



Teaching Art and Design

CONTINUUM

EDUCATION

*Addressing
Issues and
Identifying
Directions*

edited by Roy Prentice



TEACHING ART AND DESIGN

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Teaching Art and Design

Addressing Issues and Identifying Directions

Edited by

Roy Prentice

For Jeni

Continuum

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Notes on Contributors

Roy Prentice is a senior lecturer and chair of the Department of Art and Design at the Institute of Education, University of London. His experience in the field of art and design education is wide-ranging and includes curriculum development, teaching and examining at PGCE course and MA degree levels. Formerly he was head of an art and design department in a comprehensive school in London and county art adviser for East Sussex Education Authority. In 1994 he was invited by the School Curriculum and Assessment Authority to serve as a member of the Art Advisory Group to review the National Curriculum for Art. His main research interest is the education and training of teachers of art and design. He is a practising painter.

Michael Buchanan has taught art and design in both primary and secondary schools. He is currently senior adviser in Redbridge Local Education Authority and an OFSTED Registered Inspector. Experience of university teaching has been gained through his contributions to PGCE and MA art and design in education courses at the Institute of Education, University of London. He is a member of the editorial board of the *Journal of Art and Design Education* and secretary of the Association of Advisers and Inspectors for Art and Design. He was a member of the Art Advisory Group which reviewed the National Curriculum Order for Art for the School Curriculum and Assessment Authority.

Lesley Burgess is a lecturer in the Art and Design Department at the Institute of Education, University of London, and course tutor for the PGCE course in art and design. She has taught in London schools and most recently held the post of head of art and design at Parliament Hill School in Camden. Her main research interests are curriculum development and resource-based learning, particularly residencies.

Robert Ferguson trained as a painter and graphic designer and became a teacher of art. Later, he taught in the Film Department of Hornsey College of Art. After a period as a film editor and sound recordist, he worked in the Teacher Training

Department at Hornsey. He is at present head of media studies at the Institute of Education, University of London, and has written, lectured and broadcast internationally on a range of media issues. His main research interest is in the ideological dimension of media messages, with particular reference to representations of history on television.

James Hall taught art and design in secondary schools in Durham, Cleveland and Cambridgeshire before taking up a joint appointment in 1985 as a teacher tutor with the University of Reading School of Education and Berkshire Education Department. Since 1988 he has taught full-time on the PGCE secondary course at Reading, and he is now co-director and course leader for art and design. He completed his MA in Art and Design in Education at the Institute of Education, University of London in 1989 and is currently researching into the initial training and professional development of teachers of art and design, in the context of partnerships between schools and universities. He is a printmaker with a particular interest in limited edition artists' books.

Arthur Hughes is professor and head of the Department of Art at the University of Central England. Previously held posts include head of the School of Art Education and director of the PGCE art and design course at Birmingham Polytechnic, and head of an art department in a secondary school. Additional experience has been gained as an external examiner and in his role as co-editor of the *Journal of Art and Design Education*. He is a past president of the National Society for Education in Art and Design and a visiting professor at Simon Fraser University, Vancouver. He continues to work as a practising artist.

Martin Kennedy is head of the Faculty of Expressive Arts at Crofton School in Lewisham, London. He is a senior assessor for the General Certificate of Secondary Education in London. He is also the elected chair of the London Association for Art and Design Education (LAADE). As a visiting lecturer he contributes to courses of initial teacher education and has worked closely with groups of student teachers during the school-based components of their PGCE course.

Lucy Dawe Lane is community education organizer at the Whitechapel Art Gallery, where she has been leading the community education team since 1990. Educated at Cambridge University, and subsequently at Oxford, she read philosophy and history of art and then moved directly into gallery education, working at Kettle's Yard in Cambridge, before joining the Whitechapel. Over the last four years the schools' programme has continued to flourish, expanding its programme for the secondary sector through the introduction of Saturday GCSE classes. These attract a wide following from schools across East London and involve participants in working directly with contemporary exhibitions and young artists, with activities taking place first in the galleries and then in schools.

