A REFLECTIVE STUDY BY AN INITIAL TEACHER EDUCATOR OF SOME CONCERNS OF PRIMARY STUDENT TEACHERS IN RELATION TO ART

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AUTHOR DECLARATIONS

1. During the period of registered study in which this dissertation was prepared the author has not been registered for any academic award or qualification other than that mentioned on the title page.

2. The material included in this dissertation has not been submitted wholly or partly for any academic award or qualification other than that for which it is now submitted.

R. Ford.
June 1997
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This report is dedicated to my Dad, Gilbert Lawrence Brown, and his love of wood.
This study set out to examine the nature of the concerns as expressed by 36 PGCE students in 1994 at Roehampton Institute, London, about teaching art in the primary school, and the extent to which a six weeks' Art Foundation Course effectively addressed these concerns.

A reflective practitioner model of teaching was adopted as a research methodology, but was extended to include a multi-method approach to data collection. Three tools were adopted for data collection; pre-course and post-course questionnaires; a teacher log and interviews undertaken after the student teachers had experienced a block placement in school.

Although reflective practice was questioned as a legitimate research methodology, it was found to be congruent with the notion of teacher-as-researcher.

The findings of the research confirm the widely held view (Arts in Schools, 1982, Cleave and Sharpe 1986, Holt 1989) that most student teachers lack confidence in teaching art, but suggest that it is not deep-seated. Their concerns centred on their perceived inability to draw and a lack of understanding regarding the aims and purposes of art education. A research outcome was revision of the Art Foundation Module concerned to allow student teachers more opportunity to apply their tacit knowledge gained in a range of contexts, and to use talk and reflection to come to terms with learning in art.
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CHAPTER 1

INTRODUCTION

The Gulbenkian Report (1982) suggested that the most common obstacle to effective arts teaching in the primary sector was a lack of confidence among teachers combined with, or resulting from, a belief on their part that they were not artistic (p.57). Primary school teachers, it claimed, had limited experience of the arts which was reflected in their reluctance to undertake artistic activity in school, a phenomena in the 1990 publications they called 'the cycle of constraint' (p.9). This inexperience may, in part, account for the Art National Curriculum Working Party's assertion that only:

A small number (of Primary Schools) demonstrate outstanding work, the majority tackle some aspects adequately, but in about a third of classes the work is poor. (1990, p.3)

In 1990, as the Senior Lecturer responsible for Art Education at Roehampton Institute, London (R.I.L.), one of the largest teacher education institutes in the British Isles, this was of considerable concern to me. In a time of change throughout education, I felt it important to critically review the Art Education course the student teachers were receiving.

I was appointed to the post just as the National Curriculum for Art was beginning to be debated. The role of teacher educators at that time was to ensure that the newly qualified teachers (NQTs) being released on to the labour market were equipped with the necessary skills and knowledge to deliver the Programmes of Study as defined by the National Curriculum, and in so doing, raise the standard of art education in all primary schools.
The Art Working Party had defined what they believed to be indicators of 'good practice' (1990, p.4) and this offered some kind of 'official benchmark' and rubric for reflection. Whereas these indicators could be challenged, or others defined more closely aligned to an individual teacher's personal art teaching philosophy, they set parameters and enabled, indeed forced, conversations on the nature of good art teaching to take place.

On arrival at RIL, my initial teaching task was to establish how the student teachers, on both the Undergraduate and Postgraduate Teacher Education Programmes, could be enabled to meet these criteria. My understanding of how the challenge might be tackled was mediated, of course, by my personal beliefs regarding both art and education.

According to Pollard and Tann (1989, p.4) there is a 'constructive relationship between the state of classroom competence and the process of reflection'. The research into my own teaching, which is the focus of this report, was conceived of as action research in the sense that my reflection on my particular teaching situation could be undertaken in an 'open-minded', 'responsible' and 'wholehearted' way (Pollard and Tann, p.13). The results, it was hoped, might inform my future practice, in the sense that reflection is not an insular, internal activity but 'action-orientated' (Kemmis 1989, p.140). Knights (1989, p.85) suggested that reflection is 'most profound when it is "done aloud" with the aware attention of another person'. At a time in education when the opportunity to reflect with the 'aware attention of another person' in real life is considerably limited due to the pressures on time, the opportunity and discipline of collecting data about my own teaching and then reflecting on it in the form of a research report seemed, perhaps, the next best scenario.
This first chapter of the report begins by outlining and detailing my personal biography, to establish the context and starting point for study, and the personal and professional orientations which underpin it. It then defines the research problem which provided the focus for reflection, and describes the initial studies undertaken before the research proper began.

1.1 Personal Biography

Vygotsky (1986, p.236-237) argued that 'every word that people use in telling their stories is a microcosm of their consciousness'. An individual's consciousness gives access to complicated social and educational issues, because such issues are abstractions based on concrete experiences (Seidman 1991, p.1). An insight into the personal history of a researcher is crucial to understanding the assumptions and beliefs on which any research is based, and the context in which it has been conceived. Inevitably, however, any attempt to look back on events and experiences is influenced not only by the present position, but also by the motive of the examination. A selectivity exercise is undertaken the results of which may or may not be true in any absolute sense, but are, I suggest, illuminating, in the search for a motive for undertaking a study.

What follows is an attempt to trace events in my personal history which may have influenced my perspectives as a teacher, and to examine the roots of some of the assumptions that underpin my personal art teaching philosophy and, consequently, this research.

1.1.1 Childhood and Education

Throughout my childhood in the 1950's I was led to believe that drawing was one of my strengths. Art making was part of the person I was, and perhaps
aspired to be, and a significant factor in the formation of my self image.

My father was a master craftsman, and, unlike my brothers, I liked to work alongside him in his workshop. Our home was full of his work and we were taught to respect it. He assured me that drawing and making were worthwhile activities. He found pleasure as well as profit in them, and hoped I would too.

Becoming a furniture maker was never suggested to me, probably because I was a girl. I enjoyed school and teaching seemed an obvious choice of career and I made the decision to become a teacher when I was eleven or twelve. I was also reasonably sure that I wanted to teach 'Art and Craft'. I have no worries about the term 'craft', which I believe to be more media orientated and less concerned with 'idea' than what is popularly termed 'art'. I have never felt it to be in any way an inferior activity, either to academic pursuits or other forms of making, possibly even the reverse. There have always seemed to me to be as many, but essentially different, challenges involved in making three-dimensionally than in painting; the kinds of challenges my father would wrestle with in his work. Having to think three-dimensionally, being concerned with all sides rather than a single surface, working in resistant materials; function, drawers having to slide smoothly and cupboards close perfectly; and marring someone else's brief with your own personal aesthetic, seemed to me to be equally complex an activity as painting.

In secondary school, I took the 'Still Life' option as my major fifteen hour activity for my art 'A' Level examination, and 'Modern Architecture' for the three hour subsidiary paper. I enjoyed looking at architecture. I related to it easily as it seemed closely aligned to my father's work in terms of designing and creating, and in the way it combined function and aesthetics.
Understanding relationships between people and the spaces they inhabit is but a small step from a sensitivity to the artifacts they chose to use within that space. At this time I was introduced to Le Corbusier and the thinking behind Unite d' Habitation, Mies van de Rohe and his enigmatic statement "less is more", the cantilever and curtain walling. We studied the newly built South Bank complex and discussed the benefits and problems of high rise living in relation to (interestingly) the Roehampton housing estate. A knowledge of architecture was useful. It extended the affection I had for three-dimensional work and combined this with a burgeoning interest in social systems, especially education.

The time taken on still life work, however, puzzled me. I produced successive representations of groups of objects in a range of media and was assured that the results were good, but felt largely uninvolved, and whilst I can remember being introduced to architects of note, I do not remember looking at any form of fine art. I could not relate this work to anything. All that I could be sure of was that other people were impressed and expected me to do well. I achieved an 'A' grade and was given the school art prize at the end of the two years.

At college, in the first year of my teacher education course I worked experimentally in a range of media, and chose to proceed in Year 2 in clay. I enjoyed its sensuality. I could create three-dimensionally without the problem of working in resistant materials. The pattern of working, however, remained the same as it had been at school. My lecturer suggested a title for a series of pots, I made them and he told me they were good. But by this time I was becoming frustrated with the work and felt sure that there was more to 'creativity' and 'making' than merely executing someone else's suggestions.
I left college in the middle of my second year, in 1972, and later joined a pottery evening class. Here the pattern changed. At my first session my tutor asked me what I would like to make and, what type of pottery I was interested in. I had no idea, but more importantly, I wondered why no one had asked me before.

In the week that followed I went to the coast, and with my small son I collected some broken whelk shells. Both he and I were equally fascinated by the external texture and internal structure. I had found my starting point. I coiled large sculptural forms and carefully wrapped textured clay slabs around them. For me this was very exciting, and a real revelation. Two things had become clear. Firstly, that my art belonged to me. I could, and indeed should, be deciding what to make, guided rather than led by a course tutor. Secondly, I realised that work grows out of work, that one idea leads on to another. It is through the process of art that art itself unfolds (Lowenfeld and Britten 1983).

I returned to college, worked in clay and fabric combining the properties of the two media, soaking fabrics in slip and dressing abstract (although still a little shell-like) forms. My degree show consisted of knotted abstract forms; foam tubes covered in striped fabric placed in front of distorting reflective surfaces. I had become absorbed in how line describes form and how form distorts line, and fascinated by the wild, sculptural forms that appeared in reflections. The sculptures that were most fascinating did not really exist. They were reflections of sculptures and, in fact, two-dimensional, not sculptures at all.

The situation I placed myself in was precarious. I was working in a studio
where other students were printing multi-coloured fabrics for soft furnishings. My lecturer was a highly skilled silk-screen printer, but was not at all used to students producing work like mine. I was now so totally in control of the work but I felt I had no measure outside myself for judging its worth. The work was absorbing and my tutors had sufficient confidence in me, to let me take the risk. The first class honours classification which resulted validated the work that had gone on.

A fundamental principle of my personal art philosophy emerged: to make interesting work the maker has to take ownership of it, and take the risk that it may not be accepted and understood by others. It requires an internal conviction to pursue a chain of ideas that are personally fascinating.

My newly found confidence had evolved, I believe, from a belief gleaned in childhood from my father, that art making was a valuable occupation, coupled with a belief in, and ownership of, the work being undertaken. These perceptions allowed me to work alongside other students but not feel anxious about comparing my work to theirs.

1.1.2 Teaching
Although I have always preferred teaching art, I have taught many other subjects, the most rewarding of these being Religious Education (R.E.). I was appointed as Head of R.E. in a secondary school in 1985 and this provided me with an opportunity to teach art in a cross-curricular context. The syllabus I devised was based largely on a multi-faith calendar of festivals and celebrations. Chinese New Year, Diwali, Guru Nanak's Birthday etc. offered opportunities to explore expression of belief through art and artifact, ritual and dance. Additional topics such as 'Creation' offered other opportunities to study
visualisation and imagery through Navajo Creation Myths and Aboriginal depictions of 'Dreamtime'.

To manage that course, I needed to investigate the relationship between art and belief, the function of art in society, culture, and issues of cultural diversity. What became apparent to me at this time was that art was a form of personal understanding, and that understanding was influenced by, and a product of, exposure to a particular culture. Art, therefore, was culturally determined. Conventions, such as the depiction of space through perspective, I recognised as a western convention not universal.

I developed the view also, that teaching itself should be creative. If teachers were to develop their knowledge and practice in any curriculum area they needed to experiment with new ideas and approaches, and, as a consequence, I believed all good teaching necessitated taking risks. The act of teaching necessitated translating artistic and educational aims into interesting contexts in which children could learn (a view developed by Eisner, 1985, p.73), which required me to construct a course structure through which children could move freely. The route taken by the children through the course would be their own, and made sense of in terms of all the influences on their lives, not just those known and understood by me.

1.1.3 Teacher Advisor
From 1987 to 1991 I was employed as an Advisory Teacher. I carried the above attitudes and beliefs with me into the advisory service. This new context provided different challenges and rewards, including the opportunity to work with hundreds of teachers and nearly as many classes of children. The majority of the work I was engaged in was with non-specialist primary
school teachers, whom either the head teacher, curriculum coordinator, or indeed they themselves, had identified as in need of help. I operated, in the main, a deficit model of In service Training, i.e. raising teachers' knowledge and skills to a minimum acceptable point. In addition, some of my work was with curriculum leaders, a number of whom had an art background, but not all. I organised and ran curriculum management courses and through these contacts, was invited into schools to work with teachers in the classroom.

Teachers often expressed professional needs which conflicted with my perceptions of what was required and of value. I was repeatedly asked to teach them techniques, in order that they might have a wider range of art activities for children. Their time was spent in searching for additional isolated skills activities, rather than identifying a context for the work; or, how to build upon work they had undertaken previously, which I believed would be of more value. I devised a rolling programme of in-service activities that gave teachers a few additional techniques, but also allowed time for debate on the fundamental nature of artistic activity, its place within the overall curriculum, and the contribution it makes to children's learning in a general sense.

Because of the large number of groups I worked with, I had the opportunity to observe a broad range of teaching styles. Coffee breaks were spent discussing how art was or might be taught. Advisory teaching is, or sadly perhaps, was, one of the most privileged of positions within education. To witness first-rate practice was a wonderful experience: children totally engrossed in learning; classroom spaces carefully organised in such a way that children could be involved in any number of activities within one room, and a teacher for whom the enterprise was an intellectual challenge.
Very many teachers demonstrated considerable commitment to teaching, but expressed feelings of inadequacy in the area of art. Many had opted out of art at a young age to pursue academic subjects, and now found themselves with neither the skills nor the knowledge to work well in the subject. They expressed a belief that their art teaching was what they were frequently being judged by, because it was publicly displayed. I remember one teacher telling me that she was 'great at science', and her children were reading well, but who, at a glance, would know?

In conversation, one teacher of six year olds in a London Borough of Merton infants school in 1990, expressed how she felt about art, ('felt' rather than 'thought', there was clearly an emotive emphasis in her comments). I made the following note immediately as she articulated clearly the impression I had gained from many incidental conversations with primary teachers. She said:

You have to be prepared to make mistakes in front of the children. You have to make the mistakes if you are going to learn, the same way as the children do, and you have to be confident to do that. The trouble with art is that its there. If you make a mistake in a P.E. lesson, well fair enough, but its gone. Art, like drama and dance, is exposing but with art the evidence when you do something daft is there for all to see. It doesn't go away. It's threatening.

This is a clear example of what David Hargreaves (1982) has called 'fundamental competence anxiety'. She was making several crucial points about art teaching:

- that in order to learn and improve practice, teachers have to be prepared to make mistakes in front of children;
- that art is 'exposing'. It reveals and demands something of your inner self which non-arts subjects do not;
- unlike the other arts subjects, the outcomes in the visual arts
are concrete and exist over time, which necessarily means that
the evidence of mistakes made are more public and permanent;
- this situation is threatening.

In moving to Initial Teacher Education (ITE) in 1991, I was presented with
the problem of identifying the needs of the non-specialist primary art student
teacher, and designing a course that could best meet those perceived needs.

1.2. Defining the research problem
My experience had led me to believe that teachers' seemed reluctant and
confused about art. Their concerns were varied and perhaps misplaced. Their
perceptions of their own ability as artists may have been a block between
them and the children's art education, as the Gulbenkian Report (1982)
suggested. Despite anxieties about teaching Maths, they could count and
multiply. With art they felt they were trying to teach children to do
something they could not do themselves, which probably gave rise to their
demand for 'safe activities', with prescribed controllable outcomes, and a
non-interactionist style of teaching, limiting the learning that can take place
(Vygotsky, 1962).

It seemed to me that these teachers' lack of personal experience in art had led
to a lack of confidence in their teaching, which, in turn, had led to them
delivering a series of low level, skills based activities in class. Indeed, how
can teachers be expected to teach what they do not know? My question to
these teachers was, "What are the children learning?" The answer, if one came
at all, tended to be in terms of a few quite basic practical skills, very seldom
related to what the Arts in Schools (1982, p.28) called a 'human intelligency'
through which children come to know the world. The nature of the tasks
being presented to the children prohibited expansion and exploration, achievement being characterised not by a deepening understanding, but by aptitude in performing manipulative skills.

Since art teaching is more public than most other subjects, to engage in it with enthusiasm must require more confidence on the part of the teacher. Some knowledge is required to devise interesting and worthwhile activities, but more importantly perhaps, the teacher needs the confidence to carry them out from start to finish, actively rather than passively, involving themselves in the learning and making. Key questions that emerged as a result of my experiences with teachers were: What are the fundamental concerns of teachers in relation to teaching art? Are they rooted in their perceptions of themselves or the subject? How is confidence constructed? What kinds of experiences do teachers need to have in order to provide them with the confidence they need to be creative, and take risks with their art teaching?

The move to Initial Teacher Education in 1991, placed me in a situation where I had non-specialist primary school teachers in embryonic form. When I arrived at RIL the time allocated to the foundation courses was being reduced to accommodate the Government's directive (Circ. 24/89) that more of a student teacher's time should be spent in school and being taught core curriculum subjects. I had to make decisions very quickly regarding priorities within the short time available. Having designed an 18 hour art foundation course in some haste and to some extent blindly, I felt the theory that underpinned the types of judgments I had made, needed to be examined. Galbraith (1991 p.341), whose position at the University of Arizona was very similar to my own, had identified similar anxieties in her students. She had suggested that training primary classroom teachers in art was problematic and noted that it had been largely overlooked by research. She urged 'teacher
educators to examine closely the interactions within the pre-service art education methods classrooms'. In order to make informed decisions I needed to know:

- student teachers' backgrounds in art; their personal histories in this subject area;
- the precise nature of their current concerns regarding art education;
- how my teaching course affected these concerns;
- how I might develop and refine the course to address these concerns better.

My aim was to instil in student teachers a belief in their ability to undertake creative art teaching, thus breaking the 'cycle of constraint' at this point. My conviction that art teaching, and indeed all teaching, should be creative, was fundamental to my motivation as a teacher educator. Students would need to have the confidence to constantly be on the lookout for new ways to resolve teaching and learning problems. A particular problem for my teaching at RIL was to accept that my students were functioning intellectually in other subjects at a high level, but not necessarily in art. Each student had a story to tell about their relationship with art, which was likely to be very different from my own. The purpose of my course was to enable students, whatever their past experiences, to teach art well, if not immediately then eventually. The design of the course, both in terms of content and pedagogy was, as it is in all teaching contexts, crucial to the success of my teaching.

The research reported here which was started in 1991 evolved, therefore, out of a personal need to construct and deliver the most effective Art Education Foundation course possible, within the given constraints. Having undertaken
some informal preliminary studies and reflected on the situation, it became apparent that more rigorous and structured research was required.

1.3 Preliminary studies into student teachers' artistic backgrounds

My first piece of small scale research (October, 1991) took the form of a questionnaire to all first year students on the BA/QTS course as soon as they arrived at RIL. I distributed 310 questionnaires through the General Education Tutors, in an attempt to obtain some factual evidence about students' previous experiences in art. Two hundred and nine questionnaires (Appendix 1) were returned and the findings confirmed any presupposition that the majority (62%) of students had given up art before G.C.S.E/O' Level. Only 15% had gone on to do 'A' level. The students said that they felt they lacked confidence in both painting and drawing particularly, and that gallery going was not a part of their lives (except on holiday). I was aware, having analysed the results, that some of the questions were ambiguous, but the data, broadly speaking, confirmed my observations and the enormity of my future teaching task. In addition, it stimulated my interest to investigate the situation further.

I followed this with a more in-depth study, carried out in September 1992, focusing on seventy students; they consisted of four groups of Post-Graduate Certificate of Education (PGCE) students who attended my courses, and attempted to identify trends and tendencies with regard to their experiences during the course. The students were in the second term of their one year programme and the course followed a six week Block School Experience (BSE). The students were required to 'profile their progress' through the course by answering a series of open-ended questions at various stages (Appendix 2). They were asked to provide as much detail as they wanted. As a consequence collation of the data was problematic, particularly as much of
the information held in the entries was affective. The findings were very
similar to the first study, in that 63% had stopped art at fourteen, and 17%
had taken 'A' Level. Only five of the seventy students, 2.9%, had a degree in
art or an art related subject.

The feedback, generally, on the art course I taught was encouraging. They
said it did have a positive effect on both their confidence and artistic skills.
I had no real knowledge, however, of which specific aspects of the foundation
course were more or less effective in terms of addressing student teachers' 
concerns. In order to tackle the problem more effectively, it was necessary to
analyse and reflect on the course in detail to ascertain the effect on the
students' concerns of every aspect of its design and my teaching. In so doing
I hoped that I might understand my own teaching more fully and become
more effective. This decision led to the research which is the focus of this
report.

1.4 Content and format of the report
This report is the outcome of a third and most structured stage of the research
into student teacher confidence. It focuses on the documentation and analysis
of an Art Foundation Module taught to two groups of twenty, one year, PGCE
students and both their and my reactions to it. The course took place during
the Autumn Term 1994 after the students had experienced a two week period
of observation in school, and before they undertook Block School Experience.
During the same period, the students were participating in General Education
lectures and sessions on teaching Language, together with four other National 
Curriculum Foundation subjects. Toward the end of the art module they were
also spending one day each week in school.
The chosen method of research was action research using the model of reflective practice; and detailed, systematic documentation and examination of the teaching and learning context. To enable information to be cross-referenced, three methods of data collection were utilised; student questionnaires, log-keeping and interviews.

Initially my research interest centred on the concerns of students, i.e. their expressed anxieties, and was rooted in their perceptions of the prospect of becoming a teacher of art. The initial research questions were:

- What kinds of artistic backgrounds do the student teachers have?
- How concerned are they about the prospect of teaching art to primary aged children?
- What, specifically, is the nature of their concerns and what form do they take?
- How and to what extent, if any, does the Art Foundation Course address these concerns?

A shift took place, however, as the research progressed. I became increasingly interested and involved in the form of data collection and analysis, and the effect the research was having on my own understanding of my role as both teacher and researcher. The shift was from content to form, and from student to self. The decision to adopt reflective practice as a research methodology placed me in a pivotal position, deeply immersed in not only the teaching but also the research. The effect of such a detailed professional self examination was profound and is explored throughout this report.

The organisation of the report is as follows. Chapter two reviews the changes
in Initial Teacher Education (ITE) which impacted upon the nature of the taught courses at RIL at the time the research took place, and represents an interrogation of literature on art teacher education in relation to the primary phase. As the research progressed, more literature was consulted as theory developed. My understanding of the problem area and reflective practice grew as the research progressed, and as such the model of research adopted here is emergent.

Chapter three is concerned with research design. It reports on a search for and a choice of suitable methodology and appropriate data gathering tools. It includes a detailed analysis of reflective practice, the chosen research method, and its relationship with more traditional research methods.

Chapter four focuses on the research implementation. It details the course being examined and the theoretical curriculum model in which it is set. It is an examination of curriculum design and development.

Chapter five briefly examines design of the questionnaire as a research tool and goes on to analyse the results of the pre-course questionnaire.

Chapter six discusses the relative opportunities and challenges of log keeping as a means of gathering research data. The results of log keeping throughout the course are analysed and conclusions drawn in relation to the problem area.

Chapter seven analyses the results of the post-course questionnaire.

Chapter eight pulls various thoughts and findings together and explores some of the issues that emerged through interviewing eight students when they
returned from Block School Experience. Again the interview, as a means of gathering data, is examined and conclusions are drawn in terms of its suitability as a research tool in this context.

The final chapter summarises the main findings of the research and draws some tentative conclusions. In addition, it details the impact the research has had on the design of subsequent PGCE Art foundation modules.

1.5 Summary

In this introduction I have attempted to identify the premises on which this research is based. I have described the experiences in my own education and previous professional posts that I believe have been instrumental in the formation of my personal teaching perspective, in order that the value orientation of this research is made clear. To summarise, those were:

- a belief that 'craft' has equal to the worth to painting, prompting me to use a broad range of media in my teaching of art;
- a belief that students need to take ownership of their artwork, and that art activities should not be unnecessarily prescriptive;
- an understanding of art as culturally determined and fluid rather than fixed;
- a belief that teaching is a creative act and necessitates taking risks;
- and that
- art teaching involves more risk taking than teaching in any other subject because of the permanency of the outcomes.

The research which underpins this report gave insights into the concerns of
students in relation to the teaching of art, and enabled informed conclusions to be drawn regarding ways forward for both Foundation Course design and my teaching practice.
CHAPTER 2

RESEARCH CONTEXT

2.1 Introduction

This chapter reviews literature and Government circulars documenting the changes in Initial Teacher Education (ITE), which impacted upon the nature of the taught courses at Roehampton Institute, London (hereafter referred to as RIL) in 1991. The search was undertaken to understand factors relating to both students' response and educational research, and identify external influences which were defining the nature ITE at the time.

Successive studies of the effectiveness of teaching arts subjects in the primary school (Gulbenkian 1982, Cleave and Sharpe, 1986, Holt, 1989) identified lack of teacher confidence as being a significant limiting factor in their ability to provide adequate arts experiences for children. What was not made apparent, however, was how teachers' confidence might be developed, what were the nature of their concerns, and what preparation they needed in order to successfully teach arts subjects to meet the requirements of the National Curriculum.

ITE, in line with all other facets of education, experienced a period of turbulence and change between 1985 and 1995 in the run up to, and as a result of, the 1988 Education Reform Act (ERA). The need for student teacher educators to meet a range of statutory obligations resulted in a period of continual modification of courses, and reflection on the role and future of
ITE. How student teacher concerns regarding the teaching of art might be addressed during this period of change and beyond is the focus of this research.

Hopkins (1989, after Stenhouse 1983) suggested that research into one's own teaching was connected with teacher emancipation. This research was related to a need to own and be in control of my work, resulting in professional empowerment. Constraints being placed on teacher education in the first half of the 1990's were such that lecturers were feeling disempowered. Systematic, critical reflection on the teaching in situ can be an empowering activity.

The content of this chapter has been divided into three sections:

2.2 Art teaching in the primary school and teacher confidence;
2.3 Changes in primary ITE post 1985, with particular reference to Government reforms;
2.4 The effect of these on programme and course design in Art Education at RIL;
2.5 Reflective practice as a research methodology.

This report of the review of literature refers to texts consulted before the research began and my knowledge at that time. Ideas from literature consulted whilst the research was in progress have been included in the report as appropriate.

Throughout this report the term 'Teacher Education' will be used rather than the more widely adopted 'Teacher Training', unless in quotation, because I believe 'education' more accurately reflects the conviction that the process is one of self-development rather than a process akin to an apprenticeship.
implied by the term 'training' (Peters, 1975).

2.2. Art teaching in the primary school and teacher confidence

As noted in the introduction to this report, the Gulbenkian Report (1982, p.57) declared that poor quality arts teaching in primary schools was due to a lack of teacher confidence, coupled with a feeling that they were not 'artistic'. The report made no attempt to define what 'being artistic' meant, or indeed whether teachers should necessarily be artists themselves. What seemed to be at issue was that the teachers felt that they were not artistic, and that to be so was considered to be essential to teaching art. Both of these positions could be contested.

In 1985 Cleave and Sharpe conducted a national survey of institutions in England and Wales offering Bachelor of Education (B.Ed) and/or PGCE courses for intending primary teachers, to examine a claim that primary teachers were insufficiently skilled to teach arts subjects. They concluded that there was an urgent need to examine the arts component of 'teacher training' for three reasons:

- there was a growing awareness of the value of arts education;
- practising teachers had expressed a lack of ability to teach the subjects;
- the continuing climate of restraint in ITE in relation to arts courses.

The survey revealed Art to be included in ITE courses more often than Music, Dance or Drama, but, typically, as part of an options programme. It revealed the main concern of arts ITE tutors at the time, to be the need to instil confidence into student teachers and give them a range of 'basic skills'. In conclusion, Cleave and Sharpe acknowledged the fact that many student
teachers had 'dropped' art at the age of thirteen and entered HE with few skills and low self confidence, and identified an important role for teacher education in breaking this cycle. Their recommendations were that arts courses should be made a compulsory component in teacher education and adequate resourcing allocated, but made no suggestions regarding content or method. These findings confirmed my own experiences. (At the time of the research arts courses were a compulsory element of all PGCE and BA(QTS) courses at RIL, and were reasonably well resourced. The focus of attention, therefore, was the PGCE course itself and the nature of the particular concerns of the student teachers about art and art teaching).

Holt (1989) suggested that the problem of negative teacher attitudes was at the heart of the difficulties experienced across all arts subjects in the primary school. He believed the generalist system of teaching, which is defensible for other reasons, failed teachers in this respect. The teachers' problems, he suggested, were of three kinds. They were:

- 'Conceptually confused', and misunderstood the purposes of art education;
- Passive, and did not involve themselves in art activities with children; and,
- 'Indifferent professionally', and believed that ultimately art did not matter.

He concluded that more than cosmetic changes were required to art teacher education programmes, including a shift from an entirely practical to a more theoretical approach.

Sharpe (1990) suggested that the problem of teacher confidence was complex; and was not only to do with a lack of positive artistic experiences in their
own schooling, but also the lack of status of the arts in schools generally, the
notion of artistic talent, and the demands on teachers regarding personal
involvement in the arts.

The problem of inadequate art teaching in primary schools was acknowledged
in the literature. Anecdotal evidence had led me to believe also that this was
the case, as it was both conceived and delivered. However, the literature
reported art education success stories also. Specialist journals such as 'The
Journal for Art and Design Education', 'Art Education' and 'Arts Education'
were stocked with articles on apparently highly successful pieces of teaching
undertaken with a broad spectrum of young people. The majority of such
projects, however, had been undertaken by teachers with a specialist art
background, perhaps because it requires yet higher levels of confidence to
write and publish the outcomes of a taught project in a professional journal.

Both Holt and Sharpe offered strategies for tackling the problem of under
confidence in teachers, by calling for a further clarification of course aims,
demystification of the subject content, more supportive conditions in which
to learn and an emphasis in education programmes (initial and continuing) on
explanation and discussion, all of which had become part of theory on which
my teaching was based.

Most recently, and whilst my research was in progress, research by Rogers
and Plaster (1994) identified lack of confidence in their students at
Goldsmith's College and experimented with an increased element of
self-reflection and discussion in their primary teacher education courses in an
attempt to address this issue. A belief in student's innate ability in art
underpinned their research. The research investigated opportunities within the
course to overcome the apparent 'halt in the student teachers' learning' (p. 180). They claimed that providing opportunities to 'self-audit' their learning, and discuss their feelings with tutors and other students at all stages during the course, students were released from 'any arrested development' and enabled to move forward (p.180). The quality of the discourse and iteration formed the basis of their assessment. Rogers and Plaster found that the conditions that depress student self-confidence were:

- negative pre-college experiences;
- a lack of opportunity to reflect and self-audit during the course;
- ignorance of art history;
- fear of revealing their lack of practical skills to others; and
- uncertainty over their own art educational philosophy.

Discussion and self-audit were the means adopted to address these problems and build self support systems. The assumptions that all students have inherent artistic ability, considerable relevant tacit knowledge and 'arrested development' were fundamental to my research reported here also.

Whilst the research referred to previously by Cleave and Sharpe (1986) asserted that teachers needed to be confident in order to teach art well to young children, no explanation was provided as to why that should be the case, or indeed what would constitute good art teaching. In order to conduct this research it was necessary to establish how good art teaching might be characterised in terms of the National Curriculum, given that the National Curriculum would be the framework within which any teacher would be working; and how, using such a characterisation, student teachers might learn to teach well.
Discussions about the aims of art teaching in the primary school, effective teaching and the conditions necessary for it to occur, tend to vary depending on prevailing educational/political theory. It could be argued that the National Curriculum and its statutory requirements rendered such discussions impotent. The requirements at every stage were, however, for minimal entitlement only, and details of content, pedagogy and assessment were not well defined. Despite the identification of two Attainment Targets (ATs) and Programmes of Study (PoS) for each key stage, there was still 'room for manoeuvre'.

During the latter half of the 1980's, curriculum support materials published for primary teachers with regard to art (Barnes 1987, Morgan 1988, Gentle 1988, Lancaster 1990) suggested a swing from a child-centred model of art education which had advocated a non-interventionist approach on the part of the teacher, toward structure and active involvement in children's art learning.

The National Curriculum Art working group first report was disseminated in December 1990. The report stated that 'successive HMI surveys' had revealed that, in about a third of classes, the work was poor in terms of planning, progression, continuity, ability matching and challenge, and that the overall status of the subject was low. Whilst art education in the primary school was 'not universally bad' (Holt, 1989), (p.145) good practice was the exception rather than the rule (Figg, 1982, DES Art Working Party Report, 1990).

The working party identified criteria by which good art teaching could be judged. Good teachers, they said, should:

- stimulate their pupils into having ideas, making their classrooms visually stimulating, and providing enrichment from displays, books, actual works and visits by artists, designers
and crafts workers;

• give clear and unambiguous instructions, where appropriate, having analysed the steps that their pupils need to take to gain a skill or understand a concept;

• provide opportunities for their pupils to gain a degree of mastery of a limited range of hand tools and materials, both traditional and new, while avoiding the superficiality which can come from working with too diverse an array of art materials and techniques;

• ensure their pupils produce work in both two and three dimensions - the importance of the latter for tactile learning, understanding of scale and proportion;

• balance the activity of making art and design with opportunities for pupils to reflect upon and discuss their own work and the work of others;

• develop their pupils' drawing abilities to the point where they are at ease using drawing as a tool, for example, to aid thinking;

• develop their pupils' confidence, value and pleasure in art and design;

• appreciate and value their pupils' individual responses in their own right, rather than seeing them as a form of inferior adult art. (p.4).

Whilst the documentation for National Curriculum Art was one of the last to be considered and implemented, and some lessons had been learned from experiences of other subject areas, several modifications were made before it reached its final form in January 1995. Despite pressure from the Art
Working Party and several art lobbying groups, a two rather than three Attainment Target (AT) model was eventually adopted, bearing out the Secretary of State, Kenneth Clarke's insistence that the document should be 'clear and simple', 'flexible and less prescriptive' (Jan, 1991).

The non-statutory guidance provided in June 1992 gave primary teachers practical information on planning art activities with young children. The final document contained terminology regarding aims, such as 'visual literacy' which had been omitted from the draft report of the previous year, because they had been considered problematic for primary school teachers (Talboys, 1994). In the final version they were included without support or explanation.

For the non-specialist art teacher, the need to systematically plan young children's experiences, and take an active role in children's learning in art was a new and difficult task. A role for a curriculum coordinator in art emerged beyond the ordering of stock, and the responsibility was placed, in many instances, on unwilling and unskilled shoulders. Primary schools frequently had no-one with specialist skills in art, (reflected in the number of publications designed to shed light on the situation). Much of the subsequent literature targeted at teachers was an attempt to interpret National Curriculum requirements for the generalist primary teacher (Clement, 1992, 1992); particularly, as described earlier, in relation to AT2 'Knowledge and Understanding'.

Meager (1993), on the other hand, claimed 'you don't need to be good at art to teach it well' (title page). The extent to which non-specialist primary teachers would be able to deliver the curriculum in art expected of them effectively was, at the time, unknown. It was clear that teachers could not
move from a position of delivering either 'adequate' or 'poor' art activities to children, to a position of strength and excellence without support.

2.3 Changes in Initial Teacher Education in the UK since 1985

In 1993 Qualified Teacher Status (QTS) was conferred upon approximately twenty thousand student teachers in the United Kingdom (DFE, 1993). This figure included those students who had completed either a four year BAQTS or B.Ed course, or a one year PGCE. RIL is one of the largest teacher education institutions, and newly qualifying teachers number in the range of 180 to 200 students on both the undergraduate and postgraduate courses each year. The significant changes in ITE between 1985 and 1995 were not institutional or validational as they were in the proceeding decades, (well documented by Alexander, Craft and Lynch, 1984, and described by HMI, 1987), but Governmental and related to macro-political thinking. The increased involvement of successive Secretaries of States in the affairs of Higher Education generally, and most specifically teacher education, had a profound effect on both the rate and nature of change.

In 1994 Hargreaves, (p.3) painted a picture of a post-modern world characterised by accelerating change, intense compression of time and space, cultural diversity, technological complexity, national insecurity and scientific uncertainty. He said newly qualified teachers would be working in this broad context and needed to make sense of it not only in terms of their own lives, but also for the children they teach. Smyth (1987) suggested that it was increasingly true that teachers were faced with tasks to perform that bore no relationship to those for which they had been educated (p.3). This 'crisis in knowledge' (Beyer, 1987) is well documented. It is claimed that the evolution of the post-modern world has meant a loss of certainty, and teachers have
paradoxically been both blamed for the inherent problems in post-modern society, and charged with the responsibility of reconstruction. According to Hargreaves (1994) the Government of the UK, along with, to varying extents, other governments of the world have attempted to reintroduce 'certainty' through legislation. The Education Reform Act, 1988, was an attempt 'to put the clock back', to a period of time when what might be construed as 'knowledge', propositional, pedagogical and even ethical, achieved consensus.

This 'crisis of knowledge' and consequent uncertainty was no less apparent in ITE than any other facet of education. ITE had to adapt and modify the provision it offered to student teachers to comply with government orders, both implemented and proposed, within the context of financial constraint. Chambers, (1992), claimed that:

> It is probably true that educational change is policy driven (and that policy makers' motives may have little to do with education). (p.15).

Whether or not this was the case, teacher education institutions were required to conform to Government directives, because funding only followed compliance.

The Department for Education's (DFE) circular 14/93 published in November 1993, replaced 24/89, and embodied the philosophies of the Education Reform Act (1988) in relation to the education of teachers. The criteria laid out in that document had to be met by all ITE providers by September 1996. As a result, Higher Education institutions all over the nation hurriedly established procedures for reviewing their practice to meet the stated criteria by the date prescribed. The thrust of the document was threefold:

- to extend the initiative instigated by circular 24/89 of requiring
student teachers to spend a significant proportion of their time in schools through the development of partnerships between colleges and schools;

• to implement rigid criteria with regard to students' subject knowledge through competency based forms of assessment;
• to initiate a greater diversity of routes into the teaching profession (all being shorter than current pathways).

