Avenue	5
Tanfield	6
Stanley	7
Gilesgate	10
Yoden Hall	11
Parkside	12
Sunnydale	13
Fyndoune	14
Hummersknott	15
Longfield	16
Dene House	25
Shotton Hall	26
Staindrop	27

4 A2

Age range of pupils in responding schools. (Schools identified by numerals)

11-16 Years	11-18 Years
3	1
9	2
11	4
12	5
13	6
15	7
16	8
17	10
18	14
22	19
23	20
25	21
26	24
27	

Of the twenty-seven schools surveyed fourteen were 11-16 years schools, thirteen were 11-18 years schools.

4 A3

Types of schools surveyed (Schools identified by numerals)

A Purpose Built Comprehensive	B Former Selective School	C Former Secondary Modern School(s)	D Amalgamated (B and C)
3	1	5	2
4	6	7	10
16	15	8	12
	21	9	18
		11	19
		13	
		14	
		17	
		20	
		22	
		23	
		24	
		25	
		26	
		27	

Of the twenty-seven schools surveyed:

three were purpose-built comprehensive schools;
four were former selective (grammar) schools;
fifteen were former secondary modern schools;
five were amalgamations of grammar and
secondary modern schools.

4 A4(i)

Split-site and single-site provision of the twenty seven schools surveyed. (schools identified by numerals)

Single-site	Split-site
1	2
3	10
4	11
5	12
6	18
7	19
8	
9	
13	
14	
15	
16	
17	
20	
21	
22	
23	
24	
25	
26	
27	

Of the twenty-seven schools surveyed twenty-one were single-site schools and six were split-site schools.

4 A4 (ii)

Of the six split-site schools the allocation of 1st-3rd year classes between sites was as follows:

Same site	Different site
10	2
19	11
	12
	18

Of the four split-site schools which allocate 1st-3rd year art classes to different sites all (schools 2,11,12, and 18) have their first and second year classes on the lower school site with the third year classes at the upper school site.

APPENDIX 4B THE ART DEPARTMENTS

4 B1

Type of department: A Purpose-built
 (Schools identified by numerals) B Adapted
 C Combination
 D Number of studios

	A	B	C	D
			1	3
			2	3
3				3
4				3
		5		3
		6		3
		7		3
8				4
9				2
		10		4*
			11	3
		12		3
			13	3
		14		2
15				3
16				3
17				3
18				3
		19		3
		20		3
			21	3
		22		3
			23	4
			24	2
25				3
26				3
27				2

* School 10: 2 Studios at Gilesgate site and 2 studios at Durham Sixth Form Centre site.

Of the twenty-seven schools surveyed eleven had purpose-built art departments; nine had departments adapted for art; seven had art departments which were a combination of purpose-built and adapted rooms.

4 B2(1)

Number of studios within the art department:

Number of Studios				
1	2	3	4	5
	9	1	8	
	14	2	10	
	24	3	23	
	27	4		
		5		
		6		
		7		
		11		
		12		
		13		
		15		
		16		
		17		
		18		
		19		
		20		
		21		
		22		
		25		
		26		

Schools identified by numerals

Of the twenty-seven schools surveyed four schools had two studios; twenty schools had three studios; three schools had four studios.

4 B2(ii)

Specialist studio provision within the art department.

A	General Art Studio	27
B	3D Studio	24
C	Textiles/graphics studio	12
D	Darkroom	12
E	Resources room	8 including 2 office/ resources rooms
F	Office	7
G	Other	1 external sculpture court

Of the twenty-seven schools surveyed all had general purpose art rooms; twenty-four had at least one 3D studio; twelve had at least one graphics or textiles studio, twelve had a darkroom or the use of a darkroom; eight had a resources room/area (including two office/resources rooms); seven each had a departmental office; one school had an external sculpture court.

APPENDIX 4C THE ART TEACHERS

4 C1

How many art teachers are there in the art department?

	Number of teachers			
	2	3	4	
Number of schools	7	16	4	total 27 schools

Seven schools had two full-time art teachers; four schools had two full-time, plus one part-time art teachers; twelve schools had three full-time art teachers; four schools had three full-time, plus one part-time art teachers.

In the twenty-seven schools surveyed there was a total of seventy-eight art teachers.

4 C2

How many periods in total are there per normal school week?

	Number of periods per week				
	25	35	40	NR	
Number of schools	2	1	23	1	total 27 schools

Of the twenty-seven schools surveyed twenty-three had a forty period week (eight period day); one school had a thirty-five period week (seven period day); one school had a twenty-five period week (five period day); one school did not respond to this question.

4 C3

How many periods of art are taught by each member of the art department each week? (adjusted for a 40 period week where necessary.)

		The art teachers				
		1 (HoD)	2	3	4	All
Periods per week	36		4	2		6
	35	3	1			4
	34	5	8	6		19
	33	2	2	1		5
	32	9	5	2		16
	31	2	1			3
	30	4	3	1		8
	26	1	1			2
	24			1		1
	20		1	2		3
Less than 20 art lessons				1x8 1x6 1x4 1x2	1x17 1x16 1x12 1x2	8
NR		1	1	1		3
Total of schools/ Teachers		27	27	20	4	78

4 C4

In what type of establishment did each art teacher do his/her initial training?

1 = Head of department

2 = Second in department

	The art teachers			
	1	2	3	4
Art College	12	7	4	-
Polytechnic Art Department	2	-	-	-
University	1	-	-	1
College of Education	12	20	13	2
Polytechnic Education Dept.	-	-	1	1
Not known/no response	-	-	2	-
Totals	27	27	20	4

Of the twenty-seven heads of department questioned fifteen had initial training in art; twelve had initial training in education. Of the seconds in art departments seven had initial training in art; twenty had initial training in education. Of the seventy-eight art teachers surveyed twenty-six had initial training in art; fifty had initial training in education; in two cases the initial training was uncertain. (refer also to C5 Qualifications).

4 C5

What qualifications does each member of the art department have?

(i) The initial qualifications of the art teachers

	the art teachers			
	1	2	3	4
National Diploma in Design (NDD)	9	-	2	-
Diploma in Art and Design (DipAD)	3	6	1	1
B.A. Art and Design/F.Art/Arts	3	2	1	1
Certificate in Education	11	11	10	1
Batchelor of Education (BEd)	1	7	3	1
Not known/no response	-	1	3	-
Total number of teachers (78)	27	27	20	4

4 C5 (Continued)

What qualifications does each member of the art department have?

(ii) Additional qualifications

	the art teachers			
	1	2	3	4
Art Teaching Diploma (ATD)				
Art Teaching Certificate (ATC)	5	3	1	-
B.Ed or Cert. Ed	6	-	-	-
PGCE	3	2	-	-
BA	1	-	-	-
DAE	1	-	-	-
Other	2 [‡] #	-	-	-

‡ DDE = Polytechnic Diploma in Design Education

ADC = Artist Designer Certificate

4 C6(i)

In which of the following areas/activities does each art teacher have specialist teaching experience?

1 = Head of department

2 = Second in department

		The art teachers			
		1	2	3	4
a)	Painting	23	21	12	3
b)	Ceramics	18	14	7	2
c)	Sculpture	10	9	4	2
d)	Graphic Design	14	12	3	2
e)	Product Design	6	2	-	1
f)	Printmaking	17	17	5	3
g)	Fabrics/textiles	12	11	4	2
h)	Photography	5	11	4	1
i)	History of Art	10	7	2	2
j)	Other areas	6*	1†	-	-
Totals of Teachers		27	27	20	4

* 1 CDT, 1 Jewellery, 1 Paper-making, 1 Interior Design, 1 Calligraphy, 1 Fashion Design

† 1 Animation

4 C6(ii)

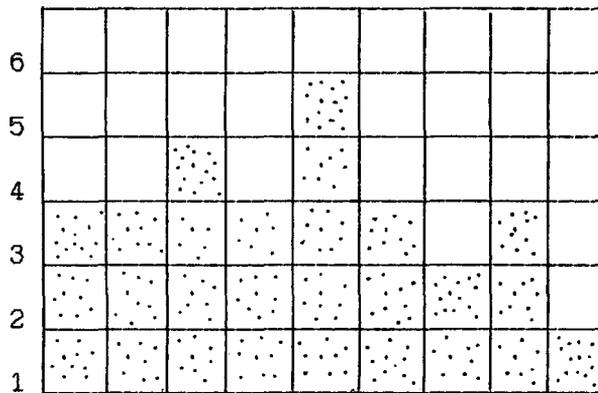
Areas of teaching experience/expertise of heads and seconds of departments.

Heads of Department

Number of Areas of Experience

1 2 3 4 5 6 7 8 9

Number of Teachers

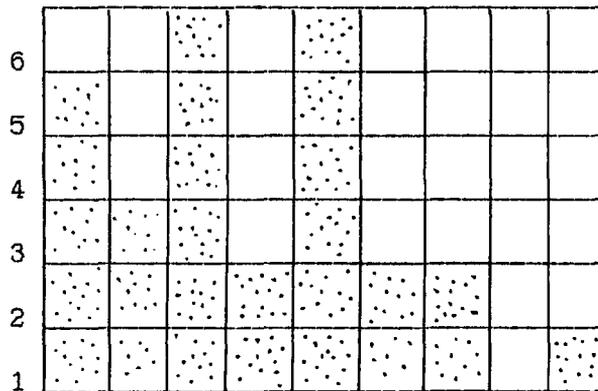


Seconds in Dept.

Number of Areas of Experience

1 2 3 4 5 6 7 8 9

Number of Teachers



APPENDIX 4D THE ART CURRICULUM

4 D1

Do all 1st-3rd year pupils take art?

Yes	No
22	5*

- * 1 Some pupils made their options with effect from the beginning of the third year
- 2 Some second year pupils who took German did no art
- 3 Some third year pupils who took German did no art
- 4 Some third year pupils who took a second modern language took only a single lesson of art for half the year.
- 5 Details not known.

4 D2

Do all 1st-3rd year pupils do art continuously throughout the year?

Yes	No
24	3*

- * 1 One school runs an art/music/drama/ carousel system
- 2 One school run an art/CDT carousel system
- 3 As 4 above

4 D3,4 and 5

Duration and Number of Art Lessons per Week

Number of Responses (27 Schools) Number of Periods Length of Lessons Total Art Time per Week

15 Schools	1 Double	35 Minutes	70 Minutes
3 Schools	1 Double	30 Minutes	60 Minutes
1 School	1 Single	75 Minutes	75 Minutes
1 School	1 Double	40 Minutes	80 Minutes
1 School	2 Doubles	30 Minutes	120 Minutes
2 Schools	2 Doubles	35 Minutes	140 Minutes
1 School	1st Yrs = 1D	35 Minutes	70 Minutes
	2nd & 3rd Yrs = 1D+1S	35 Minutes	105 Minutes
1 School	1st Yrs = 1D	35 Minutes	70 Minutes
	2nd & 3rd Yrs = 2D	35 Minutes	140 Minutes
1 School	1st & 3rd Yrs = 1 S	55 Minutes	55 Minutes
	2nd Yrs = 2S*	55 Minutes	110 Minutes
1 School	1st & 2nd Yrs = 1D	35 Minutes	70 Minutes
	OD#	35 Minutes	No Art Lessons
	3rd Yrs = 1D	35 Minutes	70 Minutes
	2D	36 Minutes	140 Minutes

* Pupils doing German take only 1 double art lesson = 55 Minutes

Some pupils do no art, others do double art = 140 Minutes

4 D6

Pupil composition of art classes

	1st Year	2nd Year	3rd Year
Banded or streamed	9	16	14
Set	1	3	4
Mixed- ability	17	8	9

4 D7

Are there separate remedial classes in art?

Yes	No
9	18

Where there are separate remedial groups do they have extra art?

Yes	No
2*	7

*1 In one school remedial groups in the 1st-3rd years have double art because they do not take a modern language.

2 In one school 3rd year remedial pupils have double art (reason not given)

4 D8

How is the art course structured
in the first three years?

Number of
Schools

As a three year course

14

As 1 year + 2 years

2

As 2 years + 1 Year

3

As 3 separate years

6

No response

2

Total of schools

27

4 D9

i) Do 1st-3rd year art classes
do formal art examinations?

Yes

8

No

9

No response

10

ii) Details of examinations,
where taken.

Once per year for all three years

5

Twice per year for all three years

1

Once per year for third year only

1

No details of examinations given

1

4 D10

Are there any formal curricular links between art and other subjects?

Yes	No
7	20

Analysis of the curricular links in the 7 schools where they exist (Schools 4, 5, 6, 7, 9, 10 and 25)

Subject	1st Year	2nd Year	3rd Year
English	5	2	3
Drama	4	2	2
Dance	2	1	1
Music	6	3	3
CDT	3	2	1
HE	2	2	3
Humanities	2	2	2
Science	-	-	-
Other*	2	2	2

Two schools had curricular links in all three years with the remedial (special needs) department

4 D 11 Does the art department have any curriculum documents for the first three years?

1) Yes 27 No 0

ii) Details of curriculum documents content:

Curriculum	Schools
General Aims	27
Specific Objectives	20
Areas of Experience	19
Schemes of Work	21
Suggested Topics	23
Example Lessons	7

4 D 12 Do all pupils have experience in the same areas/topics?

	Yes	No
In the 1st Year	19	8
In the 2nd Year	19	8
In the 3rd Year	25	2

4 D 13 Do all classes in the same year do the same topics and lessons during that year?

	Yes	No
The same Topic	17	9
The same Lesson	10	16

NB In 1 school all 1st and 2nd Year Pupils did the same topics and lessons, but 3rd Years did not.

4 D 14 How much freedom in the teaching of art does each teacher have?

	No of responses
Total freedom to teach any lesson he/she chooses:	2
Freedom to teach his/her own lesson within a specified area:	25
A specified lesson to teach on every occasion:	1*

* One school had set lessons to teach on some occasions only.

APPENDIX 4E THE ART CURRICULUM CONTENT AND CONTRIBUTION

4 E1

In which of the following areas of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area individually for importance in your view.

19 respondents

	most important					least important			
	9	8	7	6	5	4	3	2	1
a) Visual language (shape, line, colour)	14*	3	1	1*	-	1	-	-	-
b) Graphicacy and visual communication.	3	1	5	2	4	2	1	-	1
c) Design and problem-solving.	5#	5	2#	5	2	-	-	-	1
d) Drawing.	10	4	2	2	1	-	-	-	-
e) Representational/pictorial composition	6	2	6	2	1	2	-	-	-
f) Abstraction	1	1	5	3	1	3	3	1	1
g) 3D construction and ceramics	3	3	5	2	2	2	-	1	1
h) Art appreciation, art history	1	-	-	2	2	5	5	3	1

* Two responses by one school, as follows: for 1st and 2nd year pupils visual language was rated 9; for 3rd year pupils it was rated 6.

The same school made two responses for Design and Problem-solving, as follows: for 3rd year pupils it was rated 9; for 1st and 2nd year pupils it was rated 7

4 E2

To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

19 responses

N = No response

	most contribution					least contribution					N
	9	8	7	6	5	4	3	2	1		
	a) Aesthetic and creative	15	1	3	-	-	-	-	-	-	
b) Human and social	4	6	2	5	-	1	-	-	-	1	
c) Linguistic and literary	-	1	3	3	5	1	1	1	2	2	
d) Mathematical	-	1	1	4	3	2	2	2	3	1	
e) Moral	-	1	1	2	8	1	3	1	1	1	
f) Physical	-	3	2	-	5	-	3	2	2	2	
g) Scientific	-	-	1	2	2	3	4	4	2	1	
h) Technological	-	2	2	1	4	5	1	2	-	2	
i) Spiritual	1	-	4	2	3	2	2	1	4	-	

4 E3

Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance.

19 respondents

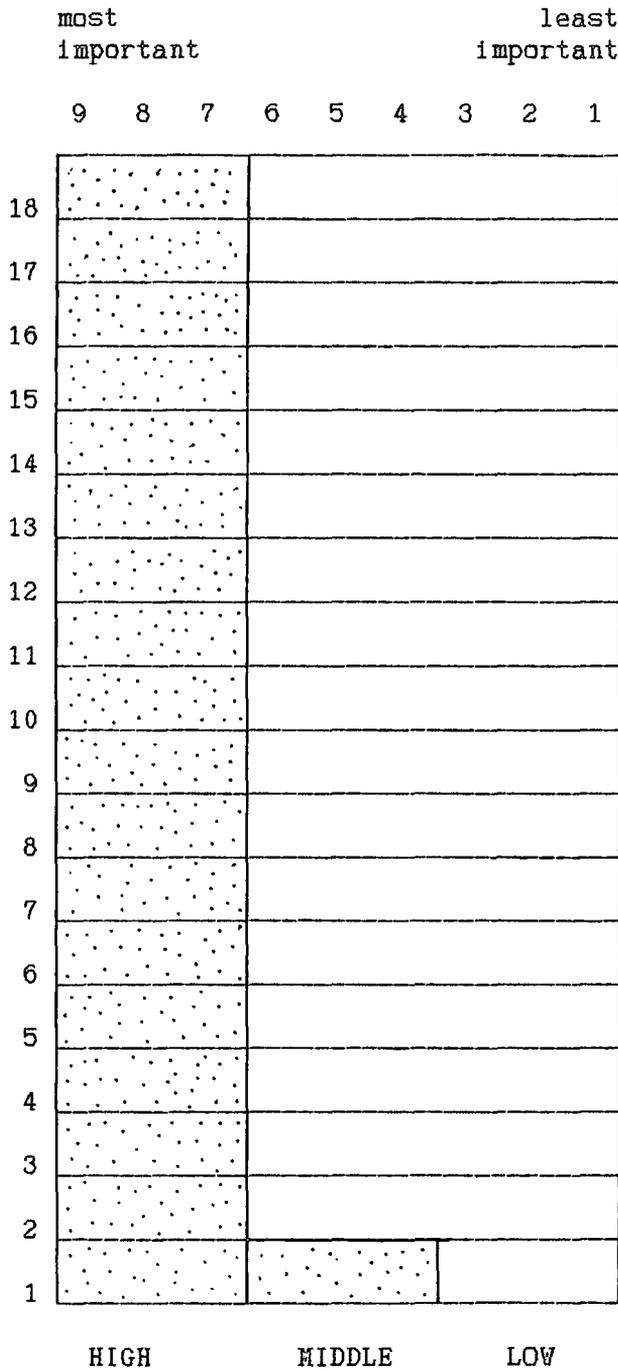
	strongly agree					strongly disagree			
	9	8	7	6	5	4	3	2	1
	a) To develop sensitive visual perception	17	2	-	-	-	-	-	-
b) As a problem-solving activity	3	7	3	3	1	-	1	-	1
c) To encourage inventiveness and creativity	15	3	1	-	-	-	-	-	-
d) To develop discrimination about design	6	4	8	1	-	-	-	-	-
e) To develop concepts of visual language	11	5	2	-	1	-	-	-	-
f) To give pupils the opportunity to make things	1	3	-	7	6	1	-	1	-
g) To help pupils to develop an awareness of their own and other cultures	-	2	7	5	3	-	2	-	-
h) To provide for the expression of thought, feelings and ideas	12	2	4	1	-	-	-	-	-
i) To help pupils develop self-awareness	11	4	4	-	-	-	-	-	-

4 E3 (continued)

	strongly agree					strongly disagree			
	9	8	7	6	5	4	3	2	1
j) To encourage an enquiring mind	11	4	3	1	-	-	-	-	-
k) To learn about the history of art	-	1	2	9	3	3	1	-	-
l) To develop skill in the use of art materials and techniques	8	3	6	1	1	-	-	-	-
m) To prepare for leisure-time activities in the future	4	1	4	2	4	1	3	-	-
n) To make artefacts for display	1	2	2	2	1	5	1	2	3
o) To nurture self-discipline and independence	7	7	2	3	-	-	-	-	-
p) To develop co-ordination of hand, eye and intellect	12	1	3	3	-	-	-	-	-
q) To allow pupils a period of relaxation after academic work	-	-	3	1	1	4	4	1	5
r) To promote non-discursive thought	-	1	9	1	4	2	1	-	1

E1 In which of the following areas of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area for importance.

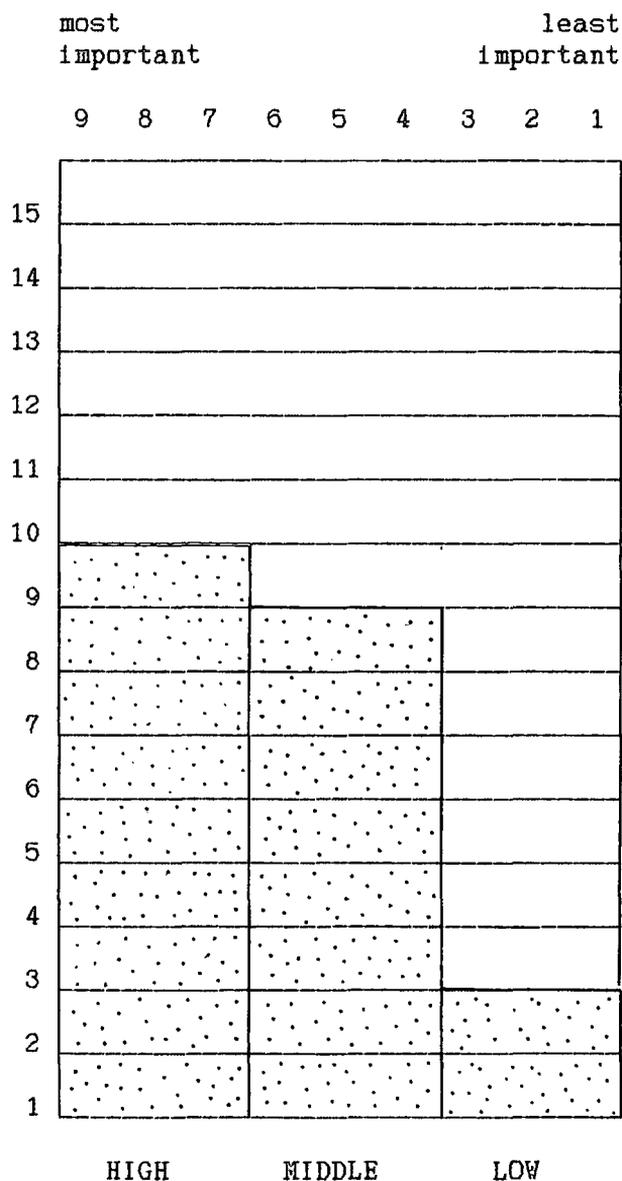
a) Visual Language



Each unit represents the response of one school

E1 In which of the following areas of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area for importance.