John Reeve is Head of Education at the British Museum. After teaching history in comprehensive schools and with adults in Avon, he established a museum education service for North Yorkshire based at the Castle Museum in York. His publications

include *Living Arts of Japan* (British Museum Press, 1990), aimed primarily at helping art and design teachers work with a rapid turnover of exhibitions; and the chapter on the British Museum in *Culture, Education and the State* (ed. Stephens, Routledge, 1988). He is a Visiting Fellow in the Art and Design Department at the Institute of Education and was a member of the History Advisory Group reviewing the National Curriculum for the School Curriculum and Assessment Authority in 1994.

Colin Robinson started his career as an art teacher in Yorkshire before becoming a lecturer in the Art Education Department of Cardiff College of Art. He then moved back into the secondary sector as head of the first open-plan art and design department in Leicestershire. From there he moved to Brighton Polytechnic, working mainly with intending secondary art and design teachers. In 1987 he was appointed as one of Her Majesty's Inspectors of Schools, with responsibilities for art and design in schools and for teacher education. In 1992 he took early retirement, and he is currently engaged in printmaking, inspecting art and design departments in schools, and evaluating the PGCE Course Partnership Scheme at Nottingham University.

Phillida Salmon has worked as a psychologist first in clinical contexts, and then in a variety of educational ones. She is currently Visiting Fellow at London University Institute of Education. Throughout her work she has tried to make links between educational and personal concerns, and between the ways in which we understand crises on the one hand, and development on the other. Her most recent books are *Psychology for Teachers* (Hutchinson Education, 1988) and *Achieving a PhD* (Trentham Books, 1992).

Kate Schofield is a lecturer in the Department of Art and Design at the Institute of Education, University of London. She is course tutor for the MA degree Museums and Galleries in Education, and teaches on the PGCE course. After training as a textile designer, she gained extensive teaching experience in further education in Nottinghamshire before studying for an MA degree at London University. In her capacity as chief examiner, senior examiner and reviser for each of three examination groups, she has gained additional experience of the examination system in art and design. The focus for her current research is designer objects, their meanings and their relationship with museums and galleries.

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Foreword

When a motionless Rodin figure places elbow on knee and chin on hand, we all know what is happening: someone is thinking. Everyone also understands what is happening when someone lays one brick on top of another: action is occurring. Someone is doing something.

It is the very clarity of these two perceptions that leads to the damaging dichotomy of theory versus practice: either one is thinking or one is doing. Yet thinking and doing are not distinct activities. We simply lack confidence in our ways of describing what all of us can recognize, thoughtful action.

The function of this book is to show that, as in other areas of teaching and learning, the theory versus practice, form versus content, dichotomies cannot be allowed to apply. As Yeats once put it in *Among School Children*: 'How can we know the dancer from the dance?'

Art and design educators, at the Institute of Education and elsewhere, have a long tradition of thinking hard and causing students to think hard about what they see and do, and encouraging those they teach to do likewise.

It is important that this tradition be maintained within art and design departments. Some of the externally imposed pressures on schools inhibit rather than enhance the sensitive and intelligent work of well-run art and design departments. Hence this book. It raises the issues, encourages thought and invites action. That it does so without stridency adds, I believe, to the force of what it has to say.

Sir Peter Newsam
Director,
Institute of Education, University of London

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Preface

Many people, directly and indirectly, have influenced the preparation of this book. I am indebted to the eleven contributors from whom chapters were commissioned for the creative thought and energy they invested in this venture; along with their strong commitment to it. For their sustained support I am also indebted to my colleagues in the Department of Art and Design at the Institute of Education, University of London. A book published nearly a quarter of a century ago – *Change in Art Education* by Dick Field – is an enduring reference point, and the first sentence in the present introduction reflects the spirit of this source. My ideas about the role of practical workshops in courses of art and design teacher education have been shaped over many years. In particular I have learned much from the student teachers with whom I have worked at the Institute and from my collaborations with Alfred Harris and Peter Burton. To Tony Dyson and Keith Gentle for their editorial advice and constructive criticism of my original proposal respectively I offer my sincere thanks. I am also grateful to Sir Peter Newsam for his belief in the value of art and design in education and for supporting the development of the Department of Art and Design at the Institute during his period as Director. My thanks are also due to Magdalen Meade for her meticulous typing and to Naomi Roth for her sensitive understanding of the issues involved in the hazardous journey from idea to published book. Above all, I am indebted to Jeni, my wife, for her enthusiastic encouragement at all stages of this project.