Bound in with these directives were indications that the accreditation of institutions for teacher education, and the subsequent attached funding, would include 'suitable financial incentives' (p.10) related to their being able to meet the stated criteria.

In terms of research described in this report, it is important to note the paradox that at a time when the government was criticising schools for not performing well in meeting required 'standards', one solution was to issue a mandate to place student teachers in schools for longer periods of time.

Certain statements in circular 14/93 revealed the Government's priorities within the taught programmes, which, not surprisingly, applied the thinking behind the Education Reform Act of 1988, and more specifically, to the National Curriculum, to ITE. The stress in ITE was to be placed on (1) students' knowledge of 'core curriculum areas' (prescribed as one hundred and fifty hours of student time); (2) a deeper commitment and understanding of assessment and testing of children's achievements; (3) subject knowledge and (4) an acceptance of the value of whole class teaching. Whilst acknowledging that most ITE courses 'for the time being' would prepare students to teach the full range of the primary curriculum, the implication was that, eventually, primary schools would move toward a secondary school model, with teachers
having subject specialisms. Circular 14/93 stated,

The Secretary of State welcomes and wishes to encourage the use of specialist teaching in primary schools, particularly at Key Stage 2. Lessons from subject specialists offer pupils a particularly high standard of subject teaching. The Secretary of State believes that every opportunity should be taken to introduce time tabled subject teaching........ (p.6).

In terms of the four year (BAQTS or BEd) course, the circular recommended a six-subject model for ITE, whereby such students would no longer choose a main subject to study to degree level, course time being allocated equally to six curriculum subjects. It acknowledged the 'brief treatment' many curriculum areas are otherwise afforded, and suggested that a six-subject model would enable class teachers to 'work with confidence'.

The research that is the focus of this report concentrated on student teachers undertaking a PGCE primary teacher education programme, of whom only a very small percentage had specialist knowledge in art. PGCE programmes received less attention in the circular which merely stated that such programmes should be increased from 36 weeks to 38 per year; that 'careful management of directed time in schools and higher education institutions' was required, and that a stronger contribution would need to be made by schools to curriculum and subject studies. There was no suggestion in 14/93 that PGCE students should study only a limited range of subjects and it was clear an increase of two weeks in the academic year would not extend the curriculum subject time to any significant extent. Initial teacher educators would still need to develop programmes in art for non-specialist students, within a context of constrained resources of time and money.

Following the publication of circular 14/93, The Council for the Accreditation
of Teacher Education (CATE) produced 'A Note of Guidance' (1993) in which ITE Colleges were given information as to how they might establish closer partnerships with schools, and how these partnerships might devise the necessary joint courses for student teachers. At the time this research began, RIL had made considerable progress in establishing such partnership arrangements with schools for the design and management of school based activity. The main channel for teachers' influence for college based courses had been through the employment of seconded teachers to work with the lecturing staff for periods of one or two years. This had, in some subjects, resulted in slight changes in course content, but more often in changes of content balance and emphasis. Seconded teachers were inevitably those considered to have considerable expertise in both a subject area and curriculum and classroom management. In addition the existing lecturing staff of the Faculty of Education at RIL, had a high proportion of relatively young lecturers, recently appointed from the primary classroom, and actively involved in research. This picture was, a far cry from that painted by Craft (1990) and the HMI survey (1987) which described Higher Education as persistently underfunded (leading to depletion of key resources), as having an aging staff profile, a lack of variety in course provision and a decline in research funding. Indeed in the 1990 Research Assessment Exercise, the faculty at RIL had fared well and secured considerable funding.

A misunderstanding on the part of the government as to what was actually happening in education faculties, together with a belief that, 'training colleges are peddling dogmas in their unfamiliar rather remote world' (Chambers 1992, p.16) may have led to its decision that tighter control of ITE was the only way forward. According to Chambers, however, ITE was not remote from schools and children, but from the Secretary of State for Education,
To summarise, this research was undertaken in the context of considerable change, both in ITE and education generally. The uncertainty regarding the future of teacher education, together with my personal concerns regarding the training of teachers in art, generated a need to examine and reflect on the relative strengths and limitations of the courses currently offered at RIL in order that future modifications could be made from an informed position.

2.4. Effects of government policy on PGCE primary courses at RIL in 1994

As noted previously, the 1988 Education Reform Act (ERA) brought considerable change to the education system of the United Kingdom. It was received in ITE through the series of circulars, documented earlier, and its impact on taught courses at RIL was considerable. The three most significant aspects in terms of this research are examined here, those being: the reduction of hours available for art courses; the increased emphasis on subject knowledge and competency based assessment.

2.4.1. The reduction of hours available for art so as to accommodate other priorities such as the increased time spent in school.

In 1993 it became clear that the foundation subjects, such as art, faced an uncertain future nationally. Whilst Art was a named foundation subject area in the National Curriculum, the emphasis within the National Curriculum, was on core subjects of English, Mathematics and Science. This, together with the increased time allocated for student teachers' placements in schools meant a reduction in time available in college on Foundation Subjects. At RIL, art education courses were reduced from 100 hours to 50 hours total course time. Within that figure, contact time with student teachers on the taught course
entering college (Gulbenkian Reports 1982, 1990), it was necessary at this point in time to review the existing courses so as to inform planning for a future when time might be at even more of a premium.

In reviewing the existing courses, questions regarding the types of experiences students needed in order to address their concerns regarding how best to teach art became increasingly critical. It was clear that more information with regard to appropriate course content, the context in which the activities should take place and the most appropriate and effective teaching methods, needed to be gathered and thought through.

2.4.2 Increased emphasis on subject knowledge.

The subject knowledge pertaining to art in the primary school, experienced radical change. The inclusion of 'Knowledge and Understanding' as an independent Attainment Target (AT) signalled a significant change from previous practice, and caused teachers considerable anxiety. Traditionally art had been, almost virtually exclusively, a practical subject. The requirement that subject knowledge itself should be integrated into all units of teaching of art, craft and design, were aspects of primary art education that were foreign to most generalist teachers. Notions of continuity, progression and assessment in primary art education had previously gone unexamined. The non-specialist art teachers often slipped into the role of 'entertainer' rather than educator, a provider of 'interesting things to do and make in art' (Barnes 1989, p.249). Courses in ITE needed to take this into account because in schools the student teachers were unlikely to experience good practice or adequate resourcing.
2.4.3. Competency based assessment.

The government required that the activity of teaching and learning should be defined and assessed through a series of behavioural competencies. This required the development of assessment strategies that determined what student teachers could do, rather than what they know. This proved to be as contentious as all other aspects of circular 14/93. It stirred argument regarding the fundamental nature of the assessment process, and the nature and purpose of teacher education. The behaviourist model from which the notion of 'competency' evolved, was felt by some to 'demean the professional status of teachers' (Whitty 1993). Assessment is integral to the teaching process and the model of assessment adopted always mirrors pedagogy. In adopting competency based assessment for prospective teachers, a particular model of teacher education had been mandated.

In the history of education many different metaphors and models of teaching have been applied. Eisner (1985) suggested four 'senses' in which teaching could be considered to be an 'art', one sense being that a teacher's classroom activity 'is typically not dominated by prescriptions' and he or she functions in an 'innovative way'. Mason (1993), using categories of labour, craft, art and profession, suggested that at the present time teaching could not be considered an 'art' due to the 'increased emphasis on standardised criteria for certification' (p.55) and because teachers were losing the autonomy to act independently using personal judgment. She felt teaching in the UK was moving 'inexorably towards the model of teaching as labour' 'within the new realities' (p.55) of competency based, and standardised forms of, teacher assessment. Mason argued that teaching was, in fact, a profession, involving lifelong learning, analysis of one's practice, receptiveness to new ideas and a willingness to explore them. Fidler (1994) identified similar metaphors, but included
'teaching as science' and similarly suggested that the model of teaching as a profession was the most appropriate. Fidler, however, divided professional activity into two alternative paradigms; those of 'technical rationality' and 'reflection in action' (based on Schon 1983). He said that the former implied a static transference of knowledge and skills whilst the latter offered a more dynamic model of continuous problem solving.

The issue of competency based assessment in relation to this research, hinged on a mandated shift in teacher educators understanding of the activity of teaching toward a more mechanistic, behavioural model inherent in the notion of 'competency'. Successive Government directives were proposing a particular understanding of the nature of teaching akin to labour or craft, with which a competency model of assessment was entirely congruous, whilst many educationalists (such as Eisner, Mason and Fidler) supported models of teaching that were of a fundamentally different nature, involving them, for example, in problem solving based on professional judgment and knowledge. ITE was caught in between these two paradigms, but was required by Circ.14/93 to examine to what extent teacher knowledge, attitudes, skills and value systems could be assessed through competencies.

No previous government circular had specified which competencies were deemed necessary for NQTs to be able to teach art to primary children, and the general criteria (Circular 14/93, 2.3.2) acknowledged that 'newly qualified teachers might need guidance and support in some of these (non-core) subjects'. Given the lack of any specialist background in art of the majority of primary student teachers, and the severe time constraints on course length, there seemed to be a gap between the expectations of what student teachers might reasonably be able to do at the end of a simple foundation course, and
what they ought to be able to do in terms of teaching art well. Given that experiential evidence, (described in Chapter 1 of this report), had led me to believe that self-confidence was an important factor in enabling teachers to take risks in the classroom and be creative in their teaching, was it possible to assess such qualities in terms of a competency? Whitty (personal correspondence December 1993) said that risk-taking should be included in any competency profile, and suggested it was a 'core professional characteristic'. If students were to be able to display such a 'characteristic', their lack of confidence related to the teaching of art would need to be addressed. However 'little is gained by possession of a competence if one cannot judge when to use it' (Whitty 1993). If teaching was to continue to be construed as a profession some scope for discretion, values and reflective practice would be required, in addition to any defined list of performance based competencies.

Student teachers (in 1993) were moving into a more clearly defined teaching situation than their predecessors, but the nature of the learning experiences needed to enable them to meet the National Curriculum criteria for good teaching and develop the required competencies remained unclear.

2.5 Reflective Practice as a Research Methodology

Changes in education legislation had, to some extent, disempowered the teaching profession. By placing tight constraints on teachers at all levels, the government had assumed control of the classroom context. Reflective practice and action research by teachers had been projected as a strategy for regaining control. David Hustler, Tony Cassidy and Ted Cuff (1986) included in Action Research in Classrooms and Schools, the research of practising teachers who were examining, explicating and improving their own practice,
and suggested that it was possible to 'shape up the notions of what action research is, from an involved rather than theoretical standpoint' (p.1). They felt that the people most interested in educational research should 'make up their own minds as to what it is and what the possibilities are', and that this approach to research represented a route forward in the practice of teachers themselves.

Tension between the roles of researcher and teacher can arise in this sort of research when particular understandings of the nature of each role are adopted. Wong (1995) suggested the role of teacher/researcher was 'conflict-full' due to the differing and separate focus of inquiry. Others, (for example Elliott 1985, Hustler et. al. 1986, and Wilson 1995) understood the roles of teacher and researcher to be complementary, or constituent parts of each other. Teaching is a complex activity, extending way beyond mere delivery, including, to quote Wilson (1995, p.20), 'everything I must do to help my children learn'; and in teacher education terms, everything I must do to enable my students to teach art.

Teachers' professional effectiveness is underpinned by professional knowledge (Schon, 1983), and knowledge is increased through both active and incidental information gathering. Schon questioned the kind of knowing in which competent practitioners engage (p.viii), and suggested that professional people know far more than they can say. 'They exhibit', he suggested, 'a knowing-in-practice, most of which is tacit', intuitively sensed rather than consciously articulated (p.viii). Schon argued that the 'reflection-in-action' in which teachers engage, is both like and unlike scholarly research, the fundamental difference being that scholarly research is based on a particular epistemology, a way of viewing knowledge that largely ignores 'practical
competence and professional artistry'. (p vii).

The necessary and consequent shift from empirical research to reflection-in-action as an apposite and legitimate form of research, has been initiated by teachers' need to articulate tacit knowledge, and driven perhaps by a crisis in confidence as to what might be construed to be professional knowledge or a need to regain control of their professional lives. Traditional understandings of research practice have relied on 'technical rationality' and instrumental problem solving (Schon 1983, p.21). Schon suggested that teachers are always faced with conflicting values and purposes, that their goals necessarily shift and are ambiguous, and as such general research principles are hard to apply and specific problems hard to define. Educational research, he suggested, needed to be rooted in an attempt to understand this kind of practice. He stated that:

    Technical Rationality depends on agreement about ends. When ends are fixed and clear, then the decision to act can present itself as an instrumental problem. But when ends are confused and conflicting, there is as yet no 'problem' to solve'. (p.41).

The notion of teachers as researchers, was first propounded by Lawrence Stenhouse (1975) when designing The Humanities Project. He argued that the objectives model of curriculum design was inappropriate in relation to his preferred concept of an 'issues based' curriculum. The very fact that curricular 'ends' are controversial and values variable, requires that a teacher embark on curriculum ventures that do not have precisely defined learning objectives. In developing his case he converted educational aims into procedural principles, and said it was these procedures that teachers-acting-as-researchers needed to reflect upon. Stenhouse's thinking drew on Gadamer's theory of hermeneutic interpretation (1975), that understanding is the result of a relationship between the particular subjectivity of the learner and the text. Nothing can be
construed as objective fact in this model, particularly in relation to action in
the arts and humanities. Teacher reflection and research was seen as an
try to formalise the means whereby such understanding was achieved.

Similarly Elliott (1985, p.239) suggested that 'in reflection the practitioner will
begin to examine the lack of fit between act and situation'. He understood
teacher research and reflection in action as being prompted by a need to
understand the context within which action takes place and generate what
Atkin (1992) called 'practical, site-specific, insider' knowledge (p.381). This
contrasts with the traditional interpretation of research as solving definable
problems. According to Elliott, understanding unfolds as research practice and
takes place. Equally there is an acceptance in this model that contexts may
never be stable. Schon (1983 p.62), for example, suggested,

When the phenomena at hand eludes the ordinary categories of
knowledge in practice, presenting itself as unique or unstable, the
practitioner may surface and criticise his initial understanding of the
new phenomenon, construct a new description of it, and treat the new
description by an on-the-spot experiment.

Elliot (1985) distinguished between reflection in action and reflection on
action. Reflection in action, he suggested, was related to tacit theories being
acted out in a professional context, and indicated Stenhouse's process model
of teaching and learning which was live and interactive. Reflection on action,
however, was seen as being a 'retrospective account of the understandings
they (teachers) have brought to their handling of the case' (p.239). The latter
he equated with action research which, he claimed, could 'bridge the present
gulf between what currently passes for educational research and the intuitive
practice of teaching' (p.242). He said action research focuses on problematic
areas of practice within a particular context.
Elliott (1985) quoted Kurt Lewin (1947) who first coined the term 'action-research' when he said:

> teaching is not one activity and research-into-teaching another. Teaching strategies embody practical theories about ways of realising educational value in particular situations, and when they are reflectively implemented they constitute a form of action research.

My position at Roehampton Institute, London, was one where the 'fit' (Elliott, 1995) had been altered by a reduction in student/lecturer contact time, and a change in governmental directives in relation to teacher education. A research method was needed that would enable me to examine my teaching strategies to effect a good fit within the new parameters. Geertz (1988) stated that one difficulty with traditional models of social science research was the 'oddity of constructing texts ostensibly scientific out of experiences broadly biographical' (p.10). The choice of engaging in active and systematic reflection-on-action for this research was centred on an attempt to drag my professional thinking out from my subconscious and make it available for scrutiny. Research of this kind is reputed to be empowering for practising teachers because the research data and findings are owned rather than received. Stenhouse (1985) had suggested that teachers must be intimately involved in the research process, and it was the researchers' responsibility to justify their role to practitioners, not practitioners to researchers (p.19). I concluded that in order to improve my practice and enable student teachers to teach art well in primary schools, I needed a deeper understanding of their backgrounds and concerns and the effects of my own teaching on these. This could be best achieved through systematic reflective practice research.

2.6 Summary

In asking the fundamental research question, 'what do teachers need to know in order to teach art well to young children?', a teacher educator such as
myself is faced with the dilemma of a) needing to meet the requirements of Government, which between 1990 and 1993 were quite specific, whilst b) adhering to personal principles and beliefs about good art teaching. This is no dilemma if the two are congruent, but notions of 'democratic participation' (Beyer, 1987) and the professional reflective practitioner (Schon 1987, Pollard and Tann, 1989), discussed in this chapter, and those of prescribed teacher competencies and cultural transmission sit uncomfortably together.

My central interest in 1993 was the students' perceptions of their own ability to teach art. Whatever the external influences on either my own teaching or accepted constructs of good art teaching, what was most important to me was the nature of my own students' concerns about both art itself and teaching it. Whilst I needed to examine the courses I was responsible for, and assess their effectiveness with regard to underlying pedagogical principles, equally this needed to be located in the context of student teachers' perceptions, and their positions in relation to the prospect of becoming teachers of art. Preliminary exploratory studies by myself (1991, 1992) on student teachers at RIL, had supported the contention (Galbraith, 1991) that students lack positive artistic experience prior to college. The notion that a student teacher must necessarily, be 'artistic' in order to teach the subject was left unexamined in this research as this populist view seemed peculiar to art. (Teachers of English are not expected to be 'literary', merely literate). More important was the need to determine the extent to which their perceptions of their own artistic ability affected their readiness to teach art and their classroom performance.

In one sense, the research therefore focused on student teachers' concerns regarding art and art teaching. In another sense, it centred on my own teaching. I needed to find out more about the nature of student concerns and
aspects of my taught course which actively redressed or indeed fuelled the concerns. Because I felt somewhat disempowered by the constraints placed on my teaching by government, a model of research was adopted that was self-reflective. I was aware that reflection-in-practice was central to my normal teaching style, in which spontaneous, intuitive problem-solving in situ was routine. What was required for the research, however, was a more systematic and rigorous reflection-on-practice, to make this tacit knowledge explicit. I was intuitively aware that my teaching appeared in the past, to some extent, to have addressed student teachers concerns and built their confidence. In the changing climate of teacher education this seemed insufficient. I needed more evidence and to re-examine my beliefs about and practices in art teaching.
CHAPTER 3

DESIGN OF RESEARCH

3.1 Introduction

The issue of choosing an appropriate research strategy to examine a particular problem, is one of the relationship between form and content. In this sense it is linked to questions about the relationship between form and content in the production of an art work. Is an idea best expressed through poetry or drama? Is a particular feeling more accurately portrayed through music or painting? In each case the choice is a 'best guess', underpinned by the researcher or artist's previous experience and an understanding of the strengths and limitations of the medium. Robson (1993, p. 38) after Manstead and Sernin (1988), stated that there is an,

obvious but often neglected point that the strategies and tactics you select in carrying out a piece of research depend very much on the type of research question you are trying to answer.

Equally I would suggest, the results obtained reflect the characteristics of the particular research strategy adopted. If a comparison is drawn between research and language, it could be argued that certain understandings are expressed more effectively in some languages than others. Cultural understandings are embodied in the syntax and semantics of the linguistic form. Language is not merely a transmitter, but also a contributor to the meanings and understandings being conveyed.
Having decided to examine the notion of student teacher concerns with regard to art and their perceived ability to teach the National Curriculum after having completed my course, it was necessary to choose a research method, and devise a plan of action for data collection and evaluating its effectiveness. This chapter will a) briefly describe the research problem, b) articulate the thinking and decision making behind the chosen research approach, and c) define the plan of action.

3.2 The Research Problem

3.2.1 The broad area of research

The broad area of interest was that of Initial Teacher Education (ITE) for the Primary sector. My teaching area was art education, and I was concerned with the education of student teachers who have the responsibility of teaching Art to young children. In my previous job as an Advisory Teacher I had worked with primary teachers in the classroom encouraging them to become reflective practitioners, in order that they might increase their understanding of art, and improve their practice.

In 1990 the National Curriculum Working Party for Art had identified six indicators of 'successful schools' and 'good practice', (as outlined in the previous chapter). In order to meet these criteria a primary school teacher would need to;

a) have some knowledge of art as an area of human experience,
b) be aware of its value,
c) have the skills to create display,
d) have the skills to teach the mastery of tools and materials,
e) exhibit confidence and pleasure in the subject.

As an initial teacher educator, in 1993, it was my responsibility to develop the
knowledge, skills, attitudes and values in my students that would enable them to deliver 'good practice' in the classroom, in terms of the new National Curriculum.

3.2.2. The specific research problem

A review of literature had confirmed my experiential knowledge that primary school teachers commonly had limited and/or negative experiences in Art in their own schooling. Preliminary surveys carried out by myself of students at Roehampton 1991, 1992 had also confirmed this assertion.

As the coordinator for ITE in Art at Roehampton I was anxious to find ways to break the process whereby poor art teaching, leads to more poor art teaching, or what the Arts In Schools Project (1982, 1991) had called 'The Cycle of Constraint'. The broad problem that is the focus of the research in this report was how to begin to break this cycle, and enable student teachers to embark on their teaching careers with sufficient knowledge and skills to teach art, and a more positive frame of mind, towards tackling the difficult task ahead.

The amount of contact time given to the subject within the PGCE course at RIL was eighteen hours with an additional twenty two hours for personal study; a very short space of time to tackle knowledge, skills, negative attitudes and anxiety. Time constraints made the introduction of teacher reflection difficult. It was necessary to identify a more precise focus for both teaching and research, one that was realistic and achievable. The chosen focus and interest, therefore, became student teacher attitudes to art, and particularly their lack of confidence in art teaching. My experience and reading had led me to believe that a more positive attitude toward art was a significant factor.
in the long term goal of improvement in primary art teaching. Whereas there was insufficient time within one course to develop student teachers' practical skills to a level equivalent to G.C.S.E. or 'A' level, there was, perhaps, sufficient time to persuade them that they could eventually become competent teachers of art if the experiences they encountered in my course were appropriate.

Teaching art successfully, in my view, had more to do with a student teacher's understanding of their artistic potential and the educational scope and value of the subject, than with their ability to make art themselves. It was the notion of improving student attitude I considered crucial and central to my job as a teacher educator in art. The focus of both the teaching and the research therefore, was to ascertain and clarify what the students real concerns were, and what aspects of my PGCE Art course persuaded them to rethink previous negative experiences in art. This research therefore, was located in my own personal experience, and rooted in my own teaching situation. It centred on personal reflection and a need to know more specifically how my own teaching affected students' confidence, and the extent to which I was, or was not able, to construct a course of eighteen hours which positively affected their belief in their own ability to teach art. Stenhouse (1984. p.69) suggested that good teachers are necessarily autonomous in professional judgment. They are not professionally dependent on researchers. This does not mean that they do not welcome advice, but that the ideas of others have to be subjected to the teacher's own judgment. 'Only teachers are in a position to create good teaching'. (p.69). The purpose of this research was primarily to improve my own teaching and reclaim ownership of it since at the time it felt that ownership was slipping away due to externally imposed constraints. According to Hopkins (1989),
the most unfortunate aspect of traditional research is that it is extremely difficult to apply its findings to classroom practice (p.26)

My intention was to adopt a form of research that was rooted in and therefore could directly inform my own practice.

3.3 Research Approach

In any design activity emphasis is placed on being fully aware of the relevant possibilities and opportunities available, in order that the selection process is informed. Given that I was undertaking a formal research exercise in the form of M.Phil. degree, it was as important to be as clear about why I did not choose a particular approach, as why I did. Research strategies in education can be classified in various ways. Robson (1993) for example, offered a simple classification:

- a) An Experiment- measuring the effects of manipulating one variable on another variable,
- b) A Survey - collecting information in standardised form from groups of people,
- c) A Case Study - development of detailed, intensive knowledge about a single 'case'.

He acknowledged these did not cover all possible forms of enquiry, but were more a recognition of 'camps'. Clearly hybrids exist. The purpose of this enquiry was to explore and interpret what was going on in my own teaching rather than explain, and at first this seemed most closely associated with the case study approach. (It would have been inappropriate for me to conduct experiments, in a strict sense. I was bound both morally and in terms of the RIL teacher/student contract, to offer all students a similar course, and the one considered to be the most beneficial to the students' learning. I did not feel
able to set up a laboratory type experiment even if I had considered it potentially the most effective mode of investigation).

A case could have been made for the choice of a survey given that this would have offered me the possibility of gaining a comprehensive picture of the problem area outside my classroom situation, and information on the artistic background of a large number of student teachers. Essentially, however, the location of proposed research problem suggested the use of an in depth study of the kind which would enable me to concentrate on how my course impacted on the attitudes and perceptions of a small group of student teachers.

An assumption underlying the research plan was that teaching is not a simple or straight forward cause and effect scenario, but a 'collage' of variables. My understanding was that the way the whole teaching situation impacted on the student teachers' personal confidence needed to be taken into account. To isolate individual influences and try to establish their effect would be to deny the power of the 'collage' in this connection. Denzin (1992) used the qualitative paradigm of researcher as a 'bricoleur', a 'jack of all trades', and likened the process to that of 'do-it-yourself'. An educational researcher bricoleur, he suggested, produces a 'bricolage' a 'pieced together, finely knit set of practices that provides solutions to a problem in a concrete situation'. As the research progresses 'new tools, methods and techniques are added to the puzzle'. (p.17).

This approach to resolving a research problem suggested the qualitative paradigm that was finally adopted. However, for some time it seemed as if both qualitative and quantitative methods would to have a role to play. Burns (1992) stated that ethnography provided a set of general commitments or
orientations to research. The notion and expression of validity using qualitative methods, acknowledges the researcher as a contributory factor in the overall research scenario with the data, in a sense, being generated 'through' her or him. In addition the situation being researched is viewed as unique. The proposed research premised on the assumption that my role as course designer and teacher, and the context in which my teaching took place, whilst resembling others, was unique.

In the sense that virtually all research in education centres on the study of people, it could be described as ethnographic, given Burns' (1992) definition of ethnography as 'writing about people'. More accurately, ethnography is the study of people in context, and is a 'homeopathic'/holistic approach to research, that resists the temptation to single out specific features of the topic in question and examine them under uncharacteristic conditions. As a process, ethnography is concerned with cultural description, (Burns, 1992) and, within this broad heading, a wide range of strategies are applied to examine and describe human cultural activity.

Whilst distinctions exist between quantitative and qualitative approaches, they may be seen to be complimentary rather than mutually exclusive, (Hammersly 1995). All quantitative research, is based on qualitative decision making, and the data is interpreted qualitatively. Equally, qualitative research involves quantitative concepts such as 'it is more likely that....' or probability, and the progressive focusing employed in qualitative work, often ends in some form of quantification. The likelihood of both being of value at some stage in the research was acknowledged. However, a decision was taken that the broad 'camp' it would sit in would be a case study drawing on some ethnographic techniques. Robson (1993 p.146) defines case study as:
a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence,
i.e. that, according to Robson, it is practical, current, holistic and is looked at from different perspectives.

3.3.1 Action Research
In identifying case study as a possible category of qualitative research with potential for shedding light on the complex issue of student teachers' concerns, I sought out specific research tools, (recognising that several may be needed), that would best inform the research problem. In addition, having once acknowledged the central role and influence of the subjectivity of myself as researcher, there was a need to establish more clearly the particular role I might play in the research overall.

The chosen area of research was my own teaching situation with student teachers. It involved the entire complex context of learning, and required a number of different kinds of data. The tack I had chosen to take also seemed akin to action research, (using the Cohen and Manion definition, 1987 p.208). However, my intention was not to intervene in the situation, but to reveal and disclose what was already the case. In all other respects my chosen approach conformed to their definition. I already knew, at the time the research began that the course did have a positive effect on student teachers' perceptions and self confidence because they had told me as much. What I did not know, however, was how this happened and why. (It is important to point out that, at the time, I did not recognise that observing and examining the situation in a research sense would itself change the nature of events and, therefore, become, in effect, an intervention).
The types of intervention listed by Cohen and Manion included one which focuses on job analysis and aims at improving professional functioning and efficiency, initiates change, is involved in problem solving and develops theoretical knowledge. Certainly the aim of the proposed research was to improve practice through developing student teachers' confidence in teaching art. Moreover it was clear that this problem, was not peculiar to RIL; therefore the hope was that the research findings would be of interest to others in a similar situation. In this connection, Stenhouse (1979) stressed that action research should and could contribute not only to an individual teacher's practice but also to 'a theory of education which is accessible to others'.

3.3.2 Reflective Practice
In addition to the traditional forms of qualitative enquiry previously described, the notion of reflective practice as a legitimate form of research was adopted as a central methodological principle in this research. The concept of teachers as 'reflective practitioners', as discussed in Chapter 2 of this report, was understood as a key to the development of the profession. It offered an antidote to the increasing pressure on teachers at the time to become technicians. The roots of the reflective practitioner movement can be found in the work of Dewey (1933), who claimed that knowledge is gained not only through an experience itself, but also through personal contemplation in relation to experiences to ease 'a state of doubt....(or).....mental difficulty', and he defined reflection as a search to find the material to 'resolve the doubt, settle and dispose of the perplexity' (p.12).

Given that teachers are predisposed to doubt and insecurity (Hargreaves, 1994), and that this situation is highlighted by the tensions of post-modern
society, it can be agreed that reflection is integral to action. According to
generations of teachers had known and practised intuitively. Schon (1983), a
key figure in the reflective practitioner movement, described 'reflection in
action' as the conversations professionals have with practical situations, and
the process of constantly posing and resolving questions regarding their
professional practice.

According to Boud, Keogh and Walker (1989) reflection is,

a generic term for intellectual and affective activities in which
individuals engage to explore their experiences, in order to lead to
new understandings and appreciations. (p.19).

Reflective practice had not only emerged as a fundamental aspect of teaching,
but also research. It resulted in an interest in autobiography and log keeping,
and had been adopted as a generic term for those aspects of professional life
that call for an interaction between thought and action. It posited teachers as
learners, actively involved in their own professional development. Equally it
acknowledged the complexity of the teaching process, and the need for
teachers to constantly refine and expand their knowledge not only of the
subject content of their teaching, but also of teaching itself as an aspect of
human activity. It was understood to be a personal process, relating to the
thoughts and feelings that result from the business of teaching, but it was not,
as Kemmis (1989) pointed out, either an apolitical or entirely personal
activity. It was rooted in a particular context and related to professional
intention, neither of which were entirely within the remit of the individual
teacher.

To summarise, reflection is understood to be a process whereby a teacher is
able to make conscious what would otherwise remain unconscious. It can help
the teacher articulate her understanding of both the complex process of teaching, and her role within it. By writing reflections down, the thoughts and ideas become separated from the event itself, and offer a teacher an opportunity to reflect on the jottings and note takings, suggesting a three staged learning process:

a) experience itself and what is learned directly from it;
b) articulation of thoughts and feelings and what is learned from the process of articulation and formulation of prose;
c) reading the material at a later date and the thinking and learning that is stimulated as a result.

Walker (1989) emphasised the second stage of the reflective process as being the most crucial to the degree of learning that takes place. He considered the process of writing forces clarification, and makes the writer aware that it is their interpretations of the event that are being reflected upon, not the event itself. He also stated that the process of writing helps the appreciation of the role of feeling in reflection, because the researcher has to name the feelings and describe them in words.

According to Knights (1989) there can also be a fourth stage to the learning process where opportunities to discuss the outcomes with an 'interested other' exist. He suggested, (p.85) 'reflection is most profound when it is done aloud with the aware attention of another person' either by way of co-counselling or structured debriefing. A synthesis of the points made above, in the context of this research, suggested the following course of action:

a) Articulation of intentions; reflection should take place not only in relation to the activity itself, but also in relation to the
intentions of that activity;

b) Documentation of my own thoughts and feeling was needed as the course progressed;

c) Opportunities should also be created to read and reflect on the written accounts personally;

d) To discuss the outcomes with others so as to effect change.

I decided that this research should proceed with as little interference in the course itself as possible, and to adopt the means of research most closely akin to normal teaching practice. The main difference being that data would be gathered in a systematic way, recorded in detail, and reflections would be articulated in written form at all stages.

The plan of action for the research is included as Table 1. It shows the various stages of the research, its timing and the sequence of events. The time before September 1994 was spent reading, talking and thinking. Some informal information gathering took place in an attempt to understand clearly the research context in which I was working. Two similar groups of PGCE student teachers (36 students in all) were selected for the proposed research. Together the groups consisted of the entire cohort of students following a 'First Years of Schooling' (FYS) pathway, concentrating on the education of children from three to seven years old, allocated to me for that academic year. The groups were taught on Tuesday and Friday mornings, three hours each week, for six consecutive weeks in September 1994, before doing a six week Block School Experience in London schools. It was this programme structure that prompted my choice of postgraduate, rather than BAQTS students. Choosing the Autumn cohort enabled me to conduct interviews following their experience in schools.
Table 1

<table>
<thead>
<tr>
<th>STAGE 1</th>
<th>Previous Teaching Experience</th>
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<tr>
<td>STAGE 2</td>
<td>Background Search Context Investigation</td>
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<tr>
<td>P</td>
<td>Pre-Course Questionnaire</td>
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<td>L</td>
<td>SIX WEEK COURSE</td>
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<tr>
<td>A</td>
<td>Post-Course Questionnaire</td>
</tr>
<tr>
<td>N</td>
<td>Period of Reflection (1) &amp; Reading</td>
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<tr>
<td>I</td>
<td>Interviews</td>
</tr>
<tr>
<td>N</td>
<td>Period of Reflection (2) &amp; Reading</td>
</tr>
<tr>
<td>G</td>
<td>Outcomes</td>
</tr>
</tbody>
</table>

1990:
- September

1994:
- September
- October

1995:
- January
The choice of FYS students was based also on a belief that art is more significant to the generalist teacher at infant school than junior school level. Experience had led me to believe that artistic activity occupies a greater amount of time in the professional lives of teachers of younger children, and that student teachers are aware of this fact. Thirty-three of the thirty-six student teachers concerned were female and three were male.

3.4 Research instruments

Having decided on the research method, it became apparent that tools for data collection were needed to meet four specific needs:

a) to provide background information about the students and their artistic histories before the course began;

b) to give students the opportunity to comment on which aspects of the course were most effective in building confidence in their ability to teach art;

c) to record my own observations during, and immediately following, the course;

d) to examine whether any attitudinal change in the students caused by the course, continued after a period of time in school.

The instruments chosen were of four kinds:

a) pre-course questionnaires;

b) post-course questionnaires;

c) researcher/tutor log keeping;

d) interviews with student teacher’s following Block School Experience.

3.4.1 Pre-course and post-course questionnaires
According to Robson (1993, p.243),

Self-completed questionnaires, which respondents fill in for themselves are very efficient in terms of researcher time and effort.

It appeared, therefore, that less time spent gathering data would give proportionately more time for interpreting it. Questionnaires were also said to allow a researcher to reach a wide audience quickly. They would enable me to ask precisely the same questions to all student teachers on the courses and thus eliminate, theoretically, the possibility of misleading individuals, (although of course, it could be the case that the entire cohort were misled).

Informal classroom questionnaires would enable me to obtain general background information about groups of students concerned, and to place the views of individuals, in the context of 'appropriate others' since all the student teachers would answer the same questions. A pre-course/post-course type format was devised to enable me to link questions over time that might indicate shifts in attitude as a result of the course. It was anticipated that the answers given in both questionnaires could provide information that would be useful in selection of students to interview after the course was completed also. The pre-course questionnaire would allow me to identify those students who were most apprehensive at the start of the course so that I could observe them most closely and report on their reactions to it in a log.

Although I had used similar questionnaires in my preliminary studies (1991, 1992), the questions had been too open ended and ambiguous. As a consequence, the responses had been difficult to analyse. In an attempt to overcome this problem, the wording of the questionnaires in this research was more specific. However, the responses were less varied. Including a list
of 'categories of confidence' (i.e. 'very', 'fairly' or 'lacking') from which students selected in tick box format, enabled me to link questions in both the initial and final questionnaire, and as a consequence comparisons could be made, but the range of comments made to an open ended question in the earlier studies was lost. These kinds of gains and losses are so crucial to the dynamics of research methods. Specific intentions for the questionnaires, the questionnaire design and the formulation of individual questions are described more fully in Chapter 5. Details of the Research Implementation, and examples of the questionnaires are included as Appendices 6 and 8.

3.4.2 Observation and Reflection

As noted previously, the thrust of the proposed research, was to make that which was tacit-explicit. Given my desire not to intervene in the normal teaching situation, over and above monitoring it, the most obvious form of data collection appeared to be observation. I, as the teacher, was pivotal in the situation being investigated. The research clearly involved self-examination, (a painful process). The intention was to examine my own teaching in terms of how it affected student thinking and subsequent behaviour. As such, I was both the object as well as subject of observation.

Of four possible observational roles suggested by Denzin (1978), based on Gold (1958), that of participant observer seemed most appropriate. It was not possible for me to become a 'complete participant' as my research role had to be made known to the students. For ethical reasons, I decided that they should be made aware of my research project, although, in truth, the potential for them to opt out was slight as the module was a compulsory element of their course. They could, however, have requested not to be reported on, and if a student had requested this, their rights would have been respected. The other
roles of 'observer as participant' and 'complete observer' were clearly not applicable as my participation in the research was integral rather than peripheral to the event; or was what Ball (1988) has described as a 'hard-line' rather than 'soft-line' position.

Participant observation as a strategy for data collection has both inherent strengths and limitations. In its favour, it is direct and is related to the whole situation. The teacher is not peripheral to the event, and the information is collected first hand. The observer is the research instrument and the way she chooses to operate impacts crucially on the nature of the data collected. It is, however, an exposing process and the researcher has to contend with tensions that can exist between 'research and service' (Weber 1990, p.157).