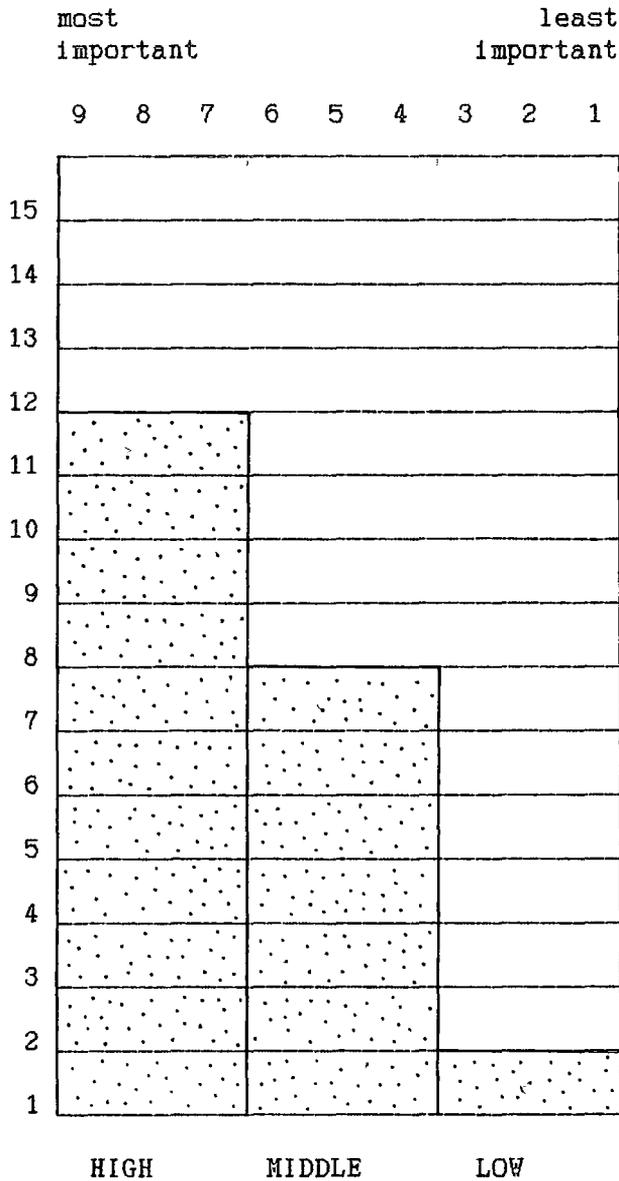
b) Graphicacy and visual communication



Each unit represents the response of one school

E1 In which of the following areas of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area for importance.

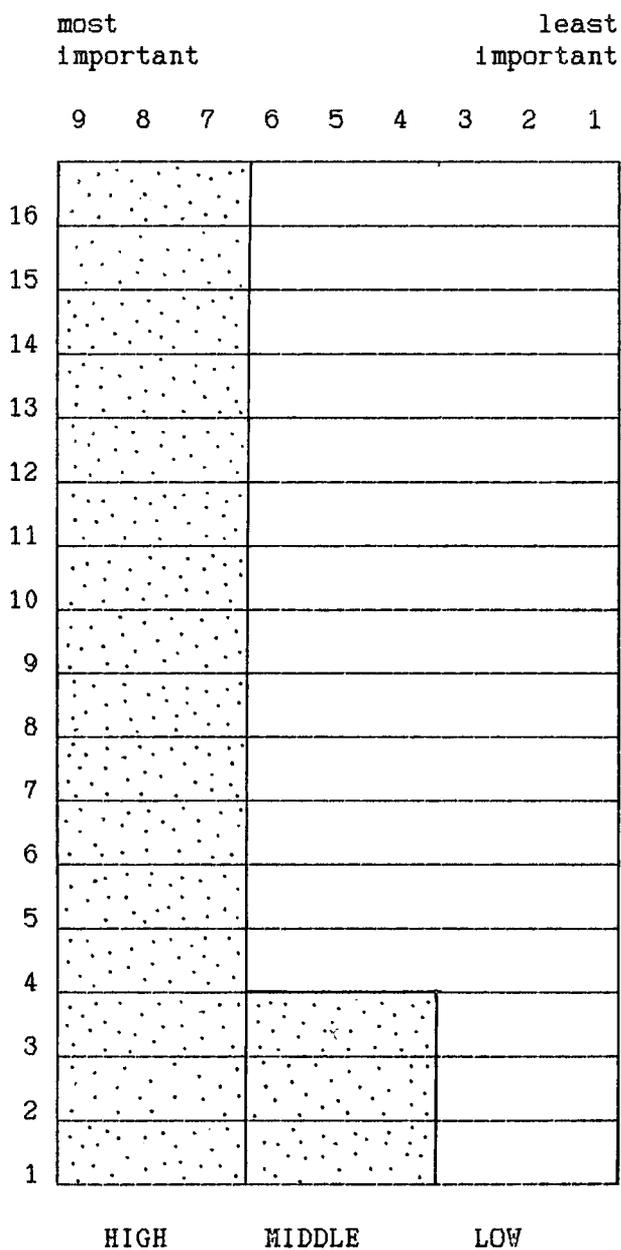
c1 Design and problem solving.



Each unit represents the response of one school

E1 In which of the following area of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area for importance.

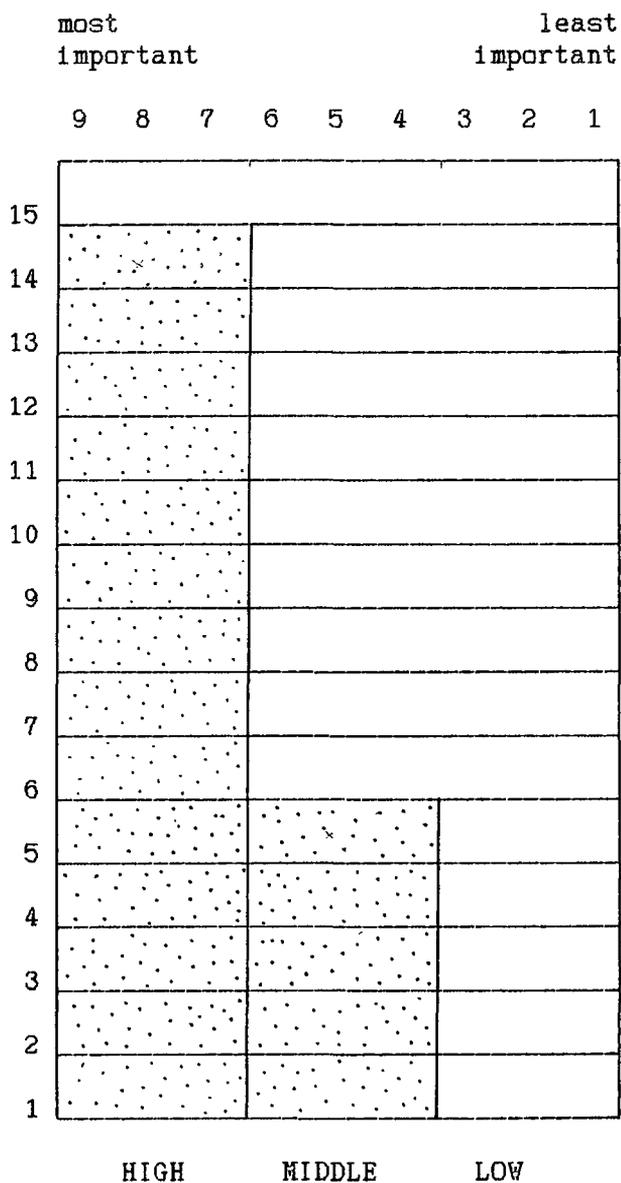
d1 Drawing.



Each unit represents the response of one school

E1 In which of the following areas of the art curriculum do your 1st-3rd years have experience? Please rate each area for importance.

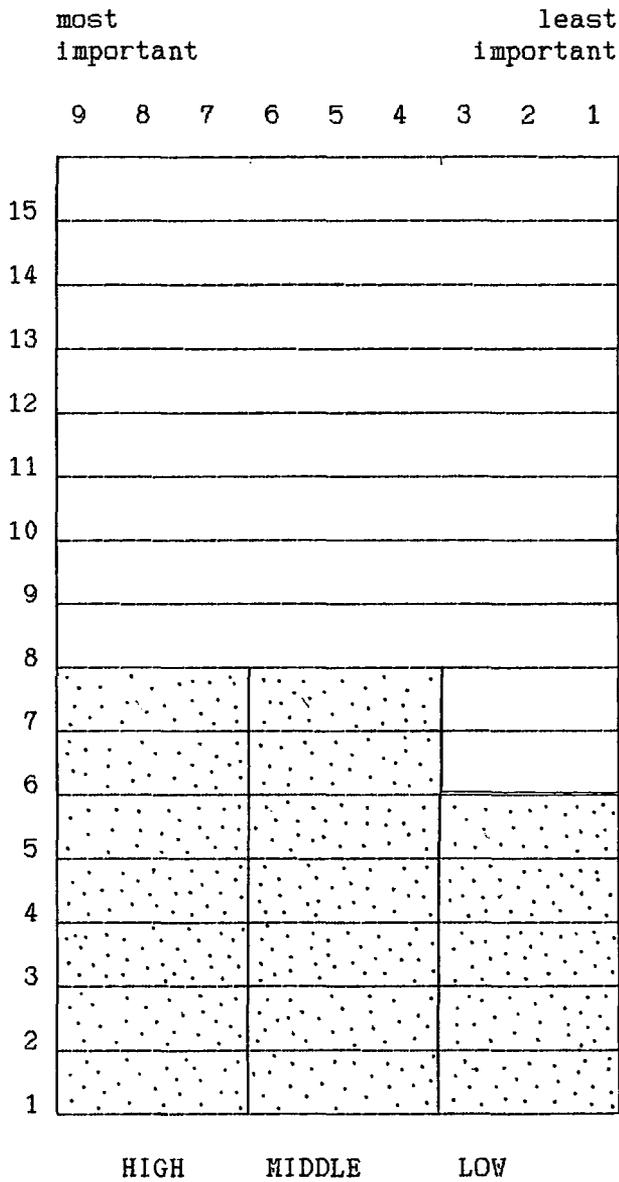
e1 Representational/pictorial composition.



Each unit represents the response of one school

E1 In which of the following areas of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area for importance.

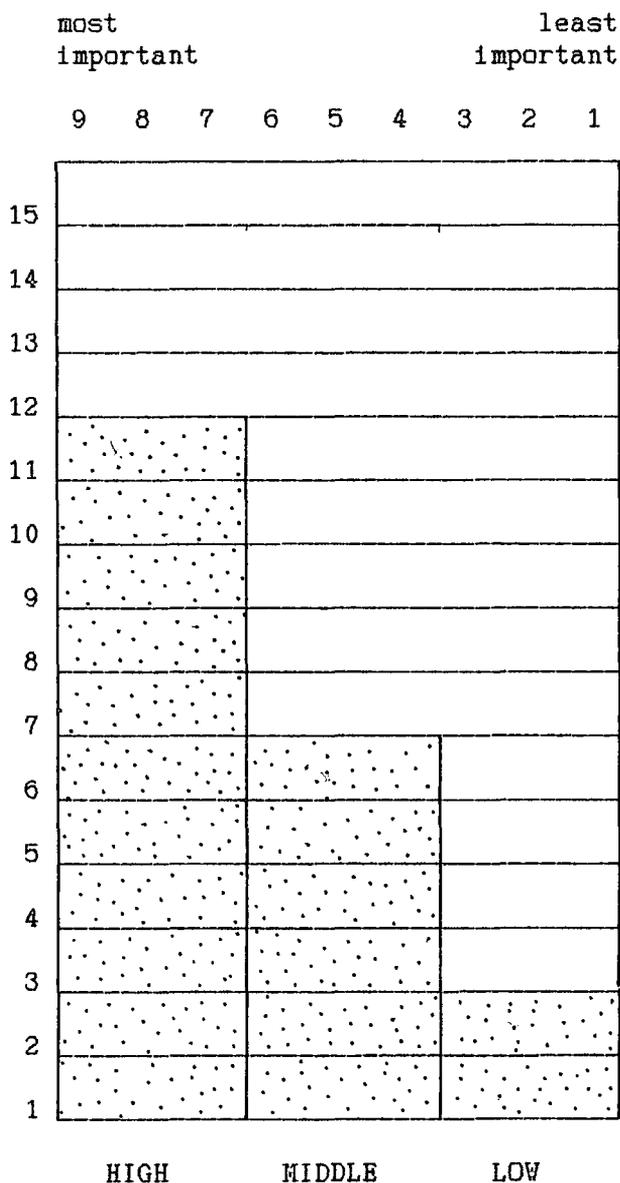
f1 Abstraction.



Each unit represents the response of one school

E1 In which of the following areas of the art curriculum do your 1st-3rd year pupils have experience? Please rate each area for importance.

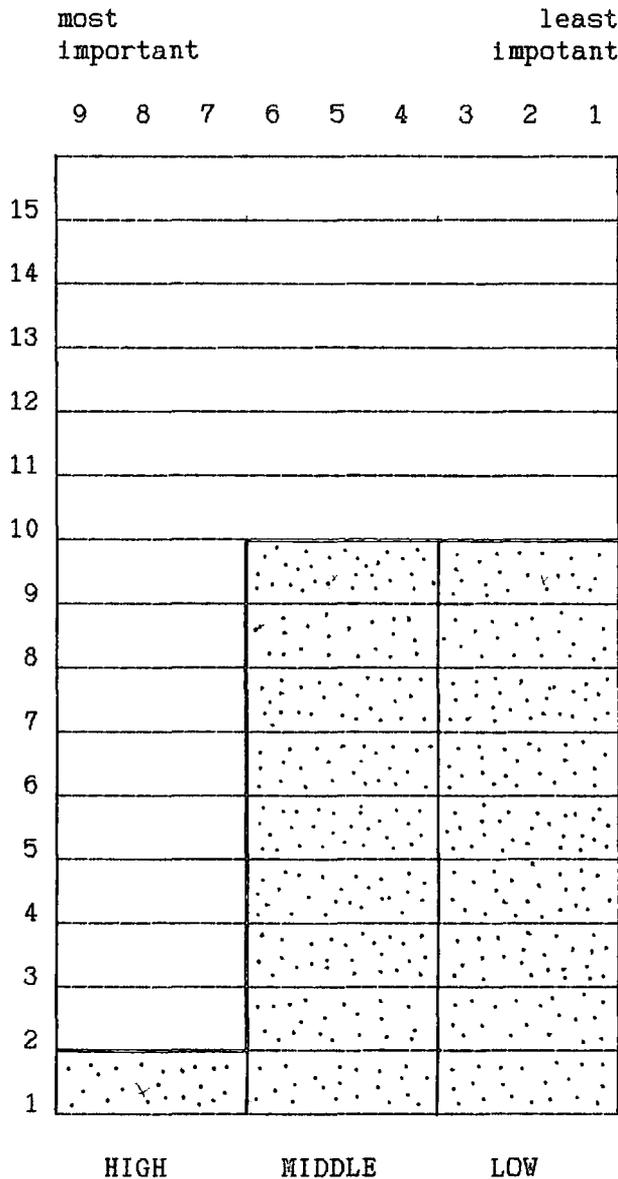
g) Three-dimensional construction and ceramics.



Each unit represents the response of one school

E1 In which of the following areas of the art curriculum do your 1st-3rd year pupils have experienc? Please rate each areas for importance.

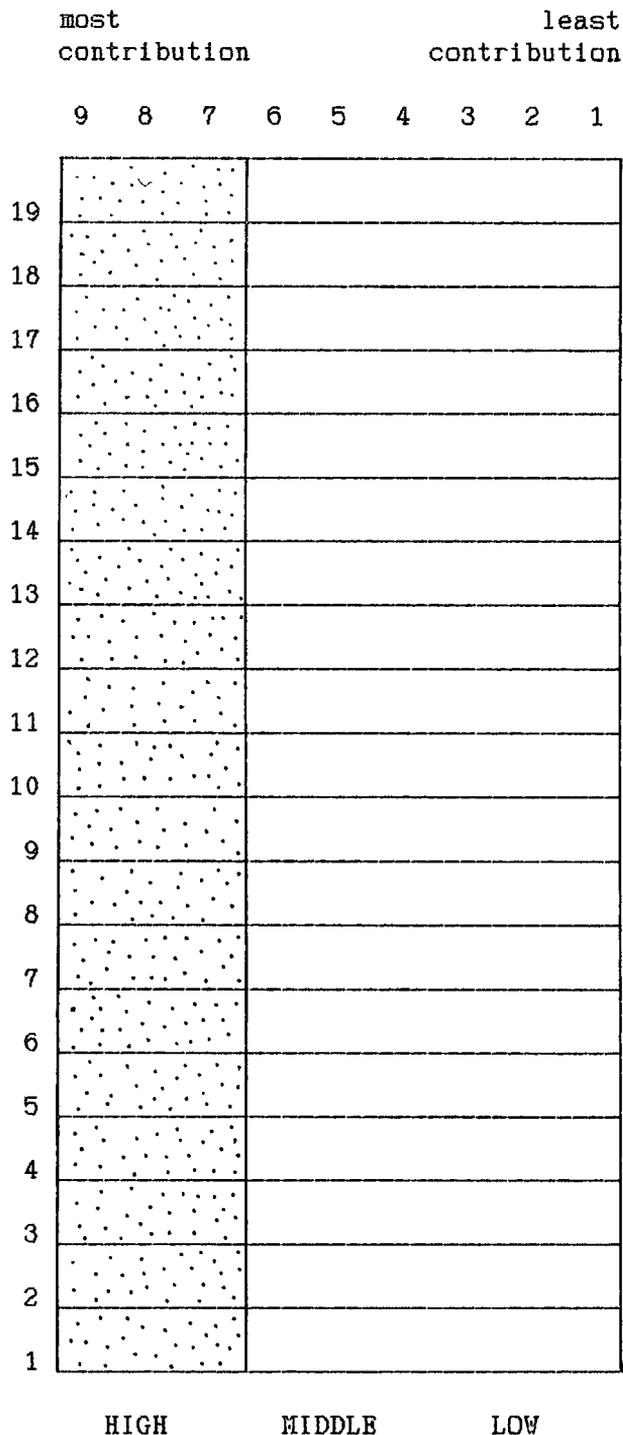
h1 Art appreciation, art history, aesthetic theory.



Each unit represents the response of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

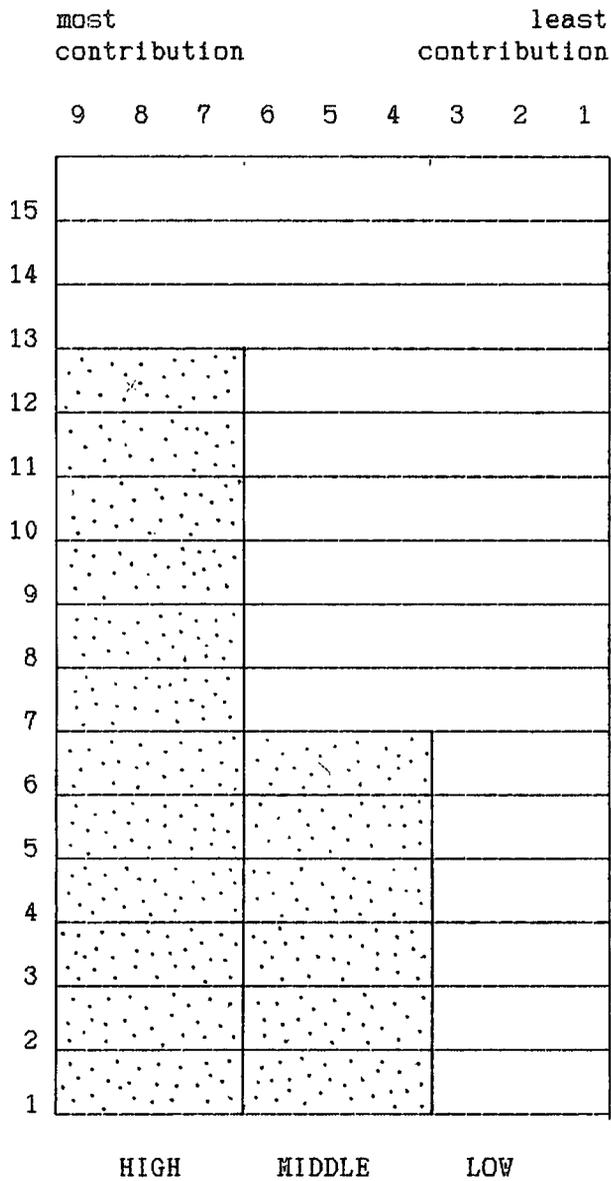
a) Aesthetic and creative.



Each unit represents the response of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

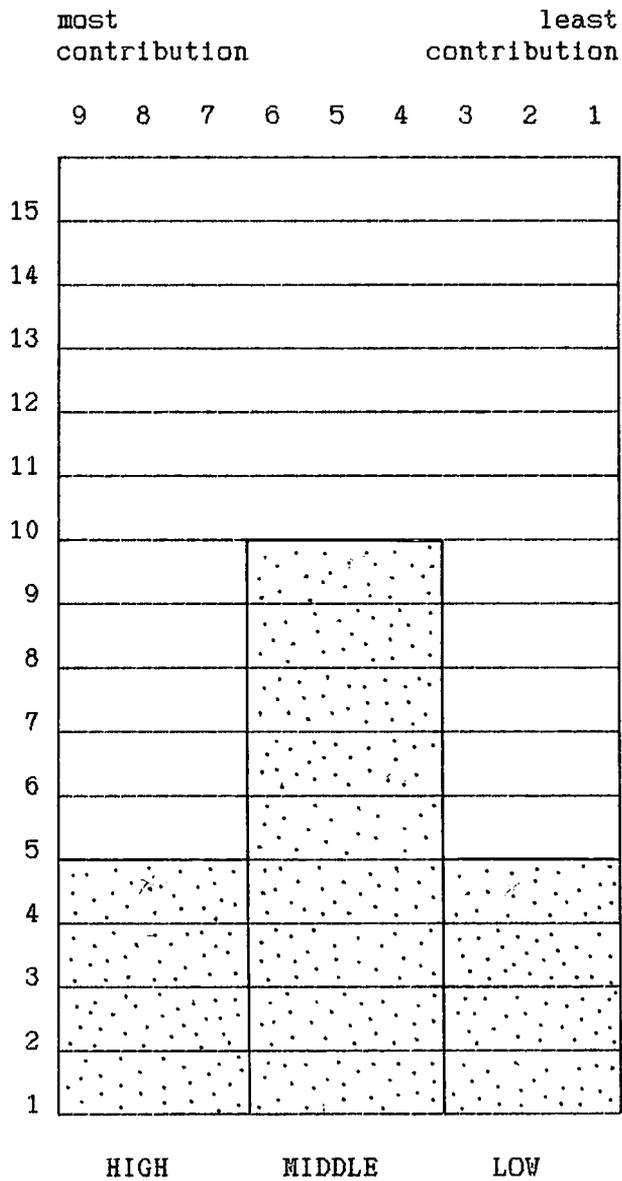
b) Human and social.