Roy Prentice
Institute of Education, University of London

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Introduction

Roy Prentice

This book addresses contemporary issues in art and design education. It also identifies directions for future curriculum development in art and design, with particular reference to the secondary phase of schooling. It came into being as a response to the debates about two far-reaching government initiatives: the introduction of the National Curriculum and the reform of teacher education and training. In rapid succession, art and design teachers have had to implement the National Curriculum for Art (DES, 1992) and prepare themselves for a new role within school-based courses of initial teacher education (DFE, 1992).

It is the purpose of this book to support the professional development of specialist teachers of art and design: those who are preparing to teach as well as newly qualified and experienced teachers. In particular, it should be seen as a rich resource to be used by all participants in the teacher education enterprise: student teachers, teacher tutors and tutors in higher education institutions. Each chapter has a different focus and aims to stimulate debate and inform practice through creative thought and action in relation to a range of key and often controversial issues.

This being the case, the content of this book is also relevant to a wider audience than art and design teachers in secondary schools and those directly involved in the preparation of specialist teachers of art and design. Ideas are located in theoretical frameworks, but their bearing on classroom practice is made explicit throughout; thus the interdependence of theory and practice is reaffirmed. Above all, it is important that this book avoids being regarded as a manual or handbook; indeed, to do so would run counter to the concept of reflective practice on which it is founded, and to the model of professionalism which it seeks to strengthen.

THE WIDER CONTEXT OF PROFESSIONAL DEBATES

It is essential that art and design educators are fully aware of the wider and rapidly changing context in which subject-specific and subject-related issues are addressed. Only then is it possible for them to grasp a proper understanding of the ways in

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which change in art and design education continues to be influenced by initiatives generated within the subject community and by external developments, directives and pressures. Since the Education Reform Act (DES, 1988) central government has gained an increasing amount of control over the content, organization and assessment of the National Curriculum and over the arrangements for funding and inspecting schools. The reform of initial teacher education and training (DFE, 1992) requires institutions of higher education in partnership with local schools to establish school-based Postgraduate Certificate in Education (PGCE) courses which meet the government's newly imposed competence-based criteria. Alternative routes into the teaching profession are also being promoted and directly funded by central government. In addition – as this book is being prepared – there is before Parliament a proposal to create a Teaching Agency through which central government would acquire control over the allocation of funds for courses of initial teacher education and related areas of research.

At the same time, major changes are taking place within the worlds of arts education and the professional arts, with far-reaching implications for the future of art and design education in schools. Many well-established structures that traditionally have supported the professional development of teachers, along with agencies through which curriculum development has been initiated and disseminated, are at risk. Already the effectiveness of some is severely diminished, while others have been dismantled.

An Arts Council survey undertaken by Rogers (1993) 'to map what is happening to the main source of current provision of advice, support and funding to schools on the arts' reveals the extent to which many Local Education Authorities (LEAs) have reduced their specialist advisory services and in-service provision for teachers. A similar situation is to be found at a national level following the drastic contraction of Her Majesty's Inspectorate for Schools (HMI) together with a redefinition of role. In the higher education sector, evolving schemes for school-based courses of initial teacher education point towards a slimmed-down network of specialist centres for art and design education at PGCE, in-service, higher degree and research levels.

Specialist centres for the initial education of teachers of art and design have enjoyed a long and distinguished history with roots that can be traced back to Marion Richardson's course at the London Day Training College (later the Institute of Education, University of London). Writing in 1970, Dick Field (then head of the art department at the Institute) considers such centres to be 'among the more progressive institutions in art education'. He goes on to say:

But probably their most persistent problem has been that of bringing together practical and theoretical studies.