I chose to adopt unfocused observational procedures. Such procedures are open to accusations of bias, subjectivity and smack of 'bad science' because the structure is loose and unprescribed according to Robson (1993, p.190). They are sufficiently flexible, however, to be able to accommodate unforeseen events as and when they arise and to take into account the entire teaching situation. Observation clearly relies heavily on the integrity of a researcher and their skill in defining and describing the context. At each stage of synthesis and collation, data undergoes a process of interpretation that is subjective and therefore biased. If observation is used in conjunction with other methods of data collection, as was the intention in this research, the risk of bias may be reduced because the data can be cross-referenced.

I chose to use unfocused log keeping and to record what I judged appropriate
while the course was in progress. In spite of criticisms of this method of research, the opportunity to document information in a free-form way that allows unexpected critical incidents to be included was appealing. The data collection process regarding the teaching was informed by Eisner's dimensions of curriculum planning which is discussed in detail in the following chapter. Initially, I considered applying this categorisation rigorously but such an approach was found to have two major drawbacks. Firstly, I wanted to write spontaneously as close in time to the event as possible so as to capture its immediacy. Framing and analysing ideas about real life events immediately into certain categories would have been difficult in the time available. It seemed more appropriate to write descriptively and anecdotally first, whilst the event was fresh in my mind, and analyse and reflect on this at a later stage. Secondly, I suspected it would be difficult to identify where to locate critical incidents in terms of the named categories and there was a danger they would be excluded as a result.

Log writing, as a legitimate tool for data collection, is a relatively new phenomenon (Watts and Walsh, 1996) but has always been considered central to the process of reflective practice in teaching. It could be argued, perhaps, that where the motive of research is educational change, this must occur in the minds of the individuals involved. Other kinds of change are less significant because they are either partial or temporary. Fullan (1991) as quoted in Walsh and Watts, (1993) stated,

change is a highly personal experience - each and every one of the teachers who will be affected by the change must have the opportunity to work through this experience.

Log keeping can function as both an instigator and recorder of change. In the final analysis, much of what is written in a researcher's log is of little or no relevance. The skill, as always, is in the interpretation. Ball (1988, p.24)
understands the analysis of any research data as a 'responsibility' that, once accepted, implies and requires integrity on the part of a researcher.

Log keeping could also be construed as a form of eaves dropping when it is the comments of others that are being logged. The nature of this type of activity begs questions regarding the ethics of listening to other peoples', conversations. In any event, is not entirely 'proper', in my view and, to write conversations down and use the notes as research data is even more questionable. However, the log keeping undertaken in this research was essentially a form of lesson evaluation and, as such, needs to be read in conjunction with the detailed plans that were prepared for each lesson (Appendix 4) whereas the observational data collected in the log would be my descriptions and interpretations of events taking place in the classroom, of equal concern was the need to document and investigate the students' perceptions. Their understandings of the course were in fact more important than mine, so that other forms of data collection would be needed, such as interviews, that were student rather than teacher centred.

3.4.3 Follow up Interviews
Interviewing as a research tool appeared to offer a suitable means of drawing the various threads of the research together. This final stage of data collection, conducted at the end of the course and after the students had completed a Block School Experience, would give me an opportunity to talk to them on a one-to-one basis, elicit their felt responses to the course after a period of time in school and 'tie up loose ends'. Siedman (1991) suggested that he used interviews as a research tool because he was interested in other peoples stories and I suspect that my motives were similar. He also wrote,

The purpose of in-depth interviewing is not to get answers to
questions, nor test hypotheses, and not to evaluate as the term is
normally used. At the root ....is an interest in understanding the
experience of other people and the meaning they make of that
experience.(p.3).

As Schutz (1967) noted, it is always difficult to get into the mind of another
person as experiences are different, but interviewing is one way of gaining
some insights.

A choice needed to be made as to the type of interview. Hitchcock and
Hughes (1993) listed nine, of which the 'semi-structured' interview seemed
most appropriate. They defined it as,

a more flexible version of the structured interview that allows depth
to be achieved by providing the opportunity on the part of the
interviewer to probe and expand on the interviewee's responses'.
(p.83).

Having some structure for the interviews in the form of a series of the same
questions would ensure some comparability of data, yet would also allow
candidates the opportunity to develop responses as appropriate.

Interviewing is time consuming; and the selection of students to interview was
crucial. Since the interviews were planned for the final stage of the data
collection, it would have been tempting to select only those students who
were likely to be supportive, and get uniform results. Equally, as the research
was very largely about the effectiveness (or not), of my teaching, there was
a temptation to interview those students who were likely to make the most
supportive evaluations. But this would not have been either illuminating or
the most honest course of action. The eventual choice of candidates and
specific interview questions are described in detail in Chapter 8 of this report.

What was required in terms of the selection of the interviewees, was either
a) a representative sample, or b) a choice of individuals who had a range of unique perspectives. The hope was to illicit a cross-section of student teachers' views, and a representative sample of ability and confidence, offering a balance of opinion on the effectiveness of the course.

Interviewing is typically presented in the research literature as a powerful way to gain insights into other peoples lives. As a method of enquiry it is more equitable than many if the interviewee has the opportunity to state their case in their own terms. Issues of validity in interviewing, according to Seidman (1991 p.18), are not addressed through multiplicity, devising 'audit-trails' or methods of 'triangulation' (Lincoln and Guba, 1985). The procedures themselves do not enhance validity but afford a greater understanding of the issues that underlie the enquiry.

3.4.4 Sketch books
Completing sketch books was a course requirement for student teachers. Additionally they offered me a potential source of documentary evidence for the research that would be useful. Throughout the course, sketchbooks were used by students as a diary and a vehicle for personal reflection on the course. In this connection, diaries have been shown to be of great value in student teacher learning in art (Rogers and Plaster, 1994) and were made compulsory in the new National Curriculum at Key Stage 2. The P.G.C.E. student course handbook for the Art Foundation Module at RIL of which these courses were a part, specifically stated that the sketchbooks should be approached as follows:

Whilst called a sketch book from the list of entries above, (not included here) it is clear that the term is being used in a very broad sense......... it is a combination of a log book, autobiography, reading review, planner and portfolio. It is important that it reflects your involvement in the course, your personal development and has your
personality running through it.

The students on my courses knew that I looked at their work for the purposes of assessment, therefore this influenced what they chose to include in it. None the less, personal ownership of ideas was stressed throughout and no strict guidelines were given. (Some students in the past on similar courses had found this problematic, because they had no previous experience of sketch book keeping). The sketch books were a potential source of data for the proposed research. According to Hitchcock and Hughes (1993), whilst it is commonly used in other fields of research, documentary evidence of this kind is largely neglected in education. In this research it was anticipated that the sketch books could provide valuable data, since the students through visual and verbal entries frequently gave out clues about matters of self-confidence both directly and indirectly.

A finding of the preliminary stages of the research had been that identification of specific indicators for student confidence within the sketch books was extremely difficult. Many attempts had been made at drawing up lists of possible criteria to indicate ways in which students' confidence developed, but none of them had proved satisfactory or reliable. Because considerably more time and thought was needed for this than was available within the time frame of this research sketchbooks were rejected as possible sources of research, data.

3.5 Summary, Plan of Action

Two groups of P.G.C.E. student teachers were selected for this research, 36 in all. They were following a First Years of Schooling programme and were taught art on six consecutive Tuesday and Friday mornings in the Autumn term of 1994.
Four research tools were employed for data collection for the proposed research and were implemented in stages:

a) Collection of initial statement and pre-course questionnaire responses; (week beginning 26th September 1994).

b) Documentation of the planning and evaluation of the taught sessions as the course progressed through the process of log keeping; (continuous from 26th September until 4th November 1994).

c) A post course questionnaire; (week beginning 31st October 1994).

d) Individual interviews with eight students following their Block School Experience. (week beginning 16th January 1995).

It could be argued (Stenhouse, 1987) that together the data obtained made up a 'case record'. (p.219). He goes on to say,

It (descriptive case study) appeals to the experience of participation in education rather than to technical theory and holds to the vernacular because it recognises "the task of entering into the consciousness and the convictions of citizens prepared to act". (p.222, quoting Habermas 1974).

This chapter has attempted to describe the decision making behind the adoption of particular research strategies, a research paradigm, and the instruments employed to generate data. According to Robson (1993),

The task of carrying out an enquiry is complicated by the fact that there is no overall consensus about how to conceptualise the doing of research......these differences fall within two major traditions ...the quantitative.. and the interpretative.....

In the end I chose the latter, adopting 'reflective practice' as the generic term for the research approach. In accepting a qualitative paradigm I recognised that my role as researcher was crucial in terms of the effect it had on the subject being studied, the mode of data collection and interpretation. The idea
that Personal/professional reflection is a key factor is good teaching practice and as a research method is relatively recent, and is linked to calls for teacher voice to be afforded more significance generally. During the review of literature on educational research terms such as reflective practitioner emerged that I had to clarify in order to understand my own position professionally within the research process. Also I was made aware that tensions might arise because the roles of teacher and researcher would have to co-exist.

The complexity of the teaching and learning situation to be investigated called for multiple approaches to data collection, each in some way shedding light on the problem area. Adopting a multi-method approach meant that the results would be more complete and in that sense more reliable. Three main methods of data collection were used, those being a pre-course/post-course questionnaire, observations by the researcher which were recorded in the form of a log and individual interviews with students.

Integral to the success of any research strategy, is the way in which it is implemented. The nature of the course that was taught is described in the next chapter. Following this, implementation of each research instrument is described in the first section of each of the relevant chapters. The literature on research methods gives little advice on implementation, moving too hastily perhaps from the strategies for the generation and collection of data to its interpretation and analysis. However, if a narrative account of an event is to be informative, each stage in the unfolding drama needs to be described and details about the ways in which the research was conducted need to be articulated.
CHAPTER 4

COURSE DESIGN

4.1 Introduction

It is perfectly possible to teach without formally, systematically and overtly defining the purposes and intentions inherent in the classroom activities being undertaken; but purposes and intentions do exist, whether they are articulated or not (Eisner, 1985). Teachers have reasons for organising their lives and children's experiences in certain ways based on tacit knowledge and reflection-in-action (Elliott, 1985, Altrichter et.al. 1993), and may or may not be successful in terms of pupil learning. A more rational form of decision-making, however, is made possible through systematic reflection. Reflective practice requires conscious articulation.

In what follows I will articulate and lay open for scrutiny the rationale behind my teaching of the course being examined at RIL, which forms the first stage of the reflective process. The first section of the chapter explains the model of curriculum planning, development and evaluation that I believed to be most appropriate for foundation Art Education courses at RIL in 1993, and the key issues involved in planning. The second section explains the foundation course in some detail using Eisner's 'Dimensions of Curriculum Planning' (1985) as a structure to explain the decision-making and planning. Later in the research Eisner's dimensions were applied again in the analysis of the data from the personal log.
4.2 Model of curriculum development for an art education foundation course

Teaching student teachers is more complex than teaching children in my view, as it is not always clear whether one is involved in teacher training or teacher education (Peters, 1975). Some aspects of ITE courses, such as health and safety procedures and classroom organisation, could be construed as training, in that they involve structured, fixed sequences of experiences with the view to the participant learning and adopting a predetermined set of behaviours.

Education, however, assumes an active role on the part of the participant, and learning and understanding that goes beyond the behavioural. The notion of education includes development of attitudes and values. According to Calderhead (1984),

in general..... training courses have, for at least the past decade been based upon a philosophy of teacher education as opposed to teacher training, the distinction being the former is concerned with the production of a knowledgeable, well educated teacher as opposed to a classroom practitioner, (p.112).

Calderhead (1984) suggested that the emphasis on teacher education may have been at the expense of more practical aspects of teaching and the classroom skills. Given the increased demands placed on teacher education programmes by government in 1993, with regard to the range of skills and competencies and breadth of knowledge required for students to enter teaching, prioritisation and selection is inevitable. It is in that selection process, that a teacher educator's underlying philosophy becomes apparent. Given the time constraints imposed on teacher education programmes, the choice of underlying curriculum development model and the criteria for the inclusion or exclusion of experiences is extremely important.

The intention for any one session in an Art course could be both to educate and train, i.e. to develop a student teacher's a) understanding of a particular
concept, (for example colour), and attitudes and values about art; and b) to develop the technical and organisational skills that will enable them to undertake related activities with children. Given the complexity of this task, using more than one curriculum model may be appropriate, provided that each one is applied with discretion. In addition, teacher education courses have to be designed and implemented within a number of practical and physical constraints. No unit of teaching is blessed with unlimited time and resources, and the external constraints being placed on teacher education at the time the research was carried out, forced teacher educators to opt for expedient courses of action, that were not those they might have selected in other circumstances.

Furthermore, whilst ITE is overtly responsible for equipping students with the necessary pedagogical skills to function in a school classroom, it is quite clear there is also a responsibility to develop their critical and analytical thinking skills, and initiate them into the culture of the subjects they intend to teach. It could be argued that success in the latter underpins the success in the former. The development of knowledge, skills, attitudes and values inherent in a subject is central to the development of the expertise that will enable appropriate learning to take place subsequently in the classroom.

A curriculum planning dilemma that was central to this research was whether or not it is possible to apply one curriculum model to cover all the activities undertaken in a typical art teaching session, or whether it is more appropriate to apply one for transmission of subject knowledge, and another for pedagogical expertise. In designing a new Foundation Course in Art Education, and deciding on a model of curriculum development, it was necessary to consider both content and pedagogy, and clarify what was needed in terms of student teachers' learning outcomes in advance. Of course
I had been conscious of these questions before the research began and had acted on my responses to them, but in undertaking this research I was forced to articulate my interpretation of this complex situation, and in so doing to clarify and justify my position.

Problems with the 'objectives' model
It is possible to argue that the simplest and most effective form of educational planning is to decide what it is a student teacher needs to know, and organise course content into a series of staged behavioural objectives, providing a systematic programme of study, with a clear notion of what each stage should contain. This provides criteria for the selection of resources, the content of activities and the way the students are assessed. At the time this research was carried out the objectives model appeared to offer a clear route through the potentially complex field of curriculum planning, and was the model that government had chosen to underpin its documentation and competency based assessment.

There is an attractive logic and neatness in such a model, especially in a subject such as Art which has long suffered from a disabling vagueness of approach. The possibility of being able to identify a precise series of concepts and skills, and deliver them in a systematic way, offers art teachers some coherence to their work and has the potential to make it more intelligible both to themselves and parents. On the other hand it is possible to argue that if it is not possible to articulate art teaching objectives precisely, and know exactly what is being taught or learned, but without this kind of information it is difficult to know whether or not anything educational has actually taken place (Eisner 1985).
Art, however, is one of the areas of subject knowledge which sits least comfortably with the objectives model of curriculum development. According to Eisner (1969) at its heart it is concerned with:

an educational encounter,...making possible creative responses which go beyond what is available and help to develop and individualise it, (Stenhouse, 1987, after Eisner, 1969).

If this is true, it must be the case that it is impossible to specify in advance precise outcomes either in terms of student work, or the behaviours of the student teachers involved. None the less it is possible and desirable, for a teacher to be clear as to the purpose of the learning activity, to be able to identify and describe the situation in which the students will work, outline a problem to be tackled, define parameters and plan the nature of the encounters and stop short of defining the physical artifact or the precise nature of the learning, or discovery, that may, or may not, result. Stenhouse (1987) suggested that,

Within knowledge in arts' areas, it is possible to select content for a curriculum unit without reference to student behaviours or indeed ends of any other kind other than representing the form of knowledge in the curriculum: (p. 84).

Eisner (1966) argued, that Arts and Humanities require a personal exploratory and expressive involvement in which outcomes cannot easily be defined in advance. In his view an essentially scientific means/end approach leaves no room for the students' contribution to the leaning process, and neglects the value of unexpected or unintended outcomes which are important in the artistic experience.

However, the acquisition of the practical skills, through which artistic exploration and expression is made manifest, can be prescribed.

..skills are probably susceptible to treatment through the objectives model, (Stenhouse, 1987, p.85).
According to Stenhouse, it is possible to train student teachers to cut a lino block for printing, throw clay on a wheel or prepare a canvas for painting, and determine the success of the learning using criteria or benchmarks identified in advance. Similarly, it is possible to develop the students' understanding of the properties of art materials through a series of focused tasks. Prescriptive learning through controlled tasks is, however, of little value in itself. Since it is a means rather than an end. Opportunities are needed to use those skills in ways that are meaningful, moving from exercise to purposeful learning. It is both impossible and indeed improper ('undemocratic' according to Stenhouse), for the teacher to predetermine exactly what the outcomes should be.

If the National Curriculum Working Party's (1990) criteria for successful art teaching in the primary school are accepted, in order to teach art successfully student teachers must have some knowledge of the subject, and knowing in art necessitates 'knowing how' as well as 'knowing that'. In ITE courses, student teachers need to engage in art activity at their own level of development and also to feel that they have achieved some degree of personal and professional success. As Holt suggests (1989), students need to develop their artistic skills to a point where they feel confident to take part in activity freely and without inhibition before they can engage actively with children's art making.

Early studies undertaken by myself in 1991 (unpublished), had established that one third of the post graduate students on the RIL ITE course had G.C.S.E. in Art, but far fewer had 'A' Level, and fewer still had taken Art as their major subject at degree level. A typical group was truly mixed ability, making an objectives model of curriculum development extremely problematic.
because of the wide range of possible learning outcomes. It was clear that the curriculum model adopted had to be sufficiently flexible to allow for individual life histories, and emphasise progress made on an individual basis rather than fixed exit competencies. My experience had shown that a workshop atmosphere needed to be established that was supportive and encouraging and it was crucial that the tasks set were appropriate and sensitive to the range of experience evident within a teaching group.

The model of curriculum planning adopted affects the nature of the teacher educator's role in the teaching situation. There is a danger that if an objectives model is adopted, that role becomes that of 'expert' transmitting superior or specialist knowledge of art education, to students' who are passive receivers and 'performers'. If a 'process based' model is chosen, however, the teacher educator's role is more like that of a co-learner, engaged in a creative learning experience alongside the student, and the student's individual contribution to the educative process is seen as significant.

As the course under discussion was concerned with the creation of teachers, the model of teaching presented to them needed to be to some extent transferable into their future teaching situations. Therefore there was a need to consider what I believed to be good art teaching practice not only at HE but also at school level. As a teacher educator already committed to informal reflective practice in my own work and in schools, and open to the idea of improvement and change as a result of critical self-examination, to set myself up as 'expert' was illogical.

4.2.1 The adoption of an 'expressive objectives' model

Once an objectives' model had been rejected, another curriculum model was
sought out, since operational guidelines of some kind were essential to ensure equality of provision and access to students across the programme. Art Education courses at RIL have been taught by as many as eight lecturers in a year and as the coordinator I needed to be sure that as far as possible all students were offered a similar set of experiences. Decisions had been made prior to the research that had resulted in such guidelines. The research offered an opportunity to review these decisions and engage in some curriculum development.

Eisner (1969) had identified two types of objectives, 'instructional' and 'expressive', and suggested that artistic activity fell into the expressive category with open ended objectives such as:

To develop a three-dimensional form through the use of wire and wood. (As quoted in Stenhouse 1987, p.79)

Whilst the latter results in tangible outcomes, the form they take is not prescribed. There is an assumption, nevertheless, that the teacher educator does have some notion of what might be acceptable and what might not. On reflection, this kind of objective is not as open ended as all that, as the teacher educator's ability to guide, judge, and challenge students thinking is central to the process, and requires what Eisner (1985) has termed 'connoisseurship'. Whilst the majority of primary school teachers do not feel able to guide and be involved in the children's work (Holt, 1989, Cleave and Sharpe, 1986) because they are not sufficiently knowledgeable in Art, HE staff should have sufficient expertise to know when and how to advise. In this sense, an expressive objectives' model which encompasses the notion of open ended, as well as predetermined, outcomes may be appropriate. The adoption of such a model by myself necessitated knowledge of and expertise in both content and pedagogy. Stenhouse (1987) suggested,
It is quite possible to evolve principles for the selection of content in the curriculum in terms of criteria which are not dependent on the existence of a specification of objectives, and which are sufficiently specific to give real guidance and expose the principles to criticism. (p.86).

The teacher educator, according to this model, needs to adopt the role of 'senior partner' whose knowledge of the subject is sufficient to know how, in principle, the learning situation should proceed and exhibit connoisseurship in their ability to determine both what is appropriate and good in terms of student outcomes and behaviours. In addition, such a model might be adopted later by the student teacher in the classroom. According to Eisner (1985), connoisseurship (the art of appreciation), and criticism (the art of disclosure) (p.223), are part of the same process. When it is not possible or appropriate to define outcomes precisely, it is crucial to explain the criteria and strategies for assessment. It is not sufficient, for example, to abdicate the 'senior partner' role, and imply that 'any 3D piece' of work produced is of equal worth. Articulation of aims and principles, and of the attitudes and values that underpin teaching is crucial to both parties understanding the learning context.

In summary, the model of curriculum underpinning the course on which this research is focused was not straightforward. It incorporated the idea of both 'Instructional' and 'Expressive' objectives. Emphasis was placed on instructional, prescriptive objectives for skills learning, both in relation to art making in the course and in schools, and on expressive objectives in relation to students' individual artworks.

4.3 Implementation of curriculum model within contextual constraints

According to Eisner (1985),

The initiating conditions of curriculum planning are seldom clear cut, specific objectives; they are, rather, vague conceptions that are general,
visions that are vague, aspirations that are fleeting. (p 128) and curriculum development... is a process that seeks the realisation of certain ineffables' (p. 128).

Fiddler agrees because he says that whilst teaching is an activity whereby worthwhile theoretical knowledge informs judgment, it is not an exact science, but employs 'fuzzy logic' (Fiddler, 1994, p. 22). Whilst operating within contextual constraints (time, culture, characteristics of students, etc.) most teachers exercise considerable control over the work undertaken by students and teacher educators are no exception.

All programmes and individual courses at RIL were defined by course board members, and much of the documentation in use at the time of the research was written before I took up my post. The PGCE Primary Programme which was the context for this research was validated in 1990 (a copy of the relevant section for Art is included as Appendix 3) and was due for revalidation in 1996. My role, in 1993, was to translate and interpret the existing documentation.

An additional consideration in preparing a course for prospective teachers, was the extent to which the tutor should consciously model good practice in school. In my view, they should but it is essential to recognise that there is no single model of good classroom practice, so student teachers must be given the opportunity to translate and interpret models they receive in ITE into others that work for them in schools.

Because I deliberately set out to present student teachers with a model of good classroom practice, it had to be one that I could justify professionally. The personal stance I adopted had to be available for the student teachers to
scrutinise and interrogate. My role as tutor was to develop and deliver courses that benefitted them both personally and professionally. I had to select content from the vast and diverse field of Art, Craft and Design, and pedagogy from the wide range of teaching situations I had experienced, and reflect on my personal qualities and artistic and teaching strengths in order to design and implement a series of educational artistic activities. The major constraints on the selection process and choices, however, were the time constraints of the course, the educational experience of the student teachers, and the physical context in which I worked.

Whilst I believed the role model I attempted to present in course sessions should be relevant to primary classroom practice, it was important not to confuse the two contexts. The content and mode of delivery had to meet the particular needs of each student teacher, at their stage of artistic and professional development. Eisner states,

Because curricula are intended for people and because people have different priorities, the appraisal of the curriculum needs also to be made with an eye towards its appropriateness for the population for whom it is intended. (p. 202).

The student teachers were not children. Art tasks could not be presented in the same way as they are delivered to pupils in a school. The tasks might be similar, because they needed to be seen by the student teachers as relevant to the classroom situation, but they had to be presented in a way which was appropriate to them at their level of artistic development as art makers, not just as prospective teachers. Learning was intensive throughout the course. A brisk pace had to be established. Activities that, in school, might evolve over weeks needed to be condensed into short sessions and talk and explanation used to clarify learning and add coherence.
In short, the approach I adopted was one that I believed would be educationally justifiable and appropriate to my teaching situation, and might suggest to the students ways in which they might operate in a primary classroom.

4.4 Course design

For the purposes of analysing my curriculum I have adopted, but modified, the fundamental 'dimensions' of curriculum planning identified by Eisner (1985). He suggests six dimensions to planning, those being:

a. Goals and Priorities,
b. The Content of the Curriculum,
c. Types of Learning Opportunities,
d. The Organisation of Learning Opportunities,
e. Organisation of Content Areas,
f. Mode of Presentation and Response.

Terminology was changed to make it comparable with that of the PGCE programme, and assist in clarification for teachers. It became:

a. Aims and objectives
b. Content
c. Structure/organisation
d. Modes of presentation
e. Modes of response
f. Physical environment (not mentioned by Eisner)

In this section of the chapter I intend to take each of these in turn summarising Eisner's definitions and my interpretations of them as they relate to the Art Education PGCE module at RIL that was the focus of this research.

a. Aims and Objectives
According to Eisner

Aims are the most general statements that proclaim the world of values that some group holds for an educational programme. Aims give direction and define a point of view and form a type of manifesto. (p.136).

My personal aim, in line with the validated documentation (adapted to accommodate the National Curriculum), was to educate the student teachers to the point where,

a) they could function with some confidence in the teaching of art in the primary school and deliver the National Curriculum Art;

b) they valued the part art plays in society and the lives of young children, and felt they can contribute to it.

Eisner defines goals as 'statements of intent' that 'describe the purposes for the programme' (p.137). The purpose of the Art Foundation course was to equip student teachers with the necessary knowledge, skills, attitudes and values to enable them to organise meaningful artistic activities for children. The goals were essentially threefold:

• to develop the student teachers' art making skills;
• to broaden their knowledge of art, craft and design; and
• to examine strategies for the implementation of art activities in the classroom.

According to Eisner

Objectives are typically specific statements of what students are to be able to do after having experienced a curriculum or a portion of one. (p.137).

Objectives, or learning outcomes, in this course tended to be student specific i.e. and concerned with what individual students would learn. In identifying objectives I judged it important not to be too prescriptive because students often learn to do all manner of useful things that are not expected or planned
for overtly. For example, a specific learning objective might be that 'students will be able to handle tools safely and effectively'. For some this might be a band saw or workbench vice, but for others it might be scissors. To concentrate on the more unusual tools and materials might lead to those that are commonplace and being neglected, or failure to recognise how valuable a piece of knowledge or skill is for one particular student. Equally, it is not always possible to predict in advance exactly what each student will be able to achieve, partly because the art room situations and activities are open to interpretation, and partly because the project concerned may not have a specific behavioural outcome.

However, had I used specific technical objectives for art learning they would probably have included:

- 'be able to mix colour (with more accuracy and subtlety)'
- 'be able to handle brushes (more easily)'
- 'be able to manipulate clay (more creatively or adventurously)'
- 'be able to mix plaster'
- 'to weave (with increasing sensitivity to yarns and wools)'
- 'to print with cut and built blocks (with one, two or more colours showing evidence of increasing control over a final image)'
- 'to set up a printing work station that will minimise potential mess'
- 'to be able to use a (growing) vocabulary of subject specific terminology (with increasing confidence)'

Other objectives concerned with knowledge could have been:

- 'to have a greater understanding of basic artistic concepts'
- 'to have an increased knowledge of artists, crafts people and designers of non-European traditions and their work'
- 'to have an understanding of the value of art education to children'.
Specific learning objectives might also include attitudes and values inherent in art such as:

'to appreciate qualities of craftsmanship'
'to want to take care with their work'
'to value and respect the work of others'.

Most of the specific objectives identified above are not absolutes, but dependent on a student teacher's previous experiences. Knowledge, skills, attitudes and values grow over time. The extent to which one student can handle clay depends on the extent to which they have handled it before. What mattered in the context of the PGCE course was that individual student teachers increased their knowledge and skills in art education. Moreover it was virtually impossible in the short time available to measure progress made in concrete terms on an individual basis. The extent to which my teaching could be said to be successful in terms of measurable outcomes was extremely limited. Therefore, self assessment was the primary means whereby judgments were made.

b. Content

According to Eisner,

What one finally puts into action is a function of the interaction of aspirations and existing constraints. (p.138).

Selection of content is always an important curriculum consideration. As with most other subjects, the field of possible material for art education is vast. Nowhere in the existing P.G.C.E. course validation documentation, was content defined. When I selected content for the PGCE modules, I considered the following questions:

What content is most relevant to Primary art teaching?
What are the requirements of the National Curriculum?
What facilities are available for art activities?
What am I interested in, both educationally and artistically?
What are my skills in art and teaching?
What are my students like?
What are they interested in?
How long do I have in total and how is the time allocated for the course?

To answer these questions and select the course content, it was helpful to locate it generally in relation to course structure. Having identified the most appropriate structure, decisions regarding the precise nature of the content of the course became relatively straightforward.

c. Structure and organisation

Three possible structures could have been applied in the organisation of PGCE course content:

1. Discipline-Based;
2. Topic-Based or
3. Media/Materials-based;

each suggesting a somewhat different selection of content.

c.1. Discipline-Based.

A programme of work organised into the visual elements of colour, line, tone, shape, pattern and texture and form, investigating each through different media and relating them to the expression and communication of emotions and issues, (similar to the framework suggested by Meager, in 1994 ). In this model, art is central. Basic art concepts form the core of the course around which other aspects and considerations are arranged.

c.2. Topic-Based

A programme of work using a 'topic' as its starting point. This structure entails exploring the topic through various art media and processes, and
identifying the basic artistic concepts in the context of the topic. This, in my experience, is the form in which art teaching is most commonly found in primary schools. The topic title is often dictated by other areas of the curriculum to meet National Curriculum requirements. As this was the typical pattern that student teachers were most likely to encounter in school, I considered it was relevant to their immediate needs and would motivate them. But in this format art can often become marginalised. In an interdisciplinary framework art almost inevitably slips into the position of becoming illustrative (merely supporting the learning in another subject), occupational (something to occupy the children whilst the teacher is engaged with more central teaching concerns), or purely decorative (something attractive to have on the wall).

c.3. Media/Materials-based
A course based on experience of an appropriate range of art media presented in a series of sessions which offer students the opportunity to handle them one by one. Many High School programmes in the U.K, in the 1980's, were organised in this way with students experiencing a 'carousel' of media, (for example drawing and painting, followed by clay, followed by printing, followed by wood............) This format originated in the teaching of the Bauhaus (1919-1933), in which Walter Gropius, Joseph Albers and others encouraged students to use a range of materials and Fine Arts and Craft and Design were taught alongside one another. My previous experience had shown it is important to use a wide range of materials in a reasonably systematic way on this type of course for a number of reasons:

- Most students teachers have preferences. They work well with some materials and not others. In offering a wide range of materials all students have the opportunity to find at least one medium they enjoy and feel comfortable with;
Student teachers tend to avoid the unfamiliar and messy. If they do not have the opportunity to work with a material within the taught course, it is likely that it will be a long time before they feel they can attempt to experiment with it with children in school;

Creativity can be 'resource-led. At times the material itself, its properties and qualities is what initiates artistic thinking rather than the initial brief or task set.

If content is organised in this way, all students experience all available media and are in a position to make choices about their appropriateness or suitability for a specific task; and become aware of the necessary skills needed to manipulate them. Given the lack of experience of many of the student teachers at RIL, they were not in a position to make informed choices, and the practical knowledge of properties of materials so crucial to engaging in artwork, was missing.

The course was eventually structured using the Discipline Based Model, i.e. focusing on the basic artistic concepts of colour, line, shape, pattern, texture and form. In choosing this model, I not only identified what those basic concepts were, but gave the students a curriculum planning focus around which all the practical tasks were set. Previous experience had suggested both student teachers and practising teachers already know that most professional artwork has subject matter. They have some idea as to what materials can be used and what skills are involved (even if they do not possess them themselves). They are less sure, however, of what might constitute artistic knowledge. Clearly knowledge of basic art concepts is not the whole picture. Cultural and historical knowledge, knowledge of materials and techniques and a critical vocabulary are also necessary. But by placing this kind of
knowledge at the centre of the planning framework, its significance was emphasised and the subject was not viewed as just experiential.

Also, issues and topics could be addressed within this structure, and student teachers' attention drawn to topics for which a particular art concept might be pertinent. For example:

Week 1 COLOUR
Primary classroom topics where the concepts of colour and light might be addressed include:

'The Weather'. Referring to the work of Impressionists painters and Turner,
'Ourselves'. Referring particularly to emotional responses to colour, e.g German Expressionism such as Werefkin
'Festivals'. Cultural associations and colour symbolism, (e.g Chinese New Year - Red symbolising good luck and good fortune).

Eisner has stated that,

The educational imagination must come into play in order to transform goals and content to the kinds of events that will have educational consequences for students.

...it is this task that draws most heavily on the expertise of the teacher or curriculum designer (p.140)

I am sympathetic to his view that it is the translation of goals and content into meaningful activities that is at the heart of teaching. Unless ways of making the content accessible and meaningful to student teachers are found, all else is for nothing. The teacher educator must act as the interface between what needs to be known and it becoming known. If this part of the process is unsuccessful, the aims and goals are merely 'empty hopes'.

Eisner also points out,

Teachers are more inclined to focus on what they might do than on what goals they intend to accomplish'. (p.141).
From previous experience I knew that teachers of art in the Primary school got so involved in the activity of art teaching that they tended not ask themselves why they were doing it. Providing a variety of art opportunities for pupils is a strength, but are they always learning opportunities? In focusing pupils' attention on making they may not make their intentions clear, perhaps because they were not sure why they were teaching art themselves. They tended to devise activities in an unstructured way and the result was a constant stream of unconnected art activities lacking coherence and direction.

The dilemma I faced in my course at RIL was how to avoid giving students the impression that the course was a series of unrelated activities, given that it had to cover an enormous amount of ground in a short space of time. Whilst I was aware of the rationale behind my teaching choices, was it always apparent to the student teachers? It was important to make these kinds of professional decisions clear to them, and explain when and how I would organise similar activities in a school.

As with any group of individuals student teachers display a range of learning styles. Art is essentially a practical activity, (if only in National Curriculum terms), and much of the work the student teachers engaged in needed to be practically based. Moreover, it can be argued that it is not possible to fully understand art without having engaged in it at some stage and with some degree of success.

Eisner identified two organisational models for structuring curriculum content: The Staircase and The Spider web. Both models rely on imagery and metaphor to define their focus and construction. The Staircase Model suggests progressively staged activities that are consistent with terms such as entry
skills and exit competencies. This model had been adopted at RIL for the assessment of students' performance in schools in line with Government policy. The assumption underpinning it was that student development is always forward and upward, and that activities and performance are necessarily sequential. Whereas the Spider web Model was one in which the teacher provided students with a set of heuristic projects, materials and activities which could lead to diverse outcomes among the group. The assumption in this case is that the activities set by the tutor will invite engagement, ideas and involvement on the part of the student, who take the activity in the direction that they feel most appropriate to them. The tutor becomes facilitator and informed accomplice. This model was deemed to be appropriate for the art course not only because of its affinity with art itself, but also because it is learner centred.

d. Modes of Presentation

Eisner believed this to be one of the least-considered options in curriculum planning. This dimension deals with the modalities through which students meet learning. Invariably, in most subject areas, it is the spoken or written word. However, he suggested,

What one is able to know through forms of musical expression cannot be known in discursive form and vice versa'. (p.151). We seem to operate on the belief that the written word is the only means through which one can legitimately demonstrate that one knows something'. (p.151).

Clearly Art Education is a subject where this is not entirely the case. My decision to include the physical environment of the classroom as an important curricular consideration was based on a belief that what was presented on the walls of an art workspace, and the atmosphere it created, is informative. Most direct teaching is however, verbal and indeed, for PGCE students, this seems
entirely appropriate. It is the form of communication they have become most proficient at. The modes of presentation I adopted were:

- Explanation (in all forms - Wragg, 1993)
- Demonstration, visual and verbal
- Slide presentations, visual and verbal
- Displays, visual and written (described in more detail later)
- Examples of artwork, visual
- Role play, visual and verbal
- Games, visual and verbal
- Art activities, visual
- Discussions, verbal
- Lectures, verbal
- Support materials, written and visual

The organisation of activities for the PGCE course is clearly explained in individual lesson plans, (see Appendix 6 which consists of the lesson plan for week 2 of the course). What follows here is a summary of the types of learning experiences offered.

Practical art making
This included mixing paint, mark-making, drawing, weaving, collage, making clay reliefs and heads, block printing, resist dye, wire and cane construction, and plaster work. As stated previously I considered it important that student teachers handled a range of media. Individuals relate differently to different materials. If only one or two media were offered, some student teachers might miss the opportunity to handle the material that could be, for them, the most productive and enjoyable.

Group Discussions
As the student teachers concerned were Post Graduates, they had well developed verbal skills and felt comfortable talking. Typically the discussions were directly led by myself and I posed questions that were intended to stimulate their thinking about art, its function in the school curriculum and how art learning in school could be managed.

Group Activities, (both practical and discussion)
Student teachers worked in small groups a good deal of the time, especially at the beginning of the course. This was because I believed there was protection from personal 'exposure' in working with others. The more confident members of the group could come forward to support and help less confident colleagues and develop their teaching skills.

Short Lecture Inputs
A certain amount of factual information needed to be delivered and short lecturers were the most efficient way of getting this type of information across. These generally were placed alongside group discussions so that the students could reply to, or contest, anything that was said.