Each unit represents the response of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

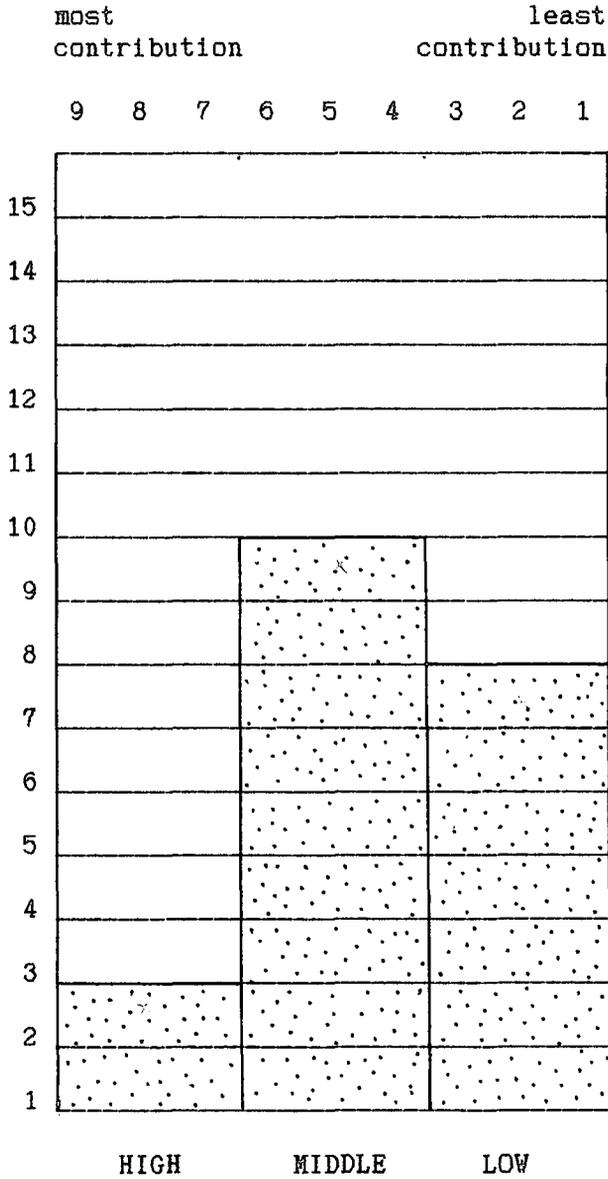
c) Linguistic and literary.



Each unit represents the response of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

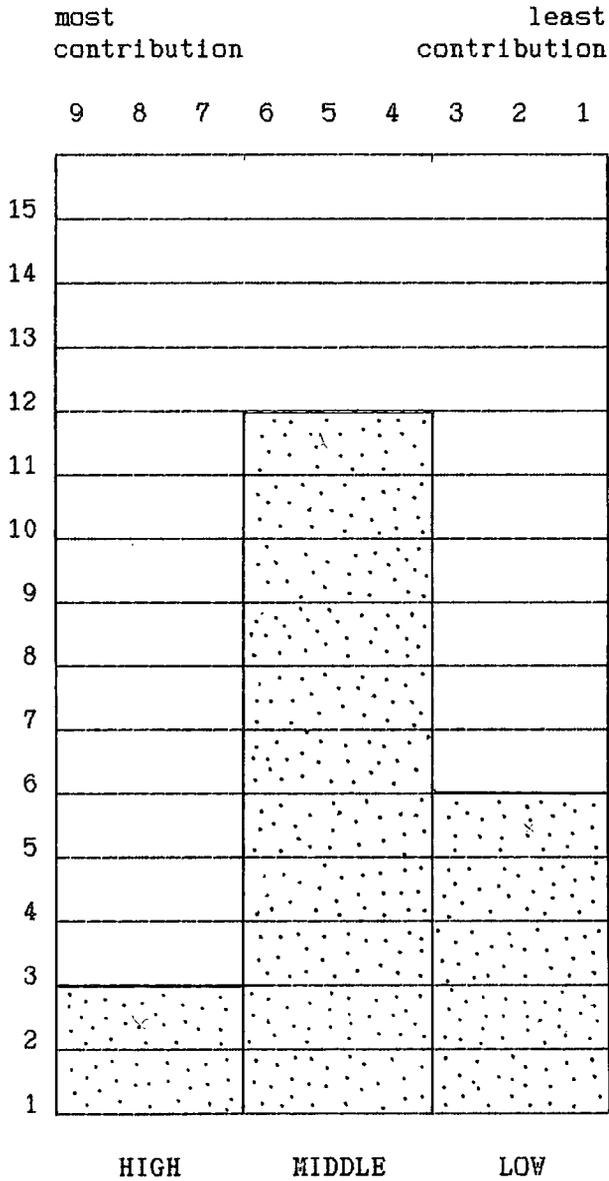
d1 Mathematical.



Each unit represents the response of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

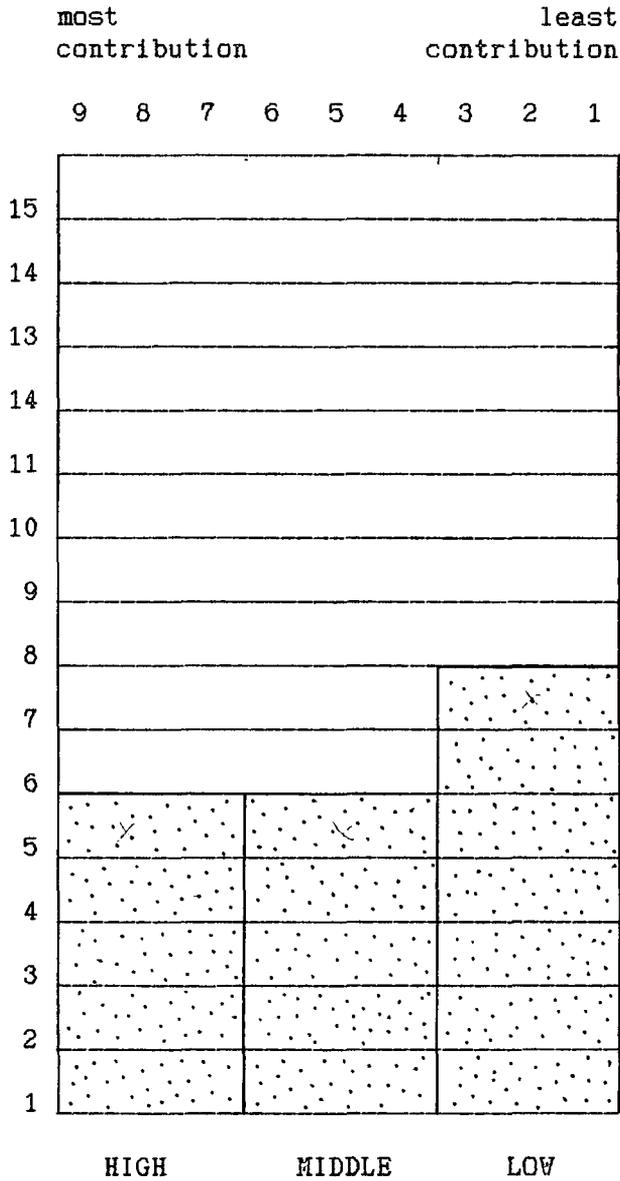
e) Moral.



Each unit represents the response of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

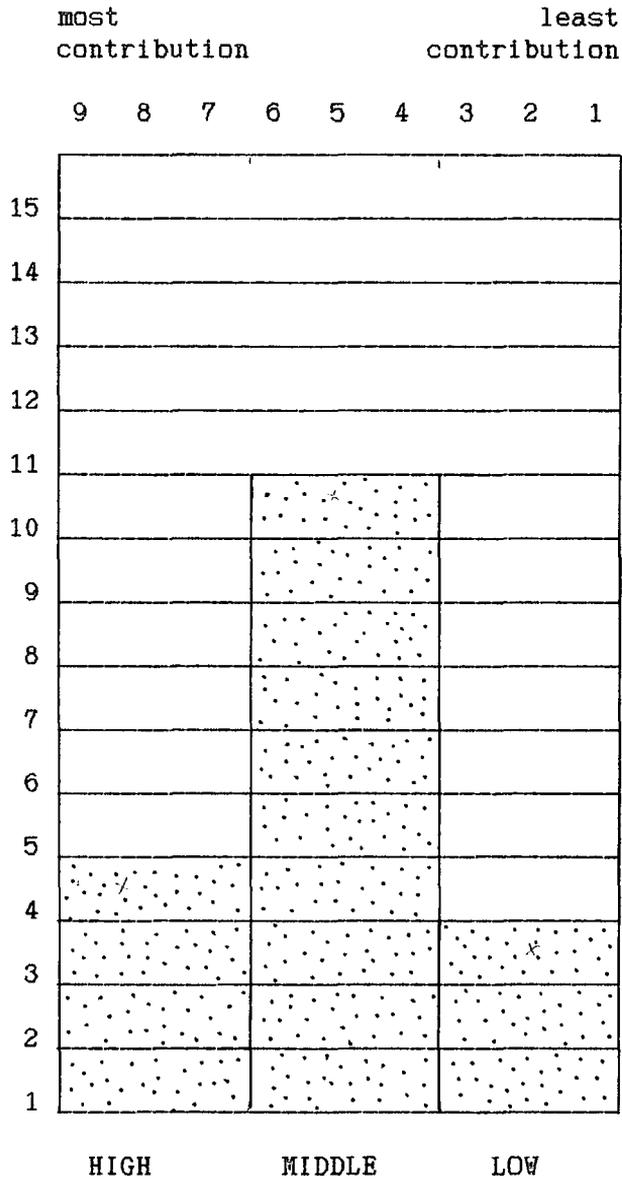
f1 Physical.



Each unit represents the response of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

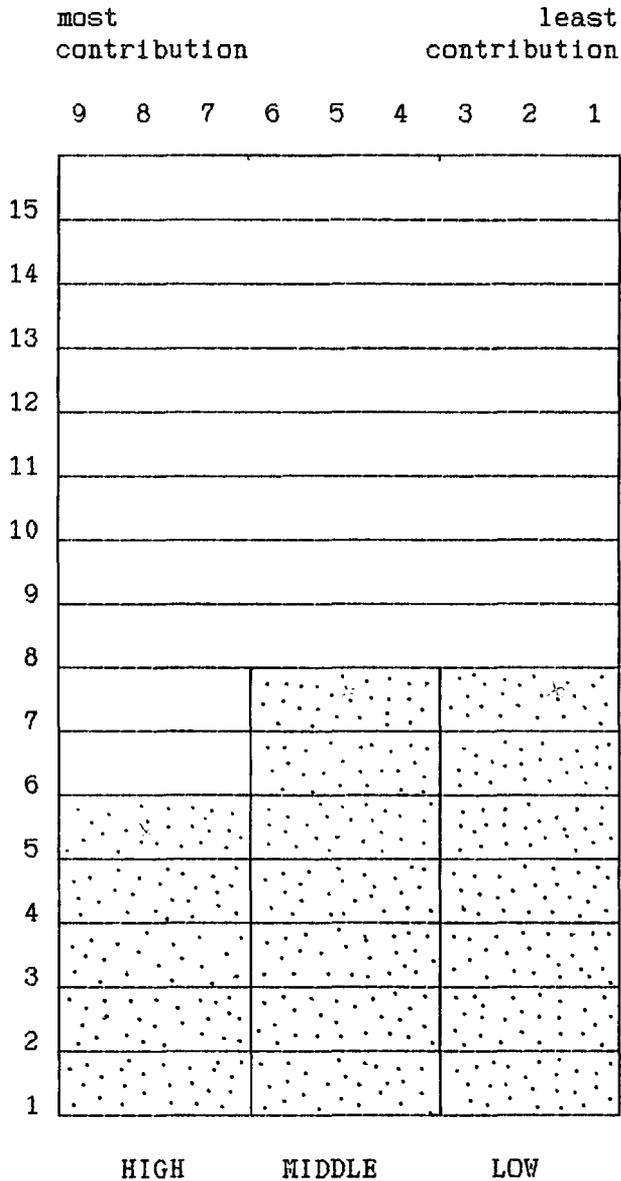
h) Technological.



Each unit
represents
the response
of one school

E2 To which of the following areas of experience does your art curriculum make a contribution, and in what degree?

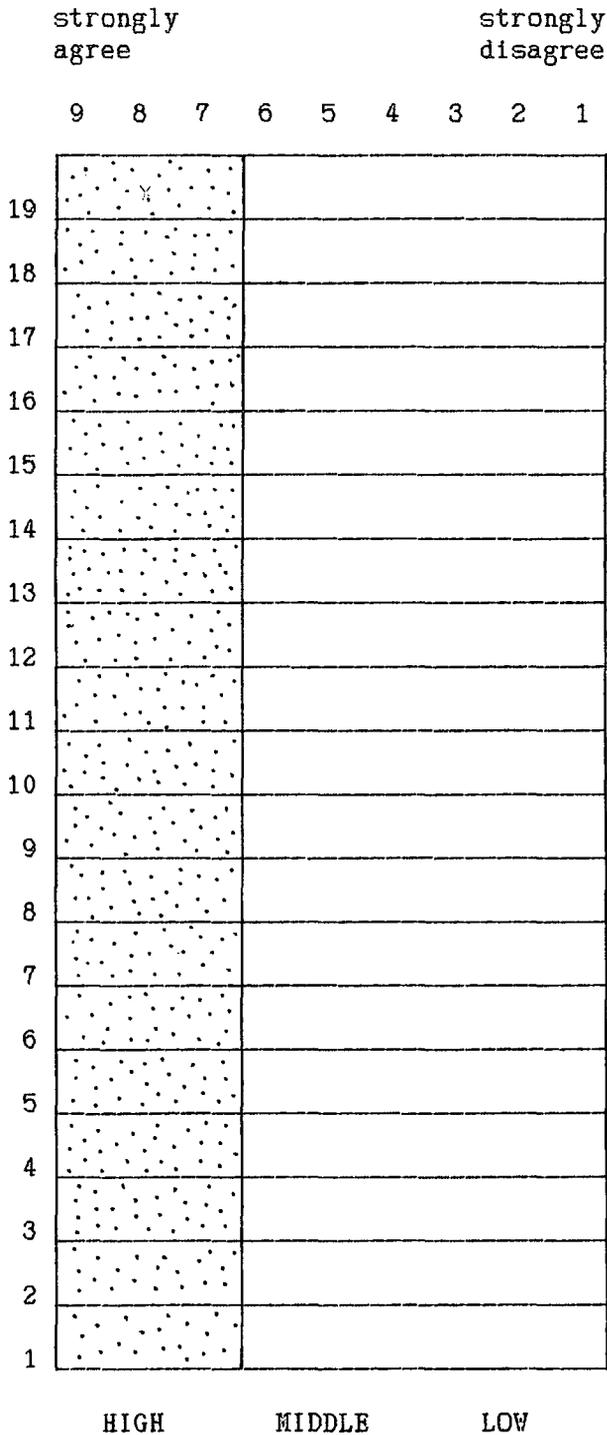
1) Spiritual.



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

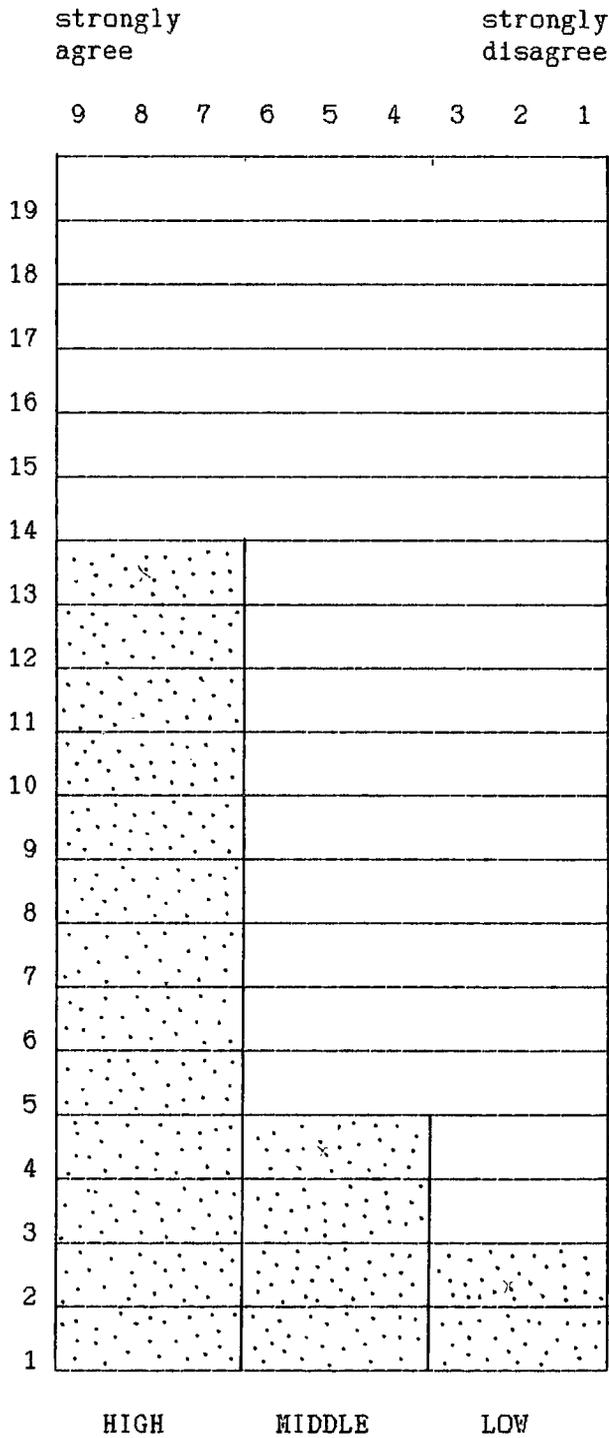
a) To develop sensitive visual perception



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

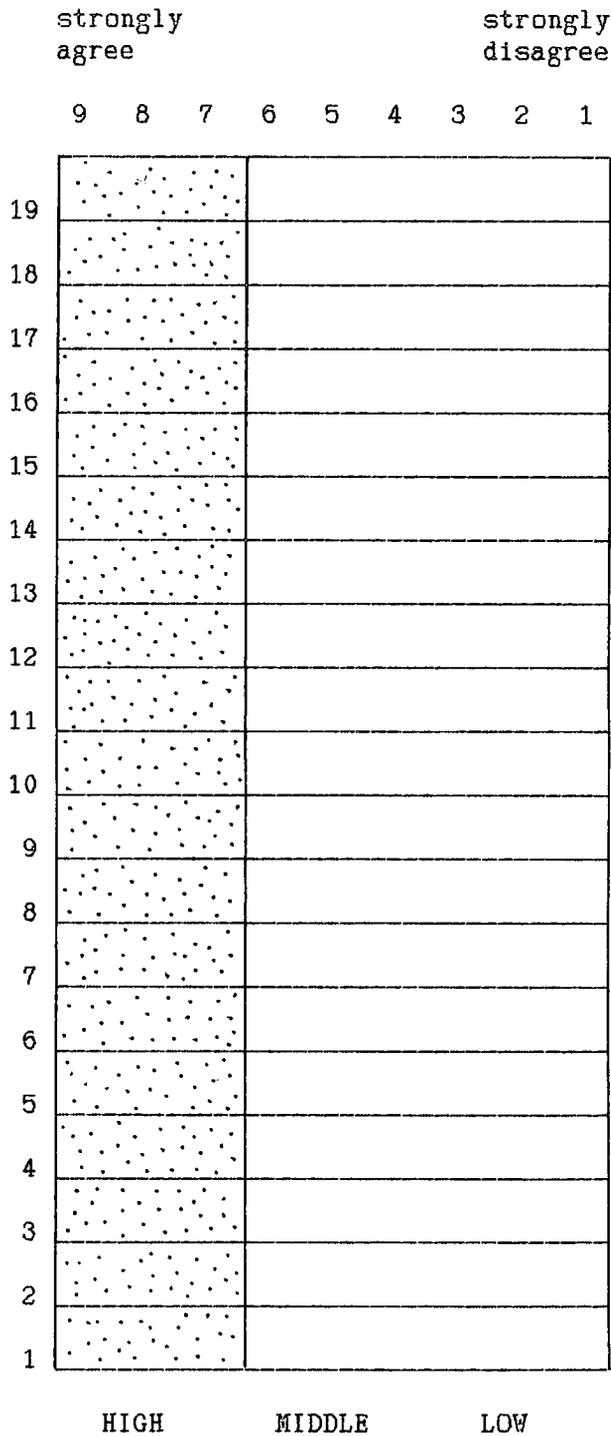
b) As a problem-solving activity



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

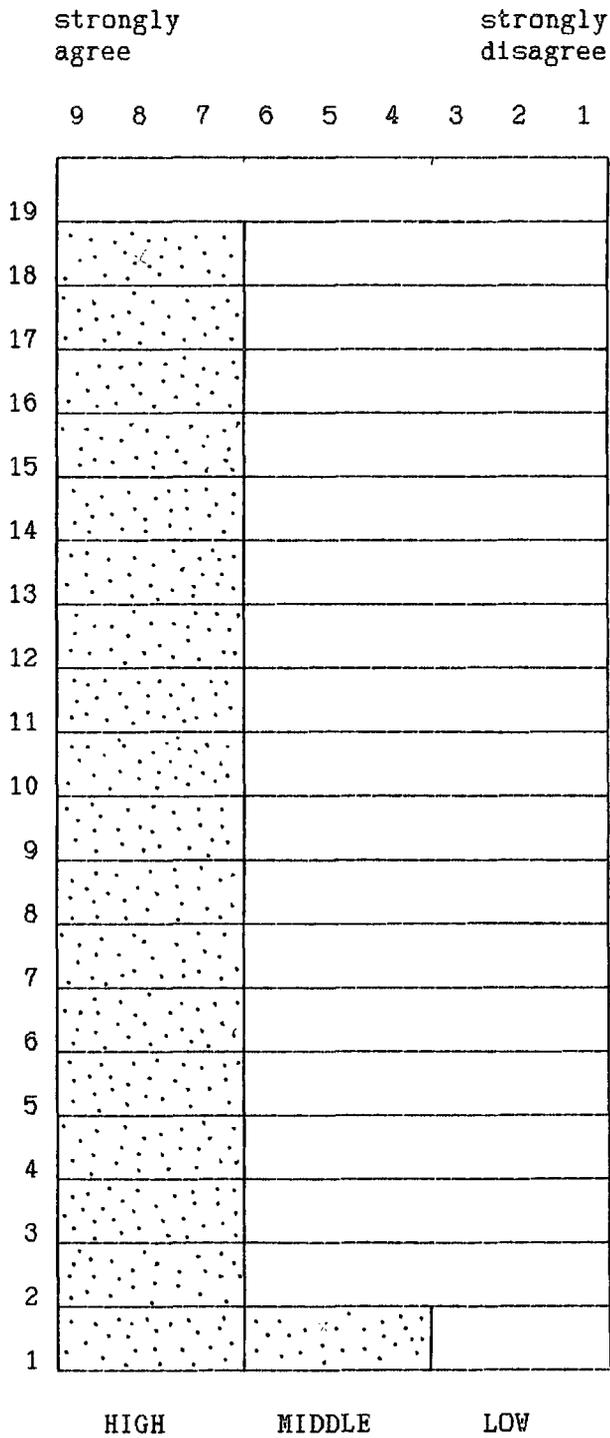
c) To encourage inventiveness and creativity