One cannot conceive of a course concerned with the education of art teachers which does not include some practical art: for technical reasons, as preparation for practical teaching, as a workshop for the study of creative activity, and so on. Centres have devised a whole range of ways of integrating their courses; but this area of study seems to be the crucial point at which changing attitudes, changing methods and changing needs meet; there may always be flux here.

(Field, 1970, p. 100)

During the twenty-four years since the publication of Field's influential book *Change*

in Art Education – from which the above extract is taken – these centres have strengthened their pivotal role in the development of art and design education in secondary schools through their involvement in curriculum development, teaching and research activities. They function as sources of creative energy through which innovative ideas are generated and as a national network through which ideas about contemporary issues and models of good practice are disseminated.

In principle, the intention to strengthen the relationship between theory and practice in initial teacher education should be welcomed. So, too, should the move to regulate the often long-standing, fruitful but informal arrangements between higher education institutions and schools. It is vital that those engaged in the design, management, teaching and assessment of school-based courses of initial teacher education over the next few years approach the task creatively and with a sense of vision. The subject-specific strengths of existing courses must be acknowledged, and conditions conducive to their future development must be accommodated within new course structures.

THE SCOPE OF THE BOOK

The focus for each chapter is a contemporary issue in art and design education viewed from a particular perspective. As the discussion progresses, key concepts and concerns emerge which can be identified as recurring themes through which creative connections can be made between chapters. In this way they serve to illuminate and reinforce, extend or challenge ideas rather than merely to repeat them. Enduring concerns include the relationship between theory and practice, between art and design and art and design education, and between practical, studio-based work and critical, historical and contextual studies. In addition, the fundamental basis for learning in and through art and design activities – experience of quality – is considered along with the notion of reflective practice and ways of approaching curriculum planning and assessment.

The aim of this book is to capture the spirit of a rigorous debate in which individual voices contribute towards the advancement of a single conversation. Each chapter was commissioned and retains the distinctive voice of an educator who is well qualified to explore an issue with which teachers of art and design have to grapple. Collectively, the contributions represent a wealth of experience of curriculum development, course design, teaching and examining at school, college and university levels. A wider perspective is provided by a Local Education Authority Inspector, a former member of Her Majesty's Inspectorate, and museum and gallery educators.

The first chapter raises issues about the education and training of specialist teachers of art and design at a time when all courses of initial teacher education are in a state of flux. Drawing upon practical experience and relevant theoretical material, a case is made to support the retention of a strong subject presence in the new school-based PGCE courses. Learning to teach and the reciprocal relationship which evolves between an artist and work-in-progress is likened to a conversational exchange. This provides the basis for an exploration of the concept of reflective practice in relation to art and design activity and to pedagogy. It is argued that

engagement in studio-based workshops in art and design education provides student teachers with unique opportunities to make creative connections between their professional practice as artist or designer and their deepening understanding of their role as teacher. The rationale for workshop studies within the PGCE art and design course at the Institute of Education, University of London, is discussed in some detail in order to demonstrate the nature of the relationship between theory and practice and between teaching and learning. The discussion about reflective practice and experiential learning continues beyond this chapter, thus reaffirming their importance in the on-going debate about the nature of teaching and learning in art and design.

In Chapter 2, Phillida Salmon examines the nature and value of experiential learning in a psychological context. She argues for a wider acknowledgement of the profoundly personal nature of the learning process in which 'knowledge is not divorced from knowers'. This provides the key to the relationship between Salmon's ideas and art and design education. The position she adopts within the field of psychology is influenced by construct theory – in particular, the work of George Kelly. It is to such ideas and their implications for classroom practice that this chapter provides access. As a psychologist, Salmon is equally critical of traditional approaches to psychology in education and mechanistic approaches to teaching. She firmly believes in the capacity of each individual to construct and reconstruct personal meanings, but it is made clear that to do so involves more than merely 'doing things'. Like most artists, designers and teachers of art and design, Salmon is familiar with the widely held but inadequate conception of what is entailed when people learn from experience. It is made clear that, in order to make meanings, learners must reflect on practical experience and articulate their growing understanding. It is here that Salmon reinforces the importance the previous chapter attaches to the development of reflective teachers of art and design. For Salmon 'the curriculum can only come mediated through the person of the teacher . . . the tasks, materials, goals of the lesson come infused with the teacher's personal identity'. Of particular significance for teachers of art and design – given the diverse specialisms included in the subject-field along with the problematic nature of art – is the claim that teachers represent more than their subject: they represent their personal stance towards it. In conclusion, discussion focuses on each of four components of experiential learning: integration, personal learning, evaluative stance and reflection.