Documentation
Two types of documentation were made available to the student teachers:

Course hand book,
Support booklet,

Display
All the walls and free standing boards were used for display purposes. They were intended to give the student teachers information in visual and written form.
e. Modes of response
The modes of response open to the student teachers were as varied as their imaginations permitted. No mode of response a student teacher chose to employ, within reason, was discounted, but typically they fell into the following categories:

   Artwork, visual, both during and outside taught sessions;
   Comment and discussion, verbal;
   Sketchbooks, visual and written
   Dissertation (10,000 if they so chose) written at the end of the PGCE course

(The dissertation was not considered within this research as it tended to be produced by those student teachers who had taken a first degree in art, not those for whom lack of confidence in art was a significant issue).

f. Physical environment
Questions that needed to be considered in advance were, What type of wall display will welcome, encourage, invite, excite, amuse and inform? How can a display continue to encourage, excite and inform? Just as, over time, a student teacher's feelings may change and develop, their 'relationship' with a wall display may well alter as the course unfolds. Whilst Eisner did not mention this aspect of curriculum planning directly, it alluded to in his discussion on Modes of Presentation. But in the context of artistic activity, I believe it has to be examined more closely. The visual context of the course has an immediate impact. An atmosphere is created that affects how student teachers feel and, potentially, how they approach the activities they are confronted with.
The room in which the Post graduate courses took place was built as a stable to a large house. Like most school art rooms, it was on the edge of the institution's site, and student teachers had to walk 150-200 yards to the nearest toilet and other facilities. The room had a certain charm. It was high, with open beams and had three anterooms which had over the years had a number of functions (clay store, office, kiln room, extra teaching space, paper store etc.). However, it had fallen into disrepair. It was cold, dark, draughty and leaked and was the home to squirrels, birds and wasps.

My guiding principles in organising this learning environment were:

• materials should be accessible and clearly labelled
• everything had to relate to primary art education in some way
• it should support National Curriculum expectations
• it should be bright and eye catching, clear and in good condition
• there should be room for students to put up their work at any time
• it should show a range of work student's and children's and levels ability
• the space should be kept flexible to allow for different activities
• the room should look like a primary school art teaching space
• it should invite the student teachers' attention

but not be:

• too perfect
• intimidating, or unrealistic, in terms of primary budgets and facilities
• like a Secondary School art room
• patronising to student teachers or Primary Schools/children

The room housed an old glass cabinet in which I kept a collection of found objects that I considered to be visually interesting e.g. a jar of buttons, a corset, clogs, rope, several hats, old wooden tools, some pop-up cards, boxes...
etc., with a notice asking students to look carefully at them, feel them, use a view finder and magnifying glass to examine shapes and textures, patterns and colours. I hardly ever referred to it directly in my teaching, but the students looked at the contents from time to time.

There was a long horizontal display space above some store cupboards for more permanent interactive displays on themes such as "The Seaside", "Natural Objects", "Women". The rest of the room displays developed as the course progressed with the addition of student teachers' work and supporting material. I tried to display everyone's work, if only for a short time.

Curriculum Evaluation and the Assessment of Student Teachers' Work

According to Eisner,

evaluation is a process that pervades all curriculum decision making, (p. 152).

It is important to distinguish between the evaluation of my own curriculum planning in terms of the categories above, and student performance; although, ultimately, one was a measure of the other. Curriculum evaluation provides feedback to the curriculum designer and one of the ways this is achieved is through an assessment of the work students have produced. Other measures might include student behaviour, student comment, observations on efficiency of the organisation and apparent suitability of the content. According to Eisner (1985) evaluation has potentially three objects within the context of education:

The curriculum, content and structure;
The teaching, mode style and presentation;
The student, learning, performance.

and a number of functions (based on Eisner, p. 192,)

To diagnose how effective a piece of teaching has been for an individual;
To inform curriculum revision, and move the curriculum close to the desired goals. Curriculum needs to be seen as dynamic rather than static, to move forward analysis as necessary. (The main aim of this piece of research was to gather information to inform future curricular design);

To compare programmes. (This might have been possible, but was not a focus here);

To identify educational needs. (This research was a consequence of previous evaluations, be they informal and anecdotal, which had indicated a need for an examination of student teachers' concerns in art education modules);

To determine if objectives have been achieved. (This is clearly a central function of educational evaluation, reiterating the initial position that student outcome being a measure (but only one measure) of an effective curriculum).

The purpose of evaluation in the context of this research was to diagnose how effective the teaching had been for the student teachers, particularly those who identified themselves as lacking confidence at the outset of the course, and to inform curriculum revision. The initial intention was to use the student teachers' sketch books, which were a compulsory element of the course, as research data, but the task of identifying criteria for their assessment became too problematic, and the idea had to be abandoned. The sketch books were, however, used to assess student teachers' levels of engagement with the course.

4.5. Summary

This chapter has described the thinking behind the curriculum decision making for the PGCE Art Education courses at RIL in 1993. This had been largely ad hoc before this research took place, but became more formalised as aspects of the course were reflected upon and unpacked. The chapter has argued that teaching prospective teachers is a complex activity with two kinds
of aims, a) developing student teachers' subject knowledge and b) strategies for the implementation of art in the primary classroom. The curriculum decision-making was based on a belief that:

- all students should be engaged in practical artistic research and that through this research they would come to understand the subject;

- their contribution to the learning process was central;

- they need to be aware that there are no definitive answers to art problems and tasks, and that they have resolutions rather than solutions;

- reflection is an essential part of art teaching; student teachers need to reflect on themselves as artists and as art teachers, developing a critical approach to work and ideas;

- the role of the lecturer should model the role the student teacher should adopt in the classroom, (i.e. that of senior partner in a joint enterprise).

The six week course is displayed diagrammatically overleaf in Table 2. The left hand column lists the objectives, (both instrumental and expressive), for each weekly session, and the right hand column lists activities undertaken either by myself or the student teachers. An example of a full lesson plan is included as Appendix 4.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>OBJECTIVES</th>
<th>ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Understanding the course</td>
<td>Discussion of course and sketchbook</td>
</tr>
<tr>
<td></td>
<td>Understanding of sketchbook</td>
<td>Colour sorting activity</td>
</tr>
<tr>
<td></td>
<td>Knowledge of colour</td>
<td>Colour mixing activity</td>
</tr>
<tr>
<td></td>
<td>Knowledge of media</td>
<td>Discussion of classroom application tasks suggested</td>
</tr>
<tr>
<td></td>
<td>Specialist Vocabulary</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Strategies for classroom implementation</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Knowledge of marks</td>
<td>Mark making activity with range of media</td>
</tr>
<tr>
<td></td>
<td>Ability to use a range of mark making media</td>
<td>Discussion of drawing and representation</td>
</tr>
<tr>
<td></td>
<td>Awareness of the function of drawing</td>
<td>Drawing activity</td>
</tr>
<tr>
<td></td>
<td>Awareness of NC requirements</td>
<td>Discussion of results</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lecture and discussion on the value of art education and NC requirements</td>
</tr>
<tr>
<td>3</td>
<td>Awareness of texture, surface and pattern</td>
<td>Demonstration followed either:-</td>
</tr>
<tr>
<td></td>
<td>Knowledge of a range of printmaking techniques</td>
<td>1. Building of relief surface</td>
</tr>
<tr>
<td></td>
<td>Application of colour mixing and texture to create a print</td>
<td>2. Cutting a ‘press-print’ block</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Impressing clay each resulting in print</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion of outcomes</td>
</tr>
<tr>
<td>4</td>
<td>Knowledge of form</td>
<td>Discussion of the properties of clay and safety in art rooms</td>
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<tr>
<td></td>
<td>Development of modelling skills</td>
<td>Modelling activity - gargoyles</td>
</tr>
<tr>
<td></td>
<td>Awareness of safety issues in art</td>
<td>Drawing results</td>
</tr>
<tr>
<td></td>
<td>Knowledge of assessment and recording artistic achievement</td>
<td>Lecture presentation on assessment and record keeping in art</td>
</tr>
<tr>
<td>5</td>
<td>Awareness of fabric from different cultures</td>
<td>Demonstration followed by either:</td>
</tr>
<tr>
<td></td>
<td>Knowledge of strategies for classroom implementation</td>
<td>1. Constructing a weaving</td>
</tr>
<tr>
<td></td>
<td>Knowledge of strategies for image deconstruction and appreciation with children</td>
<td>2. Working in batik, adire or tie dye</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Slide presentation and discussion</td>
</tr>
<tr>
<td>6</td>
<td>knowledge of properties of paper and card, and construction techniques</td>
<td>Presentation on display</td>
</tr>
<tr>
<td></td>
<td>Awareness of links with drama education</td>
<td>Resourcing activity</td>
</tr>
<tr>
<td></td>
<td>Awareness of display</td>
<td>Paper/card samples activity</td>
</tr>
<tr>
<td></td>
<td>Resourcing</td>
<td>Costume making</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Role play in art</td>
</tr>
</tbody>
</table>
CHAPTER 5

PRE-COURSE QUESTIONNAIRE

5.1 Introduction

The following four chapters describe the implementation of the research and the tools adopted, and reflect on the data generated. The execution of research is neither transparent nor value free. The physical context in which it takes place, for example, has the potential to affect data. Therefore, each chapter initially describes the context in which the data was gathered and the details of the process.

The research cohort consisted of 36 students divided into two groups. The groups comprised 33 women and 3 men. (Two female student teachers were absent for the first session and did not complete the initial questionnaire, so their views could not be recorded through this questionnaire). Eighteen students were aged between 20 and 25. There were 9 aged between 26 and 30, 4 aged between 31 and 35 and 3 students were 36 or over.

Robson (1995) claimed that there was no clear, accepted set of conventions for analysis of qualitative data, and that many 'qualitative' researchers resisted the development of such conventions, seeing the enterprise as more akin to art than science. Weber (1993), also suggested narrative as a bridge between art and science.

Thoughtful use of the narrative anecdote can be an important tool for pedagogical research....The epistemological objective of the narrative is meaning: the narrative anecdote condenses meaning, (p.71).

These ideas are attractive to a researcher, such as myself whose background
is in teaching and the arts. They do, however, present problems to the beginning researcher. The data collected needs to be made manageable and ways of displaying it devised in order that conclusions may be drawn, for example, through the use of categorisation or themes.

In a qualitative approach to research also, the procedural rules for data analysis are unclear. Research which is context bound is, in part, defined by that context, and strategies that are effective in one situation may prove to be of limited value in others, despite their apparent similarities. What is important is that the limitations are acknowledged and grandiose claims are not made regarding generalisable truths or transferability. 'Trustworthiness' (Robson 1993), is important, however. In order to be trustworthy, processes need to be seen to be both reliable and valid. If the methods adopted and the research context are clearly defined, and the rationale appears reasonable, there may be the opportunity to show tendencies and patterns, highlight possibilities and gain insights into situations. By articulating in detail the rationale and application of the multi-method approach used in this research project, it is hoped that some degree of 'trustworthiness' can be achieved. If the problem area and context as explained has resonance for readers, and the methods adopted appear appropriate, the outcomes may be of worth to others. Nevertheless, the primary purpose of this particular research, was to shed light on and inform my own teaching.

With this in mind, it is important to describe each of the research instruments used for data collection and the findings together with each stage of the research plan.
5.2 Student teacher pre-course questionnaire

I chose to employ a questionnaire at the beginning of course to gather background information on student teachers because questionnaires are an effective tool for gathering data from a large number of individuals. The pre-course questionnaire contained six questions. The first five asked for background information on qualifications, courses studied, work in school and personal interests in relation to art. Question 6 inquired into the student teachers' attitudes and feelings with regard to both their past experiences and future prospects of teaching art.

When the student teachers arrived at the first session of the Art Foundation course, the chairs were arranged in a circle in the centre of the room. I began by introducing myself and welcoming them to Art Education. Then I suggested that it would help me get to know them a little if they told me something about their background in art; for example if they had G.C.S.E., or could give me some comment in respect of art, art teaching or how they felt about the prospect of undertaking the art education course.

In most instances, this involved a short dialogue between one individual and myself, with the odd interjection from another student. This type of introduction was normal practice in the first teaching session of any course, and was intended as a way of making one-to-one contact with students immediately and as a first attempt to get to know their names. In the courses targeted for this research, I pointed out the existence of the tape recorder and, also, asked them to speak a little louder. (Extracts of the transcriptions of these initial conversations are available in this report as Appendix 5.

During the introduction, the opportunity was also used to inform the student
teachers of the purposes of the research and to explain the fact that although they had been targeted, my hope was that it would not in any way interfere with the normal course of learning. I endeavoured to play the research down as I did not want them to feel over-examined. I discovered that there is a fine line between fully informing individuals of the fact that they are research subjects, (meeting the ethical requirements and responsibilities of research work), and distorting the data by so doing. My stance was, to inform but play down. The success or otherwise of this is discussed at a later stage in this report in relation to responses to the post-course questionnaire.

As the initial short conversations were coming to a close, pre-course questionnaires were circulated. Having set a train of thought in action, and allowed each student teacher to express their thoughts informally, the questionnaires (Appendix 6) offered them time to reflect more deeply on their experiences of art to date, and document their achievements and levels of personal confidence at the outset of the course. They were asked to complete the questionnaire in as much detail as seemed appropriate for them.

My intentions for these two activities, which were both research and teacher oriented, were:

- to give the students a period of time to reflect and take stock of their experiences to date, and the feelings and thoughts they carried around with them as a result of those experiences. (These periods of reflection were actually part of my normal teaching and student personal profiling had been integral to the foundation courses for some years. For the purposes of this research the format was changed and made more detailed to meet the dual purpose of both student reflection and generation of research data);

- to capture the student teachers' feelings before the course started and obtain a record of this against which change might be measured, using their own words as far as possible;

- to collect data in relation to the student teachers' previous qualifications;
• to begin to get to know the students for teaching purposes (as distinct from research purposes);
• to identify those who felt least confident in order to sensitisie myself at once to the needs of these individuals;
• to identify those student teachers with a first degree in Art and sensitisie myself to their needs. (Such student teachers were normally asked to contribute in some way to the teaching of the course, but this was not compulsory);
• to draw the research to the student teachers' notice;
• to establish to what extent they had involved themselves previously in either making or teaching art;

It is important to note that many of these intentions were educational i.e. intended to inform teaching, and therefore a similar activity would have been undertaken whether or not the research had taken place.

The student teachers took between ten and fifteen minutes to complete the pre-course questionnaires, whilst sitting in the original circle.

5.3 Reflections on the questionnaire design

The design of the pre-course questionnaires appeared appropriate, except for the third part of question 3 which asked, 'Was there an art element in your degree?' This question was ambiguous and it did not specify what was meant by 'art element' or give examples. The types of responses given were relevant, nonetheless. For example, 'Book Illustration' as a module within a Children's Literature degree course, and 'Costume Design' as part of a degree in Dance. Had the question been phrased differently, however, additional useful examples might have been given.

Whether or not a student answered this question positively, may have affected their feelings about the course at a very delicate time. Giving a few examples might have helped them to understand that 'Art' in terms of this course, meant
Art, Craft and Design, and that more diverse contributions from students would be welcomed. Because of the way that question was phrased, some students may have understood 'art element' as referring only to practical, or 'fine art', activity. This was not the intention, either in terms of the research or the students' perceptions of the course ahead.

Question 6 offered student teachers 'levels' against which to pitch their perceived self-confidence, rather than an open ended question such as 'How confident do you feel........ ?', the multiple choice format was chosen for ease of analysis, so that responses could be compared with those from the post-course questionnaire. Whilst questions of this type are easier to analyse, they offer no scope for the participant to qualify their replies, or give much detail. The assumption inherent in such questions is that a) the students teachers' responses will necessarily fit one of the given categories, and b) that they already know which level to choose. As the idea of levels of confidence in art may have been unfamiliar, the students may have found it difficult to assess their feelings accurately at such short notice. Using open ended questions, that invite personal comment, might have given them more scope to think through how confident they felt about art at that particular time.

The answers to question 6c, which requested further comments and anecdotes about instances they felt had affected their confidence in art, were again less full than I had hoped. It is possible that asking them to bring to mind instances and anecdotes at a moment's notice is too difficult a task. Whilst the subject in question had occupied my thinking for some time, this was probably not the case for them. The students teachers were being asked to respond subjectively rather than provide factual information, which is often more difficult to pin down, and the instances they were being asked to
recount were historical rather than current, all of which is difficult.

5.4 Analysis of data collected from pre-course questionnaire

In response to question 1, which asked the student teachers if they had obtained G.C.S.E. Art (or the equivalent), 11 students replied positively and 23 negatively. 32% of the student teachers therefore had studied art to the age of sixteen, (3 achieved grade A, 4 achieved B and 3 a C. One student claimed to have passed G.C.S.E., but did not know the grade she had achieved).

Question 2 asked the student teachers whether or not they had taken G.C.S.E. 'A' Level. Seven responded positively, (20% of the cohort), 1 had gained a grade A, 1 a grade B, 2 a grade C and 1 a grade D. (Two students who said they had passed 'A' Level Art, could not remember the grades achieved).

Question 3. The purpose of this question was to identify the kinds of subject knowledge the student teacher's brought with them to the course. It requested information about their higher education qualifications, in particular their first degrees. A significant proportion of them had taken combined honours degree courses and a wide diversity of subjects were listed. Where two subjects were named as part of a combined course, both were accounted for. (See table 3).

TABLE 3 FIRST DEGREE SUBJECTS OF STUDENT TEACHERS

<table>
<thead>
<tr>
<th>Subject</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>2</td>
</tr>
<tr>
<td>EDUCATION</td>
<td>3</td>
</tr>
<tr>
<td>FRENCH</td>
<td>2</td>
</tr>
<tr>
<td>HISTORY</td>
<td>3</td>
</tr>
<tr>
<td>HOTEL AND CATERING</td>
<td>1</td>
</tr>
<tr>
<td>INTERNATIONAL RELATIONS</td>
<td>1</td>
</tr>
<tr>
<td>MODERN LANGUAGES</td>
<td>1</td>
</tr>
<tr>
<td>PERFORMANCE ARTS</td>
<td>1</td>
</tr>
<tr>
<td>PHYSICS</td>
<td>1</td>
</tr>
<tr>
<td>SOCIAL SCIENCE</td>
<td>3</td>
</tr>
<tr>
<td>WOMEN'S STUDIES</td>
<td>1</td>
</tr>
<tr>
<td>COMMUNICATION STUDIES</td>
<td>1</td>
</tr>
<tr>
<td>ENGLISH LITERATURE</td>
<td>5</td>
</tr>
<tr>
<td>GEOGRAPHY</td>
<td>2</td>
</tr>
<tr>
<td>HISTORY OF ART</td>
<td>2</td>
</tr>
<tr>
<td>INFORMATION TECHNOLOGY</td>
<td>2</td>
</tr>
<tr>
<td>MANAGEMENT &amp; MARKETING</td>
<td>2</td>
</tr>
<tr>
<td>NURSING</td>
<td>1</td>
</tr>
<tr>
<td>PHILOSOPHY</td>
<td>1</td>
</tr>
<tr>
<td>PSYCHOLOGY</td>
<td>1</td>
</tr>
<tr>
<td>THEOLOGY</td>
<td>2</td>
</tr>
</tbody>
</table>
In answer to the final part of question 3 which asked whether or not there had been an art element in their first degree, 8 students responded positively indicating a much greater amount of undergraduate study in the subject than was apparent from the degree nomenclature. Responses included: OU Foundation Course, (Renaissance, Victorians, Goya, Picasso); Representations of women; Religious imagery; French cinema; Children's book illustration; Costume design; Flower arranging; Graphics/photography; Advertising and Design and History.

A first reaction to these responses was that including items such as 'flower arranging' suggested the student teacher was not taking the questionnaire seriously, but given its context, (a degree in Hotel and Catering), this was obviously not the case. On reflection, it raised the issue regarding what the students learned that could be applied to the PGCE Art Foundation course and help them orientate themselves toward teaching art to young children. Learning flower arranging must touch on basic art concepts such as shape, texture, colour and composition, and whilst the student concerned may not have initially perceived this activity to be of value for an art course, the fact that it was included suggests she did see it as relevant. Similarly, the student who wrote 'French Cinema' had obviously recognised that this had some bearing on art, yet claimed she knew nothing relevant to 'fine' art, or art teaching with young children. In fact she probably did know a significant amount about picture deconstruction, view point, composition and narrative that, if suitably translated, would be of considerable value in addressing National Curriculum Attainment Target 2 at Key Stage 1.

It was clear the student teachers brought with them a considerable amount of tacit knowledge of art. Schon (1983) suggests that most practitioners usually
know more than they can say and operate in terms of tacit knowledge. A
formative conclusion derived from this reflection was that the course in future
needs to take this into account and that helping students to conceptualise the
amount they already know and ways in which this is relevant is important art
teaching. They need opportunities to transfer knowledge and skills from one
curriculum area to another to be made aware that their knowledge of art is
more extensive, at the start, than they might think.

Only three student teachers answered positively to question 3, part 4, which
asked if they had any other Higher Education qualifications. One had an MA
in African Studies, one had qualifications in quantity surveying and the third
had passed Institute exams for the Chartered Building Societies. This question
did not reveal anything of value.

Question 4 provoked some unexpected responses. Nineteen of the 34 student
teachers (56%) said they engaged in some form of art activity for pleasure,
a surprisingly high proportion in my view. Few of the activities as described
by the students, however, fitted the definition of the 'fine art' that dominates
the National Curriculum. Most came within what might be termed 'Arts and
Crafts', (including Fimo jewellery, cushion covers, cake decorating, and
tapestry), or revolved around play activities with children either at home or
in playgroups and nurseries. The issue raised by this response was, 'To what
extent can, an art teacher afford to be elitist about what constitutes a valid art
experience?' It is easy for the professional art teacher to dismiss the activities
many of the students said they were engaged in, for example, stencilling, or
working to prescribed formats, because they appear 'low level', in terms of
skills and originality. But the fact that they did spend leisure time engaging
in craft type activities, involving hand eye and presentational skills,
manipulation of media and use of simple tools, should not go unrecognised.

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They were indicative of positive involvement in art, craft and design and needed to be recognised as valuable, and link in some way to meaningful activities in the infant school setting during the course.

Three student teachers mentioned visiting art galleries as being of a significant interest. This was mentioned again in response to question 6c) and is discussed later.

Table 4 shows the students teachers' responses to the question about whether or not they had taught art before, (question 5).

TABLE 4 STUDENTS' PREVIOUS EXPERIENCE OF ART TEACHING

<table>
<thead>
<tr>
<th>Teaching Experience</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not at all</td>
<td>8</td>
</tr>
<tr>
<td>On the observation 2 weeks</td>
<td>22</td>
</tr>
<tr>
<td>In playgroups or holiday schemes</td>
<td>9</td>
</tr>
<tr>
<td>In another country</td>
<td>2</td>
</tr>
<tr>
<td>For periods of time in school</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
</tr>
</tbody>
</table>

Given the total number of responses, it is clear that some students ticked more than one box. Twenty two students indicated that they had engaged in artistic activity with children on their compulsory two week observation block at the beginning of the PGCE course. A few described the nature of this activity in more detail, indicating they had played merely a supportive role, 'looking after' the art. Only 2 of the 34 students said they had taught art for any length of time in school, as was to be expected.

Table 5 shows the student teachers' responses to question 6 a) which asked them how confident they felt in their own artistic ability.
TABLE 5  STUDENTS' CONFIDENCE IN THEIR OWN ARTISTIC ABILITY

<table>
<thead>
<tr>
<th>Level of Confidence</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very confident</td>
<td>1</td>
</tr>
<tr>
<td>Confident</td>
<td>4</td>
</tr>
<tr>
<td>Fairly confident</td>
<td>11</td>
</tr>
<tr>
<td>Lacking in confidence</td>
<td>11</td>
</tr>
<tr>
<td>Very apprehensive</td>
<td>7</td>
</tr>
</tbody>
</table>

The one student who felt 'very confident' in her own artistic ability was, not surprisingly, the only art graduate in the two groups. The fact that 15 students stated that they were either fairly confident or confident in art, and that 18 lacked confidence or were very apprehensive, at the start of the course can be interpreted as a reasonably positive response. It could also be argued that the responses would be much the same for all subject areas. It is to be expected that students are apprehensive at the start of any course (new course, new lecturer, unknown requirements for the course etc.). On reflection, the questionnaire should have asked them if they were any less confident in art than any other curriculum area such as maths or science or music, for example. The responses to this question would have indicated the extent to which their concerns were subject specific and would, on reflection, have produced more relevant and useful information.

Table 6 shows the students teachers' responses to question 6 b) inquiring into their level of confidence as regards teaching art to primary aged children.

TABLE 6  STUDENT'S CONFIDENCE TO TEACH ART TO YOUNG CHILDREN

<table>
<thead>
<tr>
<th>Level of Confidence</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very confident</td>
<td>1</td>
</tr>
<tr>
<td>Confident</td>
<td>11</td>
</tr>
<tr>
<td>Fairly confident</td>
<td>7</td>
</tr>
<tr>
<td>Lacking in confidence</td>
<td>12</td>
</tr>
<tr>
<td>Very apprehensive</td>
<td>3</td>
</tr>
</tbody>
</table>
More students felt confident about teaching art than in their ability to make it. A total of 19 students reported feeling fairly confident or confident compared with 15 who were not. Again, it could be argued that the results were not significantly orientated toward the negative, and did not indicate a significant problem of lack of confidence at the start of a course.

In answer to question 6 c), which invited students to make further comments on their previous art experiences, there were 36 responses in total, 9 of which were interpreted as positive, 23 negative and 4 were positive-negative. The latter included comments such as,

feel OK with children as long as I don't have to do it myself.

These student teachers' feelings about art teaching were mixed, but veered toward the negative.

There were 2 positive responses regarding gallery visits, but they came from students with degrees in French and Social Science. It was surprising that these were the only students to mention gallery going as important since two other students had Art History degrees and some had mentioned that 'looking at art' had been an element of a previous course. Other positive comments related to teaching art in schools and working with children were,

previous work experience- making presentations amusing with cartoons/drawings builds confidence when they go down really well;

and,

have been working in a nursery for a year and was surprised at my ability to create art activities for the children.

The student teacher who made the second comment had a degree in Social Policy and Administration, and had not taken any GCSE examinations in art. The comment begs the question, 'What kinds of activities did she offer the
children? and 'What was directing her thinking?'. From the way the comment was written it appeared that she had planned the activities rather than the nursery teacher. With what would appeared to be very little background knowledge, she appeared very confident in her ability to direct art activities.

Comments indicated that the student teachers were looking forward to the course, and suggested a degree of optimism regarding the prospect of teaching art to young children in the future. The surprisingly positive orientation towards the course itself was highlighted by comments such as the following,

Although I have not had any formal art education since the age of 14, I am looking forward to the course so I can improve on my own skills and hopefully pass on some with enthusiasm to the children. I am hoping to show them that you don't have to be a great artist to enjoy art!

However, there were significantly more comments indicating anxieties, including,

I am very anxious that I will not have the ability to put together creative displays in classrooms etc. I often have ideas but due to lack of skill (I am) unable to put them together and produce a final product which I am happy with, therefore often I am afraid to try.

I hope my lack of artistic abilities will not affect the children I teach, worried about being clumsy,

don't feel I have any ability - can't draw,

I am sure I can learn art techniques but I feel very concerned about applying them and my lack of natural talent.

Some student teachers' negative attitudes were directed specifically at art in their own schooling and art teachers. Typical comments were,

My problem is more a lack of confidence than ability. At GCSE I was taught by two very critical teachers who only praised their favourites or those with particularly obvious talent,

I feel I have not had an art education and I know I can not get any results,

I don't have any confidence where art is concerned, perhaps due to not doing art since 14 at school, and knowing I wasn't good at it. I had no encouragement from my art teacher.
Whilst most comments were negative, very few expressed a 'no hope' attitude. Blame was more often placed on circumstance rather than lack of personal ability, and some felt their perceived lack of ability could be disguised or overcome to some extent. The number of students whose responses were profoundly negative, were small.

5.5 Summary and conclusions
The results of this questionnaire confirmed much of the knowledge I had already gained from reading and previous experience. It indicated the majority of students came with very few positive formal encounters with art and showed a degree of under confidence. However, I was not convinced that their lack of confidence was a) significantly greater in art than in any other subject or b) that it was significantly problematic. Clearly some student teachers' did indicate deep anxiety with regard to art. For a few, it was their 'bête noire', but these responses had to be considered in relation to the whole. Unfortunately they had attracted attention in past courses and a conclusion drawn was that I might have taken the comments and feelings of a minority group as the norm when, in fact, they reflected only a proportion of student teachers. The majority of students did show apprehension, but perhaps no more than at the beginning of a maths or music course, and, for many, it was expressed as apprehension, not deep seated anxiety.

Reflection on the results of this questionnaire will inform my future planning in that it will acknowledge a) student teachers' prior knowledge and b) their craft skills. The responses suggested that student teachers have tacit knowledge that is of value to them for teaching art in the infant classroom. In the past whilst I suspected this was the case, I did little to integrate this knowledge into the course. Although this situation was drawn to my attention at the very beginning of the research, it came too late to modify the relevant
teaching plans. But, in future, I will attempt to develop other ways of eliciting prior knowledge and of handling it so as to convince student teachers of its worth in terms of teaching art to young children. I will need to show how such knowledge is transferable from subject to subject and that the critical skills they have developed in other area can be applied to learning in art.

Similarly, I will need to value craft skills more overtly. I might, for example, suggest that previous work is brought to studio sessions, and exhibitions mounted. Art graduates have mounted such exhibitions for peers on previous occasions, but I did not include artifacts produced by non fine art specialists. Clearly, such an event would need to be carefully handled to ensure that suitable lessons were drawn. But it would be possible for student teachers' previous achievements to be celebrated.
CHAPTER 6

ANALYSIS OF PERSONAL LOG

6.1 Introduction

Having conducted the pre-course questionnaire, teaching began, and my observations of the teaching process and student response were logged. The underlying rationale for the course I taught and course design, were described in Chapter 4, and an example of an individual lesson plan is included as Appendix 4. In brief, the course was essentially discipline-based, using 'basic art concepts' to inform the focus of each weekly session. It was predominantly 'hands-on' and practical, with theoretical issues related to the educational value of art and assessment of art learning, being addressed through short lectures and discussions.

Each taught session was planned in detail in advance. The planning was no more thorough than it would have been under normal circumstances. The only major difference being that it was documented in considerably more detail. The first two sessions were planned thoroughly before the course started, and the following sessions were planned weekly based on my observations of the student teachers and their responses to the work they had been given. The student teachers were given a course booklet at the beginning of Session 1. (Appendix 3), which outlined the general course structure.

My evaluations of the course took the form of a personal log which was compiled on a day-to-day basis. My intentions in doing this were a) to identify and record events and b) to reflect on the outcomes of each session.
I kept the log in an adjoining room to the one in which I was teaching, and endeavoured to make notes and enter pieces of continuous writing both during and at the end of the teaching periods. I had to make the choice of locating the log in another room and not being able to make notes as I was teaching, or have it the same room and risk the students becoming conscious of my note taking. Having initially decided that the log should remain out of sight, three hours of teaching and observation proved to be too long a time without some note taking; so the log gradually worked its way into the studio where I was teaching.

The log was analysed at the end of the course with the aim of identifying issues and trends that had emerged and matching them against the Eisner categories identified earlier. The intention was that these dimensions would provide a structure for the analysis of the different facets of my teaching and the curriculum, thereby enabling consideration of ways in which it might be impacting on student confidence.

This chapter is divided into four sections. The first section (6.2) describes my experience of the process of log keeping; the second (6.3) explains the changes that took place during the course of events as a result of those experiences; the third (6.4) describes the method of data analysis and the fourth and final section (6.5) explains the results.

6.2 Process of log keeping
As the thrust of the proposed research was disclosure, (to make that which was tacit- explicit, that which was subconscious- conscious), and given my
desire not to intervene in the situation over and above monitoring what was going on, the keeping of a teacher's log appeared to be an appropriate instrument for data collection. It is important, however, to acknowledge the inherent peculiarities of this practice as a research tool, and the relationship that existed between the research method and the nature of the data that emerged during the teaching of the course. The process of log keeping, ended up having a much more direct, rather than marginal, effect on the data collected than I had anticipated.

I discovered log keeping is a lengthy (and time consuming) process, and that ideas grow and unfold as it develops, not dissimilar to the way in which a painting or ceramic pot evolves. Plans were drawn and intentions defined, but once the process had started, the log began to take on its own identity and play a role in its own development. As Walker (1989) had suggested, as words took form on the page, I was able to relate to them and reflect on them, in a way that was not possible when they existed merely as thoughts in my mind. They took shape and prompted new thoughts. I had a personal relationship with the log that I did not have with the survey results or the interview transcripts.

The log was a tool which enabled me to 'reconceptualise professional knowledge' (in the making) Weber (1993), and, as such, was a very personal account. The notes made were my understanding of the situation influenced and informed, of course, by my previous knowledge and experiences. It could be argued that since the observations were largely about me, I should be afforded the same rights of privacy as the other research subjects, and that the log itself should not be made available for external scrutiny, only my interpretations of it, and those parts that I chose to make public. The
Roehampton Institute Ethical Guidelines (Nov, 1994) provided at the time this research was being conducted, stated that even though information given during research is given with consent, the information itself should remain confidential. However I am in control of how information is to be disclosed in this report whereas conventional research subjects are not, and can include log information verbatim within this report. Extracts from the log have therefore been included as Appendix 7.

6.3 Changes in the writing format

According to Robson (1995),

> In case study the design process is in one sense more forgiving; there is an opportunity to modify and change focus. In other senses it is more arduous as the design is a continuing issue during the course of the study (p.150)

It is important to note that the nature and form of log writing altered the course of events in the research. Initially, I had planned, and indeed endeavoured to, write during each taught session, but it was difficult to do this whilst teaching. It made me realise how active I was in taught sessions. On reflection, it appeared that I felt that I had to interact with the student teachers at all times, and that my reassurance should be on hand whenever they needed it. Whether this was or was not the case I am not sure, but I was conscious that I did not want them to waste time or to fail in their art making which might have reinforced their negativity (or lack of confidence), as a consequence of my spending time log writing. I did try, however, to write notes during the sessions and record events as they occurred.

6.3.1 Individual student profiles

After a week 1 I decided that my comments were insufficiently detailed. Consequently, in addition to making general comments in the log, I kept notes on the five individuals in group 2, who had identified themselves, in the first
week, as being least confident. During week 2, I began to record individual student teacher behaviour, decisions they made about their practical work, and any comments they made in relation to the course. The pressure of teaching the whole class, and the fact that these individuals did not necessarily work together in a group made the task difficult and it was not possible to make entries after all sessions.

One student became aware that I had been observing her in particular, and asked quite directly about my writing. I felt obliged to explain. She then asked to read what I had written as it was about her. She wanted to know what I thought about what she had been doing. (Could this be interpreted as a sign of lack of confidence or was it merely curiosity?) I was acutely conscious that if individual students were aware that I was monitoring their movements closely, and that it might affect their behaviour, but, ethically, I felt I had no choice. I wrote in the log;

At the end of the session I brought F, M, J, and S together and explained that I had been writing notes on them and asked their permission to keep doing so. Explained they could say 'no', and I would respect that, and dispose of what I had already written, or that they were entitled to read it. They said they were quite happy with my making notes but that they wanted to read them. I gave them the notes and they challenged points and wanted to add their comments. Whilst this may alter the way the students behave next week, I felt I had a moral and professional obligation to go with it. (week 2, group 2, page 9).

The Institute's ethical guidelines for research referred to earlier clearly stated that:

3.11 The Committee considers that it is ethically acceptable to request an undergraduate or postgraduate student to participate in....experiments in the behavioural sciences as a normal part of his or her course, on the understanding ........... (that) the student has the right to decline. (p.6)

and it was clear also that before a student could decline to take part, if they so wished, they had to be made aware of what was taking place. In effect,
it would have been very difficult for students in this study not to have taken part in the research, since their course was compulsory. As their tutor, I concluded that I had a right and, indeed, a responsibility to observe and assess and record their progress. But, equally, they had a right of access to information if it made direct reference to their performance. Whereas note-taking was covered by the general conditions of the course, the student had a 'right to object' to their used for research purposes. In the event, none did.

A problem of the research as a whole was that keeping a log and the individual profiles may well have affected the student behaviour, but there was no way of accurately measuring this, the only way of doing this would have been to set up an experiment and draw comparisons between the behaviour of student teachers in experimental and control groups which was not feasible.

In the case of the student teachers who were profiled (all bar one), sharing information, notes and observations with them seemed to have a positive effect, (the exception is discussed in the next chapter which mentions comments she made in the final questionnaire expressing discomfort at being watched). The student teachers wanted not only to see my notes but also to add their understandings of the sessions, sometimes endorsing my comments and sometimes contradicting them. In response to my comments at the end of Week 2, Jane wrote,

very much a fair comment (7.10.94)

but, another student, Phillipa had a very different understanding of her behaviour in Week 2 from mine;

Me of Phillipa: Threw herself into the activity with enthusiasm (7.10.94).

Phillipa: I was in a blind panic and my reaction was to put my head down and try! (7.10.94).
The student teachers' comments were a useful research tool in reducing researcher bias and highlighting misconceptions. On another occasion, Phillipa and I had a long talk about this session to try to establish how and why my perceptions had been so inaccurate. Observations alone can be inaccurate, and all teachers need to be constantly reminded of the fact. On this occasion I had clearly misread the student teacher's behaviour. Seidman (1991) states that observation merely provides access to behaviour, interviewing allows us to put that behaviour in context and provides access to understanding their action. (p.4).

During this particular session on drawing, I had stopped Phillipa at one stage to ask her questions about her work in an attempt to slow her down, because I felt she was rushing it. I wanted her to think more carefully and more critically about her work. Afterwards, she said, 'When you asked me what I was doing, I nearly cried!'. I had definitely not been aware of her anxiety level at the time, although perhaps I should have at least suspected it, given my previous experience of students and drawing.

I came to value the student teachers' contributions and read them with considerable interest, but, because of my overriding desire that research should not directly interfere with teaching, at no time did I directly ask for comments, I merely allowed them to comment if they wanted to. The comments in their profiles were illuminating and sometimes fascinating, and on reflection by underplaying the potential of their contributions, an opportunity for more in-depth insights was missed.