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

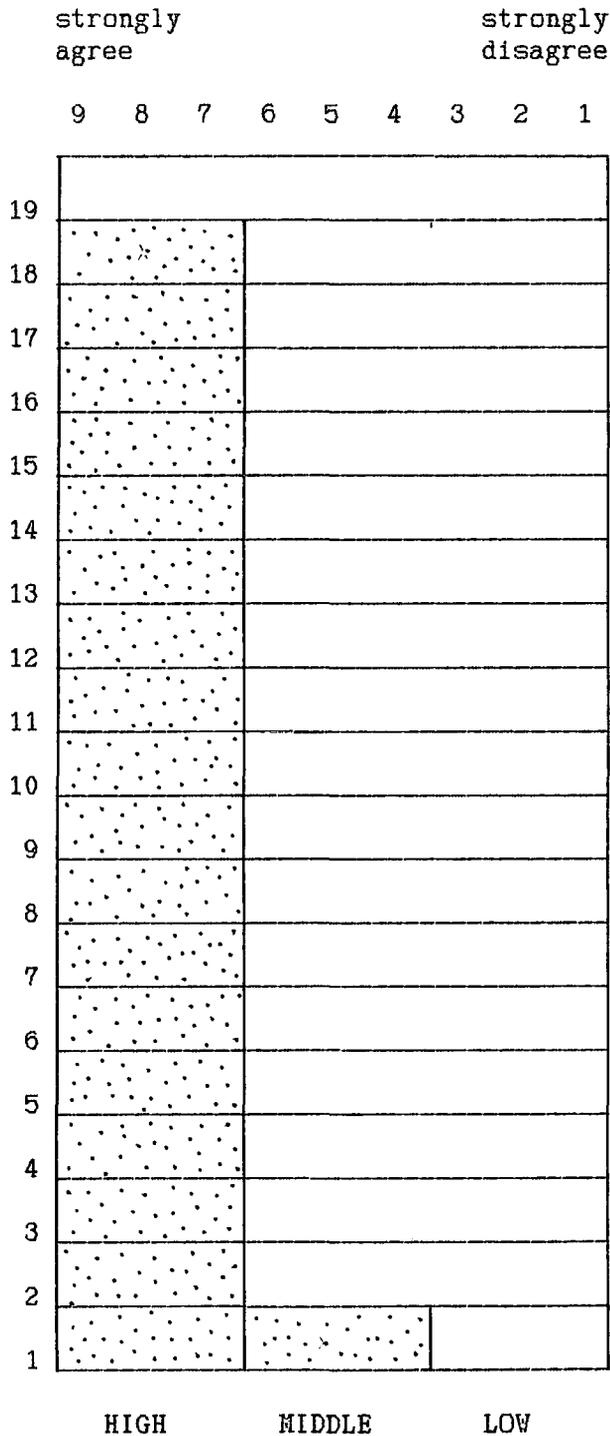
d1 To develop discrimination about design



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

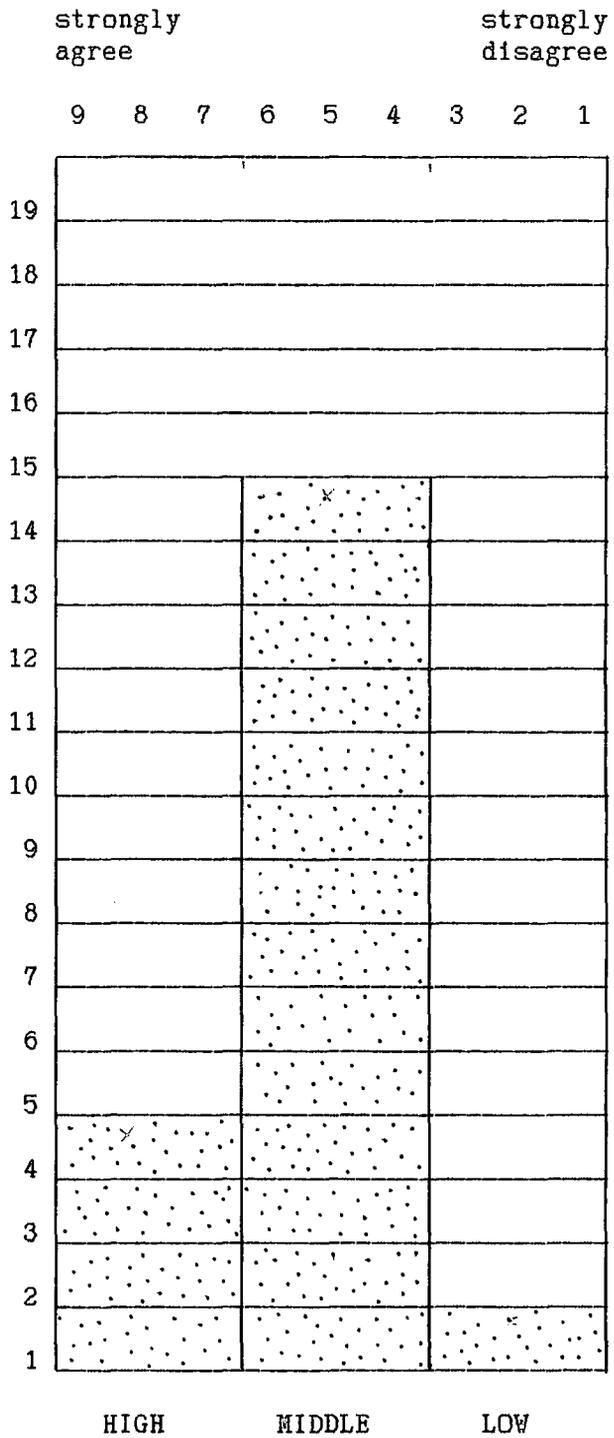
e1 To develop concepts of visual language



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

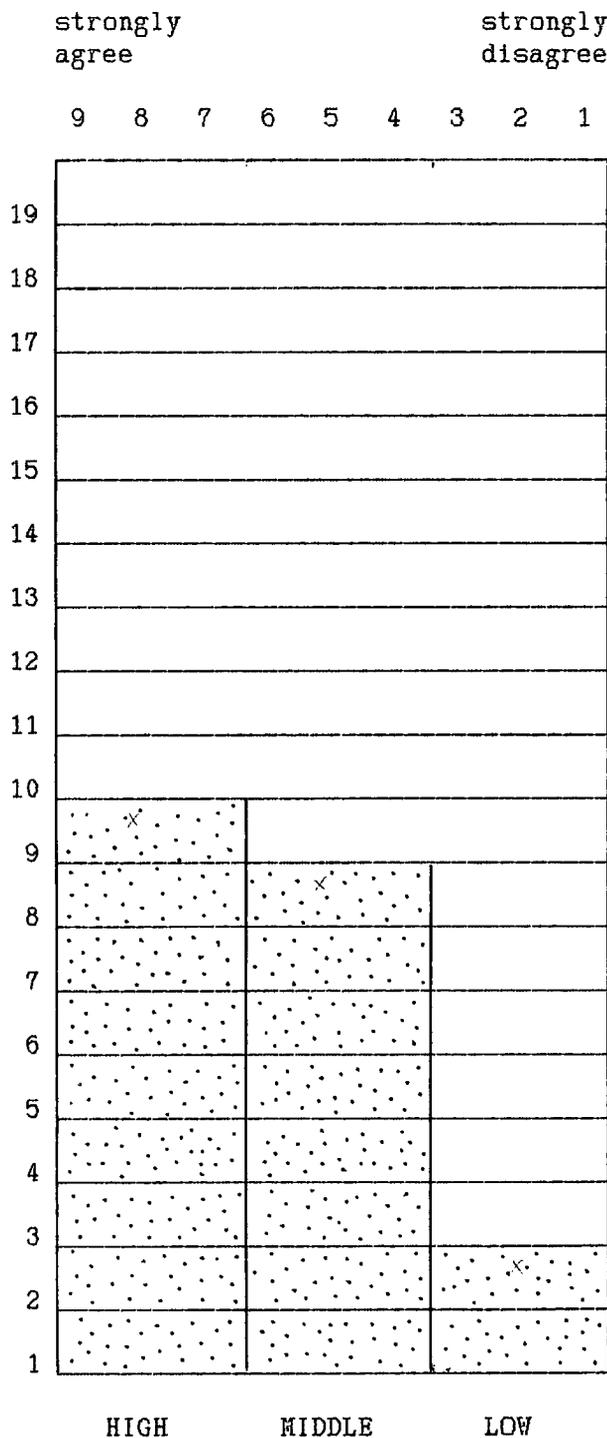
f1 To give pupils the opportunity to make things



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

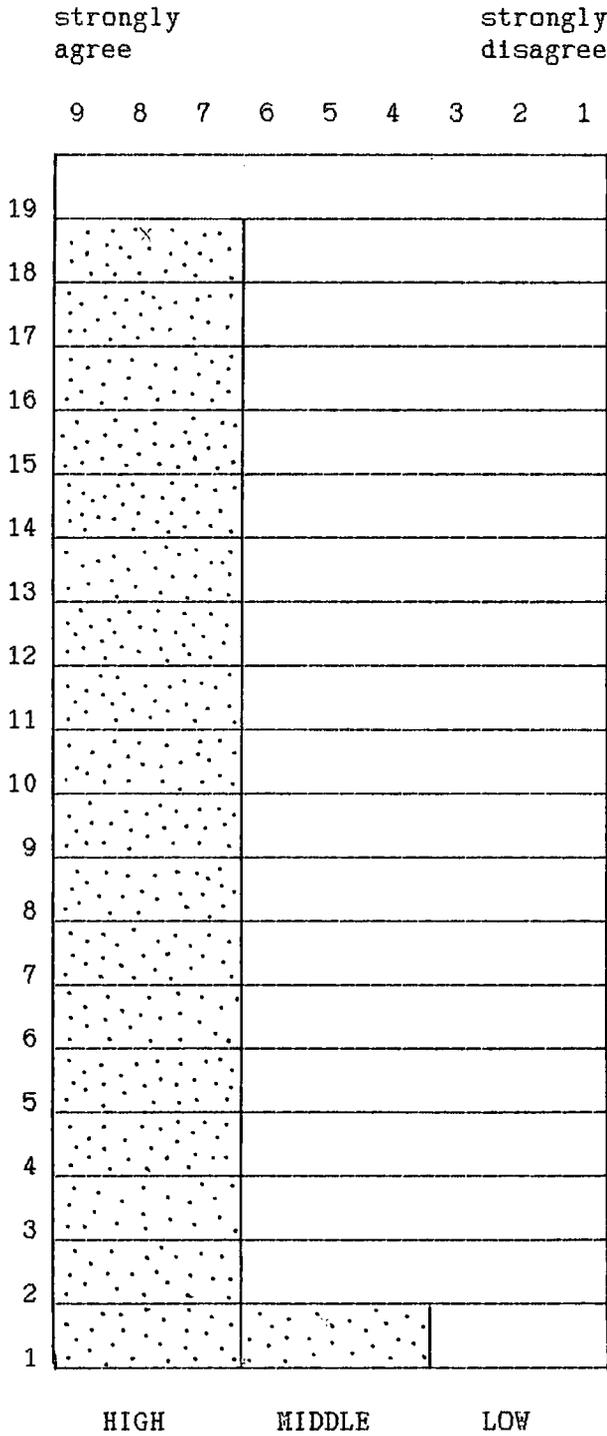
g) To help pupils develop an awareness of their own and other cultures



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

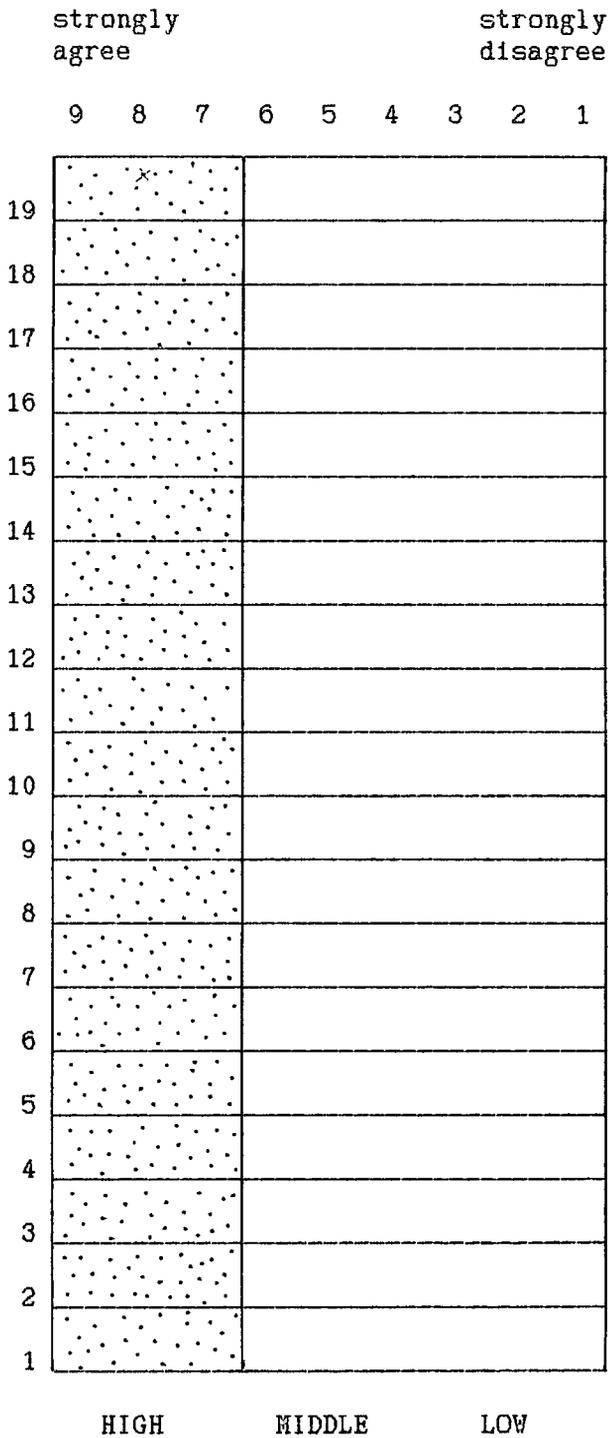
h) To provide for the expression of thought, feelings and ideas



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

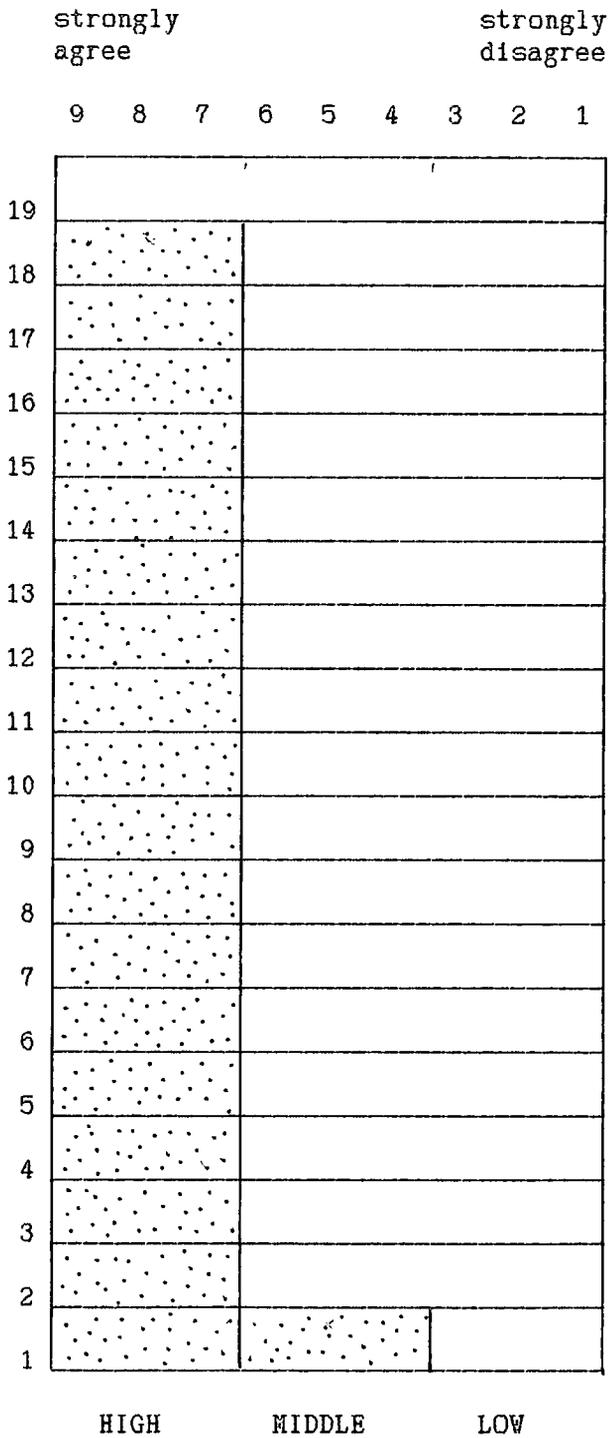
1) To help pupils develop self-awareness



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

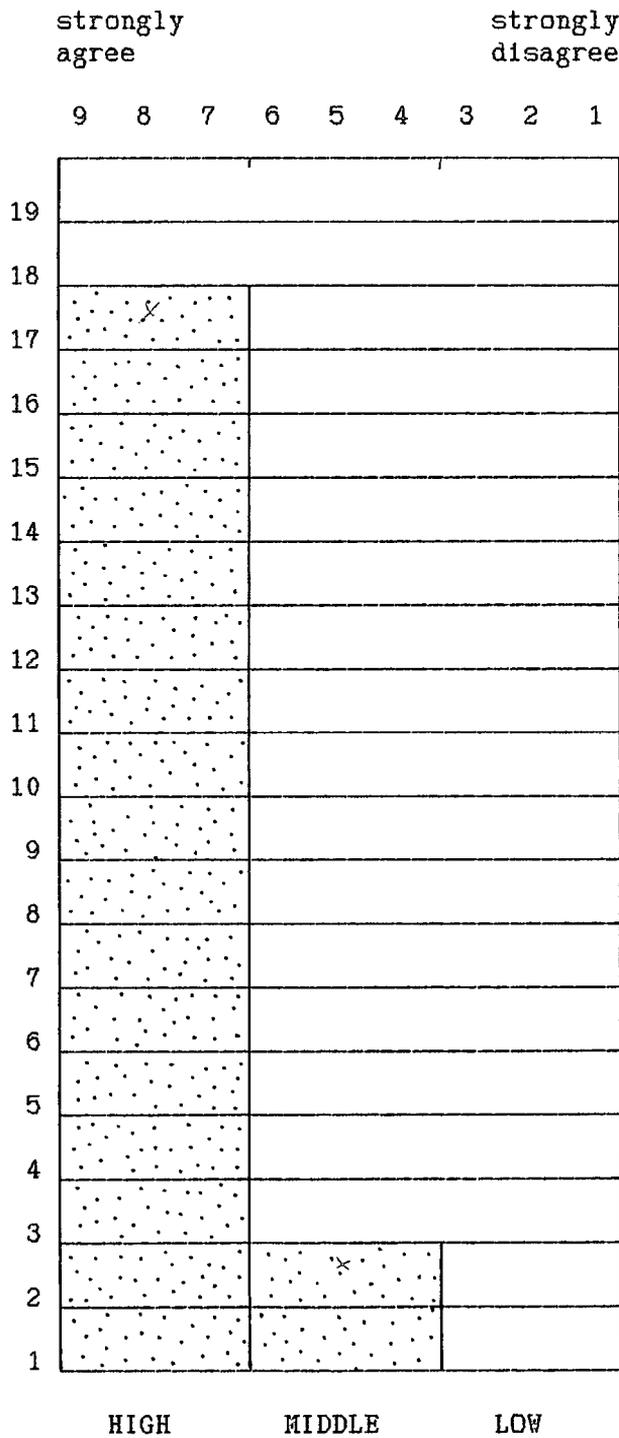
j1 To encourage an enquiring mind



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

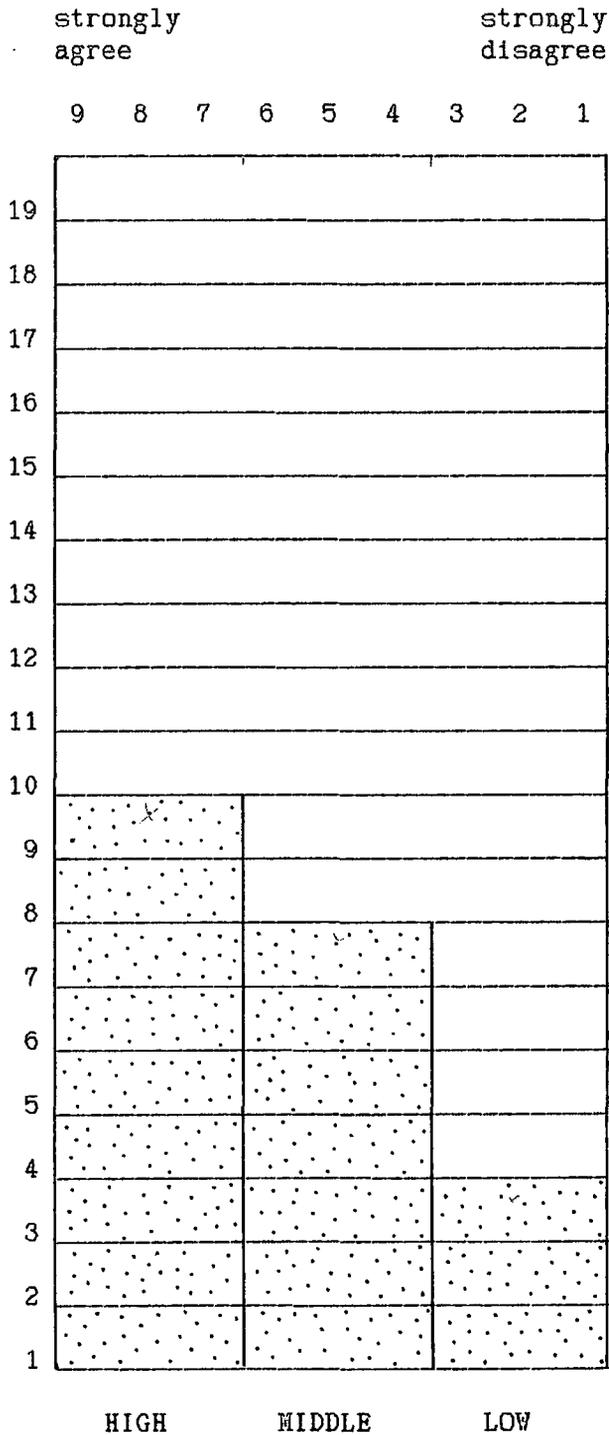
1) To develop skill in the use of art materials and techniques