In Chapter 3, Michael Buchanan examines further the nature of art and design in the curriculum and the opportunities it offers pupils to construct, reconstruct and communicate meanings that have personal significance. He is critical of organizational structures which seem to separate practical work from critical, historical and contextual studies. Central to his argument is the need for the National Curriculum for Art to develop an interactive and mutually dependent relationship between Attainment Target 1 (Investigating and Making) and Attainment Target 2 (Knowledge and Understanding). A reciprocal relationship between the making of art and critical literacy is proposed in order to maximize the conceptual integrity of the art and design experiences in which pupils engage. It is useful to consider Buchanan's concern for the preservation of the holistic nature of art activity in the light of Colin Robinson's criticism of the two-Attainment Target structure of the present National Curriculum, which, he claims, lacks conceptual integrity. Issues

relating to the place and content of art history, ways in which it might be introduced and the context in which it might be located are discussed. The skills associated with critical appraisal are examined in relation to other subjects in the school curriculum – English, religious education and history – and in so doing the basis on which cross-curricular collaboration is discussed by Arthur Hughes in Chapter 11 is underpinned. Through his use of the term ‘critical literacy’, Buchanan enriches and extends the familiar debate about the inseparability of practical, studio-based activity and critical, historical and contextual studies in art and design. Creative connections can also be invited between his concept of critical literacy and what Robert Ferguson, in Chapter 4, refers to as the ‘politics of vision’ in his critical analysis of the treatment of race, gender and class by the mass media.

Ferguson – a former art and design teacher and a practising painter – is well placed to investigate the possibilities for teaching about representation. His aim is to equip all pupils with a range of skills through which they can gain access to and make informed judgements about a world in which diverse modes of representation coexist and compete for attention. The ideas advanced address ‘the ways in which meanings are constructed in media texts, and the ways in which those meanings are negotiated by different audiences in different contexts’. It is argued that the critical analysis of media representation should be an essential element of art and design education rather than an optional extra. Through a detailed analysis of case studies which focus on issues of race, gender and class, Ferguson demonstrates how the critical dimension of art and design education can be strengthened. It is claimed that the social and political aspects of the teaching of art and design have been denied or evaded for too long, and a strong case is made for pupils to develop an understanding of art and design in a social context. It is suggested that in many schools the art and design curriculum is deficient because it fails to subject to rigorous intellectual interrogation the different ways in which the media signify meaning.

Like Ferguson – but from a designer’s stance – Kate Schofield in the chapter which follows advocates a broader base for art and design in the curriculum. Attention is drawn to the limitations of design projects that leave unchallenged the relationship between form and function and the concept of truth to materials. Teachers are encouraged to *use* designer objects in ways that maximize their potential for generating meanings. In particular, the ways in which commercial, domestic and museum settings, in their different ways, determine how a given object is perceived are discussed in detail. Overall, Chapter 5 reveals how working with objects can extend the contribution made by design to the art and design curriculum. Five domains are identified within which material culture can be interrogated.

Chapters 6 and 7 focus on the ways in which museums and galleries can be *used* to support resource-based learning across a continuum of art, craft and design. From their respective vantage points – the British Museum and the Whitechapel Art Gallery – John Reeve and Lucy Dawe Lane critically consider issues of policy and pedagogy with reference to particular exhibitions and projects.

John Reeve provides a brief review of museum education in order to locate current policy, provision and practice in an historical framework. He declares that the role of a museum educator is to ‘problematise an exhibition . . . make its basic methodology apparent’ and ‘suggest alternative structures for interpretation’. From