One student, in particular, took her research role very seriously and wrote a great deal on her profile form, seeming to enjoy the process. During her Block School Experience, after the course had finished, she wrote to say how
her art teaching was going. Completely unprompted, she said,

...remember all that new found confidence I had? Well it has completely gone!! The lesson was disastrous..........It was without doubt the worst lesson of my life...........mind you, I am still planning on printing.......with the children.

I was interested not only in the fact that she wrote to me, at a time when she was clearly very busy, but also in the tone of the letter. Despite the 'disastrous' painting lesson, she sounded light-hearted and optimistic. She appeared able to take the problems in her stride and continue.

6.3.2 Emergence of the 'meta-log'

It is important to stress that, as the teacher in the situation being examined, I was in a pivotal position. Log-keeping functioned as a form of self-examination, with one interesting and unexpected outcome being the emergence of a personal need to keep a log of my log keeping. I was at one and the same time the observer and observed; research subject and researcher, and this situation made me increasingly introspective. I felt it necessary to question the initial entries made, and my personal agenda for selecting certain events or aspects of one session over others as worth recording.

Some entries were made in the log, therefore, that questioned the inclusion of others. For example, I recorded the following comment at the end of one session that a student had made as she left the studio:

Alice: 'I don't have nearly as much fear about art now'.

This was followed a while later with

'was that the only comment I heard, or did I just edit the others out?'

I began asking questions in the log that perhaps I had not adequately dealt with elsewhere, such as about the purpose of the research itself and my motives for examining my teaching this way. I found myself restating my
personal and professional justifications for the research and teaching, and simultaneously wondering whether I just wanted to convince myself through the research that I was a good teacher. Was the hidden intention of the research a desire to have certain aspects of my work acknowledged in public? Was this 'research as exorcism'? (Mason, 1994), and when does reflective practice become paranoia?

According to Kincheloe (1991) a 'post-formal thinker' is someone who is concerned with expansion of self-awareness and engages in a 'running meta-dialogue', which is a constant conversation with the self carried out in order to achieve this expansion. At the start of this research I was reasonably convinced that it was an extension, or an intensification, of the notion of being a reflective practitioner, but as the weeks progressed I became more sceptical and questioned my motives. Alternatively, perhaps, I became a victim of the crisis of confidence and knowledge that Hargreaves (1994) has described as symptomatic of all teachers in the post-modern world.

Weber (1993) describes freeform diary writing as being both a record of, and a vehicle for, the changing of teacher thinking. As the weeks progressed, log writing became easier. This may have been due either to habit, or a direct result of the emergence of the second log, and the opportunity it gave me to follow different lines of thought. The 'meta-log' was a short, but significant, part of the log-keeping process. Were I to adopt this method of data collection again, I would operate in the same way, allowing 'free flowing' observations of particular events to form the main thrust of the writing, and then extract issues that emerged later and enter them separately. In this way thinking could operate on different levels, and issues that might form classifications and structure analysis might become more apparent en route.

Whitehead (1989) called for more research to be written as autobiography,
and for more self reflective research, expressed in conversational form. If the purpose of this research was to change and improve my own teaching practice, then clearly it had to be expressed and understood by me, and logging personal introspection, as well as the observations made in teaching sessions, were of real importance. According to Fullan, (1991) change is a highly personal experience, and each teacher, should be given the opportunity to work through the experience for themselves.

6.4 Method of analysis

According to Griffiths (1985) log keeping creates two problems for a researcher. There is not only the problem of having to make notes as soon as possible after events are observed or experienced, but also in the eventual writing up of a chronological account from the notes.

Because reading and reviewing the data in this log took place as it developed, it was inevitable that analysis was dealt with 'en route' to some extent. It was, for example, my reaction to the data collected at the end of the first week, that prompted me to try to keep personal profiles on individual students. Equally, the emergence of what I have termed 'the meta-log' had an effect on the overall process of gathering data. However, the bulk of the data analysis occurred after the event. The major task was to find answers to the main research questions, to treat the evidence, as far as was possible, without bias, and to present conclusions that were compelling (Robson,1995). In this regard Toulmin et al., (1979 p.9) advocate a 'quasi-judicial' approach,

a way of solving scientific and professional problems raised by the occurrence of actions and circumstances. It attempts to apply rigorous reasoning
I found Robson's (1995) 7 basic rules useful when dealing with qualitative data, but even after this attempt had been made to clarify a complex problem, one of his rules states that 'There is no one right way of analysing this kind of data...' (p.377).

In the event I chose to adopt a form of issues analysis using a framework of 'dimensions of curriculum planning' as identified by Eisner (1985), rather than trying to locate coding categories in the raw data. Earlier in this report, these categories were used to describe the way in which the course was designed, and it seemed logical to extend the use of that framework, and allow it to form a system for analysing the data gathered, whilst being sensitive to data that did not readily fall within those categories. Consequently, the main categories applied were:

- Aims and objectives
- Content
- Structure/Opportunities
- Modes of Presentation
- Modes of Response

To these I added the additional category of Physical Environment these were applied to my reading of the log and individual profiles, and comments under these headings were collated by means of a card index system. An additional category 'miscellaneous', was created which, entries had to be into subcategories.

Inevitably, some dimensions of curriculum planning and delivery are more prominent in the thinking of teachers at the time of, or just following, the teaching act itself. Eisner acknowledged that referring to teachers thinking, when they plan activities for students, they
are more inclined to focus on what they might do than on the goals they intend to accomplish. This is because practical decisions always relate to the utility of action. (p.141).

The same is probably true when teachers reflect on their practice, in that they focus on the activity itself, the practical implications of their work and relationships between the people involved. I was no exception. Most of the comments in the log referred to practical activity and individual student teacher responses rather than to goals and intentions. Reflection on the latter formed a second layer (or meta-layer) of thinking, that, at the end of a three hour fast moving practical lesson, was not immediately accessible. Many of the more reflective entries in the log addressed issues such as how the session had gone, or queried whether or not it should be changed, rather than shedding light directly on the research question.

6.5. Analysis of data from the personal log
Interpretations of comments and conclusions will follow category by category.

6.5.1 Aims and Objectives (values and purposes of the course)
Interestingly I made no entries in my log that directly related to the underlying orientations of the course. This could be due to one of two reasons:

a) that the goals and priorities were not subject to discussion. They were predetermined largely by Government directives and the Roehampton Institute internal programme validation process. As such, whilst more fundamental questions could have been asked about the appropriateness of this course, its motives and principles, they were to a great extent, taken for granted,
b) that thoughts regarding goals and priorities emerged out of the other data.

Whilst comments written in the log referred to more immediate and tangible aspects of the course, they also alluded to or shed light on, underlying orientations and principles. These reflections will be examined in the sections which follow and issues relating to goals and priorities will be discussed in the context of other categories of comments.

6.5.2 Content

Comments were made in the log with regard to course content either,

a) when situations and topics were included that were not planned,

or b) when the nature of the tasks set seemed to provoke responses in students that were, to some extent, unexpected.

The lesson plans, included as Appendix 4 of this report, describe in detail the intended content of each session. But at times, as with all teaching that is flexible, new content was included on the spur of the moment. Some changes in planning also occurred for technical reasons. For example, a student teacher knocked the slide projector off its stand and broke the bulb, and I had to change the images I had prepared for use for this session on picture deconstruction, at a moment's notice (Week 5, group 2).

Ten entries were made in this category relating to three specific content areas of the course. They were:

• looking at images
• planning and the National Curriculum
• media used in practical activity

Looking at images

I made several quite lengthy comments in my log on sessions where we
looked at pictures because of the stimulating and lively discussions that resulted. 'Discussions' about images will also be examined in the category on 'Modes of Response', as the reason these sessions were of interest may have varied. The apparent increase in confidence could have been due to the content, (e.g. looking at pictures) as this is something students feel ignorant about. (The mystique surrounding fine art may cause them to feel it is alien and excluding). Alternatively, may have been caused by the teaching/learning mode through which the activity was conducted, which was verbal, (i.e. it was a time when the student teachers were given permission to engage in group discussion and use verbal communication in which they already felt more skilled.

It may well have been a combination of the two factors that led to some of these being the most thought-provoking and heated teaching sessions. Students who had previously identified themselves as lacking confidence in art, took a prominent part in this activity. One such discussion revolved around a set of slides from the National Gallery on 'The Weather'. I had chosen to show slides to the students that had a theme that was commonly used in the lower primary classroom. I suggested to them that a context is needed for looking at pictures with young children, and that looking at images could be an integral part of every topic they undertook. Some students commented, however, that three of the images (a Seurat, a Monet and a Renoir) were now mass-produced to such an extent that they felt it was difficult to appreciate them.

I had chosen to use familiar images, ones that would be easily accessible rather than presenting them with unfamiliar images that are difficult for them to acquire. But, at the end of this session, I wrote:
It would have been useful to have taped this perhaps as an interesting
discussion arose (prompted by Laura) about the value of artistic
knowledge- She felt she was 'entitled' to say what she liked about a
painting even though she knew nothing about art, (to paraphrase her
words). I agreed, but asked about the value of knowledge, and about
engaging with art on different levels other than purely gut reactions
- just like and dislike. (Week 5, group 1)

Laura went on to describe a drama lecturer on her BA course who had talked
to her about the Mona Lisa, insisting, she said, that it was 'good'. But she
could not see why, and had challenged the lecturer who, in Laura's terms, just
continued to insist that it was a magnificent piece of art. This experience had
clearly antagonised her and brought her to the point where she seemed angry
with 'art establishment views' and refused to be swayed into accepting them.
The discussion was much more involved and animated than I had anticipated.
At the end of the session, Laura stayed behind and asked for something to
read as she said she really wanted to learn about art, and said she was very
interested and had not been 'trying to be difficult.'

When the slide projector was broken just before I was about to show the
slides to the second group, I was forced to present another set of images. I
used four posters with very different images of women. None of them were
known in advance to the group. The discussions that ensued were far less
revealing in terms of their views on fine art, but more thought-provoking in
terms of gender issues. My comments in the log were minimal, but I did
write,

Felt the 'women' collection worked better - unknown and not so
'chocolate box'. Students looked at the images with fresh eyes and had
to think about them, no pre-thought-out responses.

On reflection, this challenged my previous assumption that it was but for
students to look at images that are easily accessible. Would Laura have made
the same remarks about the 'art establishment' if I had not shown her images
that were so conventional? Had she been confronted with less populist
images, would the conversations have focused entirely on the images themselves, as happened with the second group, rather than on issues of art and society? Admittedly, there is the possibility that in the absence of key individuals in the groups, the discussions would have been quite different, whichever images had been shown. Had there been no-one in the group like Laura, who felt wronged by previous experiences, the discussion would have gone another way.

To summarise, the extent to which the content I chose for this activity affected student confidence can only be conjecture. Giving students an insight into the ways in which they can engage with and appreciate art, does seem to help de-mystify the subject for them, and give them entry points into relating personally to specific works of fine art, making them less remote and more accessible. It may equally be true that the high level of interest and confidence shown by these student teachers was due to the verbal mode of response in which we were working, and that such students are inevitably more confident and appear to be more involved speaking about, rather than making art, because they are already so much more skilled in this mode.

Planning for the National Curriculum
I noted in the log that the student teachers did not seem to find the requirements of the National Curriculum daunting. They 'all seemed satisfied that (it was) not beyond their capability to deliver' when asked directly in the session (Week 2, group 1). At the end of one session, for some reason, we had an extra 15 minutes, and I gave a short presentation that was a small section of a lecture used on a fourth year BAQTS Main Subject Application course, about curriculum planning in art. This seemed to provide helpful insights into the subject. There was, and still is, a constant tension in my own planning between the emphasis given to practical activity as against
theoretical content, given the time constraints. These particular entries in the log made me question whether or not more time should be given to aspects such as planning and assessment and less to making. This very small amount of extra time I had given to it seemed to make a significant difference to their thinking about how they might manage their own art activities in school.

Media for practical work

Printing proved to be by far the most successful medium for developing student confidence. Evidence for that statement will be discussed more fully under the section 'Modes of Response'. But when reflecting back on the content of that session, and in particular the medium and processes with which they were working, I recorded that the students' responses were extremely positive. I wrote,

the content of this session was much enjoyed....for some this was their first experience of artistic satisfaction (Week 3 group 2).

The medium that proved the most difficult for student teachers and did the most to reinforce their negative feelings about art, was drawing. Again this is explained more fully in the category on presentation, as it seemed to be the mode of presentation which caused most of the problems for them.

One interesting entry was made in the log regarding the student teachers' work using the medium of tissue paper collage. I wrote:

it may have been useful to have spent more time on the collage, looking at the work of Schwitters or someone, as they went straight into 'the stained glass window' conversation (esp. the Catholic group), now they have their schools and are thinking of Christmas.....(Week 4 group 2).

The aim of the activity was to investigate colour-mixing through overlaying semi-transparent papers, while interpreting a painting by Gustav Klimt, but the students saw it 'as a way of 'doing' stained glass windows for Christmas'. Whilst there was an obvious link, and I have used the same technique myself
with young children to create 'screens' to put on classroom windows, I was unhappy because I felt that they had reduced a potentially significant learning process to 'something to do for Christmas' (i.e. to help meet insatiable need of school teachers to decorate the classroom and keep children busy). The pressure of their school placements and the of the work they had seen at school, had already influenced their thinking in a way that I believe to be inappropriate, but which in my experience is prevalent among Primary school teachers. They had misunderstood the purpose of the art activity, and were placing emphasis on the product and its decorative value, rather than concentrating on the value of the process in terms of children's learning in art. What I had believed to be a valuable learning activity for them, and one which could also be used with children in relation to colour mixing and the properties of certain types of paper, had become a 'Christmas activity tip'. These comments by the student teachers made me realise:

a) the very strong influence of their school placements;
b) how they serve to perpetuate the status quo; and
c) the void that sometimes exists between what I think I am teaching and what the student teachers actually think and learn.

In terms of the research interest in student confidence, this particular activity probably had a very positive effect for them, but, I suspect, for what I would consider to be, inappropriate reasons. The activity met the students’ immediate practical need, and made them feel more secure, in that they now had something they could do with children their teachers would applaud. They did not appear to have internalised the situation to the point where they were able to discuss the art learning that had occurred or how the activity could be extended and developed sequentially, as they had in sessions using other media. On reflection, I should have discussed with them more fully my understanding of the activity, the way I perceived it and why I thought it was of value.
From my perspective I would contest that any confidence gained in this way is superficial. Unless students understand the thinking that underpins an art activity, all they gain is 'another thing to do with children', for one session only. If students are to sustain a level of confidence that will be of long-term value, they have to be able to think beyond individual activities to the sequential nature of art learning itself, so that they are able to devise activities that meet the learning needs of children in art long term. If their art planning is limited to individual unrelated sessions the thirst for 'new ideas' is insatiable and their confidence remains fragile.

On reflection, I needed to give more time to explaining the thinking behind the activities I organised in the course to:

a) ensure there was no mismatch between my teaching and student teaches perception of it;
b) ensure my educational intentions were clear and explicit;
c) enable the students to think beyond one-off practical activities to the educational principles that underpin them in order that they could begin to plan entire schemes of work.

To achieve each of these aims, more time needed for explanation and discussion before and after practical activities to ensure the students understand my intentions, and enable them to apply the learning to the classroom context.

Types of Learning Opportunities (translation of goals and content into activities).

The notes made in the log that refer to types of learning opportunities commented on unexpected changes that were not planned in advance. Very few entries were made in this category, and none that I felt were of consequence in terms of student teacher' concerns.
Organisation of Learning Opportunities and Content Areas

The comments made in the log that concerned the organisation of learning opportunities referred, in the main, to the structure and organisation of individual taught sessions rather than the overall structure of the course itself. Several of the comments were intended as organisational prompts, suggesting procedural modifications for future sessions in the light of ongoing events, usually to enable the activities to run more smoothly. For example:

(it is) more sensible to do the practical work first so that it could be drying whilst we looked at the slides. (Week 5, group 2.)

They were included, with a view to making the sessions more efficient rather than because I felt they were of relevance to the research question. A few, however, did seem significant, particularly those that referred to the role of students within a session and the extent to which they had control over it. In week five, for example I had allowed them considerable flexibility as to how they might organise their practical work, making it clear that the resources were available for them to use and they could plan their morning's work individually. 'They very much enjoyed the work', I wrote, and a few students persevered at one activity all morning, However, my comments about the way most students approached the situation were not particularly positive.

(I will) insist they only do two activities to stop them rushing just to have a sample of everything in their sketchbooks......I feel they have a mission to complete their sketch books with everything and anything (Week 5, group 1.)

On reflection, it seems I felt the open and flexible format, which allowed the students more freedom and ownership of the situation and to work at their own pace, with some choice of process, was misunderstood by them. The desire to try every possible variation of media, and the pressure of wanting their sketchbooks to be completed, had over-ridden the main aims of the session which were to learn how to either construct or decorate fabric, to learn from each others' work and share the learning outcomes. Group 2 had
a more restricted format for working, which was more tightly managed by myself.

The issue of flexibility versus prescription was problematic. The enthusiasm I noted in taught sessions may have been due to the nature of the processes themselves, or to the flexibility I built into the way students worked. In the log, I commented on the positive effect of the approach at the end of the sessions on printmaking as follows:

The group seemed to enjoy the variety and freedom afforded by the structure of this session, moving as they chose from station to station. (week 3, group 1)

The flexibility of the situation allowed J. and S to work all session on one large relief block— they talked and worked. Establishing a situation that people can take up in different ways, the students seemed to enjoy......the freedom to move around pursuing their own interests. (Week 3, group 1).

Flexibility of approach appeared to give student teachers ownership of the learning context, and as I felt it was not important which of the activities arranged for that session they undertook, such flexibility was possible. What seemed more important was the fact that they felt they had achieved at something in which they had previously failed. If the particular process was not crucial, which in this instance I believed it was not, allowing them flexibility to work at a pace and in a manner that they felt comfortable with, appeared to be beneficial to their confidence.

Conversely, at another point in the log I suggested the opposite might be true. At the end of Session 2 on mark-making I wrote,

I think it would be useful to try and pace the students and get them to reflect on the marks as they make them, and then they would have to actively make a different one. (Week 2, group 1).

I suspect that because I had invited them to 'doodle' and work in their own
way, albeit with some instructions and guidance, they were not aware of the level of seriousness I wanted. On reflection, if I had remained in control of the situation and stopped them and asking them questions about the marks they were making, from time to time, they might have been more conscious of my purpose for the activity; which was, for them to discover the versatility of commonplace drawing tools and diversity of the marks that can be made with them. There was a need for more talk and clearer explanation on my part. Alternatively, the use of the word 'doodle' might have trivialised the activity. In an attempt to use non-threatening terminology, I had perhaps negated the importance of the task. In future, I may need to hold on to the term 'doodle', but support it with more direct questioning about the qualities of the marks they make. Whether this could be done without appearing to tighten control is a moot point. The answer probably is dependent on the size of a given teaching group. The larger the group becomes, the greater the need for group rather than individual teaching, and this results in a more prescriptive form of teaching.

Modes of Presentation
During the six week course, situations and challenges were presented to the student teachers in a number of ways, through: a) talk, (both discursive and didactic); b) demonstration, (invariably involving some talk) (both 2D and 3D, and exhibition); c) visual artefacts and exhibitions; d) writing, (the initial course booklets and supplementary support materials).

a. Talk
I have referred to the importance of talk in previous parts of this analysis of the personal log. I have indicated, previously in this report, that I believe talk, either discursive or didactic during taught sessions, serves to increase student confidence, and indeed as a result of this research, I now feel that the degree
to which talk is used, both as a means of presentation and response, should be increased. In the log I noted, for example, that 'I should have talked more about the results of the drawing' (Week 2, group 2). The justification for more talk rests primarily on the case that it is the mode of response students are most familiar with and skilled in. But also because they need to be able to talk to children about art, and should develop a specialist art vocabulary, as well as strategies for encouraging children to talk in art. Talk is also time-efficient.

At times, the students were not very forthcoming in discussions about the various art activities they were engaged in, which led me to feel that they were unsure as to what to say; or, at least, what would be appropriate to say under the circumstances. At one point, I felt my general approach might have inhibited conversation and wrote, 'I felt I was rather didactic this session and they were quiet', (Week 4, group 1).

On reflection, whilst the student teachers were verbally skilled, they still needed encouragement to take part in discussion about art and issues involved in teaching it. There was a danger of my becoming too didactic because of the time constraints, and this, in turn, prohibited student teachers from exercising their verbal skills in the context of art. Talk, as a mode of presentation, permeated all others. Seldom, if ever, was any other mode of presentation used without talk. Where time constraints are considerable, explanation, discussion and questioning are often the quickest way of putting a point across. On reflection, it would seem that I need to use it more, and constantly question and comment and encourage the student teachers to do the same. I should not assume they have understood my educational and artistic intentions; they need to be made more explicit.
What was not apparent from the log was the amount to which the students supported each other through talk, and the degree to which they shared their feelings and experiences. Whilst my feeling intuitively was that this occurred a great deal, I did not comment on the fact in the log.

b. Demonstration

Of the four entries made in the log which I categorised under this heading, only one was directed at the whole group, and three referred to direct interventions on my part in particular students' art making. Each of these entries indicated a judgment on my part that a student was struggling with a task set to the point where they were about to give up. Clearly I had felt that the only way to salvage the situation was to demonstrate how I imagined the task could be done. Direct intervention in a students' art making is always problematic, but 'operational passivity' (Holt, 1989, p.147) is unhelpful also, because it does not inform the students' artwork or thinking. In addition, talk alone, in some instances, is not enough. Because students do not always have sufficient experience to understand the concepts involved in a verbal explanation, they need to be demonstrated visually, and often more than once. One student, for example, was dissatisfied with the design on her printing block, which she felt it was 'childish'. She had not kept to the brief which was to avoid figurative images (since experience had shown me that this was difficult for them), and to create a design derived from the mark making session that had taken place the previous week. We looked at the display from the mark making session, and talked through the brief again, but the student said that she still did not feel she could do it. Eventually, I started designing an image for her, talking her through each stage. She then took over and produced some repeat prints from this image. The log entry states,

......(she was) trying to rotate the block to make interesting repeats. She didn't quite make it but seemed much more clear about what we were doing and why. (Week 3, group 2).
At the time, I felt uncomfortable about intervening in this way, but I felt that the least confident and least skilled students were those who most needed to achieve some success, and, whilst all the practical activities I gave them were differentiated both by task and outcome, for some the most simple and straight-forward tasks were problematic. With little time available in class for students to wrestle with all the problems they face, this form of direct intervention is perhaps the only course of action on such occasions. On reflection, I am surprised that in the twelve sessions, I only did so three times. The implication being that I believed nearly all the students in every activity were able to cope in some way with the tasks set.

c. Visual Artefacts and Exhibitions
Only two entries were made in the log that could be categorised under this heading, neither of which shed further light on the research questions.

d. Writing
The only comment in the log regarding writing as a mode of presentation, again, was of little relevance in terms of this research. (Students found comfort in the fact that they were able to write in their sketchbooks as much as they liked. When the sketch books were handed in at the end of the module, some students had written a great deal, but this information was not recorded in the log or anywhere else).

Modes of Response
This dimension of curriculum was afforded the greatest number of entries in the personal log, probably for the obvious reason that, in this research, I was particularly interested in student behaviour and their reaction to the course. The most tangible way of determining the effect, my teaching was having on student confidence, if any, was by observing and documenting their responses
to the situations that I presented them with.

The comments in the log under this heading fell into five main areas; those being:

a. Importance of talk
b. Laughter
c. Figurative drawings made by students
d. Students' reactions to the sketchbooks task
e. Pleasure/displeasure shown in relation to the practical tasks set

There were a few miscellaneous comments in this category other than these. I have chosen to ignore them, as they seemed to have no real bearing on the research questions.

a. Importance of talk
This has been examined to some extent under 'Content' and in relation to 'Looking at Images'. Also in the context of Modes of Presentation in relation to my own teacher talk. In reflecting on this category, I was interested in the importance of the students' talk and the way they responded verbally to tasks set.

I commented, in the log, that talk appeared to be a great leveller. They enjoyed the opportunity to talk, to express their thoughts and ideas verbally rather than visually, and to discuss their relationship with the course and subject. For example, in connection with the badges they had made, I wrote, 'Seemed to enjoy talking about them, explaining their symbolism etc.' (Week 2, group 2). On reflection, making the badge and putting down design ideas in their sketchbooks (the task set between sessions one and two) seemed to be insufficient, they wanted, or needed to talk through the ideas that had gone into the badge design. I concluded that their verbal skills will stand them in
good stead when working with children, providing that they recognise the importance of talk, and see it as a valid part of the art making process.

The log records that talk was nearly always on task and students were happy to disagree with each other and me, which indicated a higher level of confidence in talking about practical art work, than engaging in it. Whilst I considered it important that the students attempted activities for themselves, so that they were fully aware of the processes involved, the fact remains that they will probably not do art activities themselves in school. Instead, they merely set them up and introduce them, and discuss developments in the children's work with them. On reflection it is, perhaps, more important for the confidence of students and their willingness to undertake artistic activity in school, that they recognise the importance of talk in art work, and are reminded that they are already highly skilled in this very important area. In my future teaching, this needs to be stated more directly than has been the case in the past.

b. Amount of laughter
On several occasions, I noted down the fact that the students were laughing. I have always considered laughter a good means of defusing or deflecting tension in a situation. The log entries made me more aware of the amount of laughter that typically occurs in my teaching sessions. I had planned activities in which there was scope for unorthodox responses and in which students could use humour to interpret tasks. I also joked as I taught. I enjoy teaching art because it allows for 'banter'. It is something which is in part deliberate and in part instinctive and subconscious, but none the less, on reflection, it is a positive feature of my teaching style.

The log suggests that laughter was reasonably consistent and not obtrusive,
but, at times, it engulfed the teaching/learning situation. On one occasion I wrote:

The group exploded with laughter, cheers and claps (Week 6, group 2).

They laughed at me dressing up and going into role (Week 6, group 2).

My reason for encouraging laughter was that I wanted the students to enjoy the experience of art and to leave my sessions with the feeling that it can be exciting and fun. Too many of my student teachers have memories of art at school as being difficult or distant, and I wanted to challenge this directly in the course. The log entries caused me to reflect on this aspect of my teaching more than I had done before. The importance of play and enjoyment in children's learning is well documented (Bruner, 1976, Gura, 1992, Liebschner, 1992), but, perhaps, its place is insufficiently recognised in undergraduate and post graduate teacher education.

c. Use of figurative imagery by students

One of the most fascinating issues to emerge from the log keeping was related to unexpected responses to the tasks set. In particular, the use of figurative images by the students who had expressed least confidence in art. For example, in Week 3, students had been introduced to relief printing and I had demonstrated how polyprint could be used to create a printing block. I suggested that they should think back to the range of marks they made in their sketchbooks during the previous week's mark-making session, and translate one or two of them into a surface design for their blocks. I explained the principles of positive and negative patterning, and suggested they designed on paper first and on the polyprint block later. I demonstrated how a simple block could be used to create a repeat pattern, or modified after the first run of prints, and a second colour applied. At the end of the session I wrote:
Those who had appeared most apprehensive (Laura, Alice and Mandy), were the people who (despite instructions) chose to draw figurative images in their polyprint blocks. For Laura, it worked well. Mandy was not happy and had a second attempt that I worked on with her, encouraging her to go for marks and patterns. She was then much happier with the results.

Then I wrote:

I wonder why they chose to draw flowers, trees, fish etc. when they have already said that they do not like drawing- whereas others who felt happier with drawing last week kept closer to the brief and worked in a more abstract way. (Week 3, group 1).

Having been alerted to this by my writing in the log after group 1, I noticed the same thing happened with group 2. I wrote:

Again, it was interesting to note that the only people who attempted figurative images for their blocks were those who had previously expressed least confidence.

'Spa' (who was absent the previous week) really wanted to talk about the fact that if she didn't do a figurative image, she wouldn't know what to do or where to start. She said her understanding of art was that it had to look like something. (Week 3, group 2).

On reflection, I noticed that in both these instances the comments in the log suggested that I was more concerned about whether a student was 'happy' or not with her work, than with either a) the quality of the work produced or b) student learning. Clearly if a student feels satisfied and is happy with the work they have produced on my course they will be more inclined to try again. I suspect now that one of my 'bottom line' criteria for success in practical work is, whether or not students will try it again with children. If they are unhappy, or dissatisfied, with a task on my course, they are much less likely to do so. On reflection, I wonder whether or not I always work to a bottom line scenario, and if it is a good thing.

In Week 6 of the module a similar situation arose with a construction activity using found objects of paper or card. The first activity in this session was designed to give the students a repertoire of ways to modify certain materials and, in so doing, investigate and 'discover' their various properties. The
students were given a list of words such as 'pleating', 'scoring', 'rolling', etc. and were asked to chose any of the materials available (such as newspaper, card, art straws, crepe paper, foil,) and create small constructions or relief samples that we could examine later and discuss. I wrote that,

I was amazed again at how many people wanted to be figurative and make 'something' - hairy caterpillars and spiders out of pipe cleaners, figures out of art straws which was clearly not what I had asked them to do. Most were happy to score, pleat etc.....

I had anticipated that they would find it easier and less threatening in both cases to stick to the brief I had given them. Indeed, that was why I had set the task that way. But when asked, the students said they wanted it to 'look like something', or that, when they had made the first modification it reminded them of (x) and they had decided to finish it off. On reflection, I asked myself the question, 'Is being able to work in a non-figurative way a 'higher level' skill, or does it, perhaps, require even more knowledge or confidence?' I find this particular outcome intriguing and suggest it could make an interesting focus for further research. It was certainly difficult to explain in this research context.

Physical Environment

My entries in the log regarding the physical environment were not directly related to the research area, but commented on displays I had mounted. It is interesting to note that this is the category I added to those of Eisner and in the description of the course, but, in the event, I did not comment on it.

6.6 Summary and conclusions

Log keeping as a research tool exists and grows over time. It is an organic form of data collection, and one with which a researcher is likely to have a most intimate relationship. It is a personal document, which enables, indeed forces, the researcher to gather data and reflect on it at once. It is possibly the
research tool most open to researcher bias, and paradoxically, also the least. If the notes are made in an honest attempt to get to the heart of an issue, nothing is to be gained from misrepresentation. On reflection, I wish I had written more. Whilst the inclusions were fascinating to me, if I had interrogated myself more deeply, and forced myself to think through and document my thoughts more thoroughly, I am sure it would have brought further issues of interest to my attention. A conclusion is that the log is a powerful research tool, particularly when the subject of interest is oneself and one's own teaching and thinking.

The main conclusions about my teaching in relation to student confidence that arose from my log keeping were:

- My explanations of curricular motives needed to be fuller and more explicit. The lack of knowledge and experience of many student teachers was so great that nothing could be assumed. My planning decisions needed to be explained more fully, and reasons given for the choice of certain activities rather than others, with some degree of detail to prevent misunderstandings and misinterpretations of tasks set.

- A careful choice of visual imagery was important to stimulate a range of discussion. In the short space of time given to picture analysis, images which provoked diverse responses at the students own level of thinking and understanding and yet were applicable for use in the infant school classroom were required. I need to give further thought to the selection of slides used to ensure that they stimulated different levels of thinking and response. Giving students access to fine art was essential to building confidence in student teachers, given its prominence in the National Curriculum. The mystique of fine art
needed to be broken down for these students, and routes of entry
defined into what, for many, was a very unfamiliar and intimidating
world.

- The degree of flexibility afforded to student teachers to take
ownership of and pursue their own leaning, was highlighted in the log.
A tension existed between wanting them to be responsible for and
manage their own work, and keeping a relatively tight rein on the
tasks set in order that they did not waste time, or prove unsuccessful
in their task. The sketchbook mode of assessment had, at one and the
same time, offered student teachers the opportunity to pursue and
present their work individually, and placed pressure on them to do and
record every activity, however superficial. A way forward might be
to continue to offer a range of possibilities within one practical
session, explain in detail my intentions and understandings of the tasks
involved for each, and then be reasonably firm about them setting
limits and targets for their work. I needed to help them appreciate that
their learning must be actively managed by themselves and by me.

- The log alerted me to the role and importance of laughter, fun and
play in learning at this level. Although I had been aware in the past
of a desire to present art as something that is serious yet enjoyable,
the degree to which laughter and playfulness figured in my courses
became more apparent to me because of the research. To what extent
this is intuitive aspect of my teaching style or a conscious strategy to
facilitate learning I am not clear. I suspect both. One anxiety I had as
a consequence, however, was that in attempting to make sessions fun
and relieve stress, I might trivialise aspects of teaching art that are
very significant. There is no evidence from the research to think that
is the case. On the contrary, the students appeared to see art teaching in a significantly more serious light as a result of my courses. Nonetheless, that anxiety remained. Clearly a balance was needed. The relationship between play, fun, and laughter and learning within higher education was identified an area for further study.

Another issue revealed through the log that warranted further study, was the felt need of the less confident student teachers' to work figuratively. This was a revelation to me and it may not occur again. However, in both the printing and costume making sessions it was the students who had expressed least confidence that chose to produce figurative work. The explanation may well lie in the fact that their previous experiences in art were so limited they had never been introduced to abstract concepts such as pattern or surface texture, or the properties of line, other than in a representational context. Again, it brought to my attention the need to check my assumptions regarding their prior knowledge. Even though the students were able to recognise and use terms such as 'pattern', their understanding of them practically, may have been limited.

The practical activity the students most enjoyed was printing, and the least favourite was drawing. An important issue arising from this research was what could make this aspect of the course more enjoyable or fulfilling. I suspect in this context the problem was related to two factors: the degree to which the activity or process had been experienced (and failed) before, and the degree to which the process lends itself to successful results. Both factors were probably influential. Drawing had been experienced and in most instances had been found difficult (for whatever reason); printing was new and
produced varied and pleasing results with little technical skill. Ways other than mark making had to be found in future courses to present drawing to students in a non-threatening way.

It was the log keeping process that enabled me to function reflectively in this research. Whereas I had considered myself a reflective practitioner before the research began, the rigour of log keeping forced me to reflect and consider issues much more openly. Forming words on the page that could then be read and reread prompted a degree of reflection not experienced before. The issues that became apparent were, in some instances, predictable and others completely unexpected. It caused me to question the nature of tacit knowledge and the basic assumptions on which my teaching was based. I reexamined my understanding of knowing in action and reflection in and on practice. Schon (1983) believed that competent practitioners know more than they can say and that they exhibit a kind of knowing-in-practice. I asked myself, 'How is this knowing constructed?' Would teachers be more competent if they confronted and challenged this knowledge more systematically, or would it be at the expense of their practice?

Before I completed the log in the sixth and final week, I issued the students with the post-course questionnaire. I was acutely conscious that the log represented my own interpretations of the course and was anxious to read the students' responses. The results of the post-course questionnaire are the subject of Chapter 7.
CHAPTER 7

STUDENT RESPONSES TO THE COURSE
POST-COURSE QUESTIONNAIRE

7.1 Introduction

My intentions in conducting a post course questionnaire were:

a) to enable the student teachers to express their felt responses to the course in their own words;

b) to ascertain whether or not there had been a shift in levels of student teachers' confidence since the beginning of the course;

c) to present to the student teachers those aspects of my teaching I had identified for self-analysis and reflection, and to ascertain which, for them, had been the most positive in terms of addressing their concerns and developing their self confidence.

The format for the questionnaires was piloted on 6 students at the end of the session on Week 5, in an attempt to identify problems and difficulties in structure or wording. Their verbal comments indicated that they found the questionnaire reasonably straightforward to complete, but their written responses showed that they may have not been entirely clear about the nature of questions asked. It is easy to assume that questions are self-explanatory and to forget, as was mentioned with regard to the pre course questionnaire, that they may not be particularly important to the students, or uppermost in their minds. Some of the questions were altered as a result of the pilot study. For example, in question 4 e) to 'the attitude of the tutor' was added, 'and teaching
style', because one student teacher said he was not sure what was meant by the question. The second phrase was inserted to add clarification.

At the end of session 6, the pre-course questionnaires were returned to the student teachers who were asked to read them through, and try to remember how they had felt at the beginning of the first session. (On reflection, this may have given a response bias). Then they were asked to complete the post course questionnaire, bearing in mind their previous responses. It took between fifteen and twenty minutes to complete, and as with the pre-course questionnaire, they chose to undertake the task in silence.

This chapter first reflects upon the nature and usefulness of the questionnaire as a research tool, and in the light of those reflections, analyses the data collected. An example of student response is enclosed as Appendix 8.

7.2 Structure and implementation of the post-course questionnaire

The final session of the course was designed to allow the student teachers an opportunity to experience the pleasure and enjoyment art making can give, for the express purpose of having them leave the course in a positive frame of mind and wanting to do more art in the future. The practical activity focused on costume making and its role in characterisation and story telling, with student teachers creating small pieces of costume and acting in role. The student teachers completed the post-course questionnaire after this activity which may have created an unrealistic and transitory positive attitudinal state. In the light of this observation negative questions were included in the interviews that followed the Block School Experience, in order to ascertain whether positive gains in confidence had been sustained during and beyond time spent in school.
In hindsight, there were three problems with this data gathering process. First, the questions should have been read through with the student teachers and each category explained in more detail to clarify any potential confusion. Many of the responses appeared confused or were bland and, consequently, did not inform the research area. It may be that the students misunderstood the questions asked. Second, some questions should have been included that gave them the opportunity to comment on aspects of the course which had a negative effect on their confidence. Although some student teachers did comment on this, no direct question was asked. An assumption inherent in the questionnaire, that went unrecognised at the time, was that the effect of the course on their confidence would be positive. It was left to the students to actively disagree with this underlying assumption in their responses. In retrospect, to ask about aspects of the course that inhibited confidence, would have prompted much deeper thinking. Third, opportunity should have been made available for students to mention particularly significant moments in the course in terms of changes in attitude toward art and the teaching it in the primary school. It would have been valuable to know about crucial turning points, if indeed there were any.