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

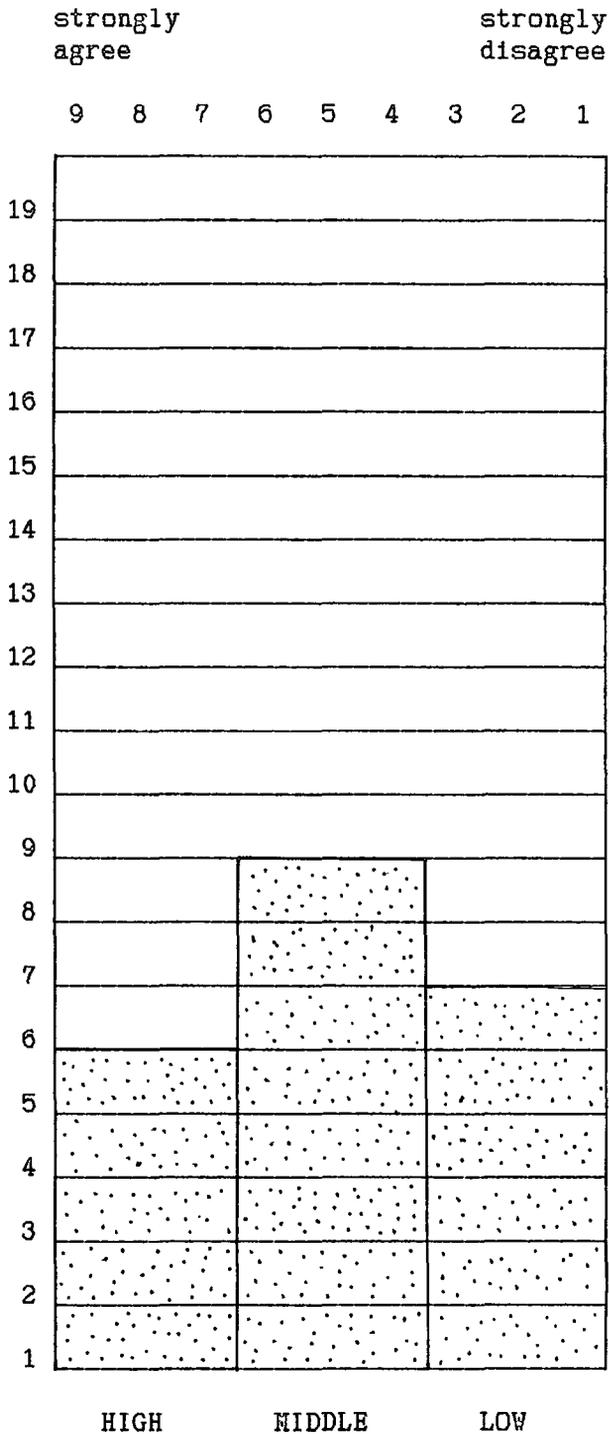
□ To prepare for leisure-time activities in the future



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

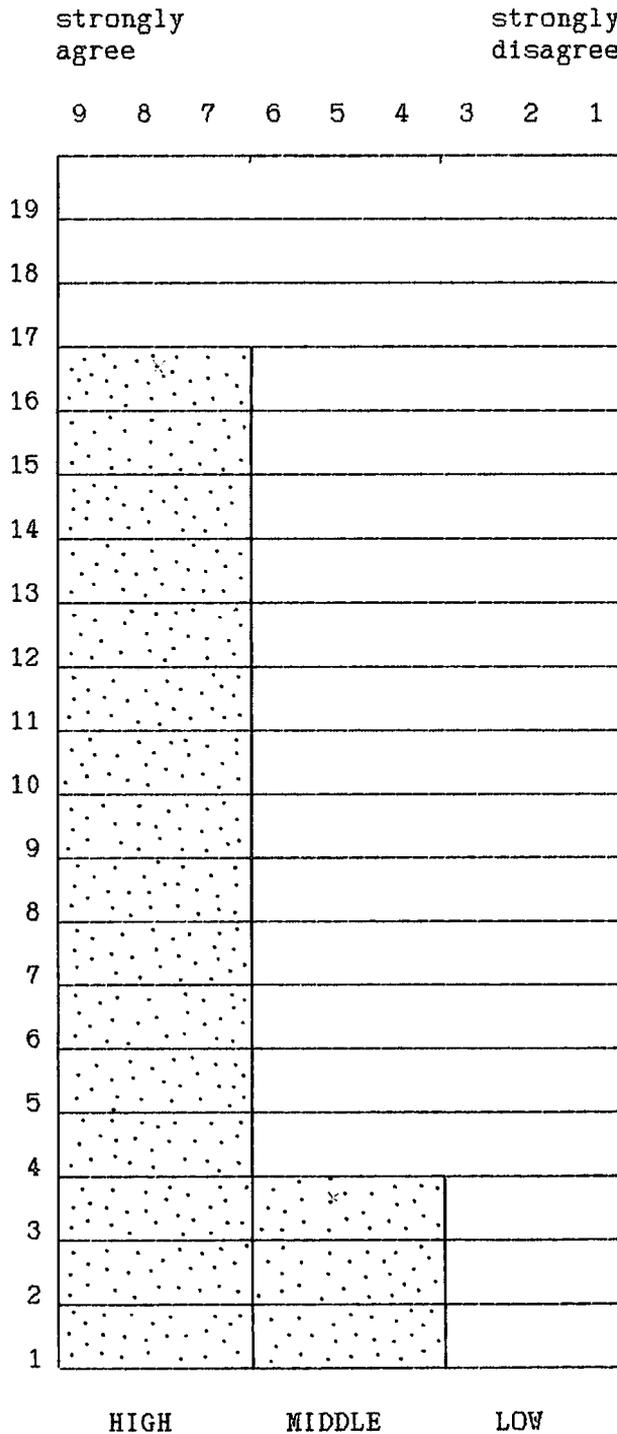
n) To make artefacts for display



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

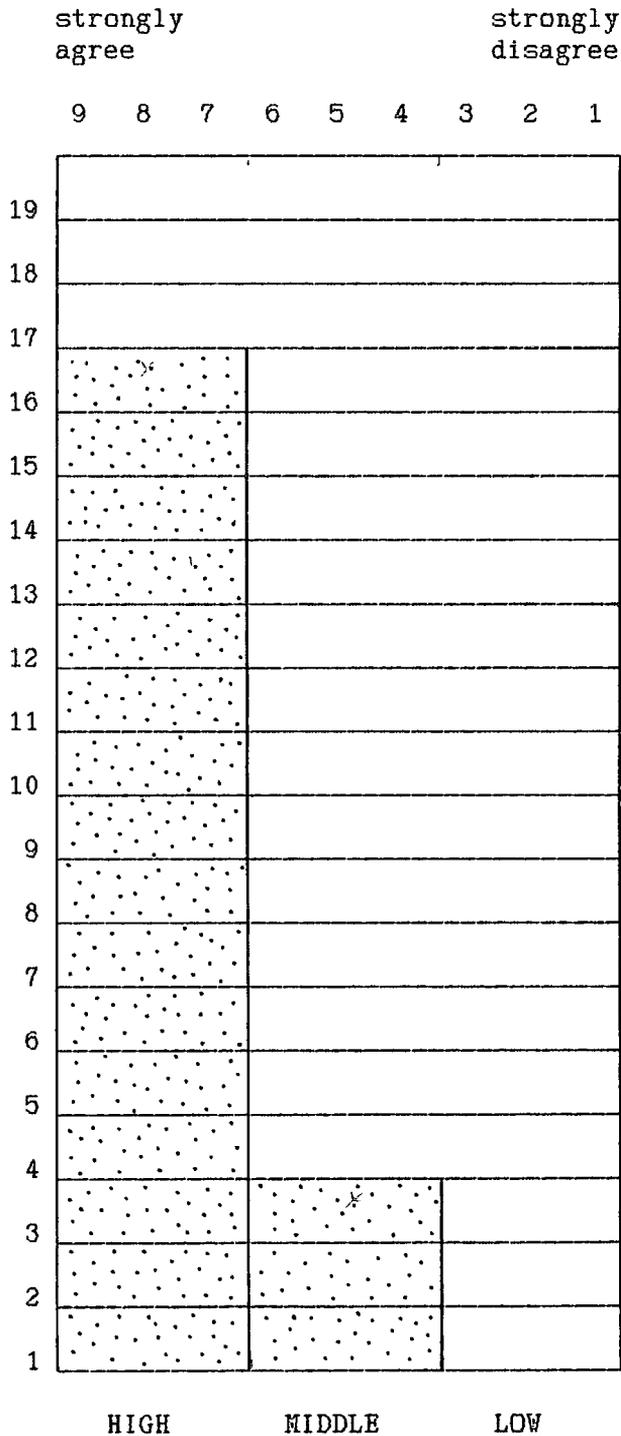
01 To nurture self-discipline and independence



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

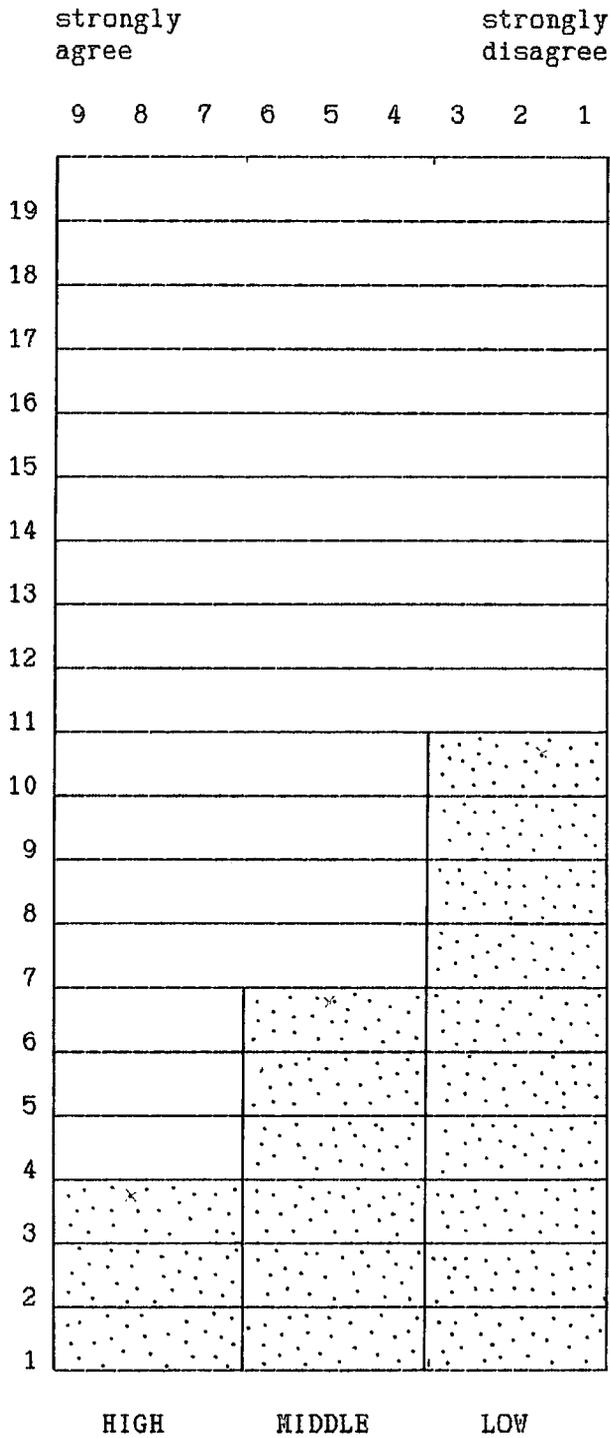
p1 To develop co-ordination of hand, eye and intellect



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

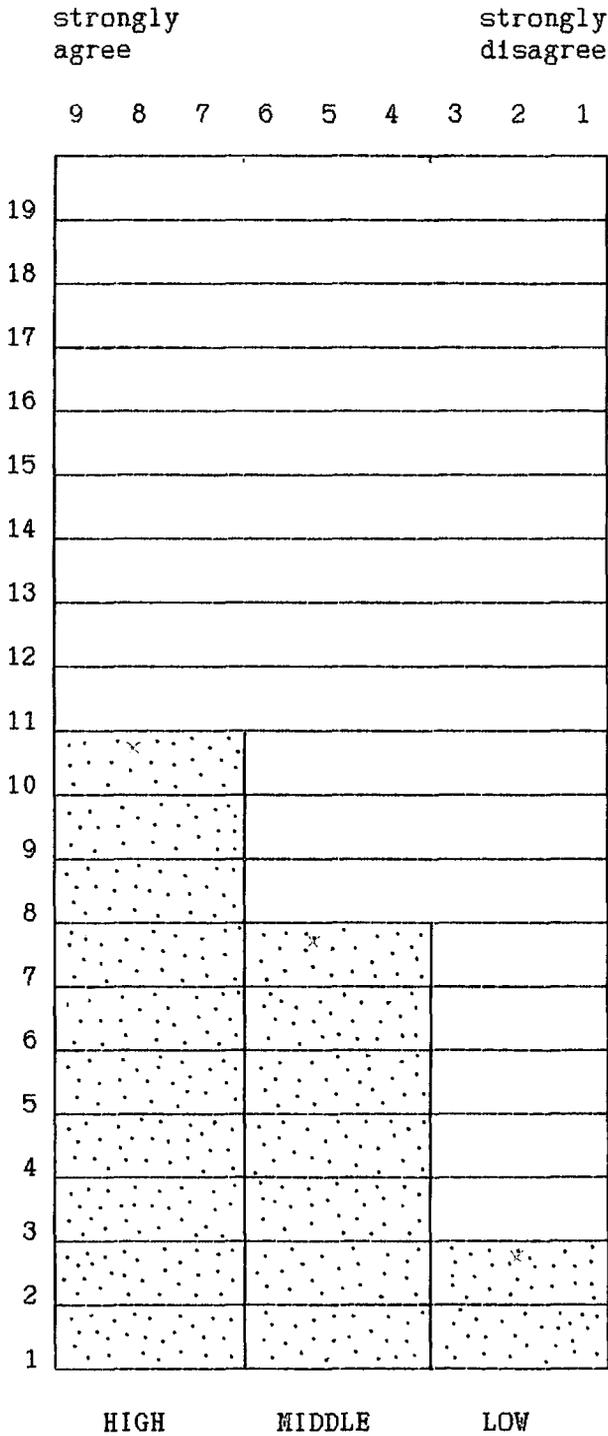
q1 To allow pupils a period of relaxation after academic work



Each unit represents the response of one school

E3 Of what importance do you see the following functions or purposes of art in the curriculum? Please rate each area for importance

r1 To promote non-discursive thought



Each unit represents the response of one school

APPENDIX 4F THE ART CURRICULUM INFLUENCES

4 F1

How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?

16 respondents

N = No response

		strong influence					weak influence				
		9	8	7	6	5	4	3	2	1	N
a)	GCE A Level	1	1	1	1	3	-	1	-	2	6
b)	GCE O Level	2	4	3	-	2	3	-	1	1	-
c)	CSE	2	1	5	1	3	1	2	-	-	1
d)	Basic Design	2	6	-	3	1	2	1	-	1	-
e)	Design Education	1	5	2	1	2	3	-	1	1	-
f)	Child Art	1	1	-	2	3	2	3	1	2	1

4 F2

How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

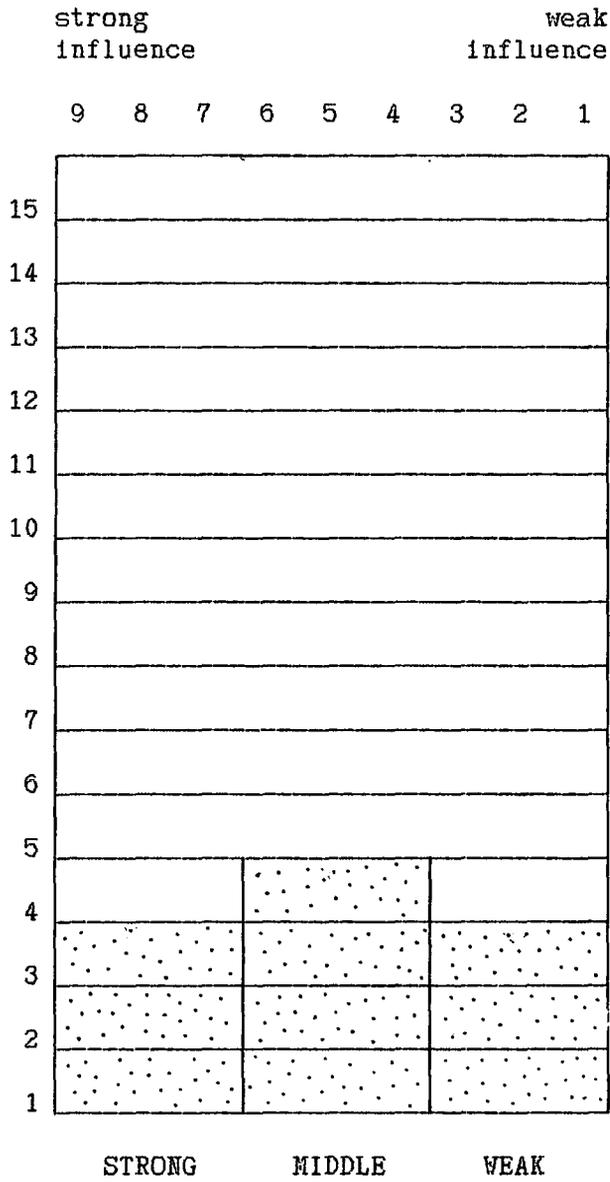
16 respondents

N = No response

	strong influence					weak influence				N
	9	8	7	6	5	4	3	2	1	N
a) GCE A Level	1	-	1	2	-	1	-	1	3	7
b) GCE O Level	1	-	-	-	-	-	-	2	4	9
c) CSE	1	-	1	-	-	-	-	2	3	9
d) GCSE	9	2	3	-	1	1	-	-	-	-
e) Basic Design	3	5	1	3	1	1	1	-	-	1
f) Design Education	5	2	6	1	1	-	-	1	-	-
g) Child Art	1	-	4	-	3	1	3	1	1	2

F1 How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?

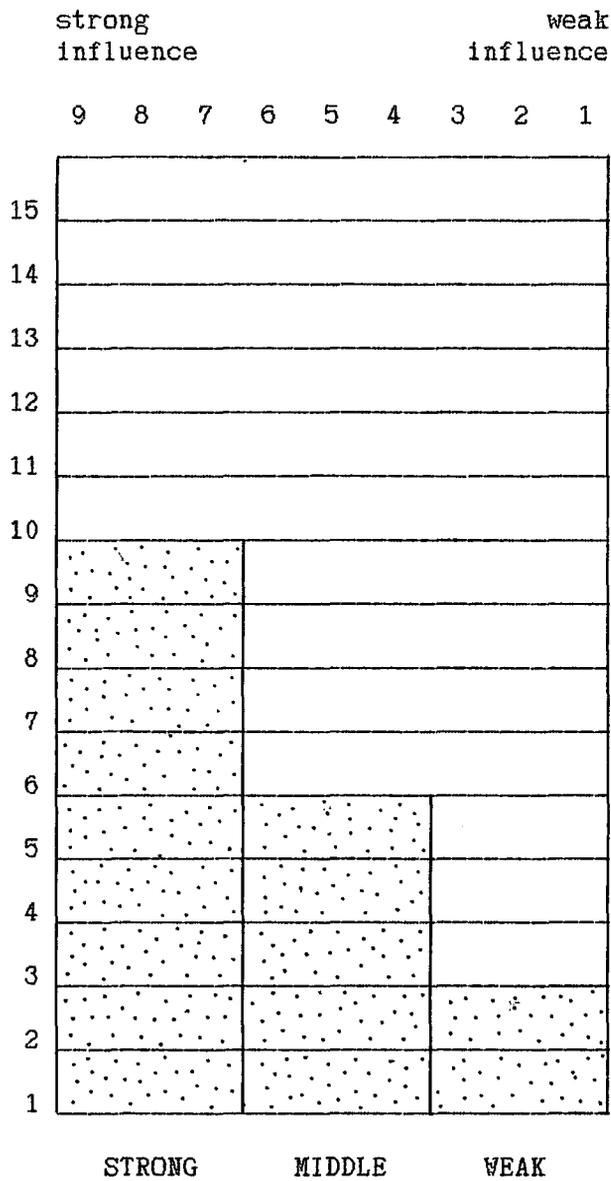
a) GCE A Level



Each unit represents the response of one school

F1 How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?