Questions in the post-course questionnaire again distinguished between student teachers' perceptions of their own artistic abilities and their of their knowledge and skills related to being a teacher of art. In this respect, it was possible to refer back to the first questionnaire, make direct comparisons and establish to what extent the student teachers felt any changes in levels of confidence had actually taken place. The main thrust of the data gathering at this stage was to ascertain which aspects of the course student teachers felt had been most influential in dealing with their concerns.
7.3. Analysis of data collected

In response to question 1, which asked student teachers what they thought they had personally gained from the course in terms of knowledge and understanding of Art, several student teachers identified more than one aspect. The most frequent response mentioned (20 student teachers), stated that knowledge of materials and techniques had grown significantly and 12 commented on their increased knowledge of the aims of art education and its value to children's learning. Another 12 student teachers felt their knowledge of art history and appreciation had grown, some saying they had 'got to like new artists'; and one student teacher commented on an increased critical vocabulary.

Sixteen student teachers commented positively on ways in which their feelings toward art had changed, five of these saying, more precisely, that they no longer felt art was only concerned with painting and drawing. One student teacher who had initially expressed considerable anxiety said,

My knowledge has increased enormously. In the last six weeks I have had experience of numerous materials and techniques I had not used before. I feel I am looking at art in a different light.

Comments on changes of attitude were invariably linked to one of the three content areas of a) increased knowledge of materials and processes, b) value of art education, or c) art history and appreciation. In future planning I will need to bear in mind the fact that it was these aspects of the content of the course that student teachers identified as most beneficial in terms of the development of their confidence.

Mandy, however, said her knowledge of art was unchanged and that she still didn't understand the subject. Yet this student teacher, later in the questionnaire, said that she had gained in confidence and felt much more able
to teach art. Her responses throughout the questionnaire were erratic and contradictory. In response to a later question she stated that she had 'felt watched' and that this had made her nervous. She was one of the student teachers I had elected to observe more closely in my personal log and this may have had a detrimental effect on both her learning and our relationship. She later declined the invitation to be interviewed. But all other responses showed a consistency within each completed post-course questionnaire.

Responses to the question 1b, which asked the student teachers if they felt their own artistic skills had changed as result of the course, and if so how, were less reassuring. Whilst twenty two student teachers felt that their skills had grown (which was to be expected, given their lack of initial expertise in the subject), twelve said that they felt they were unchanged. Moreover two of these said that, as a consequence, they were still anxious about the prospect of teaching art. One student teacher commented:

My own artistic skills are still very dire but once I started on my sketch book I really enjoyed covering the various topics. I have really enjoyed this course and although my own artistic skills have not improved, my confidence in art has.

A response such as this, again indicated the importance of pleasure and enjoyment in learning, and prompted further reflection. I asked myself if it was more important that student teachers enjoy the experience of art making and feel positive, than actually learn skills. The comment above suggests that this student teacher's confidence had grown significantly, but was that sufficient? Is this student teacher now operating with the assumption that fun is all there is to art? This was certainly not a belief I wished to promote.

Some student teachers provided concrete examples of skills and knowledge learned, whilst others were more general with comments like: 'now think I have some!' Several student teachers mentioned that the experience of keeping
a sketch book had been very valuable.

In response to question 2, which inquired into ways in which the student teachers had found the course useful in terms of their future role in school, 31 of the 36 student teachers indicated that their understanding of planning and assessment was much clearer as a result of the course. The fact that there was so much consensus on this point may have been due to the fact that it was included as an example on the questionnaire. The responses were in many cases expanded upon. Student teachers indicated that the subject had been given a context and identity for them. For example:

I would never have thought of art as having complete topics such as printing, I would have done a bit of printing one afternoon and that would have been it. Now I feel able to help children build up a 'grown-up' portfolio of work on a topic.

Or again,

It made art a subject, not just a 'filler'.

A tentative conclusion from these responses is that concept of art and the importance of curriculum planning had become clearer. The length of the answers indicated that the student teachers were not, in fact, merely following a suggestion made by me in phrasing a question, as justifications, or explanations, were invariably given.

Several student teachers stressed that they were able now to see how art could be linked with other subjects in the curriculum. Ten student teachers said they had been given ideas for lessons and 7 felt their knowledge of resourcing had increased. Other random comments referred to the breadth and practical nature of the course.
There were very few negative comments about the course, and those tended to refer to content on assessment of children's art. On reflection, it appears that the complex issue of assessing children's achievement in art needs to be given more time and thought within the course.

Question 3 which inquired into student teachers' confidence about teaching art to primary aged children, was the same as question 6b in the pre-course questionnaire, so these responses could be compared. In all, confidence of 23 student teachers had increased as a result of the course. The level of confidence of the others had remained the same. In no case had their confidence decreased as a result of the course.

Several student teachers commented that their confidence had increased during the course when responding to other questions but in completing question 3 ticked the same category as at the start of the course, indicating no increase. One student teacher explained this apparent confusion in her responses by saying:

Yes, increased confidence. However, perhaps I was over confident before.

Experience of teaching similar courses prior to this research suggested that some student teachers, especially art graduates, begin the course with unrealistic levels of confidence. During the course they discovered that teaching art to young children was much more complicated than they had imagined causing, in some instances, their level of confidence to fall.

In response to Question 3, all but 8 student teachers indicated that their confidence had improved in relation to their original perceptions as documented in the pre-course questionnaire; some considerably so. However,
in many cases their conceptions of what it is to be a teacher of art in an infant classroom are likely to have changed between completing the pre and post course questionnaires, making it difficult to compare the responses with any degree of accuracy. In planning to compare data from two similar questions, there had been an assumption that like was being compared with like. However, the student teachers' perceptions had changed during the course and, like was not being compared with like.

Question 4 attempted to separate the different dimensions of curriculum provision, and ask the student teachers which one had the most positive effect on their confidence. The responses to each dimension were analysed separately.

Section a) asked to what extent their understanding of the aims of art education had affected their confidence. On reflection, this was a badly worded question because it was about the impact of the student teachers' understanding of the aims of this course on their level of confidence that was needed. In fact the data obtained, however, merely indicated to what extent the student teachers' understanding of the aims of art education in school had affected their confidence. Fourteen responses suggested that their knowledge of the value of art education had increased, 20 said they believed their knowledge of the aims of art education had increased and 7 that knowledge of cross-curricular links had increased. However, this was not what I was after. I had wanted to ascertain the effect of the overall aims and orientations of the course on their confidence. With hindsight, I suspect the question was obscure, as the aims of the course tend to be taken by student teachers as given. Random responses to this question included comments to the effect that they now believed art teaching to be more complex than they had originally thought; they realised that, in art, children have to think and had come to
believe that the process of art making was more important than the end product. These comments were helpful in as much as they painted a more complete picture of the student teachers responses to the courses as a whole.

Section b) of question 4 asked the student teachers about the extent to which course content and structure had affected their level of confidence. There were 9 responses to the effect that the course was not long enough. Other student teachers had expressed this concern to me verbally, during, and at the end of the course, so I was surprised to find that only nine commented on it in the questionnaire. Ten student teachers said the course had a logical structure. None actually said why this feature had increased their confidence, just that it had. Eight student teachers indicated the 'hands-on' nature of the course had increased their level of confidence and, similarly, a further eight said that the variety of experiences offered was positive. Three student teachers indicated that keeping a sketch book had been a positive experience. Again, I was surprised how few responses mentioned the sketch book, as, during the sessions, many of them said they found the task daunting.

Question 4 section c) asked for comments on types and the range of learning opportunities offered. I had expected to find that most student teachers felt that it was the practical, art making activities that had most affected their confidence, but this was not the case. Supporting claims made by Rogers and Plaster (1994), the aspect of the course that the majority of student teachers, (21), commented on were the discussions. The opportunity to talk about their practical art experiences and the issues involved in teaching art to young children were of particular benefit. Comments such as,

Laura: Because I was allowed to talk about what I'd done...........its given more confidence and shown I can do some things passably;

and,
Julie: Group discussions are useful as you get a list of other peoples interpretations.

These kind of comments demonstrated how the opportunity to conceptualise verbally had operated to consolidate the visual learning.

Seventeen student teachers, however, said the practical activities had positively affected their confidence, with comments such as,

Sheila: The practical work - and the opportunity to experiment has been just excellent.

Eight others said that it was the balance of theory and practical activity that had been helpful, with comments such as,

Sally: the opportunity to both create and discuss - art isn't just about producing.

Other random comments about significant factors concerned the background reading set which was understood to be positive, the compilation of the sketch book which had been difficult initially; and one student teacher was not altogether happy about her own work being seen by other student teachers, saying

Diane: I did not enjoy other people looking at my sketchbooks today. It made me feel very self-conscious due to the quality of my work.

The additional 'dimension' of curriculum planning that I had felt might be of significance to student teacher confidence, but was not included in Eisner's (1985) list, was the physical environment in which the learning took place. This was commented on in disparate ways. Fourteen student teachers said that they had found the displays useful in terms of ideas for teaching, and a further four said that they felt that the environment was interesting; another used the term 'spontaneous'. Three student teachers said that the displays had helped them understand the aims of the course and a further three attributed this to the fact that the displays were added to each week as their work
progressed. Four student teachers said they had felt cramped in the studio, two others said that they had felt that they could work freely in the space. None had found the room intimidating, which surprised me since student teachers had expressed that concern to me on previous occasions.

Question 4e) invited comments about my attitude as a tutor and teaching style on the development of their self confidence. Eighteen student teachers commented on my sense of humour and the fun they had, nine commented on enthusiasm, and seven spoke of the tutor as positive and encouraging. Thirteen student teachers said that the atmosphere in the studio was relaxed and that they had felt a lack of fear, and indicated that these factors had a positive effect on their confidence as prospective teachers of art. Six student teachers said they had gained confidence from the fact that the tutor spoke from experience and 'knew the subject'. One student teacher said that she had found me 'scary' initially, and one, as noted earlier, commented on the fact that she had disliked being watched. One response was,

has totally removed all my hostility towards art teachers which was a result of bad teaching at school.

This referred back to her comment in the pre course questionnaire when she had identified poor experiences with art teachers as being the reason for her lack of confidence.

Question 5 asked the student teachers to review their answers to the previous questions and identify which aspect of the course had most contributed to their self confidence with regard to teaching art. In the event, the student teachers seemed reluctant to single out one as contributing the most to their personal self confidence. No distinct dimension was forthcoming. The following analysis refers therefore to the number of times each was mentioned. The comments made, as might be expected, did not sit exactly
into the Eisner dimensions of curriculum planning. The table, therefore uses
the student teachers' terminology.

**TABLE 7 ASPECTS OF TAUGHT COURSE CONSIDERED BY STUDENT TEACHERS TO HAVE GREATEST EFFECT ON THEIR SELF-CONFIDENCE**

<table>
<thead>
<tr>
<th>COURSE CONTENT</th>
<th>24</th>
<th>(7 identified breadth specifically)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KNOWING THE AIMS OF ART</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>TEACHER ATTITUDE</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>PHYSICAL ENVIRONMENT</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

**7.4 Summary and Conclusions**

Much of what was gleaned from the post course questionnaire confirmed
previous thoughts, observations and reflections from the log. It was heartening
to note the high level of correlation between my own observations
documented in the previous chapter, and the student teachers comments as
expressed in this questionnaire. This could, however, be construed as a
manifestation of a 'self-fulfilling prophecy' (Rist, 1973), in that I had expected
certain things to be the case, and was in a position of control. I may have
either consciously or inadvertently ensured that things happened the way they
did. On reflection, I would feel more confident that the evidence was both
reliable and valid had the questionnaire been designed in such a way as to
allow more opportunity for conflicting data to emerge. Since some student
teachers did make unexpected and negative comments, it could be argued that
the opportunity was available. None-the-less the chance to comment equally
on negative/unforeseen elements would have improved the reliability of the
data from this tool.

There was high level of agreement among student teachers about in the value
of discussion in promoting confidence, which I had not anticipated, although it was a conclusion that I had already drawn from my log. I had anticipated some mention of discussion, but that it would be outweighed by the value of 'hands on' activity. At each stage of the process of this research, the value of talk and discussion became more and more apparent.

The other somewhat unexpected outcome of this questionnaire was the value the student teachers placed on the clear course structure which they said had enabled them to understand the point of the activities they were confronted with, and the relationship between art work and the rest of the curriculum. Reflection in my log had suggested that my aims and objectives should be made clearer, and I had not done this well enough. The responses to this post-course questionnaire confirmed that knowledge of structure is of great value to student teachers.

Some student teachers noted that their own skills level were low and that this had not been improved by the course. On reflection, I am not sure what can be done about this. It may be that the breadth of activity needs to be restricted so as to allow student teachers time to develop their skills in at least one area. This question was posed to students later, in the interviews, to ascertain to what extent they would consider it beneficial. The degree to which artistic skills should be developed in primary teachers is a moot point. It may be more important that they understand the function and purpose of artistic activity, can plan, organise and resource appropriate art activities for primary aged children. With reference to The Arts in Schools report (Gulbenkian, 1982), the issue as to whether a teacher needs to be 'artistic' may be irrelevant.

It became clear that the early stages of the course were critically important.
On reflection several student teachers commented on the fact that the beginning had been hard for them. In future more time may be needed in the first session to put them at ease and establish a more comfortable climate.

Both the student teachers' responses to the post course questionnaire and my reflections from the personal log served to inform the next stage of the research; which took the form of individual interviews. These interviews are discussed and analysed in the next chapter.
CHAPTER 8

DESCRIPTION AND ANALYSIS OF INTERVIEWS

8.1 Introduction
The first part of this chapter briefly restates the thinking behind the sample of student teachers selected for interview, the context in which the interviews took place, the procedure adopted for the collection and analysis of data, and nature of the questions asked. The second and major part of this chapter constitutes an analysis of findings and an examination both of what was and was not said, in response; and ends with a discussion of possible implications derived from the data for planning future PGCE foundation art courses. Together with the conclusions that emerged from previous data, these are discussed further in the concluding chapter of this report.

8.2 Interviews, context and procedure
Interviews were conducted as the final stage of the research in an attempt to draw the various threads of the research together. They were undertaken after the student teachers had completed their first Block School Experience in school. The time lapse between the end of the course and the interviews gave the student teachers an opportunity both to undertake art activities with children in school and reflect on the course and its impact on their level of self confidence.

Student teachers selected for interview were:

a) six who had identified themselves as least confident in art in the pre-course questionnaire, and been the focus of particular attention during the course (Phillipa, Mandy, Jane, Sheila, Laura and Sally);
b) one who had a degree in art (Ellen);
c) three who had given the fullest and most detailed comments on their final questionnaire in relation to their personal confidence (Julie, Hannah and Diane).

A total of ten student teachers were selected and asked to take part in an interview as this was felt to be a manageable number which would provide sufficient breadth of opinion about the effects of the course on their confidence. They all received a letter inviting them to an interview which also explained my motives for conducting them. I explained that I wanted to interview them to gather more in-depth data for the research, and follow up and explore comments they had made by during the course. (I did not explain my reasons for selecting them in particular, as I felt such knowledge might affect their responses). They were, however, given an opportunity to opt out. I felt it was important to make clear the possibility of not taking part, as their involvement in the research up to this point had been virtually compulsory.

Two student teachers from category a) above declined to be interviewed. One had decided to interrupt her studies because she was pregnant (Sally), and the other said she did not want to take part (Mandy). This second student teacher was the one who had commented on her post-course questionnaire that she had felt watched during the course, which suggested she did not want to be further cross-examined. The number of student teachers eventually interviewed therefore, was eight.

Mutually convenient times were found to conduct the interviews at the beginning of the Spring Term 1995. The interviews were deliberately located in the room in which the course had been taught so that the student teachers could refer to display material to help them reflect on the course, should they need to.
Six questions were asked as follows:

1. In what ways do you think the course affected your confidence and your belief in your ability to teach art?

(This was intended to be an ice breaking question. It was very general in order to allow the student teachers to start to talk about the aspects of the course most relevant to them in terms of their level of confidence).

2. What aspects of the course were most influential in terms of your confidence development, and what were the least:
   a) aims and intentions of the course
   b) content
   c) structure
   d) modes of presentation
   e) modes of response
   f) physical environment?

(This question was more specific it asked the student teachers to identify which dimension of my course planning had been most effective in raising their level of confidence. The responses to a similar question on the post course questionnaire had been complicated and non-specific. I hoped this question would give more focused data.)

3. Which aspect, if any, of the course did not go well for you, or had a negative effect on your confidence?

(This question was asked in order to redress the limitation of the post course questionnaire with regard to the lack of opportunities for the student teachers to make negative responses).

4. Did you teach any of the art activities during your block school experience that we had either talked about or done on the course? How successful do you now think they were?

(This question was asked because I wanted to know whether there had been opportunities to apply their learning on the course in school, and whether or not they had been successful in their terms. The question was sufficiently open ended to allow the student teachers to give as detailed an answer as they
felt appropriate.)

5. To what extent did the course enable you to meet the National Curriculum criteria for good art teaching? These were paraphrased as follows:

stimulate the pupils into having ideas, making the classroom visually exciting;

give clear unambiguous instructions, having analysed the steps a pupil needs to gain a skill or understand a concept;

provide opportunities for the pupils to gain mastery of a limited range of hand tools and materials, avoiding the superficiality;

ensure that pupils work in two or three dimensions;

balance activity with discussion;

develop pupils' drawing abilities;

develop pupils' confidence, value and pleasure;

appreciate the pupils' work in its own right, not as inferior adult work.

(This question was asked to establish the extent to which the student teachers felt able to meet the criteria for good teaching identified by National Curriculum Working Party.)

6. Do you have any other comments on the course, and how it affected your confidence?

(The final question afforded an opportunity for the student teachers to make any further comments they felt were important to the research topic.)

The curriculum 'dimensions' (Eisner 1985) identified in Chapter 3 were listed on a white board close to the interview area, to act as prompts for answers to question 2. Copies of the list of criteria for good art teaching identified in the National Curriculum Art Working Group Report (1990), discussed in Chapter 2 of this dissertation, had been available to those student teachers who were going to be interviewed beforehand on the P.G.C.E. notice board. The student teachers had been asked to collect a copy and read them before the interview took place; but, in the event, only two had done this so, the introductory
explanation to question five of the interview had to be altered slightly to give them time to read the criteria, and some verbal explanation had to be provided also. Because of this, it is probable that the responses were more directed by me than originally intended.

Student teachers were offered a cup of tea and an informal discussion took place for a few minutes about block school experience, with the aim of 'warming up' the situation and to ease the student teachers into conversation.

The student teachers were asked the 6 questions and allowed to answer in as much detail as they felt appropriate. Supplementary questions (following 'hunches', according to Seidman, 1991, p.68) were asked for further clarification. I endeavoured to make the additional questions 'exploratory' (Seidman 1991) rather than 'probing' (Guba and Lincoln 1981). The transcripts of the interviews show that, while the same six questions were asked to each interviewee, the wording differed. For example, Question 1) as recorded in this report asks, "In what ways do you think the course affected your confidence and your belief in your ability to teach art?" whereas the transcripts read, 'Do you think the art module increased your confidence and your belief in your ability to teach art? and if so, to what extent?' (Hannah). The warm-up with Phillipa flowed into the first question and so the transcription read, 'Do you think that the art module increased your confidence by the end of the module? Try to forget the teaching, how did you feel at the end of the module?' She wanted to tell me a great deal about her teaching experiences, so it was necessary to guide her to answer the interview questions and make sure the answer to the first one related to the course, not her present situation. The extent to which the different wording affected the data is difficult to ascertain, but it is possible that the differences in the way a question was phrased can stimulated different kinds of response. It was
only when the transcripts were read that some deviations were apparent. By then, no action could be taken other than taking this factor into account in analyses of the data. In future research I would choose to read each interview transcript through before conducting the next one.

The transcriptions were checked for accuracy, and answers collated by transferring the comments made on to a grid. The text was organised into categories. The data from question two was the most complex as interviewees were forced to think as they spoke, and their answer only became clear over time. Again, supplementary questions varied with each student teacher, and may in some way have affected the nature of the responses. Relating content from the transcripts to issues of relevance to the research area was a crucial aspect of the analysis. Such analysis cannot be entered into without an agenda of some kind. A researcher's credibility rests on not allowing that agenda to distort the reading of the text (Seidman, 1991). I was aware of this when selecting which parts of the responses to record in this report.

8.3 Analysis of responses

Question 1 Student teachers' confidence

Six out of the eight student teachers interviewed (Hannah, Sheila, Phillipa, Jane, Ellen and Laura) said that the course had improved their confidence, (not a surprising finding given their stated lack of confidence at the start). The two remaining student teachers said that they had not lacked confidence at the outset of the course, and, although they had learned a great deal, it had not directly affected their levels of confidence. Hannah, said that she had not really thought about how confident she was until I asked the questions at the beginning of the course, and it was then that she realised she was going to have to teach a subject she knew virtually nothing about. It was my
questioning, in fact, that had prompted a lack of confidence:

came to the course and didn't think any thing of it, being that kind of person......until you said was anyone worried about doing this, and suddenly thinking about it - I can't do art so how am I going to help other people to do art??...

Phillipa, had been conscious of her lack of confidence at the start of the course. She said:

I was terrified about art and it almost affected my whole application for teaching at all, because I thought that my lack of artistic ability wasn't fair to the kids....

She felt that the course had increased her confidence 'a hundred percent'. It is possible, of course, that where a student teacher expresses so little confidence at the start, any input would be of benefit and increase confidence. Alternatively, it would also be quite easy merely to reinforce the perception, (Knowles 1992). Where a student teacher has a particular self-perception, it is likely to have evolved and developed over a number of years, and to be a firmly held belief based on personal experiential evidence. To alter such a belief, or at least modify it, may require a profound change in self-understanding.

This student teacher and two others (Jane and Laura) expressed real surprise at their achievements and capabilities:

I'm surprised at the amount I can actually do, I was surprised that I did understand and I think that was the important thing, I did understand and my confidence grew out of that. (Jane).

Phillipa said that she had learned that you do not have to be good at art yourself to be able to teach it. This is a contentious statement but supported by experts in the field, (for example Meager, 1993). She said:

I always thought art was so inaccessible really because you have to be good at it. But you don't, you can just get in there and do it!

Sheila said her confidence had grown because she could now see the point of art lessons and the positive effect they can have on children. Diane made a
similar statement, but said that she had not lacked confidence initially, and that she had become aware of 'other issues and how important art is to children.'

It is only to be expected that the course would increase their confidence to a certain extent. There would have been something seriously wrong with it if there was no evidence of this at all. On reflection, therefore, this question was of limited value. It was intended, to some extent, to be an 'ice-breaker' and to ease the student teachers into the questions. It offered them an opportunity to make a general statement. Although some of the comments were of value to the research, the second question was much more useful as it aimed directly at eliciting answers to the underlying research concerns.

Identification of most positive dimensions

Question 2 tried to ascertain which of the following six dimensions of the course where the most important in increasing student teachers' confidence from:

a) aims and intentions
b) content
c) structure
d) modes of presentation
e) modes of response
f) physical environment

The answers tended to be as non-specific, as those from the post-course questionnaire. The student teachers tended to group categories rather than concentrate on one. A typical response was that of Diane, but put somewhat more succinctly than most:

I'd say the most influential was probably the modes of presentation because you seemed very keen and enthusiastic - let's roll up our sleeves and let's have a go anyway. So obviously that combined with
the physical environment, the way the room was set out, we didn't just do it- well that's organisation as well- the way you structured it and then afterwards let us come back and talk about what we had done and how we apply it. I'd say the least influential was the aims at the beginning.

This response refers to the structure of the individual sessions, the physical environment, modes of presentation and modes of responses, together with the attitude of the tutor. It reflects and illustrates one of the inherent flaws in interviews as a method of data collection, in that the interviewees are expected to 'think on their feet'. The questions about complex issues were clear to me, because I had spent some considerable time thinking about them, but were complex to them. The data suggested the student teachers were thinking out loud, rehearsing and clarifying their views during the interview itself. Clear, categorical answers, were, not forthcoming.

When pressed to identify one aspect, content and structure were the dimensions mentioned as being the most influential, although, despite requests for clarification, it was not clear whether they all understood what they meant. Whilst all three factors identified as having the most positive influence on their confidence, the category that was offered most attention was 'mode of response'. Comments on the content of the course such as, 'wide coverage', 'crammed full', 'pure learning', referred particularly to the amount of work covered as being significant. They tended to conflate both with course structure and modes of presentation/response. Jane, gave full and illuminating reasons as to why she believed the breadth of course content had been significant for her:

I think that having goes at a lot of things, it's very important for someone like me with no background, ...... you're going to need to know- even if it wasn't enough to allow you to teach in that area- it did start you thinking well OK, there are things I can do and maybe from there I can get books and understand where I'm going. At least I've actually handled clay, at least I've actually done things.
Again, it is not altogether clear whether it was 'having goes' that this student teacher had found particularly beneficial or, the breadth of content.

Phillipa and Julie commented that the organisation of course content which had been 'clear' and 'focused'; and had positively affected their understanding of the course, of art as a curriculum area and, their confidence. Phillipa commented favourably on the structure of the whole course, whereas Julie focused her comments on the structure of each individual sessions and the balance between theory and practice.

Hannah, Phillipa, Julie and Diane identified the mode of presentation as being significant, commenting on the enthusiasm of the tutor and the relaxed and non-threatening atmosphere in the studio. Several student teachers commented on how useful the discussions had been to draw threads together, share views and provide feedback; and Laura said more time should have been given to theory and discussion.

Several student teachers commented that the physical environment was interesting and stimulating, but Phillipa and Laura said this dimension was the least important and of no consequence in terms of their confidence. None of the student teachers had found the studio environment intimidating, although two believed they would not be able to emulate such high standards. Phillipa explained, at length, how she had felt the organisation of the room had been really helpful as a model for her own art work and understanding of how to organise art activity in school. Knowing where tools and materials were kept allowed her to be independent when working practically which she had found useful, particularly because she could see how the system of organisation could be directly transferred into the classroom context.
Two student teachers commented on the fact that when work was completed it had immediately been displayed. Julie, who had completed an art 'A' Level course, said that she had found this slightly constraining because her work was conspicuously better than that of the other student teachers. She was conscious that this might have had a negative influence on their confidence. Jane, on the other hand, said that she 'loved the place' and felt very positive about the fact that work was displayed as soon as it was completed. Looking at her work on the wall had been a new experience for her.

The stated aims of the course written in the course handbook, had no real impact on any of the student teachers. They seemed to take them for granted and, despite the fact that they were outlined in the course handbook and had been read out at the start of the course, had not given them any thought. They stated that the aims had not in any way affected their confidence in the subject, perhaps not recognising that the experiences they had encountered throughout the course were my interpretations of those aims, and a translation of them into practice. This confirmed the findings both from my log keeping and the post course questionnaire.

Negative aspects of the course
Question 3 inquired as to whether or not any aspect of the course had gone badly, and had therefore a negative effect on their confidence. This question was included as a direct result of anxiety on my part about previous forms of data collection. A problem in this regard could be that in an interview situation with a course leader, student teachers may be reluctant to express negative opinions making this research tool inappropriate. Nevertheless, these student teachers were prepared to comment on aspects of the course they had found problematic, and did not appear anxious about doing so. Their personal reports on the art module had already been written, and they were aware that
these could not be altered as a result of anything said during interview. It may also be the case that it was the student teachers whose responses were most negative, who declined to be interviewed. But since there was no way around this and teacher-researchers have to work with whatever data is secured, it is not helpful to dwell on such issues.

In fact, there was overwhelming consensus from those with no art background that the aspect of the course which had caused them the most anxiety was the session on drawing. They had not found the mark-making exercises at the beginning of this session problematic, but the short time spent in observational drawing had an adverse effect. Laura expressed her feelings about this thus;

The drawing, I hated the drawing, I just felt very exposed...I just couldn't have felt more vulnerable....

This quote illustrates the intensity with which the majority of interviewees spoke of their feelings about drawing. It was the aspect of course content that provoked the most animated responses, and was quite clearly a significant problem to them even at the end of the course. This particular student teacher had asked me during the session if she had to do it, and I had said, yes. In the interview she commented:

but pushing me to do that, if you'd let me get away with that, I might not have done drawing with the children in the classroom because of my inadequacy, so pushing people, forcing people is definitely good. It depends on what sort of personality you're dealing with though.

Jane said that she had known 'forever' that she couldn't do it, and Phillipa said she had learnt nothing, just copied the student teacher next to her. The responses of three of the student teachers were quite emotional, whereas the others appeared resigned to the fact that they could not draw, and were not too surprised that no progress had been made.
Drawing seemed to be central to many of the student teachers' conception of what Art is, and failing at drawing at school had led to their belief in their inability to 'do art' per se. They also mentioned the sequencing of the drawing session in the overall course as significant. Several student teachers who had found the session difficult expressed the belief that it might have been easier to cope with later on in the course when they had had more opportunity to get to know both the tutor and each other. Sheila said:

I swore and the person behind me said 'sssh', I really thought 'Oh no this is awful. It was early on in the course and I thought, 'I don't want to do this'.

Phillipa similarly said:

I'd almost rather that (drawing) was later on in the course when we'd built up confidence.

The data showed drawing to be the most difficult and most 'exposing' of the activities undertaken and was considered best done among friends. Student teachers said they felt that their relationship with the tutor was not sufficiently strong, by Week 2, to feel comfortable about making mistakes and exposing their inabilities. They recommended Week 5 as being a more suitable time. On reflection, the justification for tackling it early in the course had been to illustrate how drawings could be used as a basis for further art work, and that work in any other medium can be developed from drawings. If the session on drawing had been deferred, this principle would have been difficult to establish.

Hannah, who had a degree in art history but no training in practical art, said there were no aspects of the course that had adversely affected her confidence. Julie and Ellen, the two student teachers with a background in art, used this question to express their views on what they believed to be omissions in and limitations of the course. Both said that it had been too short overall, particularly in terms of the requirements of the sketch book. (Other
student teachers commented on the shortness of the course in response to question six). They both expressed disappointment in the quality of their sketchbooks and said there was no time to include many of their thoughts and ideas.

As is to be expected, Ellen, the one student teacher with an art degree, gave different answers to several questions. Whilst her attitude was quite positive, saying many aspects of the course had been new to her and that the subject application activities and discussions had been very useful, she felt more emphasis could have been given to nursery education (as this is course targeted at the three to seven year age band). She also stated that time should have been spent on analysing children's drawing development. She was the only student teacher, who said concentrating on a smaller number of topics and dealing with them in more depth, rather than breadth might have been more beneficial. She thought that more time should have been spent on drawing, which raised the question yet again, 'How is drawing dealt with best in the context of ITE? Within the time available and where student teachers have no background in art, I had always assumed, it was not possible to teach them to draw with any degree of confidence, unless in the course time available virtually all other art activities were excluded. If this course of action were taken it could reinforce student teachers' prejudice view of art as hinging solely on the activity of drawing and, as something which, ultimately, was not for them. Alternatively, if handled sensitively and well, it could perhaps break the negative cycle identified in the Gulbenkian report (1982), but leave them with little or no practical experience beyond that of drawing. This issue will be explored further in the final chapter of this report, with a view to making recommendations for my future teaching. The fundamental question all these responses posed was, 'How essential is being able to draw to a student teacher intending to teach art to young children?'
Application of course to Block School Experience

The first three questions posed in the interview related to the student teachers' levels of confidence at the end of the taught course. Question 4 asked them to relate their learning on the course to practice on their Block School Experience (BSE), and how successful they felt this had been. It is important to note this was their first school experience during the PGCE course and that a further period of time in school was planned for later in the year.

Hannah, Sheila and Julie spoke disparagingly of the effect of Christmas on art teaching in schools (mirroring my feelings referred to previously regarding the collage/stained glass window activity). They felt that the pressures and expectations from head teachers, teachers and parents to produce stereotypical festival images and activities had prevented them from putting into practice ideas presented to them during the course. Hannah explained:

I had lots of ideas for what I wanted to do, but Christmas kind of took over, and the usual Christmas decorations were being made. Personally I think there's a lot more you can do with Christmas than the usual Christmas trees with green crepe paper stuck on them in balls........

Whilst this comment was critical of school art, it was clear that she was able to look beyond what she had witnessed and think how she might improve on it later.

Jane and Ellen, who had been placed in classes run on nursery principles, felt less prepared for the BSE. Ellen had expressed the opinion that the course was not targeted sufficiently at the needs very young children earlier in the interview. Jane was critical of the teacher in the reception class in which she had been placed. This teacher believed that student teachers should not 'interfere' with children's art, and had commented:
as far as I could see the children never learnt to do anything different......whatever I did was too structured (in the eyes of the teacher).

This was an example of an under-confident student teacher trying to involve herself in art activity, and behaving as Holt (1989) suggested teachers ought to, being told by the class teacher not to do so.

Phillipa said she did 'masses' of artwork, and was very excited about how successful it had been. She had converted the home corner into a cafe and the children had undertaken a number of art activities to create a context and props for creative play.

Laura admitted that she had only implemented one lesson that could have been labelled 'art'. This was a lesson about the colour red. It transpired, however, that several activities had led up to, and resulted from, this one practical session, which had supported the artwork. Laura had understood the previous lessons to be language lessons. It is possible that far more learning in art had taken place than the student teacher had realised because she had chosen to classify curricular activities in a particular way. If the lesson involved mainly discussion she had labelled it 'language'. On reflection, concepts of an 'art lesson' clearly differed among student teachers. Perhaps they limited what they chose to discuss to practical lessons. They had not realised how important talk about art had been in terms of the children's learning. Again, this points to the finding that given the lack of practical skills and expertise on the part of the majority of primary student teachers, it is important that they are made aware of their verbal skills, and that they appreciate the value of talk in art education in the primary school context.

No student teacher said they felt they could not teach art in school. Those
student teachers who had been afforded limited opportunities to do art work with children during their BSE, said they knew what they could have done. They appeared confident in their knowledge and ability to structure art activities in schools. All the student teachers felt the work they had undertaken had gone well eventually. Sheila explained that her first art lesson had gone 'disastrously', but subsequent lessons had gone well. This may be attributable to the fact that the first lesson had involved paint, whilst in subsequent lessons she used dry media only, but this point was not explored during the interview.

Ability to meet teaching criteria

Question 5 asked to what extent the course had enabled the student teachers to meet the National Curriculum working party's criteria for good art teaching, (paraphrased on page 144-145 of this report). Some of the criteria were multi-faceted and the student teachers' responses tended to highlight what was, for them, the dominant aspect. The responses for each criterion were analysed separately, and will follow under brief sub-headings as follows:

Visual exciting environments

The consensus of opinion regarding this criterion was that the student teachers could now provide an interesting and stimulating environment for art because they had experienced one during the course in the studio. Laura, however, was not sure that she could go beyond what she had actually seen, and was not confident that she would be able to create as stimulating an environment as she had seen in college. Three student teachers felt that more time should have been allocated to display within the course as the learning had been passive rather than active.
Clear instructions based on an analysis of pupils' needs

The student teachers felt they were able to give clear instructions to pupils in areas of practical work they had experienced in studio sessions, but that analysing both pupils' needs in relation to art, and the inherent requirements of a skill or process was more problematic. Laura made the following telling remark in relation to her perception of her ability to teach art:

You know, it's not a big mystery - art, which it is sometimes presented as.

On reflection, the issue here is where had she acquired the feeling that art was 'a big mystery' from. Who had communicated that image to her, and why?

All the student teachers realised that the studio sessions on the course had merely scratched the surface of what was possible in teaching art well. This was commonly expressed as, 'and now I need to go and read up on it,' but at the time the interviews were held, this had not yet been done. The pressures on student teachers' time during their PGCE year, especially during BSE periods is likely to have prohibited any activity other than those who need to fulfil the immediate requirements of individual course assignments. The implication from this general response was that the student teachers knew that they still had a great deal more to learn. Given the short time span of the course, inevitably they will need to continue learning well into their career as teachers.

The National Curriculum criteria stated that clear instructions need to be given for art 'based on an analysis of the pupils' needs'. But the student teachers' responses expressed lack of knowledge about differentiation and progression in children's art work. They were aware from general education lectures of the need to treat children as individuals at different stages of development and a consequent need for differentiation in planning, but were vague as to how this applied to art. Whilst the issues of progression and
differentiation had been alluded to during the course in the context of the practical work being undertaken, it appeared from their comments that the session on assessment had either not taken this into account sufficiently or had not made it sufficiently explicit. This was another indication that more student teacher/tutor contact time on the course should be spent on discussion and theory, with a view to ensuring that teaching on this subject area is more closely linked to the core education courses, and concepts met by the student teachers in the latter are applied to art.

Ability to use a range of tools and materials
Evidence is required that teachers are able to provide opportunities for 'mastery' of a limited range of tools and materials, whilst avoiding superficiality. The comments in relation to this criterion were positive, with the proviso that they did not feel confident going beyond the tools and materials used in the course. On reflection, this evidence supports my belief that offering breadth of experience on the course was a very important factor affecting their ability to undertake a range of activities with children in school. Sheila expressed more confidence in terms of materials than tools, a distinction that was not developed further.

The criteria states that teachers should be able to provide opportunities for pupils to gain mastery of a range of tools and materials whilst avoiding superficiality. The issue of superficiality was dealt with somewhat differently in the interview. The question was expressed in terms of whether the student teachers had felt that in offering a range of experiences with tools and materials, the course had dealt with them superficially, and whether it would have been more beneficial if it had been limited to two aspects of practical work, for example, drawing and clay work. As was mentioned in the analysis of question 3, all the student teachers except Ellen, who had a degree in art,
believed breadth of practical experience was needed to build confidence. Several contested the idea that the course had been superficial, or said it had not seemed so to them. Hannah said:

It didn't feel to me like picking and mixing. Each bit was very clear.