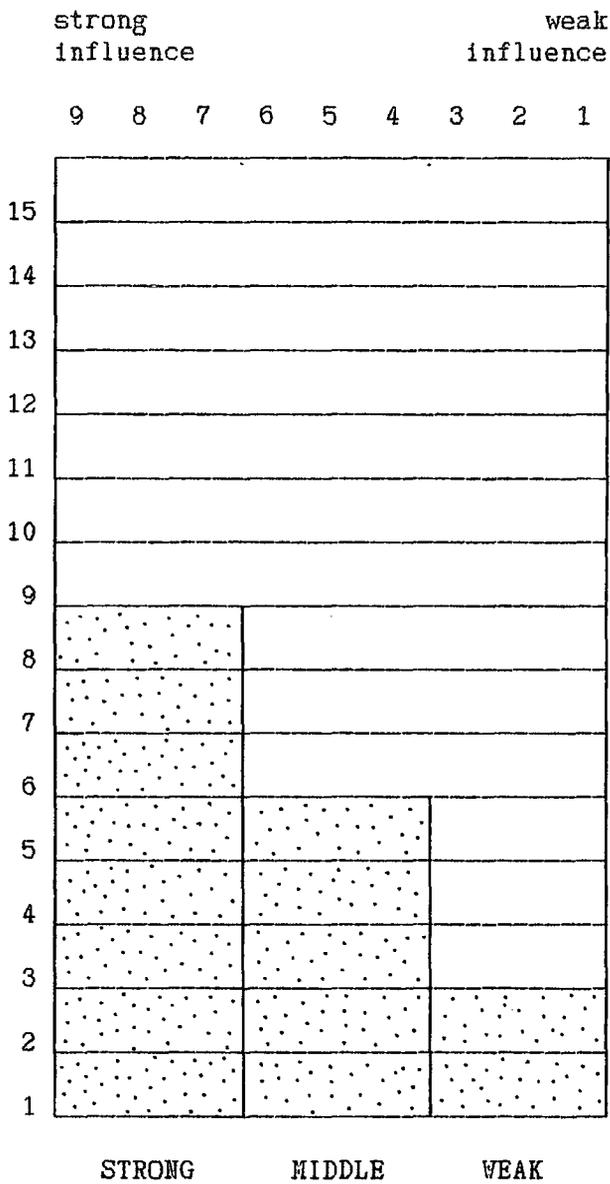
b) GCE O Level



Each unit represents the response of one school

F1 How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?

c) CSR

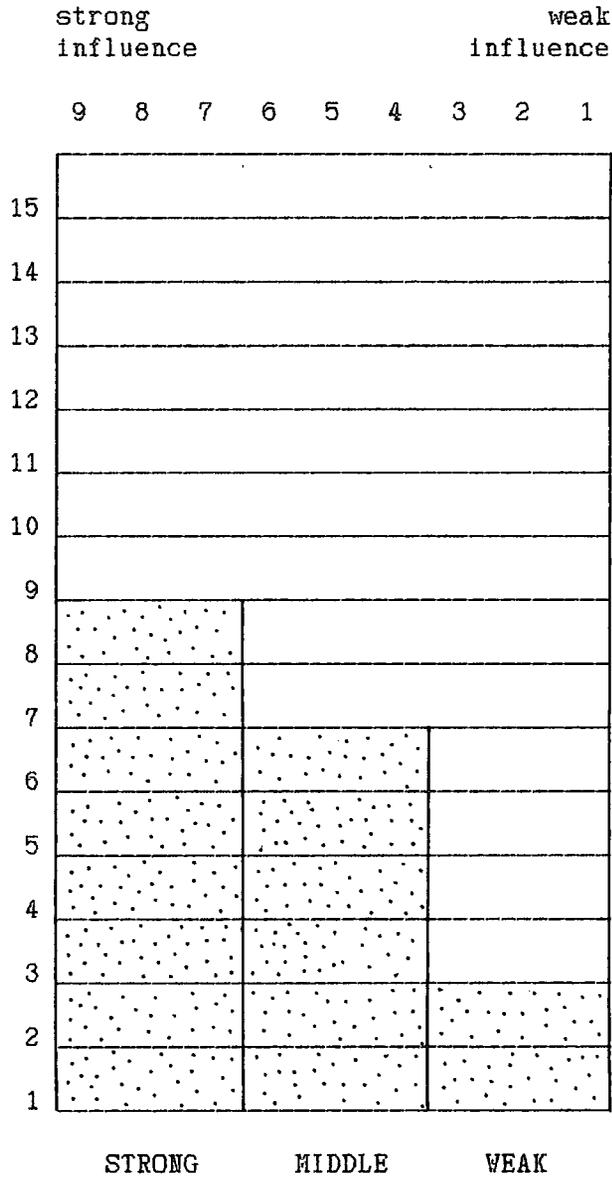


Each unit represents the response of one school

STRONG MIDDLE WEAK

F1 How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?

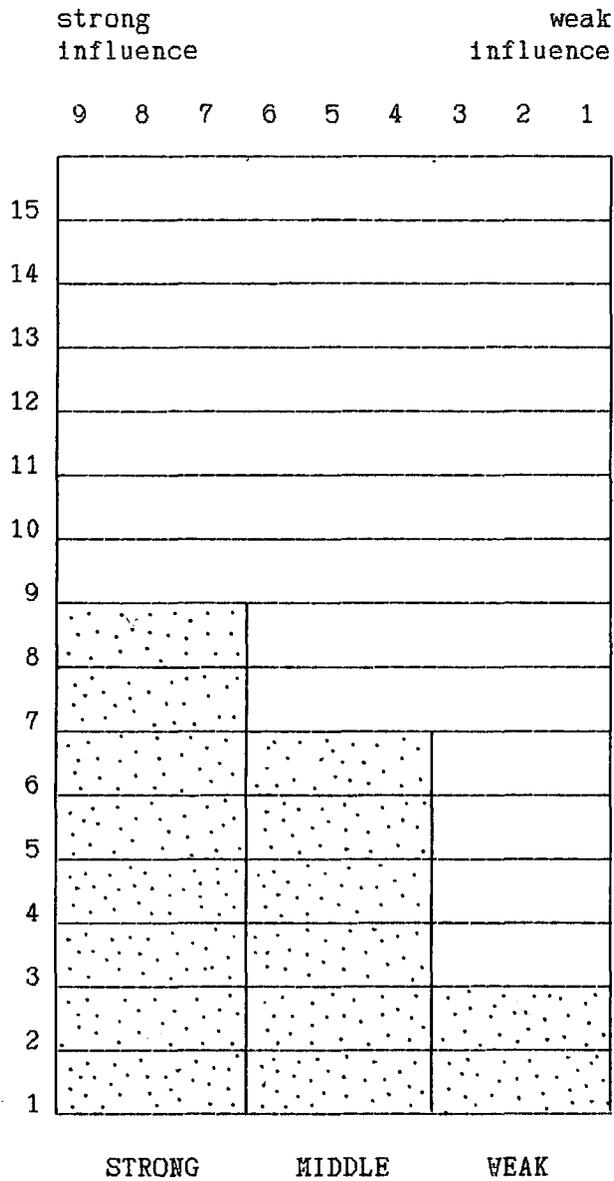
d) Basic Design



Each unit represents the response of one school

F1 How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?

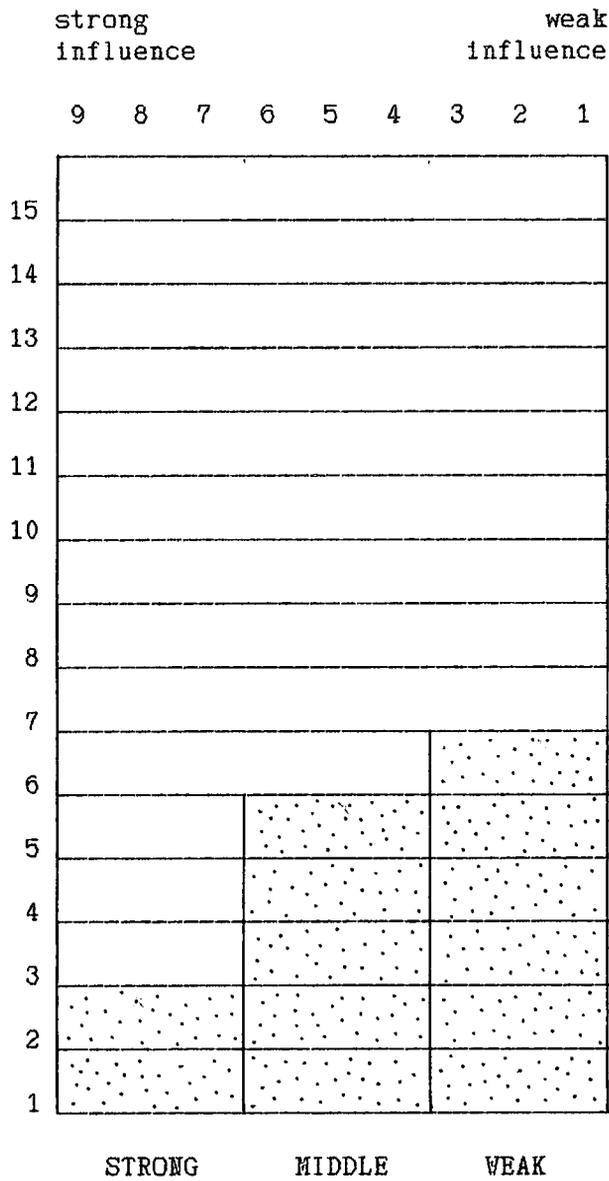
e) Design Education



Each unit represents the response of one school

F1 How strong an influence in your experience have each of the following factors been on the 1st-3rd year art curriculum?

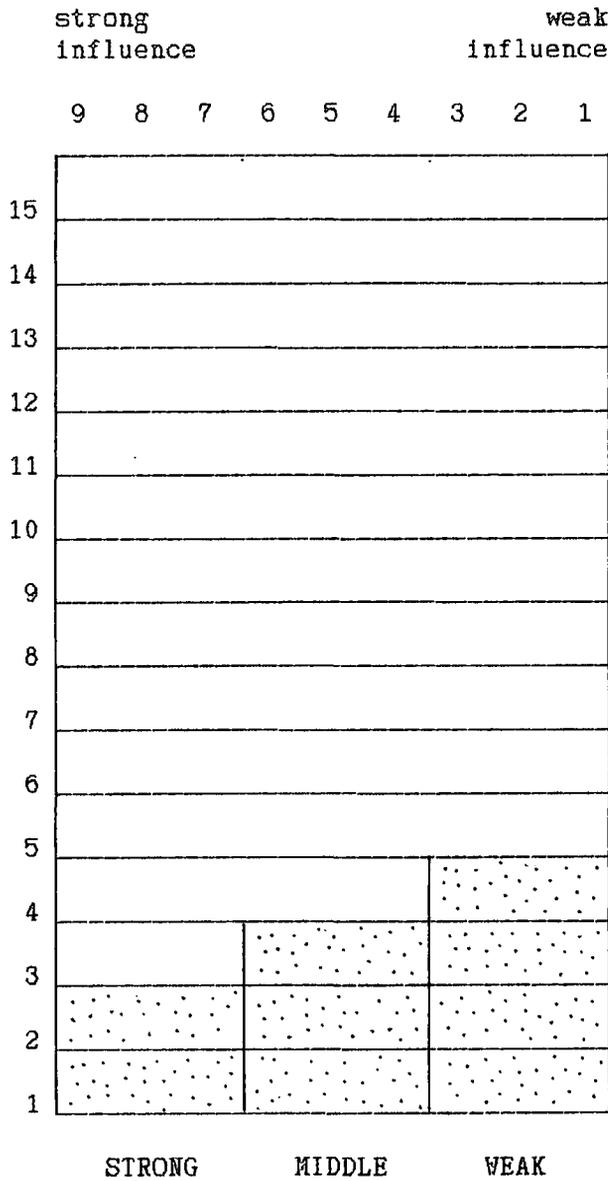
f1 Child Art



Each unit represents the response of one school

F2 How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

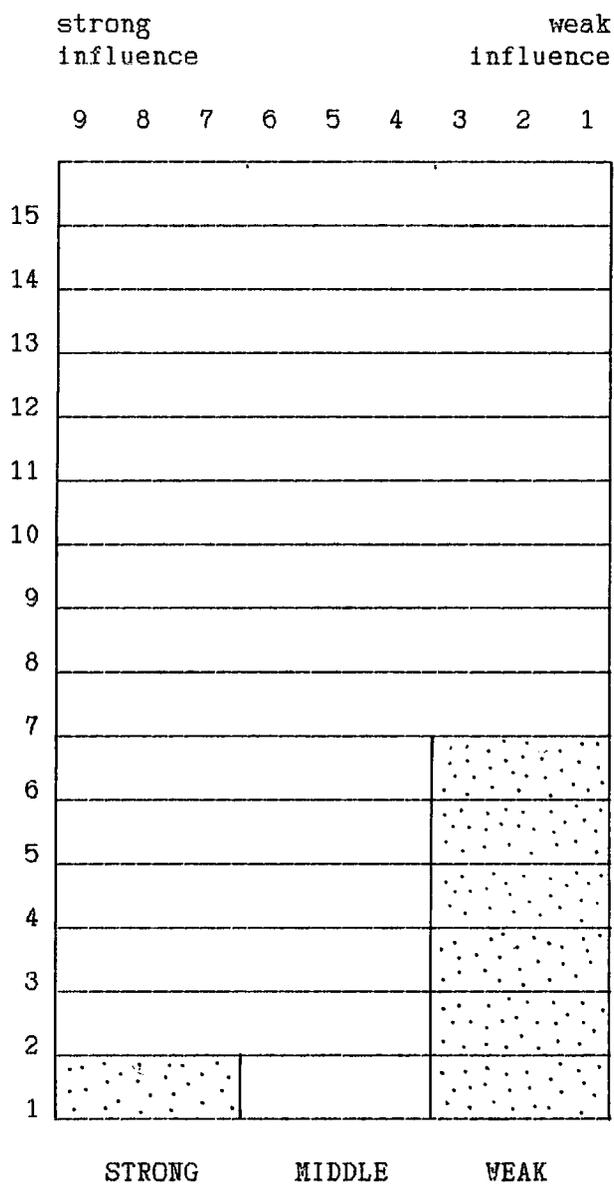
a) GCE A Level



Each unit represents the response of one school

F2 How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

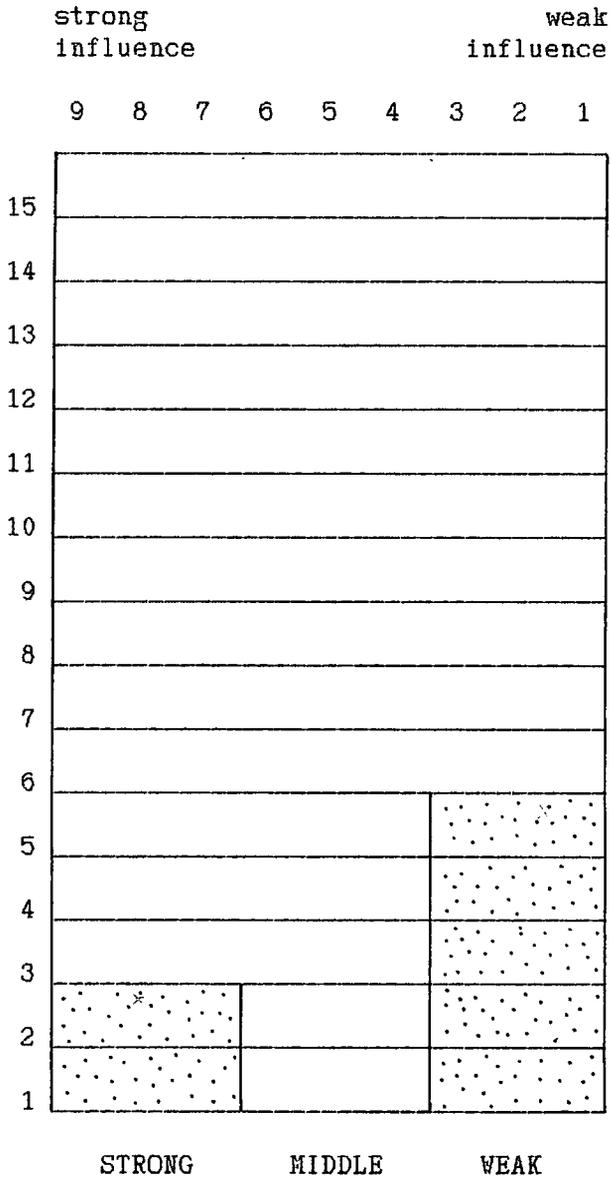
b) GCE O Level



Each unit represents the response of one school

F2 How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

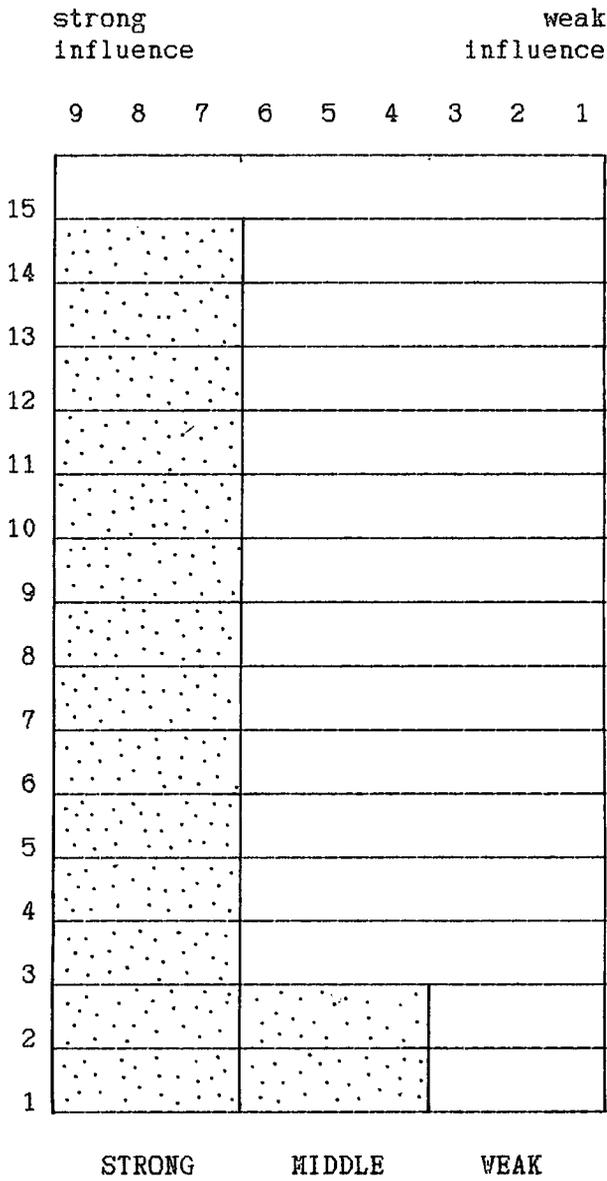
c1 CSE



Each unit represents the response of one school

F2 How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

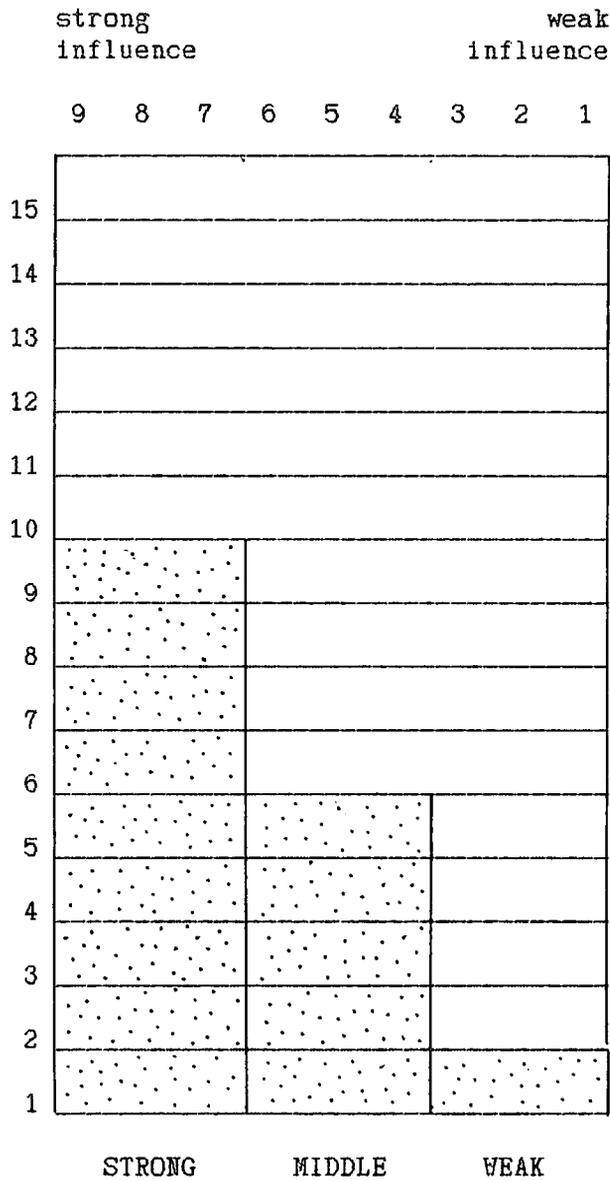
d1 GCSE



Each unit represents the response of one school

F2 How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

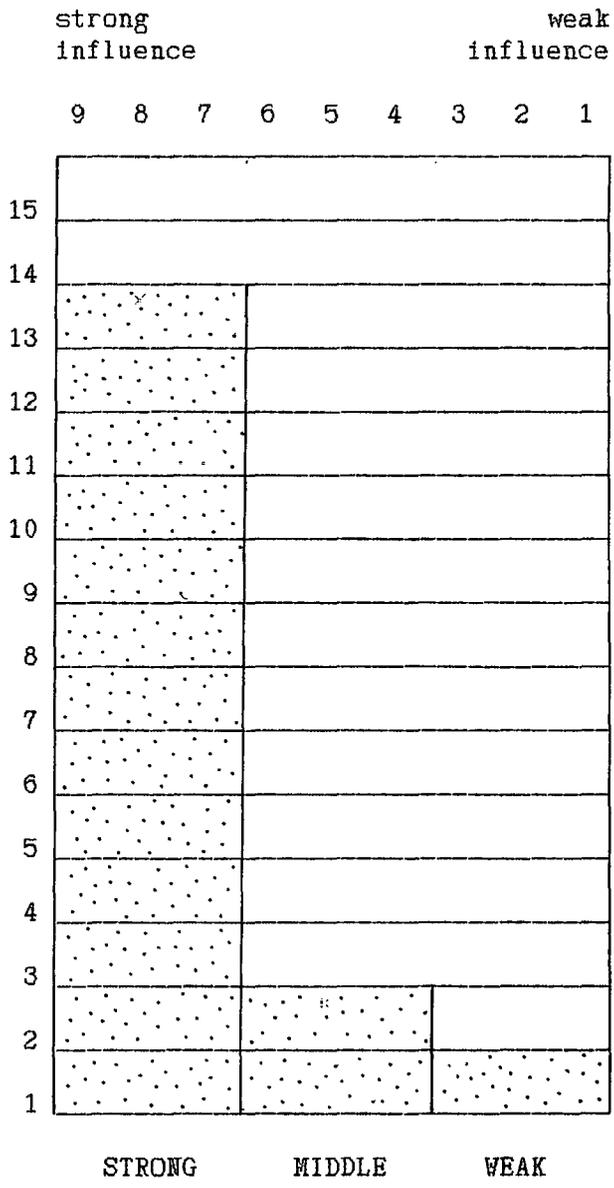
e1 Basic Design



Each unit represents the response of one school

F2 How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

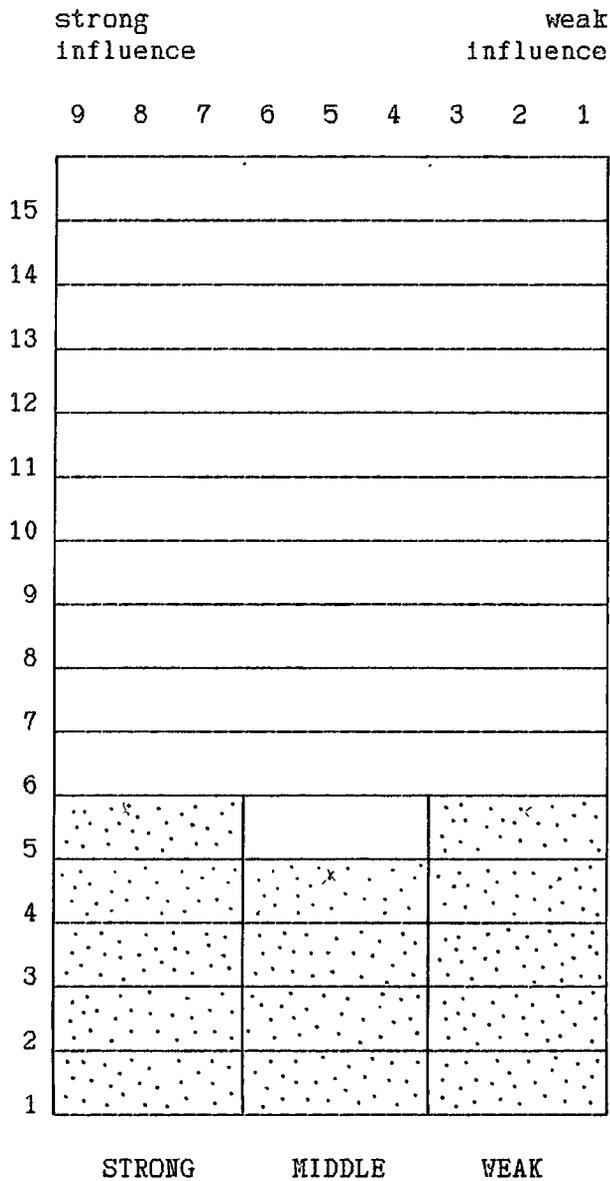
f1 Design Education



Each unit represents the response of one school

F2 How strong an influence in your opinion will each of the following factors be on the 1st-3rd year art curriculum?