Sheila explained that because each aspect of the course had been focused, she had felt the content had been examined in some depth. Again, when it was suggested, by myself, that 'the basics' might not have been sufficiently thoroughly learned, she said it was the responsibility of each individual to move on from that point. Laura said that it 'wasn't that the course was superficial - there just wasn't enough' of it.

On reflection these comments did not clarify for me whether the student teachers were able now to present a range of opportunities to children that was other than tokenistic. It is possible that they had not considered the course superficial, because they could not judge depth or quality in art education. It appeared that practical skills and techniques had been introduced in more depth in this course in others the student teachers had experienced before, and did not appear superficial for this reason to them.

Ensure children produce work in both two and three dimensions

Responses to the question as to whether or not student teachers could meet the criterion of providing opportunities for children to work in both two and three dimensions achieved considerable consensus. All the student teachers said they could now design and implement activities in two dimensions. Only Sheila felt unsure about working in three dimensions. She thought she might be able to but, as yet, had not had the opportunity to try. The comments were quite short which could indicate a degree of conviction in that the 'yes' did not require much qualification. For example Jane said:
Yes, I think it gave me that. I think we did modelling and I think that I learnt to handle things and I'm a lot better.

Ability to provide a balance of art making with discussion
This question seeking responses to this criterion slightly altered the wording and focused on 'discussion' rather than 'balance'. Student teachers were asked whether or not they felt able to talk about children's work with them. Again, there was some considerable agreement. All student teachers stated they were confident to talk to children about their work and that they had discussed it with children during their BSE. But Jane gave a different reply. She had been placed in a reception class that operated as a nursery. She said she could have talked to the children about their work but had been discouraged from doing so. Her response was:

Again with this 'free art' thing I came up against- it was very difficult because you didn't comment - you just said "very nice dear".

She had clearly found her school problematic, but was of the opinion that she could, and indeed would want to, discuss children's work with them in other circumstances.

Ability to develop children's drawing abilities
Ellen and Hannah were the only two of the eight student teachers who said they believed they could meet this criterion. Ellen had a degree in art, and Hannah believed she could do this largely through discussion and encouragement rather than through demonstration. Julie said she was not sure of her position with regard to this question. She said she knew that she could help and encourage pupils to draw, that she enjoyed and took pleasure from children's drawing and could offer them a variety of opportunities to draw, but did not say that she recognised this as developing the children's drawing abilities directly. The other five student teachers said they could not meet this criterion because of their own lack of ability and feelings of inadequacy about
drawing. Most student teachers felt they could encourage pupils to draw but could not help them to develop their specific drawing skills. Sheila said:

I could now perhaps say to them how to use different things like charcoal....but I would be hesitant because I wouldn't now how to take it further.

Ability to develop pupils' confidence, value and pleasure in art

Discussion of this criterion also resulted in a considerable consensus of opinion. The student teachers felt that the course had increased their understanding of, and pleasure in, art, and they could communicate this to children. Even those student teachers who had expressed the most apprehension at the start of the course said they could now meet this criterion. Jane, who had expressed the most apprehension throughout the course, and was the only student teacher not to complete and submit her sketch book, said:

Yes, because I get pleasure out of something myself, I got pleasure out of other people's work and things that I'd done myself at odd times. I think that was where I was most developed..... I can enthuse about (my work) and help the children to see.

Appreciate children's responses in their own right, not as inferior adult art.

All the student teachers' comments on this criterion were the same. They felt they did value children's work in its' own right, but most added that they had believed this also at the start of the course.

Question 6 asked for any other comments on the course, and how it had affected their confidence in art. The student teachers responded to this question variously, as might be expected. Again, a recurring comment was that the course had been too short. Most considered art to be one of the most significant areas of the curriculum for young children. Phillipa explained this by saying:

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The art course should be longer because art is so important for the young child. Why do we have Science all the way through, especially when they keep on talking about displays and Maths you're always making maths games and then they are not backed up with art skills.

Also, the need to make the classroom environment welcoming and attractive in general, meant that they recognised that display skills were extremely important for Key Stage 1 teachers. In addition, Jane and Sheila felt they needed to 'have another go'; that to experience a particular activity only once, was not enough. (These comments need to be balanced against their support for a breadth of approach stated earlier, and viewed within the context of the limited time available for the course).

I asked Jane, in particular, whether she felt that her experiences in all subject courses in college had been too short, but clearly she did not. She said that art should be afforded as much time as English and Maths. Laura revealed that she 'really wished' she had done a four year course, (clearly not realising that the amount of time undergraduate teacher training student teachers are allocated for art on this course was no different). This student teacher suggested that the department organise optional evening sessions on aspects of teaching art, such as display, that were given insufficient time during the course. Diane also spent some time talking about a perceived need for more emphasis on display. On reflection, the student teachers comments regarding display indicated their anxieties about the public nature of art work in schools, and a feeling that this should be addressed more actively in the course. Given that I had decided that the physical environment and display were sufficiently important as to add them to Eisner's 'dimensions', it was interesting that the analyses of data revealed that the student teachers felt I had not given the subject sufficient attention.

Hannah and Laura stressed how much they had enjoyed the course as a
whole, and that they had been amazed at the range of possibilities the subject afforded. Laura also stressed how much she had enjoyed keeping a sketch book, despite her initial horror at having to do so. She felt the introduction of the sketch book needed to be more carefully handled, to prevent the anxiety that she and some other student teachers had felt about it at the beginning of the course. Sheila said that she had not enjoyed having to hand the sketch book in before BSE, because she had to rush the work, and had wanted to use it, and enter work into it, during BSE.

Phillipa took the opportunity to reiterate her continued anxieties with regard to drawing. She said she was not sure that she could ever do it, and felt much happier with 'craft'.

Jane had no other comments to make.

Ellen, the student teacher with a degree in art, said that the course was too student teacher centred, aimed at building confidence and widening experience, and as a consequence was not sufficiently directed at the application of artwork in school. (On reflection, this seemed to be a comment on course aims which was not brought up in response to Question 2). As previously stated, Ellen having a degree in Art, had different responses to several of the questions, as was to be expected. Therefore, questions such as the following arose: Do PGCE subject specialists need a completely different course from non-specialists, more closely akin to the subject application courses offered to BA,QTS student teachers at RIL, who are majoring in art? Would this be possible without completely rethinking whole sections of their existing programme? If not, their position needs to be more actively considered when planning the PGCE Foundation Course. Student teachers, with an art degree, including Ellen, had been asked to contribute to course
content by planning and implementing an activity for other student teachers at some stage during the course, but this was an option only, Ellen had chosen not to take up. An alternative form of assessment had been made available also to student teachers who considered keeping a sketch book was inappropriate for them, but she had completed a sketch book like the rest of the group.

Julie, the other student teacher with some background in art, said that because of the course she now felt confident enough to look for a Curriculum Leader's position in art as soon as she finished the course.

8.4 Summary and conclusions
This chapter has described and analysed responses made by eight of the student teachers attending the course, in relation to six interview questions. These comments, together with those gathered from the questionnaires and personal log, were used to inform the conclusions in Chapter 9 of this report. An important distinction between this and the other data, however, is that it was obtained following a period of time in school. No student teacher felt unable to put new knowledge gained on the course into practice given conducive circumstances. Indeed four were openly critical of the restrictive circumstances they felt they had to work in on teaching practice. They were still looking forward to having the opportunity to do richer and more varied art work with children.

According to Seidman (1991), interviewing necessitates a collection of skills. As the interviewing progressed I became increasingly aware of my lack of skills and experience in this research method. I realised I should have 'listened more and talked less' (p.61). The transcripts revealed that I interrupted and 'probed' rather than 'followed up' and 'explored' (p.63) and I was also aware
that, in some cases, in sharing the conversation I had 'redirected the participants responses' (p.67). But, in following my 'hunches' rather than sticking rigidly to a prescribed format for questioning, the interviews flowed well, and I had placed some trust in my instincts.

Some new issues for my teaching arose as a consequence of analysing the interview responses. One of these was, should I include a short lecture on the development of children's drawings? Another was, how to differentiate the course to accommodate the needs and expectations of art specialists? In the main, however, the responses from the interviewees extended and developed reflections that had already occurred in previous data analysis. The final chapter of this report attempts to synthesise recurrent questions in order that they might inform future planning.
CHAPTER 9

SUMMARY OF FINDINGS AND CONCLUSIONS FOR
MY FUTURE TEACHING

9.1 Introduction

This research set out to examine the nature of the concerns of some ITE student teachers in relation to the teaching of art in the primary school. The initial research questions were:

- What kinds of artistic backgrounds do my student teachers have?
- How concerned are they about the prospect of teaching art to primary aged children?
- What form do the concerns take?
- How and to what extent, if any, does my Art Foundation Course at RIL address these concerns?

The course examined in this research was constructed within the constraints imposed by the DFE Circular 14/93. The greatest constraint on the course was the lack of time available for National Curriculum Foundation Subjects, such as Art, as a result of specified increases in student teacher time spent in school and on National Curriculum Core Subjects.

Over time, this research focused more and more on an attempt to grasp the inherent opportunities and limitations of a) my own teaching of the Art Foundation Course and b) the research methods, whilst overtly continuing to explore student teacher's concerns in relation to teaching art in the primary school. Intensive reflection on my own practice during the research generated an understanding of the relationship between characteristics of research tools
and the nature of the data collected. In adopting a multi-method approach to
data collection, not only was some light shed on the initial problem area of
student teacher confidence, but also the issues inherent in data collection
itself. In short for better or worse, two separate but related shifts of focus
occurred during this research: a) from content to form, and b) from student
teacher to self. In addition to the initial questions, others emerged related to
the legitimacy of reflective practice as a research method and the dilemmas
facing teachers-as-researchers.

This report of the research is being written in 1996, at a time when both the
PGCE and BAQTS courses at RIL are being revalidated. New courses are
being designed to meet the needs of student teachers who will graduate at the
turn of the century and beyond. The motive behind this research became that
of revealing strengths and weaknesses in my own teaching in relation to
primary student teacher's concerns about teaching art to young children. The
questions it raised for course planning and teaching were wide ranging. The
results and findings will directly inform my new course designs.

This concluding chapter attempts to draw together the findings and recurrent
questions raised. Although these have been discussed within previous
chapters, this chapter synthesises and summarises the findings by discussing
as follows:

- factors which appeared to contribute to or inhibit student
teachers confidence in relation to teaching art,
- proposed changes to the course design and my teaching,
- issues relating to reflective practice arising from the research,
  and its relationship with traditional conceptions of research.
9.2 Student teachers' concerns in relation to teaching art and the development of confidence

An assumption behind this research was that there is a 'cycle of constraint' (as defined in the Gulbenkian Reports of 1982 and 1990) that inhibits good art teaching in primary schools. The 1982 Report pointed out that it was lack of confidence amongst teachers', combined with, or resulting from, a perception that they themselves were not "artistic", that most commonly prevented effective arts teaching. This research has examined some concerns of two particular groups of primary student teachers at RIL in 1994, and their confidence in their ability to teach art; and has queried to what extent my Foundation Art Course was also able to address these concerns.

The data about their concerns and my teaching was collected in three ways; a questionnaire given to students before and after the courses, personal (researcher) log keeping undertaken whilst the six week course was being delivered, and interviews with eight student teachers following a Block School Experience. Analysis of all the data revealed that these particular student teachers did not suffer from the same degree of under-confidence the Arts in Schools (1982) and subsequent studies (Cleave and Sharpe, 1986, Holt, 1989) had suggested. Their condition was more akin to that identified by Rogers and Plaster (1994), and better expressed as 'arrested development', for the following reasons:

a) whilst the majority of the student teachers attending the two courses expressed concern about the prospect of teaching art, in all but a very few cases the concern was coupled with a degree of optimism;

b) their anxieties were based on misconceptions of the nature of artistic activity and art teaching which could easily be addressed;
c) in the course as delivered, the data evidence from the two questionnaires suggested, virtually without exception, a group of people who grew and changed in terms of their confidence in their ability to teach art to primary age children.

It is, however, those student teachers who exhibit their anxieties most overtly that attract attention and this may distort perceptions of the group as a whole. The student teacher cited by Rogers and Plaster (1994, p.178) as being so lacking in confidence was I suspect at the very extreme end of the continuum.

Also, the cohort of student teachers examined here differed considerably from those studied by Galbraith (1991). Her student teachers 'never doubted nor questioned their ability to succeed.....yet at the same time exhibited an unwillingness to learn' (p.333). The student teachers in this research did doubt their ability to teach art, but were open-minded and wanted to learn. This open-mindedness and desire to learn would seem to be the key to solving the problem of a possible lack of confidence. Kelly (1955) developed the Personal Construct Theory in which he suggested that behaviour was not driven by instincts or reinforcement, but by personal experiment. The acceptance of such a theory meant that the individual was understood as an active rather than passive participant in learning. Kelly referred the individual as 'a form of motion' (Kelly,1955 p.49), and, within this model, self-image (or confidence) is not viewed as fixed, but open to change.

Griffin (1983) had observed that 'The assumption that concern means lack of capability does not seem to be tenable' (p.121). Similarly, the student teachers in this study, were capable but lacked positive experiences of art so concerns were an intrinsic part of an appropriately self-critical approach to learning. I suspect, although I have no evidence in support, that these student teachers
were equally anxious about teaching other curriculum areas such as mathematics, music and science.

Reflection on the findings from the various strands of this research prompted further reading on the notion of confidence prior to writing these conclusions. Weiner (1977) suggested that individuals attributed a variety of reasons to explain their success or failure at a task, and the nature of the reasons adopted determines their understanding of how they may perform in the future. The crucial factor in Weiner's attributional model of achievement-related behaviour, according to Bar-Tal (1989), is whether an individual believes the cause of their performance is 'stable or unstable', 'internal or external'. Bar-Tal claimed that those who attribute success to internal, stable conditions experience satisfaction and confidence, whereas failure results in resignation and guilt.

According to Bar-Tal (1989), Weiner's conclusions were that

failure at an achievement task attributed to an unstable cause may result in expectations of eventual success, since unstable causes might change. Failure due to stable causes is expected to continue as the causes will remain. (p.201)

The stance I had taken as regards my ITE Art Foundation Courses at RIL in the early 1990's was that there was insufficient time available to adequately address the underlying problem of lack of art knowledge and skills, which was the most likely cause of student teachers' lack of confidence; however, that there was sufficient time to change perceptions of their ability as attributable to previous negative experience of art. An aim of the course therefore had been to shift the student teacher's mind set from 'not being artistic', because of personal inadequacy (stable and internal in Weiner's terms), but as a consequence of lack of opportunity (external and unstable). Also, to draw upon the student teachers' knowledge and skills in other fields
and apply them to learning in art, by widening their perception of its role in the context of the primary school. If the student teachers' perceived failure in art could be shifted to an external, unstable source, then their expectations for future performance were likely to be enhanced.

As long ago as 1975, Taylor emphasised the need to take into account the concerns of the student teachers themselves when designing teacher education courses. He was critical of the fact that very few lecturers and researchers acknowledge the student teachers' own frames of reference. Knowles (1992) accepted that (pre-service) student teachers' thinking is partially shaped by their prior experiences, and suggested that it was through personal biography that tutors might come to understand their thinking, and self-perceptions as teachers. Knowles claimed that the most important influences on teachers' orientation toward teaching happens before entry to college, that the impact of ITE is minimal (Johnson, 1988), and that only those aspects of their college education that are congruent with their previously held beliefs are internalised.

In hindsight, having recognised the importance of reflection on my own personal and professional history in teaching, I believe I underplayed the value of such reflection for the student teachers themselves. The sketchbooks could have given reflection a higher profile, as indeed was the case in the Rogers and Plaster (1994) study.

Overall the data revealed five recurrent themes arising from student teachers' concerns about teaching art in the primary school, those being:

1. drawing;
2. talk;
3. differentiation;
4. school experience;
5. teaching style.

These will now be discussed in more detail one by one.

9.2.1 Drawing

The analysis of data revealed that it was drawing, specifically, that had caused
the student teachers most concern, and seemed to be at the root of their
under-confidence. This confirms Clement's (1994) finding that very many
primary school teachers lack confidence in drawing. The student teachers in
my groups equated ability to draw with the capability to teach art in general.
Their perceptions of what was needed to be a competent teacher of art
seemed to hinge on their perceptions of their ability to draw. Clearly the
ability to make visual representations and to use drawing as a tool for
thinking and planning, is an enormous asset, but the belief that it is of
paramount importance for becoming a teacher of art in the primary school is
a misconception. For example, it does not appear in the National Curriculum
Working Party's list of teacher competencies, nor in any other I have seen.

All student teachers indicated at interview that they valued child art as a valid
form of art, distinct from and not inferior to adult art. What I failed to pick
up, or examine, was their conception of 'adult art'. Paine (1986) argued that
the more spontaneous, energetic, and highly valued drawings of very young
children inevitably give way, in school, to a rule governed, cultural
convention of drawing, determined by the need of the education system to
assess student teacher's work. To succeed in art in adult terms necessitates
being able to meet these conventions. It may be the case that student teachers
need to accept the conventions for what they are, and to acknowledge their
own drawings as being honest spontaneous attempts, which could mature and
develop given the opportunity. The question could be asked, 'At what stage
can an individual be deemed to be able to draw?

9.2.2 Talk

The importance of talk both as mode of presentation and response was a recurrent theme in the data. A conclusion from the research was that, in my future teaching, a critical balance will need to be effected between practical experience, and discussion. I still believe experience of art provides the basis for discussion and that, without it, discussion can lack focus, but practical activity needs to give way to talk, at times. The student teachers participating in this research seemed largely unaware of the role of talk in art learning. The interview data revealed that the lessons they had delivered in school that involved discussion were deemed by the student teachers to be 'English', and they were not aware that learning in art may be taking place in art simultaneously. Whilst the student teachers may have lacked practical art skills themselves, they needed to recognise that communicating well verbally is extremely valuable in helping children to work through their own practical problems in art. The complications of this are that in my future teaching it would be appropriate not only to give more time to discussion, but also to deal with talk about art overtly as a key issue in art learning, (talk about talk). In so doing, student teacher confidence might be increased and an important teaching point made.

9.2.3 Differentiation

Allocation of time to individual art activities, given that time was at such a premium, was a cause of considerable concern. It forced me to question whether it was better to offer the student teachers a wide range of activities and risk them being dealt with in a superficial way, or to focus on a few activities and limit the range of experiences they encountered. Data collected from the final questionnaire and interviews, reinforced my initial premise that,
for the non-specialist art teacher, a broad based, hands-on curriculum does most to develop their confidence. Ellen, whose first degree was in art, was the only student teacher who contested this as an appropriate format for the course. In this connection, Galbraith (1991) has asserted that,

Designing an optimum art education methods course for primary (student) teachers is clearly complex......Establishing the optimum proportions of art content as opposed to teaching methodology.....remains a persistent dilemma. (p.339).

But, the difference between her teaching group and mine was that her teaching group was homogeneous. She did not have to accommodate any art specialists within her teaching.

In her interview, Julie, who had art 'A' Level, remarked that she was somewhat embarrassed at her work being exhibited along side other's, as it was so conspicuously 'better'. This embarrassment may have been felt equally by the rest of the group. On reflection, I only addressed differentiation by outcome, and Ellen, whose first degree was in art, had little opportunity to develop and apply her existing knowledge. Setting her different tasks would perhaps have helped her to continue to develop from this base. Now that I have examined this aspect of course more closely, the lack of differentiation seems quite shocking. Also the fact this problem had not occurred to me before.

In the target groups for the research there were a number of student teachers for whom art had not been their major discipline at degree level, nevertheless, they had acquired knowledge and skills in related subject areas that could have been applied to art. Equally, a large proportion of student teachers indicated an interest in craft work. The majority of members of both groups of student teachers had acquired craft expertise at some stage that could be of value to them in teaching primary art. Getting them to utilise these skills
suggests a need not only for a greater differentiation on this teacher education course, but also for more overt recognition of this expertise by me. In so doing, it is possible that this would result in a greater proportion of student teachers understanding that their background and education is relevant to art teaching, and this could help to counteract the negative feelings toward the subject.

9.2.4 The effect of school experience
The time spent by student teachers in school during the research strongly affected their conceptions of appropriate practice in art teaching. This was demonstrated by the effect of routine Christmas preparations on their performance in art in both the studio and school. The interview data suggested that the pressure from schools to ensure the student teachers made decorations was stronger than I had imagined. I was encouraged, however, by the degree of resistance they displayed to low level art practice. They remained critical and used these experiences in school to refine their understanding of good and bad art practice.

9.2.5 Teaching Style
My intuitive style of teaching has always involved humour; making points in a light-hearted manner and joking. Whilst it is intuitive, it is also a deliberate strategy to put student teachers at ease. The research made this explicit. Both my log keeping and the analysis of post course questionnaires showed this to be an asset in terms of my teaching style and in allaying student teachers' concerns. However, in an attempt to ease tension, it may be that I sometimes make light of the learning taking place, and work to a 'bottom line scenario' that could suggest that enjoyment rather than learning is the most significant criterion for success. Whilst enjoyment has be a high priority to ensure that student teachers will continue to be motivated in art, in future, I may need to
ensure that the key principles are emphatically stated and with a greater degree of seriousness.

9.3 Changes in course design and delivery

In the light of the evidence gathered, changes will be made to future PGCE Foundation art courses at RIL with regard to my own teaching and curriculum decision making in general. These changes will not be radical; but will be changes of emphasis and time allocation for certain activities. The revised course outline that is the outcome of this research is included as Table 8. Once again, Eisner's dimensions of curriculum planning provided a conceptual framework for the proposals for change.

9.3.1 Aims and Objectives

Few of the original aims and objectives will be changed because of the research. The general course aims will remain the same as defined in the original validation document (Appendix 2). The purposes and focus of the course will continue to be to involve student teachers in art activities at their own level with reference to children, and to develop their awareness and understanding of the role of visual education in the curriculum. However, additional learning objectives will be included to accommodate what are now perceived to be limitations in the existing course. These include:

'recognise the role and value of talk in art learning';
'recognise the value of student teachers own craft skills';
'recognise the value of prior learning in other subjects to teaching art'.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>OBJECTIVES</th>
<th>ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Understanding the course, sketchbook and reflection sheets</td>
<td>Discussion of course and sketchbook, Colour sorting activity</td>
</tr>
<tr>
<td></td>
<td>Knowledge of colour</td>
<td>Colour mixing activity</td>
</tr>
<tr>
<td></td>
<td>Knowledge of media</td>
<td>Discussion of classroom application tasks suggested</td>
</tr>
<tr>
<td></td>
<td>Specialist Vocabulary</td>
<td>Art students discuss presentations</td>
</tr>
<tr>
<td></td>
<td>Strategies for classroom implementation</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Knowledge of marks</td>
<td>Mark making activity with range of media</td>
</tr>
<tr>
<td></td>
<td>Ability to use a range of mark making media</td>
<td>Discussion of drawing and representation</td>
</tr>
<tr>
<td></td>
<td>Awareness of the function of drawing</td>
<td>Drawing activity</td>
</tr>
<tr>
<td></td>
<td>Awareness of NC requirements</td>
<td>Discussion of results</td>
</tr>
<tr>
<td></td>
<td>Display a resource</td>
<td>Lecture and discussion on the value of art education and NC requirements</td>
</tr>
<tr>
<td>3</td>
<td>Awareness of texture, surface and pattern</td>
<td>Demonstration followed either:- 1. Building of relief surface</td>
</tr>
<tr>
<td></td>
<td>Knowledge of a range of printmaking techniques</td>
<td>2. Cutting a 'press-print' block</td>
</tr>
<tr>
<td></td>
<td>Application of colour mixing and texture to create a print</td>
<td>3. Impressing clay each resulting in print</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion and display of outcomes</td>
</tr>
<tr>
<td>4</td>
<td>Knowledge of form</td>
<td>Discussion of the properties of clay and safety in art rooms</td>
</tr>
<tr>
<td></td>
<td>Development of modelling skills in art</td>
<td>Modelling activity - gargoyles</td>
</tr>
<tr>
<td></td>
<td>Awareness of safety issues in art</td>
<td>Drawing results</td>
</tr>
<tr>
<td></td>
<td>Knowledge of assessment and recording artistic achievement</td>
<td>Lecture presentation on assessment and record keeping in art</td>
</tr>
<tr>
<td>5</td>
<td>Awareness of fabric from different cultures</td>
<td>Demonstration followed by either: 1. Constructing a weaving</td>
</tr>
<tr>
<td></td>
<td>Knowledge of strategies for classroom implementation</td>
<td>2. Working in batik, adire or tie dye</td>
</tr>
<tr>
<td></td>
<td>Knowledge of strategies for image deconstruction and appreciation with children</td>
<td>Slide presentation and discussion</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Student exhibitions of own work</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentations by art students</td>
</tr>
<tr>
<td>6</td>
<td>Knowledge of properties of paper and card, and construction techniques</td>
<td>Presentation on display</td>
</tr>
<tr>
<td></td>
<td>Awareness of links with drama education</td>
<td>Resourcing activity</td>
</tr>
<tr>
<td></td>
<td>Awareness of display</td>
<td>Paper/card samples activity</td>
</tr>
<tr>
<td></td>
<td>Resourcing</td>
<td>Costume making</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Role play in art</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Complete reflection sheets</td>
</tr>
</tbody>
</table>
9.3.2 Content

The analysis of interview data showed that a broad range of art activities had a positive effect on raising non-specialist student teachers' levels of confidence. In general terms, therefore, the content of the course will largely remain unchanged. It is important to recognise that not all reflection on practice, or research data analysis, reveals a need for change, and that it can serve to ensure that existing good practice is retained. However the data did suggest a need for some modifications to course content, in relation to:

- differentiation
- art appreciation
- (the influence of) school placements
- role of talk in art education
- student teacher's existing art skills
- display
- planning

Differentiation

The most significant change in course content will be for those student teachers who come with a strong background in art. The interview with Ellen, who had a B.A. Art degree, revealed that her needs were quite different from those of other student teachers, and were not being addressed. In future, there will be greater differentiation that will seek to accommodate the diversity of student teachers' prior knowledge. For example, while non specialist art student teachers engage in practical art activities, specialists, will be asked to interrogate ways in which such an activity might be undertaken in school. Also, rather than engaging in a practical drawing session, they will be asked to research the development of children's drawing. In future, specialist art students will be required, not just encouraged, to make a short presentation
of their own work to the whole group indicating ways of applying the skills and concepts inherent in it to the classroom context. In so doing, they will be able to spend course time reflecting on how their existing knowledge can be applied to the primary school context. Their course assessment will take the form of a scheme of work detailing a sequence of lesson plans aimed at a basic art concept. This commitment will be outlined in the course booklet.

D.F.E Circular 14/93 has indicated a move toward subject specialism in the primary school. Although their written dissertation at the end of the year will be the route where this aspect of their work will develop most, time spent on this course planning for art activity in the primary school is of particular importance to student teachers with an art background.

Art appreciation

The pre-course questionnaire and my log revealed a lack of routine gallery visiting on the part of the student teachers concerned, suggesting that general awareness of art needs to be more actively addressed in the course. No knowledge of basic art concepts, art criticism or art history can be assumed in most cases. Including presentations by art graduates, as mentioned earlier, would not only encourage those student teachers to articulate their understandings of their own work, but also meet the additional need of the majority of student teachers, for more opportunities to discuss art. This could be structured as a short presentation (including actual work if possible), followed by a question and answer session. Clement (1994) identified a need for 'considerable in-service and development support for teachers' in respect to National Curriculum AT 2, Knowledge and Understanding. He drew attention both to teachers' lack of knowledge and, not surprisingly, their failure to teach children about the work of artists, crafts people and designers. Similarly, OFSTED (1995, p.3) stated, as one of its main findings, 'in many cases this (learning about artists) has simply resulted in pupils copying' works...
of art, allowing no scope for personal interpretation or creativity. In future, more time will need to be spent in the Art Foundation Courses at RIL on extending student teachers' knowledge of art craft and design and helping them develop strategies for teaching children that involve them personally in learning about art and artefact.

Influence of school placement
The research data, interview and log, revealed that pressure from school placements on the student teachers to use their art curriculum time to produce 'wall decorations' was very strong, especially at Christmas. Student teachers need to be given strategies that enable them to evaluate the work they see undertaken in school in order that they will be able to deliver activities that have a greater contribution to children's art learning. Such strategies should enable them to resist looking for simplistic art activities and ensure that all activities undertaken by children have potential for genuine artistic learning. In future, student teachers will have educational and artistic aims articulated more clearly. In addition, in future my own teaching aims and pedagogy needs to be presented to the student teachers explicitly, to avoid them misunderstanding my intentions for a particular activity.

Talk
The importance of talk as a mode of learning in art was a recurrent theme in this research and will be discussed later in relation to modes of presentation and modes of response. Its significance in relation to course content, however, is in terms of making student teachers aware of the role of talk in relation to children's learning in art. Much has been written about the potential contribution talk can make to children's learning in the subject (Osbourne, 1991, Cox, Cooke and Griffin, 1995) and in future I will draw this to the attention of the student teachers more explicitly. By doing this they may be
able to make the connection between talk about art and learning in art. The analysis of the interview data, in particular, suggested that speaking and listening activities in school were invariably linked by the student teachers to learning in English. In legitimating talk in art lessons, the student teachers could become more aware of the impact of their verbal skills on art learning.

Existing art skills
The pre course questionnaire revealed that nineteen of the thirty-four student teachers in the target groups engaged in some form of art activity for pleasure. The types of activities they described could be termed 'Arts and Crafts' and the skills involved rather low level. But, none-the-less, the fact that they had chosen these activities, rather than other leisure pursuits should not have been ignored. Since the non-specialist student teachers seemed aware of the skills they did not possess, it is important they gain confidence in and value the skills they do have. In future, during sessions 4 and 5, when clay and fabric are the media in use, student teachers will be encouraged to bring to this session examples of their home-based work. Discussion about it will hinge on what they have learned from the making in terms of knowledge, skills and values and how to transpose the learning into the context of the primary classroom. This will mean that less time will be available for making in those sessions, but some practical work with clay and fabric will still be possible.

Display
The interview data revealed that some student teachers wanted more information about display. When questioned on their perceptions of their own ability to create 'stimulating environments', three student teachers felt more time should have been be allocated to display on the course. Prior to the research, my experience had led me to believe that the public nature of art
was a contributory factor to lack of confidence in teaching it. This research made me aware that the short input on display I gave in session 6 was insufficient to prepare them to create stimulating displays in the primary classroom. In future, reference will be made to display and presentation in sessions 2 and 3 when a display of natural textures is used as stimulus for markmaking and printing activities. Having introduced the idea of displays as a vital teaching resource in session 2, and using the collection of textured materials as an example of one such display, the student teachers will be required to mount and display their prints in session 3. Student teachers will be introduced formally to the concept of interactive display, asked to consider how they might create such a display in their classroom and document their ideas and thoughts in their sketchbooks.

Planning
The post course questionnaires revealed that lack of understanding about planning art activities adversely affected student teachers' confidence. A short impromptu presentation, in addition to the prepared lecture on the National Curriculum in session 2, was well received and in my future courses this will be routinely included in session 6. Activity planning is a central feature of the current PGCE Core Studies course at RIL and is delivered by their general course tutor. This research indicated a need to address planning in a subject specific context also.

9.3.3 Structure
Analysis of my log suggested that a number of incidental changes needed to be made to the structure of individual sessions to enable them to run more effectively. The most perplexing question to arise in relation to course structure, however, was whether or not to move the practical session of drawing from Week 2 to later in the course. The student teachers said at
interview that they would have felt less anxious about the drawing activities if they had had more time to get to know each other and me first.

After reflection, I have decided that drawing should remain the focus of session 2 as structurally and logically the concept of 'mark' needs to be introduced before 'pattern and texture' i.e. student teachers need to understand the qualities of individual marks before considering the properties of clusters or groups of marks. I need, however, to become more sensitive to student teachers' anxieties about drawing in this session and including talk and reflection in it should help them to rationalise and articulate, if not exorcise, their feelings of inadequacy about drawing. In addition, student teachers need to be told that the criteria for good teaching outlined by the Art National Curriculum Working Party do not include personal drawing ability.

9.3.4 Modes of presentation
The modes of presentation in the art foundation course will remain unchanged apart from increased use of talk. Analysis of the data from the post-course questionnaires revealed that the student teachers found short lectures helpful. In addition to increasing the amount of talk, the student teachers' individual verbal contributions, as described earlier (p.193), will increase the time spent learning through talk in taught sessions.

9.3.5 Modes of response
The post course questionnaire revealed that the degree to which discussion was used as a mode of response on the course, and the amount of opportunity given to the student teacher's to work through their understandings and concerns verbally, was of great importance to them. Whilst I had been aware of the need for debriefing and discussion following practical work prior to this research, I now recognise it as being central rather than peripheral to the
In my future teaching, the sketchbooks will be used more directly as a vehicle for student teacher reflection. The notion of sketchbook-as-journal will be retained and developed, with the emphasis shifting from visual and descriptive information, to a more open-ended and reflective format, similar to my log keeping. Student teachers will be encouraged to write more, and articulate their feelings about art education and responses to activities as they progress throughout the course. In particular, they will be encouraged to reflect on knowledge in other curricular areas and how this can be used in art. Analysis of the pre-course questionnaire revealed considerable cross-curricular knowledge in areas involving art, and student teachers need to recognise its value in teaching art. More time will be given in the first session to putting student teachers at ease with regard to the sketch book. Focused reflection sheets (Appendix 11) will be used to help them document their thoughts, and will be included in their sketchbooks.

In future, I shall also encourage student teachers to describe turning points, or significant moments in the development of their understanding of art education, during or outside the course in their sketchbooks. Having acknowledged these in my own development in the introduction to this research, I realise now I have failed to build opportunities into the course for student teachers to do the same.

9.3.6 Physical Environment
Data from student teachers with regard to the physical environment in which the course was taught, was inconsequential and therefore does not warrant significant changes being made to existing practice. In general terms, the environment was said to be stimulating and informative. No student teacher
said that they found it intimidating.

9.3.7 Conclusion

It is unrealistic to expect the generalist primary teacher to be knowledgeable and highly skilled in all curriculum areas. Alexander, Rose and Woodhead (1992) stated that they felt the key question with regard to primary education is whether or not the class teacher system makes impossible demands on the subject knowledge of the generalist primary teacher. They believed that it does. As Holt (1995) pointed out, however, there is little reason to suppose that primary schools will move wholeheartedly to specialist delivery of the curriculum, especially in the early years of schooling. Generalist art teaching will continue in the primary school and the problem of deciding what preparation they should receive will not go away. This research has enabled me to systematically scrutinise my own courses and attempt to resolve the problem to some extent in the context in which I work.

My fundamental orientation toward art education has not changed as a result of this research. I still believe it is a cognitive activity rooted in problem solving, and that personal relevance is an important learning principle. I believe the function of this kind of knowledge is to enrich peoples' personal lives. I also understand education as a political act, and a means of empowering individuals to be take control of their lives. Knowledge should not be passively received, but develop through active engagement in meaningful activity, that results in personal understanding. Education is not simply a technical process, nor is it value free. Rather it is the means whereby individuals come to understand and play a part in their worlds. Art education offers a particular way of knowing that is learned, understood and expressed mainly through visual means.
9.4 Reflective practice and research

In the wake of Schon's (1983) bid to close the gap between academic and professional knowledge, teachers at all levels have engaged themselves in the systematic study of their own work, grounding the development of their understanding of education in their own professional practice. Alongside these developments has grown what might be described as 'meta-research', research about research, and a consequent plethora of terms has grown up to describe such practice.

This research has afforded me an opportunity to gain greater insight into my teaching, to expose ill defined assumptions and omissions and to know a particular group of student teachers in more depth. Tacit knowledge, is the type of knowledge that Schon (1983) and Elliott (1989) suggest professionals possess, which is typified in the 'thinking on their feet' that professionals, including myself, are often engaged in. In 1993/4, I was faced with a range of conditions broadly similar to ones I had experienced before, but increasing constraints were being imposed on my teaching. The operational, intuitive thinking on which I had depended until that time was inadequate. In other words, reflection-in-practice (Elliott, 1989) needed to be replaced by reflection-on-action. Elliott equates the latter with action research and 'enables us to bridge the gulf between what currently passes for educational research and the intuitive practice of teaching' (p.242). He suggests that the constant changes teachers are confronted with and the consequent lack of 'fit' make previously established habits redundant. A question for me at the time, however, was which habits were redundant and which should be retained.

This research unveiled and questioned tacit knowledge and practice. Reflective practice, as commonly understood, goes beyond reflection in practice (Elliott, 1986) and knowing in action (Schon, 1983). Even when
teachers reflect on practice, seldom is the data collection systematic or, indeed, critical. There is no time. 'Traditional' research is reported to have three key features, in that it is inquiry which is a) systematic, b) critical and c) made public (Stenhouse 1987, Archer, 1996). In converting typical reflective practice into research, my role as a teacher-educator became that of teacher educator-as-researcher, and the nature of reflection changed. I accepted an obligation to gather information systematically, to be critical and, perhaps most importantly, to make all aspects of the process and findings open to public scrutiny. The process remained reflective.

I came to the conclusion that as a reflective-practitioner, I had changed and developed as the process unfolded. In conventional applications of social science research, Atkin (1992) suggested it is the 'subject' that is supposed to change, not the investigator. As this research showed, my participation in research context affected my views of what the research was about. In action research, the researcher is an integral part of the research process and where a teacher-researcher is involved in inquiry into her own teaching, it is as much about acquiring self-knowledge as anything else.