g1 Child Art



Each unit represents the response of one school

APPENDIX 4G THE RESPONDENTS' COMMENTS

4 G1 Short Comments

L.T.Wardle - Longfield Comprehensive School (16)

A general comment, as follows:

"'An Eye on the Environment' by B.Joicey is a very useful book for 1st/2nd years".

T. Metcalfe - The Avenue Comprehensive School (5)

In response to question E2 on the contribution of the art curriculum to areas of experience, as follows:

"Many of these (areas) are important factors when doing posters/advertising etc. Bird/animal drawings related to biology.

"I tend to keep off the spiritual - due to high content of JW's who do not partake of such topics!"

R. Davis - St John's RC Comprehensive School (20)

"Good luck with the project,

Best wishes,"

Robin Davis

J. Todd - Haughton Comprehensive School (23)

"Sorry, very busy!!

but good luck with the research!"

John Todd

F. Hudson - Sunnydal Comprehensive School (13)

"I would be very interested in the results of your survey"

Frank Hudson

J. Luke - Dene House Comprehensive (25)

In response to Question E 3(r)

".. resorted to the dictionary.... if this means orderly
thought"

John Luke

4 G2 Respondents' Letters

1 T.Metcalf - The Avenue Comprehensive School (5)

Dear Dave,

I have always attempted to build a solid foundation in years 1-3 for basic design drawing/painting skills and have always given them problems for them to attempt to solve - leading to 4th/5th year courses for GCE/CSE and 'A' Level.

Work from 'A' Level/'O'Level students around the studio has (surely) had some influence on the younger children (their perceptions of what I expect.....) I hope the variety has been such as not to inhibit expression.

Re GCSE: we have to introduce new methods into years 1-3. I have been doing so now for 2 years, it is no good thrusting new methods on to 4th years. Although I must say some find it very difficult to think for themselves and prepare - the weaker brethren still need a lot of 'feeding' - always will I suppose.

See you soon,

Tony

4 G2 The respondents' Letters (Continued)

2 T.Culkin - Parkside Comprehensive School (12)

Dear Dave,

Sorry if this is late we're having communication problems with our split-site.

I am sure you are aware of the effects on curriculum of staff and resources but have you thought of how conditions affect these as well?

ie: split site
general curricular approach of the school
senior staff expectation
intake from primaries (their approach)
links with community and business/industry.

Our school, with new senior management is going through much change and all these things and more are thrown in and affect the work done not only in years 1-3 but also in years 4-5 (we have no 6th form). Finance and adviser support also have quite an affect on any planning here, we lack both!

I hope this makes sense to you and is of some help. Once again sorry its late.

Terry Culkin

DEVELOPING VISUAL-ART LEARNINGS AT THE
SIXTH-GRADE LEVEL USING A SERIES OF
SEQUENTIAL ART TEXTS

Edwin Leon Smith, Ed.D.
University of Kansas, 1972

ABSTRACT

Statement of the Problem

Several methods of providing visual-art learnings in a meaningful and valuable manner for children may be used. The art curriculum may be built around the art media, the media processes and the art product, or the structured sequencing of design concepts. This study investigated the effectiveness of a series of art texts that deal with a structured sequencing of design concepts used in sixth-grade classes and compared classes that used the texts with classes that used the traditional method of art instruction. The traditional method of instruction was defined as that which emphasizes art as a means of self-expression through the use of various art media.

Procedure

This study was divided into two parts, which have been referred to as Research Design Set I and Research Design Set II.

In Research Design Set I, 121 sixth-grade students were involved in the study. Two elementary schools from two socioeconomic levels were randomly selected, and each school provided one sixth-grade experimental group and one sixth-grade control group. The treatment in the experimental groups was the use of a series of sequential art texts, Learning to See by Rowland, as the method of instruction. The control groups were taught art by the traditional method.

The treatment in the experimental groups continued for 20 weeks during a school year. Students read, discussed, and did the assignments suggested in the five sequential art texts.

The three tests administered to the experimental and control groups in Research Design Set I were (1) Smith's Visual Art Learnings Inventory, (2) Rowland's Visual Test, and (3) Design Concepts Used in the Art Product.

Research Design Set II involved an additional 120 subjects, who were randomly selected from two city-school districts. In School District I art was taught by the self-contained classroom teacher, and in School District II art was taught by the specialist. An even sample was randomly selected from approximately 240 students who were given the Smith's Visual Art Learnings Inventory.

An analysis of variance was used to test the nine "null" hypotheses.

Findings

The experimental groups scored significantly higher than the control groups on all three measures. Only on the first measure, the Smith's Visual Art Learnings Inventory, was there a significant difference between lower and upper socioeconomic level schools.

In Research Design Set II students taught art by the specialist scored significantly higher than students taught art by the self-contained classroom teacher.

Although the mean scores of the experimental groups were higher, it was not a significant difference over the scores of students taught art by the specialist.

Generally in this study, females scored higher than males in all groups.

Conclusions

(1) Art learnings at the elementary-school level can be enhanced by using a series of sequential art texts devoted to developing skills in seeing; (2) through the use of this specific series of sequential art texts, children's visual learning can be improved; (3) the quality of the students' art work can be improved by using this series of sequential art texts; and (4) the improvement of the students' art work and visual learnings can be made in both upper and lower socioeconomic level schools.

REVIEW

Guy Hubbard
Indiana University

Statement of the problem. A number of textbook series in art instruction have been published during the last century. They have typically been directed toward the non-specialist teacher in the elementary school, because it was felt that those teachers were not adequately prepared in art. While some texts have been successful as measured by their continued presence in schools, little or no evidence exists to indicate their effectiveness when compared with methods of art instruction that rely on the classroom teacher who does not have prepared materials. Mr. Smith chose to attack this important and emotionally charged problem in his dissertation. He had some difficulty with the statement of his problem, however. The general problem area is introduced in the first chapter (pp. 2 - 5) but the Statement of the Problem (p. 6) actually describes the action Mr. Smith took (or planned to take?) in response to the specific but as-yet unstated problem. The two kinds of statements are not the same. The specific problem to which Mr. Smith addressed himself pertains to the effectiveness of a published, structured, sequential art program when compared with the efforts of typical classroom teachers when left to their own devices. Chapter 1 includes most of the necessary components for the statement of the problem -- except for the statement itself.

This point in the review seems appropriate to interject a problem of quite a different kind -- one that reappears throughout the study. The statement: "The problem of this study investigated the effectiveness of . . ." (p. 6) makes no sense. A problem is unable to engage in anything at all; it is not alive. Students at the doctoral level should surely be guarded from the use of reification.

Chapter 1 terminated with a statement of Mr. Smith's specific intention in the form of nine hypotheses, where the results of using the text series, *Learning to See*, by Kurt Rowland are to be compared with non-textbook art instruction, designated as traditional. In addition to this comparison, Smith introduced additional comparisons between work executed by children of high and low socioeconomic levels, art by males and females, and the results of traditional teaching by non-art teachers and art teachers. Interestingly, he does not compare the results of instruction where both art teachers and non-art teachers use art textbooks.

The instruments for comparing the two methodologies consist of an unpublished visual test devised by Kurt Rowland, a test specially devised by Mr. Smith, entitled Smith's Visual Art Learning Inventory, and an art production task again devised by the author. The evaluation was performed by trained judges. The data resulting from these comparisons were subjected to a two-way analysis of variance.

Related research. Chapter 2 presents literature related to the topic. Mr. Smith gives an overview of the history of art texts through the 19th and 20th centuries and continues with selected references to content and curricular problems faced in the teaching of art. Much of this chapter was devoted to reviews of art textbook series published in this century. The reviews were varied in treatment. The series by Froelich and Snow, *Text Books of Art Education*, was presented in some detail over several pages, while others receive a scant half-page. Following these reviews was a discussion about research regarding the general effectiveness of textbooks in education. The chapter concludes with a section entitled, "Testing Instruments in Art." The relevance to the study of this last part was difficult to establish except for the author's observation that instruments specifically for measuring art knowledge and attitudes are lacking. More confusing yet, however, was the absence of any effort to synthesize the assembled data in the chapter to show clearly how it related to the problem at hand and to the proposed attack on that problem. No summary satisfies this conceptual need.

Methodology. Mr. Smith proceeds in Chapter III with the study itself. He selected the Rowland series of textbooks for the proposed comparisons. He offered no reasons why the Rowland series was selected; and yet there surely were reasons for that important decision. A reader deserves to know what those reasons were. Further, no reference appears in the textbook series or in this study -- except for a personal opinion (p. 47) -- to suggest that all of the books of this sequential series were equally suited to meet the needs of sixth-grade students. Nonetheless, that was the level chosen for the study. Another surprise was the realization that in Smith's view each of the Rowland texts accounted for less than seven hours of instruction, including all materials handling and instructional delivery time.

The subjects were selected from among 34 elementary schools in a single school district. The schools were classified high or low socio-economically as judged by the composition of their student bodies. The method used in arriving at this classification was not given. No mention was made either of the total numbers of schools existing in the high group and the low group.

We are told that one school was selected randomly from each group. Each school had two classes at each grade level. One sixth grade class in each school became a control group and the other became an experimental group. Whether this decision was fully justified was not explored. For example, heterogeneous or homogeneous class groupings could each have led to profoundly different effects on the results of the study.

The control groups in these two schools were taught by general classroom teachers who had no special background in art. Presumably they were the regular teachers of those classes. The experimental groups were taught by Mr. Smith using the Rowland series. There was no discussion regarding the possible impact on a group of children in being singled out for special attention. Likewise no mention was made of the possible effects of having a strange teacher in a room. In addition, communication between students in the groups occupying the same school cannot be ruled out, and, yet again no mention was made of this potential difficulty.

A further comparison was made between the responses of the first two control groups and a group of sixth graders from another school district. This new group of students was taught by special art teachers. No reasons were given for this comparison and the reader is left with some uncertainty about what was in Mr. Smith's mind when he made the comparison.

The study concluded with a statement of results, a summary and conclusions, and appendices. Out of a total of nine hypotheses, five indicated (at the .05 level of confidence) some reason to believe that art instruction by means of textbooks was superior to art instruction where the teacher employed a traditional (i.e. non-textbook) methodology.

Reviewer's commentary. Art textbook programs constitute one form of instructional methodology. Different textbook programs may be compared with each other in order to establish their relative effectiveness. Textbook programs can also be compared with non-textbook instruction. All of these comparisons, however, require that one condition be fulfilled above all others, namely, that the content to be evaluated must be held constant. Moreover, where a non-textbook methodology is being compared with what appears in a textbook, it must be as open to scrutiny as the instructional method present in the textbook. In this study the results of teaching from the Rowland series were compared with results achieved by teachers working in ways Smith describes as traditional. Nowhere in the study was the term traditional handled adequately. The only specific reference appears in Chapter 1 where it was defined simply as "a program that emphasizes art as a means of self-expression through the use of various media (p. 7)." Given this definition,

the methodology of the Rowland series was also traditional. The control group classroom teachers could be following the same or quite different instructional methods from each other, not to mention teaching quite different art content. Smith thus compares the effectiveness of a text series where the content and method are held constant with one or more methods where neither the content nor the method are held constant. Presumably these teachers were free to fill their 100 minutes a week with anything they wished as long as it could be called art. The second control group of art specialists were also free to teach in any way they chose and to include any selection of art content they desired during the twenty week period. Again the results can have little meaning.

Had Mr. Smith ignored these issues throughout the study he could have been accused of a lack of realization of the problems involved. However, in Chapter 2 he discussed the status of both content (pp. 17 - 20) and curricular methods (pp. 20 - 23) in art education and referred to some of the problems that exist. One would have imagined that the concerns he expressed there would have alerted him to the problems inherent in his own study.

If the content of art were as interconnected and as formally sequential as, for instance, mathematics, then the situation in this study might never have arisen. But no system presently exists that would ensure the content of art instruction to be so predictable. Moreover, Smith tacitly acknowledges this in the form adopted in the evaluation instruments. Rowland's visual test and Smith's Visual Art Learnings Inventory correspond closely with the contents of the Rowland textbooks. Only in the assessment of Design Concepts -- the third instrument -- does the strong connection with the Rowland material diminish somewhat. It is entirely reasonable to evaluate student progress in a given program by submitting them to a test instrument based on the content of that program. It is correspondingly invalid to submit students to evaluation using instruments designed for a program that bears only by chance on what they have experienced in class. And yet that was precisely what occurred in this study -- a situation that gives little credibility to the results that are reported.

In conclusion, Mr. Smith should have been given more effective assistance in defining his problem. This was an important and worthwhile area for inquiry. Thoughtful criticism of his steps through to the resolution of this problem could have prevented the fallacy of trying to compare items that cannot be compared. In addition, the reader might then have encountered related literature on topics such as the differential maturation rates of boys and girls, the effects of social class differences on art instruction, and data on the transfer of learning. As it is, the study is riddled with unfortunate errors that raise more questions and concerns than are answered.

REVIEWER

GUY HUBBARD *Address:* Department of Art Education, Indiana
University, Bloomington, Indiana, 47401.

APPENDIX 6

CURRICULUM IN THE SECONDARY SCHOOL: DURHAM EDUCATION COMMITTEE

ART

20.1 All pupils, regardless of ability, can make significant personal statements through Art. Such statements enable them to make valued contributions to the society in which they live.

20.2 Art in secondary education is concerned with the involvement of the individual in purposeful learning situations which require the use of a wide range of media. Development comes through the handling of specific problems which arise in the process of learning through making. The encouragement of pupils to express themselves creatively, both practically and orally, contributes to their intellectual, emotional, social, physical and spiritual development. The development of new skills, ideas, concepts and attitudes provides opportunities which enrich, extend and support other areas of learning.

20.3 Through visual and tactile experiences, and the enjoyment and delight in the creative process, pupils begin to understand and evaluate the world in which they live. They learn to appreciate not only their own cultural heritage and those of others, but their relationship in a developing multi-cultural society.

20.4 In their early years in primary education children respond mainly through their senses, but as they develop they become more self-critical and require situations where, through discovery and exploration, they are able to solve problems. During adolescence the need arises to develop work which is based on individual experiences.

20.5 Throughout the first three years pupils should be encouraged to observe and record from first hand experiences. Drawing and the development of the understanding of colour, line, form, shape, texture and pattern encourage good draughtsmanship and an understanding of the structure and function of objects. This enables pupils to build up a reservoir of ideas and images. A range of craft activities such as printing, typography, graphics, photography, film, ceramics, sculpture and textiles, together with their associated skills, should be developed to encourage good craftsmanship. An essential part of their study should be an appreciation of the history of art, design and architecture.

20.6 In the upper school opportunities should be given for pupils to develop their work in greater depth. During the sixth and seventh years pupils who have had no art experience since their third year should once again be given the opportunity to practice and discuss art in a meaningful way.

20.7 The school environment is important, and the use of display throughout the school and in the community will stimulate pupils' work and reflect the personalities of staff and pupils.

20.8 Involvement with artists, craftsmen, architects, and planners, visits to galleries and places of interest and the use of loan services are of great value. Television, film and radio are useful sources for acquiring an understanding of knowledge of art. Links with primary schools and centres of further and higher education should be encouraged.

20.9 Good art teaching allows pupils to take an active and responsible part in their own learning. Few pupils

will become artists or designers but the quality of life of each pupil can be greatly enhanced by a series of meaningful art experiences.

REFERENCES

CHAPTER ONE REFERENCES

- 1 Robert Clement, The Art Teacher's Handbook (1986) p.32
- 2 Keith Gentle, Children and Art Teaching (1985) pp.13-14. The three key points of change described by Gentle as 'shocks' which occur naturally in the growth of the human mind are first, birth; second the change from egocentricity to self-awareness between six and a half and seven and a half years of age and third, puberty between ten and seventeen years of age.
- 3 R.R. Tomlinson, Children as Artists (1944) p.14
- 4 Viktor Lowenfeld and Lambert Brittain, Creative and Mental Growth 5th Edition (1970) pp.36-40.
- 5 J.Littlejohns, Art in Schools (1928) p.61
- 6 Maurice Barrett, Art Education. A Strategy for Course Design (1979) p.97.
- 7 Elliot W. Eisner, Educating Artistic Vision (1972) p.60.
- 8 Gentle, (1985) p.14
- 9 Lowenfeld, (1970) pp.34-43. The initial work in identifying the visual and haptic modes of perception was carried out by Lowenfeld in 1939 with further research in 1945 and 1966. It was from Lowenfeld's The Nature of Creative Activity (London, 1939) that Read became acquainted with this theory.
- 10 Eisner, (1972) p.91

11 Read, (1943) pp.138-148.

Read's eight categories are as follows:

i) Organic; ii) Impressionist; iii) Rhythmical Pattern; iv) Structural Form; v) Enumerative; vi) Haptic; vii) Decorative; viii) Imaginative. p.143. However, Read emphasized that the characterization of the individual drawings (including paintings) illustrated were only tentative and though in most cases the psychological types suggested had been confirmed by the teachers it was not based on any scientific analysis of the child's temperament and work over a diagnostic period. (pp.156,165)

12 Read, (1943) pp.117-119

13 Michael Steveni, Art and Education (1968) p.59

14 John Portchmouth, Secondary School Art (1971) p.12

15 Marion Richardson, Art and the Child (1948) p.62

16 Daphne Plaskow, Children and Creative Activity (1964) p.21.

17 Plaskow, (1964) p.21

18 Dick Field, Change in Art Education (1970) p.26

19 Field, (1970) p.26

20 Tomlinson, R.R. and Fitzmaurice-Mills, J. The Growth of Child Art (1966) p.25.

The Growth of Child Art is concerned largely with the National Exhibition of Children's Art, which was one of the most important vehicles for the promotion and display of child art in post-war years. The chapter entitled Exhibiting Child Art comprises the views of each member of the Selection Committee (all of whom were eminent art educationists) which included Andrew Nairn, Gabriel White and Victor Pasmore.

21 *ibid.* p.26

22 *ibid.* pp.27-28

23 Robert Witkin, The Intelligence of Feeling (1974) p.112

24 *ibid.* p.113

CHAPTER TWO REFERENCES

- 1 Brian Allison, From the Periphery to the Core (1978a) p.52 (T.E.S. 19-5-78)
- 2 Warren Farnworth , Rationality in Art Teaching (1970) p.15
- 3 Barrett, (1979) p.2
- 4 Department of Education and Science, Art in Schools (Education Survey 11) (1971) p.28
- 5 Gentle, (1985) p.211
- 6 Malcolm Ross, Arts and the Adolescent (1975) p.38
- 7 Ross, (1975) p.38
- 8 Field, (1970) p.90-91
- 9 Ross, (1975) p.42
- 10 *ibid.* p.11
- 11 Read, (1943) p.288
- 12 *ibid.* p.288
- 13 Department of Education and Science, Art in Secondary Education 11-16, (1983a) pp.v-ix. The schools in question included one public school, one grammar school and one secondary modern school together with eleven comprehensive schools. However, these comprehensive schools had varied origins and characteristics and included former secondary modern schools, former grammar schools and amalgamations of both, together with single sex comprehensives (one boys and one girls), split- and single-site schools and schools situated in social priority, urban, suburban and rural areas.
- 14 *ibid.* p.59

- 15 Stuart MacDonald, The History and Philosophy of Art Education (1970) p.352
- 16 Tomlinson, (1944) p.19
- 17 R.R.Tomlinson Picture and Pattern-making for Children Revised Edition, (1950) pp.vii-ix
- 18 Witkin, (1974), pp55-57. Robert Witkin was the director of research for the Schools Council Curriculum Project 'Arts and the Adolescent', for which Malcolm Ross was the project organiser and Robert Clement the specialist reporter for art. The project ran from 1968-72 and carried out an extensive programme of research into creative arts teaching in secondary schools. After a pilot study of thirty-six schools six were chosen for intensive study. The research team observed lessons, interviewed all arts subject staff and some of the pupils. The aim was 'to get as close as possible to the many facets of the arts educational encounter' as it took place in schools. Two major works were published as a result of this research: Arts and the Adolescent (Schools Council Working Paper 54) by Malcolm Ross and The Intelligence of Feeling by Robert Witkin.
- 19 *ibid.* pp100-101
- 20 Witkin (1974) p.117
- 21 Patricia Sikes, (1987) A Kind of Oasis: Art Rooms and Art Teachers p.146
- 22 *ibid.* p.146
- 23 Eisner (1972) p.100.
- 24 Department of Education and Science, (1986a) Report by HM Inspectors Haughton Comprehensive School Darlington p.16
- 25 Department of Education and Science, (1983b) Report by HM Inspectors An Inspection of Art Departments in Six Secondary Schools in the London Borough of Kingston - upon - Thames p.27

- 26 Field (1970), p.37
- 27 Field (1970), p.10
- 28 Barrett (1979), p.10
- 29 Ross, Razzell and Badcock, (1975) The Curriculum in the Middle Years p.52
- 30 Eisner (1972). p.2

CHAPTER THREE REFERENCES

- 1 Witkin (1974), p.55
- 2 Schools Council, (1974) p.95
- 3 *ibid.* p.95
- 4 Department of Education and Science, Art in Schools (Education Survey 11) (1971). The three important changes in art education and organization referred to in the introduction of this report are first, the growth of large comprehensive schools with teams of teachers with a range of expertise; secondly, the increasing provision in such schools of suites of art studios on an open plan system, making possible a better use of space, time and method, and thirdly, the radical changes in the training of art teachers in the schools and colleges of art. (p.v)
- 5 Field (1970), p.1
- 6 Department of Education and Science, The Growth of Comprehensive Education Report No 87 (1977) This report states that progress towards comprehensive education in England had been rapid in the decade following DES Circular 10/65. (p.4) It also reported that the typical curriculum pattern for eleven to fourteen year olds was one which included English, mathematics, art, craft, home economics, music, French, history, geography, religious education, physical education and some form of combined or general science. (p.8)
- 7 Dorothy M. Sellars, 'Post War English Art Education', (1982) p.95
- 8 Ministry of Education, Half Our Future (Newsom Report) (1963)
- 9 Tyrrell Burgess, A Guide to English Schools (1964).

Writing at about the time of the Newsom Report, Burgess describes English state secondary schools (pp.78-86). At the time of writing Burgess observes that most children of secondary school age were taught in secondary modern or grammar schools, which were usually of 200-800 pupil size. Comprehensive schools, of which there were comparatively few (175) at that time, were much larger; 88 of them having over 1000 pupils. (p.85)

10 Field, (1970) pp. 9-10

11 Clement, (1986), under the heading Art for Whose Sake?
Robert Clement writes:

"... .Traditionally, art departments in secondary schools are saddled with a confusing proliferation of functions, many of them unrealistic and few of them having much to do with children's learning. They are more likely to do with producing certain kinds of images and artefacts, passing on culture, developing good taste, providing useful therapy for backward children, or a little relaxation from real academic work for the brighter children." p.10

12 Board of Education, The Education of the Adolescent (Haddow Report), (1927), pp. 226-230. The Haddow report saw the study of Art in secondary education as having two distinct modes; the artistic and the utilitarian. Under the heading Drawing and Applied Art the report stated:

"....On the artistic side, drawing and painting may be studied wholly for their own sake, as affording to the pupil a mode of self-expression as a means of interpreting his appreciation of what he sees in the world around him. The lines along which this development should take place are well established, and we think well understood, and a detailed consideration of them is hardly necessary in this Report. While, therefore, we fully appreciate the great importance of this aspect of the study of art, we propose to confine our remarks rather to the application of drawing to those branches of work of a Modern School which in our view should be characteristic of such a school." p.227

13 Field, (1970) pp. 104-105

14 *ibid.* p.104

15 Sellars, (1982) p.95

16 Sellars, (1982) p.95

- 17 Clement (1986) p.202-204 Clement writes:

"In some schools art, CDT and home economics are autonomous departments. In others they may be grouped to form a faculty with such various labels as 'art and design', 'design', 'creative design' etc. In some schools, you will find art as part of an even larger grouping within a 'creative arts faculty' which will also include music and drama and sometimes even physical education! Some schools choose to separate art from CDT and home economics and to form separate faculties of 'expressive arts' and 'craft and design'." p.202

- 18 *ibid.* p.223

- 19 A.J. Parker (1980) Design Education in Fairbairn (1980) pp. 134-150

- 20 *ibid.*, p.143

- 21 Andrew N. Fairbairn The Leicestershire Plan (1980), p.6

A.N.Fairbairn was closely associated with the formulation and implementation of the Leicestershire Plan, being Deputy Director of Education for that LEA from 1961 and subsequently Director of Education from 1971.

- 22 Peter Green Design Education, (1974), pp.130-132

- 23 *ibid.* p.130

- 24 Ian Nash Design Team Unfurls a High Tech Umbrella (1989) pp. 4-5 (T.E.S. 23-6-89)

Nash writes:

'A gigantic new faculty for design and technology is about to be born in every secondary school which will rival - if not dwarf - the largest English, science and humanities departments.

Five specialisms will come under its umbrella - art and design, business studies, CDT, home economics and information technology - although all other departments from history and geography to science and maths should contribute,... p.4

- 25 Tomlinson and Fitzmaurice-Mills, (1966) p30

26 Department of Education and Science, (1983a) p.61

27 Department of Education and Science, (1986),p.16

28 Department of Education and Science (1983b) p.9-10.

The types of schools inspected were as follows: two non-selective 11-18 mixed schools two non-selective 11-18 boys schools; one non-selective 11-18 girls school and one selective(Voluntary Controlled) 11-18 boys school.

29 *ibid.* p.26

30 Department of Education and Science (1983a)

31 *ibid* p.61

32 *ibid.* p.7

33 *ibid.* p.53

34 Department of Education and Science (1983b) p.25

35 Eisner (1972) p.288, Note 48

CHAPTER FOUR REFERENCES

- 1 Ross(et al), The Curriculum in the Middle Years (1975) p.49
- 2 David Hargreaves, The Teaching of Art and the Art of Teaching (1983) p.131
- 3 Hargreaves, (1983) p.130-131
- 4 Witkin, (1974) p.116
- 5 *ibid.*, p.116
- 6 Ross, (1975) p.17
- 7 *ibid.*, p.17
- 8 Barrett, (1979) p.2

I believe this should read 'iconoclasm' or 'iconoclasticism' rather than 'iconography'; in the preface Barrett writes of the iconoclastic nature of art education. (p.vi)

- 9 Sikes, (1987) p.145
- 10 Read, Education Through Art first published in 1943.
- 11 Read, (1943) P.2
- 12 Sikes, (1987) p. 146
- 13 Field, Change in Art Education first published in 1970.
- 14 Field, (1970) p.4
- 15 Barrett, (1979) pp. 61-74
- 16 *ibid.*, p. 62
- 17 Hargreaves, (1983) pp. 130-131
- 18 James Hemming, The Betrayal of the Adolescent (1978)pp.20-21
- 19 Department of Education and Science (1988f) Report by HM Inspectors Parkside Comprehensive School Willington p.12

'There are identifiable weaknesses in the organisation of the curriculum. . . As it stands it is somewhat unbalanced across the five years because the aesthetic and practical subjects are less well represented in pupils' timetables than the sciences, mathematics and English.' (para. 36)

- 20 H.B.Joicey, An Eye on the Environment (1986) p. 6
- 21 *ibid.*, p.94
- 22 Field, (1970) pp.8-9
- 23 *ibid.*, pp.81-82
- 24 Sikes, (1987) pp. 148-149
- 25 Witkin, (1974) p.101
- 26 Department of Education and Science (1983a) p.59
- 27 Clement, (1986) p.36
- 28 Two examples of such practice, both from HMI reports of secondary school inspections, are as follows:
- i) Department of Education and Science (1983b) pp. 2-3&6-7
- In one of the six schools visited the academically most able pupils did not have any art lessons in the third year. 'Thus formal art lessons may cease for 44% of the pupils in this school, though it is possible for some pupils to return to art lessons in a sixth form art option.'
- ii) Department of Education and Science, (1988d) Report by HM Inspectors Park View Comprehensive School Chester-le-Street pp. 7-8, paras 29-31
- In this Durham LEA school pupils in years two and three are organised in three bands, as follows: Multi-language, Single-language and Non-language, which results in curricular imbalance in that the pupils in the multi-language band spend much less time on the arts, technical and practical subjects, whereas pupils in the non-language band spend twice as much time on arts and practical subjects. HMI comment, 'The allocation of time to some subjects is unequal between the bands, for no obvious reason. . . . These arrangements result in considerable and unnecessary differences in curricular opportunities between pupils in the three bands.'
- 29 Sonia Rouve, Teaching Art History in A Study of Education and Art (Eds. Field and Newick) (1973) p.196
- 30 David Hargreaves The Challenge for the Comprehensive School (1982), p.162
- 31 Hargreaves, (1983) p.131
- 32 Witkin, (1974) p.108

33 Hargreaves (1983) p.132

34 Clement, (1986) p.11

35 Clement, (1986) p.12

36 Barrett, (1979) pp.4-6

37 Clement, (1986)

Clement writes: 'The most influential framework or model for art education in schools in recent years has been provided by Maurice Barrett in his publication 'Art Education: A Strategy for Course Design'.... which should be required reading for every art teacher' (p.13)

38 Barrett, (1989) p.6

39 Gentle, (1985) pp.2-6

40 Gentle, (1985) p.3

41 *ibid.*, p.5

42 *ibid.*, p.6

43 Gentle, (1985) p.211

44 Clement (1986) p.11

45 Ross(et al), (1975) p.66

46 Department of Education and Science, (1987c)p.24 (para. 12.4)
(see also Ref. 46, below, p.22 (para.10)

47 Department of Education and Science, (1983b) p.20(para.9.10)
and p.22(para. 10.1)

CHAPTER FIVE REFERENCES

- 1 Sellars, (1982) p. 229
- 2 Field, (1970) p.102
- 3 *ibid.*, p.127
- 4 Field, (1970) p.81
- 5 Department of Education and Science, (1983a) Several references are made to the high level of examination grades gained in these schools. pp.6,11,29 and 69
- 6 Field, (1970) p.80
- 7 The first recommendation of the Newsom Report (1963) was that the statutory minimum school leaving age be raised from fifteen to sixteen years for all pupils entering secondary education from September 1965. In the event this was deferred, with effect for fifth year pupils from September 1972
- 8 Sellars, (1982) p.96
- 9 Field, (1970) p.80
- 10 *ibid.*, p.81
- 11 Clement, (1972) p.50
- 12 Clement, (1986) p.236
- 13 University of Cambridge Local Examinations Syndicate. Advanced Level Syllabus in Art and Design Subject 9309 (First Certification in 1990)
- 14 Sellars, (1982) p.102
- 15 Field, (1970) p.62
- 16 Sellars, (1982) p.141
- 17 J.Berger, From Today Art is Dead T.E.S. (1-12-72) p.16
- 18 Littlejohns, (1928) p.38
- 19 Tomlinson, (1944) p.19
- 20 Edith Walton, Art Teaching in Secondary Schools, (1953) p.13

- 21 Field, (1970) p.61
- 22 A.D. Campbell, 'Marion Richardson: A Misunderstood Figure in Art Education', (1981) Unpublished M.Phil. Thesis (CMAA)
- 23 *ibid.*, p.6
- 24 *ibid.*, p.2
- 25 *ibid.*, p.6
- 26 Gentle, p.91
- 27 *ibid.*, p.91
- 28 Tomlinson and Fitzmaurice-Mills, (1966) p.24
- 29 Boldon Comprehensive School. (South Tyneside LEA, Formerly Durham LEA) Boldon Secondary Modern school became a comprehensive school in September 1970, with a fully comprehensive cohort in the first year.
- 30 Ernst H. Gombrich, Art and Illusion (1960)
In his introduction Gombrich writes: "...The main aim I have set myself in these chapters is to restore our sense of wonder at man's capacity to conjure up by forms, lines, shades, or colours those mysterious phantoms of visual reality we call 'pictures'. The way in which the language of art refers to the visible world is both so obvious and so mysterious that it is still largely unknown except to the artists themselves who can use it as we use all languages - without needing to know its grammar or semantics." p.7
- 31 P.A.Doherty, 'The Bauhaus and its Influence on the Teaching of Art and Design in Secondary Education' (1980)
A full account of the philosophical and theoretical background of the Bauhaus movement and of the elements of its course of study is given by Doherty in Part One of his thesis. The second part of his study traces the spread of the Bauhaus influence and in particular examines its influence on the teaching of art in English secondary education.
- 32 Macdonald, (1970) p.367
- 33 Macdonald, (1970) p.368
- 34 *ibid.*, p.368
- 35 Doherty, (1982) p.59
- 36 Macdonald, (1970) p.368

- 37 Leslie W. Lawley, A Basic Course in Art (1962)
- 38 Lawley, (1962) p.vi
- 39 *ibid.*, p. vii
- 40 *ibid.*, p. ix
- 41 Clement, (1972) pp.14-15
- 42 Doherty, (1980) p.62
- 43 Field, (1970) p.63
- 44 *ibid.*, p.64
- 45 Eisner, (1972) p.157
- 46 Witkin, (1974) p.104
- 47 Maurice de Saumarez, Basic Design: The Dynamics of Visual Form (1964) Revised Edition (1983) Jane de Saumarez
- 48 Field, (1970) p.63
- 49 de Saumarez, (1964) p.11
- 50 *ibid.*, p.72
- 51 de Saumarez, (1964) pp.14-15
- 52 Doherty, (1980) p.69
- 53 Edwin L. Smith, 'Developing Visual-Art Learnings at the Sixth Grade Level Using a Series of Sequential Art Texts' (1972)
- That Rowland's programmes were widely used is indicated by Smith's research at the University of Kansas, where he compared the 'Learning to See' programme of sequential texts with 'the traditional method of instruction', with positive results. (A review of this research is included as Appendix 5 of this study)
- 54 Macdonald, (1970) p.377
- 55 Kurt Rowland, Visual Education and Beyond (1976)
- 56 Rowland, (1976) p.8

CHAPTER SIX REFERENCES

- 1 Sellars, (1982) writes: 'The split between art and craft which had started in the fifteenth century was increased by the early art schools where 'design' was confused with 'styling'; The misunderstanding about the position of design in schools today can be traced back directly to the beginnings of public art education.' P.114
- 2 See Chapter 3, reference 21.
- 3 Ross (1975) p.49
- 4 See Chapter 5, references 1 and 42
- 5 Allison, (1978) para.7
- 6 *ibid.*,
- 7 Clement, (1972) p.23
- 8 Clement., p.23
- 9 See Chapter 2 reference 18
- 10 *Ibid.*, p.115
- 11 Sellars (1982) p.235
- 12 *ibid.*, p.235
- 13 Clement (1972) p.22
- 14 Doherty (1980) pp75-76
- 15 *ibid.*, p.76
- 16 Clement, (1986) p.223
- 17 Clement, (1972) p.22
- 18 Barrett (1979) p.78
- 19 *ibid.*, p.78
- 20 Green (1971) pp. 56-57
- 21 *ibid.*, p.56
- 22 *ibid.*, p.56
- 23 *ibid.*, p.57

- 24 Peter Green, Design Education (1974)
25 *ibid.*, p.8
26 John Harahan, Design in General Education (1978)
27 *ibid.*, p.1
28 Harahan, (1978) p.1

The 'widely accepted' reasons for the growth of design education according to Harahan include: teacher dissatisfaction with syllabus content; the limited horizons of traditional subject boundaries; unrealistic learning programmes; organisational developments arising from the growth of larger comprehensive units; and the injection of new courses precipitated by ROSLA: p.1

- 29 *ibid.*, p.1
30 Department of Education and Science, (1983a)
31 *ibid.*, pp65-66
32 *ibid.*, p66
33 Department of Education and Science, (1983a) p.66

34 Field (1970) p.61
35 *ibid.*, p.61
36 *ibid.*, p.61
37 See Reference 3.24
38 Ross, (1974) p.49
39 Department of Education and Science, (1983a) p.65
40 *ibid.*, p.65

CHAPTER SEVEN REFERENCES

- 1 Ross, (1978) p.121
- 2 Witkin, (1974) p.108
- 3 Michael Yeomans Fifth Year Art in the Secondary Modern School (1963) pp.12-14
- 4 Yeomans, (1963) p.14
- 5 Warren Farnworth Art Appreciation in Schools (1968) pp.402-406
- 6 *ibid.* p.402
- 7 Field, (1970) pp. 121-124
- 8 Field, (1970) p.121
- 9 W.Varley, Creative Work and Art Education (1971), in Education and Creative Work, (Ed. F.Slater) p.38
- 10 Witkin, (1974). For details of Witkin's research see Reference 2.18
- 11 *ibid.*, p.108
- 12 Department of Education and Science, (1983b) p.22 para. 10.1
- 13 Department of Education and Science, (1983a)
- 14 The ten Durham Comprehensive schools, the HMI reports of which, have been studied are as follows:

Haughton Comprehensive School, Darlington (1986a)
Stanley Comprehensive School, Stanley (1986b)
Johnston Comprehensive School, Durham (1986c)
Teesdale Comprehensive School, Barnard Castle (1987)
Wellfield Comprehensive School, Wingate (1988a)
Tanfield Comprehensive School, Stanley (1988b)
Gilesgate Comprehensive School, Durham (1988c)
Park View Comprehensive School, Chester-le-Street (1988d)
St Leonard's RC Comprehensive School, Durham (1988e)
Parkside Comprehensive School, Willington (1988f)
- 15 Department of Education and Science, (1983a) p. 19
- 16 *ibid.*, p.21

- 17 For example. Anthony Dyson, History of Art in Schools: Grasping the Nettle (1983) in Art Education: Heritage and Prospect.
- 18 Rouve, (1973) pp.187-209
- 19 *ibid.*, p.187
- 20 Rouve, p.194
- 21 *ibid.*, p.194
- 22 *ibid.*, p.197
- 23 Ross, (1978) p.121
- 24 Rouve, (1973) p.206
- 25 Varley, (1971) pp.38-39
- 26 Clement, (1986) pp.162-176
- 27 Gombrich, (1960) pp.126-152
- 28 Clement, (1986)
- 29 Campbell, (1981) p.93
- 30 Department of Education and Science, (1983a) p.60
- 31 Field, (1970) p.111
- 32 Harold Osborne, The Art of Appreciation (1970) p.65
- 33 Clement, (1986) p.168
- 34 *ibid.*, p.168
- 35 *ibid.*, p.171
- 36 Gombrich, (1960) p.149-151
- 37 Varley, (1971) p.37
- 38 Eisner, (1972) p.100
- 39 *ibid.*, pp69-112
- 40 Clement, (1986) p. 163

CONCLUSION TO PART ONE REFERENCES

- 1 Gentle, (1985) p.211
- 2 Field (1970) p.11-12
- 3 See Chapter Two reference 13
- 4 Clement (1986) p.13
- 5 Clement p.223
- 6 Gilesgate Comprehensive school incorporates Durham Sixth Form Centre some one and a half miles distant. One art teacher is based at the Centre, two at the school, with art teaching virtually confined to the base establishment.

CHAPTER EIGHT REFERENCES

- 1 Terry Brown, Organisation F(Or) Curriculum (1984)
The Place of Art in the Curriculum of the First
Three Years pp. 61-66
Forward (no page number) B.Baines
- 2 Department of Education and Science, (1983b).
- 3 Durham Education Committee, The Curriculum in the Secondary
School (1985) paras 1.1&1.2, p.1

This document sets out the Durham LEA policy for the secondary education curriculum. Under the heading of Aims a number of areas of experience are stated to which all aspects of education should make a contribution, to a greater or lesser extent.

Later in the same document there is a section on Art (para.20.1 to 20.9, pp. 20-21), a facsimile of which is given in Appendix Six.

- 4 Barrett, (1979) pp. 135-140

Meira Stokl writes:

'I recently carried out an enquiry (a)to discover ways in which art is being *structured* into the curriculum, and (b)to assess the *main aims and attitudes* of a wide sample of secondary school art teachers, head teachers and art advisers towards the major educational change of integration which is currently occurring in many schools.' p.135

- 5 The questionnaire was tested by interview with Vic Hair, head of the art department at Bernard Gilpin School, Houghton-le Spring, in Sunderland Education Authority. He is now head of art at Houghton Kepier School, in the same LEA.

CHAPTER NINE REFERENCES

- 1 This total number of schools included Roman Catholic (Aided) Comprehensive schools of which there were five in County Durham. Two responded to the questionnaire and are included in the survey.
- 2 GCSE National Criteria (1985), Art and Design p.1

The General Certificate of Secondary Education Art and Design (Endorsed) syllabuses, where work submitted for assessment will indicate a single area of study, are:

Drawing and Painting
Graphics
Textiles
Three Dimensional Studies
Photography
- 3 Department of Education and Science (1988f) p.4
- 4 *ibid.* p.4
- 5 Department of Education and Science (1988f) p.9
- 6 *ibid.* p.12
- 7 *ibid.* p.15
- 8 Department of Education and Science (1989), Design and Technology for Ages 5 to 16 (National Curriculum)

Under the heading 'The approach to design and technology as a foundation subject' is stated:

'Our approach to design and technology builds upon good practice in primary and secondary schools and involves:

'within the attainment target framework, the coordination of design and technology activities currently undertaken in art and design, business studies, CDT, home economics and IT;
(para. 1.2, p.1)

Under the heading 'Design in all its aspects' is stated:

'Our terms of reference make clear that, although design is intimately related to technology, it also draws upon and contributes to other areas of the curriculum. In his response to the Interim Report the Secretary of State asked us to consider how far our recommendations encompassed all aspects of design. It is this task we now address. (para. 1.19, p.3)

And, a little later, the following passage has implications for art education.

'Another example is in the area of aesthetics. In design and technology the fluency of pupils in the design 'language' of form, pattern, colour, texture, shape and spatial relationships is of crucial importance. Their command of this 'language' and judgement of how to apply such considerations could clearly be developed further in art. (para. 1.22, p.4)

9 Clement, (1972) p.7

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(The Leicestershire Collection for Schools and Colleges)
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