Holt (1981) argued that reflection inhibits the spontaneity of teaching. At times during this research I did feel that this was the case. Log keeping had the potential for bringing my practice to a halt and caused me to become uncharacteristically introspective. Because the research involved self-criticism however, some 'stock-taking' had to be done. At times I wondered where a line can be drawn between reflective practice and paranoia.

I came to believe that Atkin (1992), and Lewin (1947) had conflated 'teaching-as-research' with 'teachers-as-researchers', because I experienced them as distinct and separate. The distinction being in the degree to which
there is an overt intention to make knowledge public. Teaching involves inquiry, but teachers do not, typically, have a desire to make research findings known to a wide audience. Where a teacher, such as myself, acts as researcher there is a tension between research and practice, as was the case with this study because of what Weber (1990) has termed 'duality of commitment'. I agree with Denscombe (1991) who pointed out a disjuncture between the approach of a teacher to her classroom life and that demanded by the research enterprise, especially in the case of art teachers because of the importance they place on 'feeling, emotion and interpretation' (p.275). My teaching had typically been intuitive, and flexible and had been implemented with confidence, and the demands and procedures of this research required a level of formality and introspection that was uncommon. Archer (1996) has suggested that the researchers and the practitioners have separate and distinct 'mind sets'. He has claimed that a researcher is involved in explanations, employs sceptical restraint and self-doubt, and exposes her theories and explanations to refutation; whereas a practitioner makes decisions, works promptly, acts with self-confidence and presses on. At the end of the research, I did not view these roles as mutually exclusive but as co-existant despite the tension. But as Weber has noted, the research literature is 'remarkably silent on the topic of teacher educators themselves' (p.141) such as myself, 'for whom such tension is acute'.

9.5 Final conclusions
In conclusion, I want to try to answer the question, 'How viable is reflective practice as a mode of research?' The routine reflection I had previously employed as part of my professional practice, (reflection-in-practice, based on tacit knowledge and knowing-in-action) could not legitimately be defined as research. Whilst it may have increased my self knowledge, it remained personal. The evidence that was gathered, if any, largely went unrecorded and
the process of analysis was idiosyncratic, insufficiently critical and not open to public scrutiny. The research that formed the basis of this report, on the other hand, required systematic inquiry, systematic reflection-on-practice. The reliability of the research was determined by the methodology employed. Its worth will be determined by whether or not the methodology is viewed to be sound. In employing such methods I grew and changed professionally. The knowledge gained directly affected my working life. This research had a set time frame, whereas reflective practice is a professional attitude, and continues whether or not it is made public.

This research enabled me, in changing times, as a teacher educator to make sense of my professional life, and take ownership of my professional knowledge. Systematic reflective practice was a development of my typical teaching behaviour and as such offered me an opportunity to investigate my teaching in a manner congruent with my existing practice. This research revealed the PGCE student teachers at RIL in 1994 to be optimistic and possess many skills of great value to teaching art in the primary school. Whilst some were lacking confidence in art initially, confidence appeared to grow as the course progressed indicating and illustrating thereby the crucial importance of college art course experiences in breaking the so called 'cycle of constraint'.
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APPENDICES
Appendix 1  Informal Survey Questionnaire for BAQTS
Students, September 1991
ART QUESTIONNAIRE

ALL YEAR 1 STUDENTS

The report 'Arts in schools' (1982) claimed that most primary teachers have had poor experiences in their own art education and that this inhibits their teaching. I intend to investigate this claim.

To date there is no clear evidence to support this position. I am particularly interested in visual art, and would be very grateful if you could give a little of your time to completing this questionnaire.

Please give the completed form back to your education tutor.

GENERAL INFORMATION

NAME................................................................. AGE.................................

TUTOR.................................................................

MAIN SUBJECT.................................................................

Preferred teaching range:

3-7  8-12  (please circle)

Art Qualifications:

G.C.S.E./O Level  yes/no  Grade.................................

A Level  yes/no  Grade.................................

Did the course contain a critical studies element?  yes/no

QUESTIONS

1. When did you last engage in any kind of art activity?  .........................ago.

2. How well can you draw?  (please circle)

not at all  a little  enough for own pleasure  well

3. How well can you paint?  (please circle)

not at all  a little  enough for own pleasure  well
Appendix 2  PGCE Validation Documentation - Art
Foundation Course
(1) COURSE TITLE:

4.1.1 CURRICULUM STUDIES : ART

(2) TIME  24 hours (contact): 16 hours (directed)

(3) AIMS AND INTENTIONS

The aims of the course are:

to enable students: (a) to be involved in art activities at their own level and with reference to children in the primary years and (b) to develop an awareness and understanding of the role of visual education in the curriculum.

It is intended that the course will:

- build on students' own experience of art and design; develop confidence in their own ability and to engage in practical activity;

- develop an understanding of the partnership between visual literacy, verbal literacy and numeracy;

- help students to build a coherent curriculum for art and design work;

- help students value the diverse cultural background which formulates the children's attitudes and decisions and to value the work of all children;

- ensure that children have equal opportunities to participate in all creative activities;

- ensure that students are confident in maintaining proper standards of health and safety in the use of art materials, tools and equipment;
ensure students will experience and understand the contribution of the new technologies to children’s learning in art.

(4) CONTENT:

The course is involved with the management of materials (e.g. clay, wood, fabric and paper) and art equipment; the course addresses the fundamental technologies involved in making artefacts.

Students will be learning to help children develop observational and manipulative skills using fundamental elements of art and designing, as well as helping children to select, speculate and solve problems and engage in design objectivity.

Students will be learning to evaluate their own contributions, those of the children they teach, and classroom practices that promote effective activity.

Students will be practising methods of communication to use with the children, helping children also to communicate about the work they are doing.

(5) METHODOLOGY AND PROCESS

Students will be linking together in groups to formulate ideas, share the work and be involved in the evaluation of the process and products.

Seminars and discussions will include the principles of Art education, design related activity in the classroom, the responsibility of postholders, presentation and display in the classroom and community.

Students will have opportunities of working with children either in school or college.
Students will be encouraged to document and record their own work and that of children.

Workshops, demonstrations and visits will be arranged where appropriate.

There will be opportunities for students to share some integration of Arts into the wider curriculum.

(6) INDICATIVE BIBLIOGRAPHY

(i) EDUCATION REPORTS AND PUBLICATIONS

NATIONAL SOCIETY FOR EDUCATION IN ART AND DESIGN
Art, Craft and Design in Primary School, J Lancaster (Ed) (1986)
DESIGN COUNCIL
DES (1990) Technology in the National Curriculum HMSO

(ii) CHILD ART DEVELOPMENT

ASSOCIATION OF ART HISTORIANS (1986) Art History and Criticism in School

DIXON P (1986) Display in the Primary School Routledge
GENTLE K (1985) Children and Art Teaching Croom Helm
LANCASTER J (1986) Art, Craft, Design in the Primary School NSAED
LANCASTER J (1990) Art in the Primary School Routledge
LOWENFELD V & BRITAIN L (1982) Creative and Mental Growth Macmillan
NCG (1990) The Arts 5 to 16
WILLIAMS P (1990) Teaching Craft, Design and Technology 5-13 Routledge
(iii) GENERAL

ASSOCIATION OF ART HISTORIANS (1986) Art History and Criticism in Schools
DIXON Peter (1985) Standpoint Blackwell


plus JOURNAL OF ART AND DESIGN EDUCATION
THE BIG PAPER
CURRICULUM STUDIES: ART

TIME: 18 hours contact 22 hours directed PGCE
or 32 hours directed BA QTS

AIMS AND INTENTIONS:
The aims of the course are to enable students:
(a) to be involved in art activities at their own level and with reference
to children in the primary years and
(b) to develop an awareness and understanding of the role of visual
education in the curriculum
(c) to be familiar with National Curriculum requirements in Art.

It is intended that the course will:
- build on students' own experience of art and design; develop confidence
  in their own ability and to engage in practical activity;
- develop an understanding of the partnership between visual literacy,
  verbal literacy and numeracy;
- help students to build a coherent curriculum for art and design work;
  based on the recommendations of the National Curriculum;
- help students value the diverse cultural background which formulates
  the children's attitudes and decisions and to value the work of all
  children;
- ensure that students are confident in maintaining proper standards of
  health and safety in the use of art materials, tools and equipment;
- ensure students will experience and understand the contribution
  of the new technologies to children's learning in art.

PERSONAL PROFILE
Throughout the course students will be asked to reflect on their learning,
evaluate their progress and document their thoughts and observations in the
form of a personal profile.

It is hoped that, in so doing, students will be able to identify the
knowledge, skills, attitudes and values that they bring with them to the
course and monitor and articulate how these develop. At the end of the course
students will be asked to make a summative statement expressing what they feel
they have personally achieved.
FOUNDATION MODULE
(F016 / F024)

These modules are organised on the basis of the practical work that will be undertaken and a certain amount of flexibility is built in. The headings are taken from the National Curriculum A.T.1 and A.T.2 will be addressed within this framework.

COURSE STRUCTURE

COLOUR and TONE
observation and expression
paint, crayon, pastel

LINE and MARK
drawing,
recording and interpreting
pencil, ink, charcoal, crayon

TEXTURE and PATTERN
printmaking
surface relief
clay

FORM and SPACE
3D
structure, construction
modelling, carving
card, wire, plaster

Students will at all times be working at their own level and the exact path a student takes will largely depend on what they bring to the course. A range of media will be explored, and the course is weighted toward learning through practical activity.

There will be opportunity for both individual and group work. Students will be encouraged to formulate ideas, share their thoughts and feelings and be involved in the evaluation of both the processes and the products. Issues will be addressed through seminar and discussion, and this will serve to enhance the practical work and set it in a theoretical framework.

We recognise that not all students will feel completely confident in this area of the curriculum and therefore sessions are designed to be varied and of immediate relevance to work with children in school, and whilst being vigorous and demanding, are positive and non-threatening.
ART LESSON PLANS

In order to plan the three session sequence of lessons you will need to refer to your school experience handbook. No exact format is prescribed, but guidance is given regarding what you will need to consider. The relevant extract is included here:

Planning an activity

The written plan for an activity is a “thinking through” of the arrangements and strategies you are going to use to promote and assess the intended learning specified in the plan. All written activity plans are expected to provide the following information at the beginning of the plan.

PROJECTED DATE

YEAR

GROUP

NUMBER

IN GROUP(S)

TIME

DURATION

ACTIVITY

FC’s

The precise format for the remainder of the plan should be agreed with your School Experience Tutor. However very good written plans will have addressed the following questions:

☐ What is the main thing you want the children to gain from the activity, eg increased knowledge or a skill or an attitudinal disposition?

☐ What strategies will you employ to promote this learning?

☐ What will you and the children be doing during the activity, eg periods for participant observation?

☐ What resources will be required eg artefacts, visual media?

☐ How will you assess what the children have gained from the activity, ie during and after?

☐ How will you cater for individual learning needs?

☐ Which FC’s will you target in the plans and what will you count as evidence?
THE PROCESS

* reflective - it sheds light on itself,
  'It is through the process of art that art unfolds itself.'
  Lowentfeld and Britten (1983)

* reflective - it sheds light on the world,
  'A way of coming to know the world and our place within it.'
  Arts in Schools (1982)

STIMULUS OR MOTIVATION
intrinsic or extrinsic,
taking any form

EXPLORATION
particularly significant for young children, learning processes and properties.

EXPERIMENTATION
Forming visual hypotheses. Research record, select, test, discuss, plan, compose. Thinking and imagination central.

MAKE
In any media, still analysing and modifying, employing crafting skills.

PRESENT
To self or others.

EVALUATE
By self and others, in terms that now seem appropriate.

The process is cyclical rather than linear.
ART FOUNDATION MODULE -

PLANNING FORM

SESSION 2

FOCUS: MARK MAKING, LINE DRAWING, ART IN SCHOOLS, NATIONAL CURRICULUM

Instructional Objectives:

• To feel comfortable using a range of mark making tools
• To be able to make a range of marks, and relates those to textures
• To be able to draw a group of objects, with some degree of accuracy and confidence
• To be able to write a short statement on what they believe art to be and be aware of the requirements of the National Curriculum.

Expressive Objectives:

• To be aware of the properties and diversity of marks
• To make a connection between the drawn mark and what they see - to appreciate the equivalency
• To enable the students to feel more confident about their own drawing skills and their ability to teach drawing to young children
• To enable the students to have any understanding of

Activities

1. "Doodles" with a range of media
2. Drawing textures
3. Group discussion - What is Art?, Why Teach Art?
4. Lecture/input National Curriculum requirements (and background to).
Materials/Resources

- Three types of paper-cartridge, colour brushwork, 'kitchen' cut into A4/A3 sizes. Additional paper various sizes and weights.
- Range of mark making media (no colour) charcoal, HB 6B pencil, wax crayon, chalk, pen & ink, sticks feathers etc. pastel.
- A range of objects with distinct textures but neutral in colour (bricks, rope, pine cones, cork, bark, leaves).
- Viewfinders x 20.
- National Curriculum documents x 10.

Preparation

- 5 sets double tables, on each:
  - different types of paper
    1. Charcoal and chalk
    2. Pencils
    3. Ink and drawing pensticks etc.
    4. Wax crayon
    5. Pastels (oil conte)
  - Large group of objects, divided into 5 piles on large drawing boards
  - Additional paper at hand A3, A4, A2 - various weights.

Procedure (1)

1. Welcome group in - hang coats - remove bags - wear badges, register.
2. Invite group to divide themselves between the five tables.
3. Explain the focus of session as markmaking (initially not mentioning drawing as many find the word frightening).

ACTIVITY 1

- The purpose is to get to know the different media.
• Have 5-7 minutes on each table to try to make as many different marks as possible - scratchy, hard, soft, wavy, misting ..... using just fingers, movement from wrist, from elbow ..... side of pencil/crayon.charcoal, edges etc. etc.

• Depending on how well the students are occupied, stop them between 5-7 minutes and move them on to the next table - leaving work behind.

• Look at marks made by previous group - can you repeat them? Can you make different ones?

• Me to circulate and discuss marks with them, preferences, difficulties, revelations etc. etc. (and remember some of the interesting comments made)

• Try on different types of paper and compare.

END DISCUSSION

Look at the work with them, invite comments into group discussion (using ones picked up earlier if discussion is slow).

Which media produced the greatest range of marks?

Which did you enjoy using?

Which marks interest you? Why?

Do any of the marks remind you of anything? (encourage descriptive vocabulary)

Pin the sheets up - suggest that they, like the colour sheets will act as a "visual dictionary"

Procedure (2)

1. Refer to last week’s work (now displayed) as a ‘colour bank’ they or children could to if they needed to ‘look something up’ (what colour would be good here on my picture?)

The markmaking sheets can act in a similar way.

2. Explain that observational drawing is essentially to do with finding a mark which describes what is seen.

3. Drawing is an activity that takes many forms and serves may functions - sketches, architects plans, botanical drawings etc. - communication/representation.

ACTIVITY 2

• Each table group to choose a drawing board of objects and a viewfinder each.
• Lay the viewfinder on the group until they are ‘happy’ with the arrangement - allow them free choice on this.

• Discuss with partner why they have placed the viewfinder as they have - encouraging looking, discussion (pick up the sorts of things they are saying and feed it back to the whole group).

• Each to choose one of the drawing media used earlier and to represent what they can see through the viewfinder. Draw the frame of the viewfinder first, plan in the areas and then work on the details of the textures. Can use more than one media if they choose.

• I will circulate help and support - not allowing anyone to become too frustrated with their work - but not doing very much for them - trying to talk them through the problem.

BREAK - I will put work up - allow/encourage informal discussion on outcomes.

Procedure (3)

1. There will probably be in the region of 45 minutes left this session.

ACTIVITY 3

• In twos, discuss why they think art is taught in schools (5 mins)

• Ask for suggestions - write words they offer on the board asking each in turn to say exactly what they mean (e.g. creativity, imagination, communication, expression.)

• Any aspects which I feel are important that are not suggested by the group - add to the list.

• Talk through the diagram with them.

• Hand around National Curriculum documents (in two’s) look at Keystage 1/2, point out how the AT’s fit with our diagram.

• Short input on history of the document (working party, 3AT’s → 2, emphasis on making, 2D & 3D, Art = Art, Craft and Design.

• Read through AT’s/PO’s with them - ask for questions.

Directed time:

More markmaking/drawing - textures in sketchbook.
Look for styles of drawing in the Library.
Give out handouts on line.
Appendix 5

Extracts of Tape Transcriptions of
Students' Comments Made in the First
Week of the Course
TUESDAY A.M.

PGCE - First Impressions

Raywen: Tell me something about how you feel about coming to Art, is it something you’ve been looking forward to, something you haven’t done for a long time and you’re really pleased about or is it something that isn’t the favourite thing for this course.

Caroline, tell me something about your background, when did you last do art?

Caroline: At school, about 6/7 years ago, I didn’t do ‘O’-Level art as I did cookery instead.

Raywen: So you gave up art at about 14 - why did you do that?

Caroline: Because I wanted to do cookery instead.

Raywen: So an active choice to do something else, not a negative choice not to do art?

Caroline: I didn’t feel very confident in art, I felt better at cooking and you couldn’t do both so I went for the cooking.

Raywen: Susan -

Susan: I haven’t done art since I was 14, I liked it when I was younger as I got older I didn’t like it more and more.

Raywen: So you actually got worse at it, or you just didn’t get any better.

Susan: Maybe, yes.

Raywen: How do you feel about coming in here?

Susan: Alright, but not terrifically confident about my displays and stuff and being able to do some stuff but alright.

Raywen: Melissa -

Melissa: I did art for GCSE, really enjoyed it, not very good at it and I’ve done quite a lot of art work since I did my GCSE because I’m a summer school teacher so I’ve been using art.

Raywen: Right, so you feel quite happy about it.

Melissa: Yes.
Raywen: But you did say that you did GCSE but you don’t think you’re very good at it.

Melissa: No, I’m not very good at drawing. I like construction, I took art and craft when at summer school.

Raywen: Right, so you see craft as being more possible than art, fine art?

Melissa: Yes.

Raywen: Right fine. Jim -

Jim: My mum’s very good at art but I’m not so good, it’s not genetically passed on. I do enjoy drawing quite a lot but I’m not very proficient.

Raywen: So you do draw do you - do you draw for pleasure?

Jim: Yes.

Raywen: Right, what sort of things do you draw?

Jim: Scribbles really, graffiti.

Raywen: Graffiti (laughing) yes its actually de-constructive ...

Jim: Yes, not on walls of course!

Raywen: But you quite like it, yes. Have you got your GCSE?

Jim: No, I had the option to do other things and I was more into crafts at the time.

Raywen: So you went for a more CDT type option.

Jim: Yes.

Raywen: Okay. Stephanie -

Stephanie: I didn’t do GCSE either, I gave up art at 14 because all the students who studied for the ’O’-Level were those who were going to get the ’O’-Level.

Raywen: You were actively encouraged out?

Stephanie: Yes.

Raywen: Right, and how did you feel about that, did you want to do it?

Stephanie: I enjoyed it, but I’m good at splashing things out I’m not very good at producing a like image.
Raywen: And that’s what you were being asked to do?

Stephanie: Yes I was asked to look at quite a few magazines with layout and printing - but again it was something that was very set.

Raywen: Right, it was learning a format rather than actually being too creative yourself.

Stephanie: Yes.

Raywen: Right, and how do you feel about art?

Stephanie: Well just looking round, I think things look really great but I can’t do anything like that.

Raywen: It’s interesting, I think I’ve taken virtually everything down because this place usually looks like a jumble sale.

Stephanie: Just the faces, the bold things.

Raywen: So do you think that that is within your grasp?

Stephanie: Yes I believe it is.

Raywen: Oh good, right. Gill -

Gill: Like Caroline I gave up art for domestic science, I wish I hadn’t …

Raywen: You wish you hadn’t, why not?

Gill: Well I enjoyed art but I wasn’t very good at it, I didn’t think I was very good at it and since having given it up and gone on I did actually try once to do an Arts Foundation course at evening class to go on to do it at college but I packed it up after a few weeks because it just didn’t feel good at college.

Raywen: Was that something to do with what other people were doing, how you felt with that group?

Gill: I think it was the group rather than the sense of what I was doing, I was doing still life drawings at the time and then I went on, the Degree that I did which was 12 years ago was Communication Studies and a major part of that was representations of women in art which was considered to be part of the art class working course so I did History of Art and representations of women. Physically doing that stuck more to my routine rather than, I do quite a bit of - I draw children’s names for instance and colour around them and I paint them, but that’s about it. But I’ve always been interested in art and craft but I need to be taught. Because I look around and scenery is one of my things and I know I could do it if I could only just set aside the time.
Raywen: So you actually feel quite confident about the way things are going, just given the opportunity to have a good crack.

Gill: Yes.

Raywen: Are you interested in pursuing gender and art issue perhaps into dissertations?

Gill: I'm not sure actually.

Raywen: It's an interesting topic and one of my colleagues who work in art education her MA dissertation is in gender. Right, Debbie -

Debbie: I've not done any art since I was 9.

Raywen: 9!?

Debbie: That's because we were encouraged to do a second language instead.

Raywen: From 9 - golly!

Debbie: So I have a feeling of trepidation about the whole course.

Raywen: So the thing of the whole course you're most nervous about?

Debbie: Everything else, but I'm worried about the art.

Raywen: How do you feel about the public nature of art, if that's your real anxiety?

Debbie: I think my school was really bad because if you were good at french they made you do academic things and they made you do other languages and dropped art at a very young age.

Raywen: It is a very young age, usually that happens at 14, pick up german at lose art Nine that's incredible.

Debbie: But part of my degree is to do history of art, now I should have really enjoyed that, understanding why they did particular things at particular times and I actually really did enjoy that.

Raywen: Well that's a whole section of the National Curriculum, attainment target 2 is all about that kind of thing perhaps that will help build confidence in other areas. Lucy -

Lucy: Well I know I can't do art.

Raywen: You know you're confident in the fact that you're no good at it.
Lucy: I'm not going to say I wasn't taught properly, I know I'm no good at it but I do enjoy looking at it, I do enjoy going to Art Galleries, and I've been to the Tate several times, the National Gallery, I particularly like several paintings in there and I gave it up when I was 14 because I knew I wasn't any good at it but I do like to look at art and would like to be able to present things well to children but I don't have any aspirations.

Raywen: Right, so really positive. Is it your ability to draw, or is it your ability to ...

Lucy: No it was just something I was never very interested in at school and we certainly weren't taught anything about form or how to use colour. If you were good or if you had a natural talent for it you were taken on if you weren't you just sat at the back and were given a clean piece of paper every art lesson and allowed to scribble on it, allowed to doodle.

Raywen: This seems to be a reasonably common theme that there is this kind of, if you like, elitism when art teachers seem to pick the people who are good and be very interested in them.

Raywen: The same as sport.

Lucy: Not good when you want to teach it is it. Nina -

Nina: My story is the same as Lucy's. I stopped when I was 14, I didn't like art lessons at all and it seemed unless you were reasonably good at it they didn't really want to know so I went toward more academic subjects and dropped art as soon as I could really.

Raywen: Was there a sort of positive pressure towards that though that actually academic subjects would be of more use to you if you wanted to go to University?

Nina: Yes I think so, I think it was myself as well as the teachers though, I wasn't very keen on doing it anyway so I was quite happy to give it up.

Raywen: Hannah -

Hannah: Well I could never do it and sat at the back just doodling away. I've always really liked it and would love to be able to do it. I think maybe if I could just learn some basic perimeters then build up on that. I'm never going to be too brilliant. I did History of Art as a ? degree, which I did like.

Raywen: You speak quite a lot of positive feeling towards art but ...

Hannah: But I just can't do it.

Raywen: I know, I noticed that too. Colleen -

Colleen: I did art at 'O' and 'A' Level and ...
Monica: I’ve always loved art, I did ‘O’ level and ‘A’ level, I dipped into a bit of everything really, printing, graphics, photography, making things out of clay. I was actually poached when I was at art school, and chose to do languages instead. It was only my art teacher encouraging me but everyone else told me that there was no future in it, it was very competitive.

Raywen: They say things like the largest contributor to the gross national product is art related industries.

Monica: I would have like to have done graphics because my art ‘A’ level was based on that. I’ll have a go at anything.

Raywen: Actually Art’s a huge employer, why people don’t think it is. As I say the arts related industries I think contribute more to the gross national product than cars anything.

Monica: I was put off the idea of going to art school as well by this image of what the art student looked like, people said “no, no”.

Raywen: What do they look like?

Monica: ?? (punk?) - I don’t know I just know I wasn’t encouraged to go into art.

Raywen: In terms of employment - yes? I guess there is, everything that can be pierced is pierced. Jane -

Jane: I gave it up when I was 14 not because I didn’t enjoy it but because I wanted to do Domestic Science. I wasn’t very good at it but I did enjoy it and I haven’t really done anything since.

Raywen: But you don’t feel bad about it.

Jane: No I don’t.

Raywen: Anne -

Anne: When I was at school it wasn’t really seen as a choice. You either did languages or you were thick and did Domestic Science or Art, it was the attitude of the school. I enjoyed it, I was hopeless at it. I did things like ceramics and I enjoyed it. Recently the nearest I’ve got to doing anything art related at college I did a project on photography and I did costume design.

Raywen: How did you do costume design without any drawing?

Anne: You should see my sketches - well I did, I did very basic sketches.

Raywen: Good. Do you think that’s commonly held that you don’t have to be terribly intelligent to do art or what?
Anne(?): I think it’s a gift and I think you’ve either got it or you haven’t

Raywen: Really - do you not hold out any hope that you’ll still improve?

Anne: Obviously, I know I sound very negative I don’t mean to I just think that to be a great painter is to be something great and I’m not.

Raywen: But to be a great anything, you have to be great.

Anne: Oh yes.

Raywen: Melinda -

Melinda: I seemed to do alright up to the school bit but after that I don’t remember making a conscious decision to love art, I just had to do it. I haven’t done anything for donkeys years and all I’ve done recently is I have two young children and I’ve been inspired by things they’ve done in class with toddlers. So I’ve drawn with them but it’s really just toddler art.

Raywen: Toddler art?

Melinda: Sponge painting, that’s it.

Raywen: Mary -

Mary: I can remember loving art actually as a child I spent weeks in the summer holidays just drawing pictures. I did 'A' level at school. My teacher actually wanted me to do media studies at a college in Bromley, we were out of the grant area and my parents couldn’t afford to send me to Bromley.

Raywen: What did you do instead?

Mary: I just went into secretarial work at the BBC, just before I had my first child I decided to do an Open University degree, so I started the Arts Foundation course and it was mainly art history concentrating on the victorian period like Constable, visits to the National and Tate. My late courses I did cultural belief in cities in central Europe. At home I did various craftworks, I like to dabble in lots of things, I’m not an expert in anything, lino-cutting, tapestry.

Raywen: Do you do lino-cutting at home?

Mary: Yes. We make a lot of our christmas cards that way and we had to teach it, some of my friends from church asked me to do some sessions teaching it. Tapestry is an asset. I also like doing pen and ink type pictures, a bit weird I tend to use parts of the human body, not the external ones the internal and I make landscapes, they’re like a landscape that you might see on a strange planet or something. I don’t know why, I enjoyed Biology and I like the shapes.
Raywen: I think these might be quite nice to look at. I think anybody who has some work of their own, even if it is old I mean, it might be quite nice to have a look at it. It would be fascinating to see your landscapes.

Mary: They’re on A3 sheets.

?: Actually when I did my 2 weeks observation, in my second week one of the teachers actually organised for the teachers and staff to go to the National Gallery and we were actually inducted on how to present sort of like pictures to children and taking them round.

Raywen: Who took you round?

?: I’m not sure, but a tutor and a member of staff actually took us round and showed us 2 pictures and they all had symbols and they had loads and loads of themes going on sort of like internally like molecules and we were told what things to look for and it was very interesting.

Raywen: Did you get hold of slides of the pictures you saw?

?: I could actually go back and ask them.

Raywen: Get a slide, and put them up and you can tell us how to induct children.

?: All the classes in my children’s school last term went to the National Gallery both my children loved it, I’m quite surprised because they’re only young.

Raywen: Right, what I’d like you to do is reflect on the sorts of things you’ve just been talking about and take as long as you like.
ROEHAMPTON INSTITUTE

POST GRADUATE CERTIFICATE OF EDUCATION - PRIMARY

STUDENT INFORMATION FORM

AUTUMN 1994

Name .................................................................  Age 27 yrs
Course Tutor .................................................  Sex M/F

1. Do you have G.C.S.E. ART or the equivalent?  YES/NO.
   If Yes, Please identify grade ......................

2. Do you have 'A'Level ART or the equivalent?  YES/NO.
   If Yes, Please identify grade ......................

3. Higher Education Qualifications:
   First Degree .............................................
   Particular Specialism, if any ......................
   Was there an art element in your degree?  YES/NO.
   If Yes, please elaborate.

Do you have any other Higher Education qualifications?  YES/NO.
   If Yes, please specify ......................

4. Do you engage in art, craft or design activities for pleasure?  YES/NO.
   If Yes, please describe the type of work you do.
   I do not do any art myself but I like impressionist paintings.
5. Have you taught art before? (Please tick those applicable.)

*not at all........................................................................................................
*on the observation 2 weeks.................................................................
*in playgroups or holiday play schemes...........................
*in another country.............................................................................................
*for periods of time in a school............................................................
*other (please give details)..........................................................................................

6. Please answer the following questions in as much detail as seems appropriate. Feel free to use additional paper if necessary.

a) How confident do you feel in your own artistic ability?
   Very confident..................
   Confident..........................
   Fairly confident............... 
   Lacking in confidence...✓.. 
   Very apprehensive..........  

b) How confident do you feel about teaching art to primary aged children?
   Very confident..................
   Confident..........................
   Fairly confident............... 
   Lacking in confidence...✓.. 
   Very apprehensive..........  

c) If you have any anxieties about either (a) or (b), please say what they are and why you think you have them? (anecdotes welcomed). Similarly, if you have had positive experiences in art or art education, indicate how these have affected your confidence.

The most awful thing about teaching art is that children think the teacher knows everything. So when I teach it with no artistic talents it’s really embarrassing when the children ask me to help them draw something & I say "Have a try yourself" & encourage them to do it because I can’t! Also, I can’t really develop their art aside from introducing new techniques because I can’t demonstrate to them.
5 Thes am - Fabric + Tolexparate Slides

In the event it seemed more sensible to do the practical work first so that it could be drying while we looked at the slides.

Gave an introduction to the types of activities on offer - suggested that the students tried 2, perhaps sharing with a friend so that they each could have a sample of the different types of work.

Explained batik not suitable for young children - some chose not to do due to that reason.

The students initially wanted to do everything and 'went for the work' with tremendous enthusiasm - they hardly asked me for anything, just the odd technical point like how long the tie dye has to stay in the bucket for. They worked extremely hard and were generally very pleased with their results. Some felt disappointed with the masking tape work as they had blotted and had lost the clean edge of the tape, but when they saw a few together they decided that they actually preferred the blurred edges to those with areas of defined white.

I decided to do just a weaning in the back room and became quite absorbed with that but was a little disappointed at the end when she couldn't resist to share with her partner. She had worked on colour matching a portrait of 'Ophelia' she had bought at the National Gallery and some
to enjoy the process of interpreting from one media to another and below matching.

I think when I repeat this lesson I will a) cut all the fabric before hand as the group ravaged my stock rather and b) insist they only do two items to stop them rushing just to have as much as everyone else they want. They very much enjoyed the work but I also feel they have a "mission" to complete their sketchbooks with everything and anything. Several students indicated how precious the books have become + worry when they are out of sight. (i.e. they lose them) - an anxiety I hadn't envisaged is it my fault?

Gave out more copies of the support booklet as they seem to want more copies - they have shared and photocopied quite a lot of stuff.

I wanted to talk through what she had done under sketchbook 25a to ensure it was ok. She felt there might be too much written and styling visual. Most was written but she had excluded all the work from 5 to 7.

Some people were anxious that they would not have enough room left + I assured them that things could be overlapped etc.

They also expressed how much time they had spent on art, not in a design...
way, but just that they had.
The clearing up took a long time because of the amount of work generated. One student tipped the bucket of dye away. When I asked where it was she just calmly said she thought they had finished with it, that she hadn't worked with dye before — I should have been more precise about clearing up.

I took time over safety again esp with batik. Flames, hot wax, iron, etc. The slide discussion was easy, the group were forthcoming with suggestions esp. I. She seemed pleased that she knew some facts about the slides shown.

They were happy to disagree with each other, challenge each other's perceptions & opinions.
This activity is bold of a 'leveler' students of history, English, Drama or feel they can take part actively.
A comment made was that the pictures (at least first few) were too well known, too mass produced by Athens & therefore gone off them, one exposed 2 people in this group were being ignoring by me on BSE.
Appendix 8  Completed Post-course Questionnaire
The purpose of this research is to examine the Art course in detail and identify those aspects of the course that affect student confidence in the teaching of art to primary aged children. Please read the comments you made on your initial form, think carefully about the course you have just completed, and answer the following questions in as much detail as you can.

1. What do you think you have personally gained from this course (rather than as a prospective teacher), in terms of:

   a) your knowledge and understanding of Art?

      I have learned a whole bunch of techniques & developed a more critical vocabulary. Now when I look at art I feel I have a deeper understanding of the process involved in making that piece of art.

   b) your own artistic skills?

      The course has made me realise that I am not really as unartistic as I claimed to be. I can do some art (even if it is not excellent) that is presentable & now I feel more able to experiment with art.
2. In what ways have you found this course useful in terms of your role as a teacher of art? (e.g. planning and organising lessons, safety, assessment, etc.)

I would never have thought of art as having complete topics such as printing. I would have done a bit of printing one afternoon & that would have been it. Now I feel able to help children build up a 'grown-up' portfolio of work on a topic.

3. How confident do you feel now about becoming a teacher of art to primary aged children?

- Very confident
- Confident
- Fairly confident ✓
- Lacking in confidence
- Very apprehensive

4. To what extent do you feel the following aspects of the course have affected your confidence:

   a) your understanding of the aims of art education

      Now I realise art education is not just pretty pictures, children have to really think (not always easy).

   b) the content of the course, activities undertaken, and the way the course has been structured,

      I have thoroughly enjoyed the course and the activities. Each week we have looked at a complete art topic which is pretty amazing as time was so short. I wish I had more art lectures as I have learnt so much valuable knowledge.
c) the types and range of learning opportunities offered, (such as the practical work, or the group discussions, the handouts, the short lectures)

I liked the lectures as they brought the practical work together & put the whole thing in a context. The practical work - & the opportunity to experiment has been just excellent.

e) the physical environment you have been working in, and the display material,

There are a lot of ideas for displays around the room. At first they look pretty mind-blowing but then you think "I could create that."

f) the attitude of the tutor and teaching style,

The teacher attitude has been really encouraging and enthusiastic. One week I got really carried away with a piece of work & the tutor was so supportive - it was lovely.

5. In reviewing your answers to the previous questions, what aspect of the course do you feel has contributed most to your personal self confidence with regard to the teaching of art?

The practical work has contributed most to my confidence, because I have tried techniques I feel I can teach these techniques to children.

Thanks for your help, I very much appreciate it.
All comments used in my work will be anonymous.
Appendix 9 Extracts of Tape Transcriptions of Interviews
Do you think that the art module increased your confidence - by the end of the module, try and forget the teaching, how did you feel at the end of the module.

It increased my confidence 100%, and that's not flattering you it just did, I was terrified about art and it almost affected my whole application for teaching at all because I thought that my lack of artistic ability wasn't fair to the kids if I went to be a Primary school teacher and so I was very very concerned and when I went for my BSE I was the art lady for the first couple of weeks. They didn’t do any art in my school, my teacher was a nightmare - I had a very bad BSE from the point of view of my teacher - I just never spoke to her and she couldn’t be bothered to get the art stuff out, so I went in inspired from you and it was great because we did loads of art. Everything from making salt dough to printing to brick rubbing and after the course it was easy to teach.

It was easy?

Yes. I had no problem at all in teaching it.

Well that's interesting. If we established that the course was beneficial in terms of your confidence, what I’d like to do is identify what aspect of the course - what it was about the course that had that effect. You remember in the last questionnaire I said things like : Did you think it was the aims of the course - the intentions of the course were what affected you. Do you think it was the content - what I actually asked you to do. Do you think it was the structure, the way I divided the subject up and what I included in each session - so was it the structure. Was it the modes of presentation - there was some demonstration, some practical work, some discussion. Was it the fact you could respond in a different number of ways, you could make, you could talk, you could write, you could respond in a number of different ways or do you think it was the physical environment, the actual situation we were working in. Which was most beneficial - do you think in terms of your confidence and which do you think probably had the least affect?

I actually have to pick one out - because I would actually say it was the complete and utter structure of the whole six weeks. Because the fact that you demonstrated and then we did straight away, so we found that we could do it and it was also at our own level which was good so we could get to as far as we could at our own level and realise that we could do it for the children. Because when I was doing the art in school, you know that you can always do better than the children whatever standard you are, and this was something I hadn’t really realised before. So the fact I had done it before at my own level, as much as I could achieve, then taking it in to school was really really helpful.

So out of those you’d say the combination of the structure and the modes of
presentation?

Raywen: Yes, exactly and it was very clearly structured as well. So the fact that one week we did this and the next week pottery, and the following chalk. So it was very clearly presented. Then I went off and I bought that book which reinforced - Nigel Meagre - teaching Art at keystage 1 which actually goes through the sections in the same way, so it reinforced what you had done in the course. Also you applied it all to how to take it into the classroom so the fact that you did it, we did it, and then you said right to take it into the classroom you can do this and this and this. It was really, really helpful because you could then apply it in your mind - how you would take it in from having done it yourself. The physical environment, I mean the fact that everything is up didn’t actually influence me at all.

Raywen: It didn’t?

Raywen: No.

Raywen: Did you find the physical environment in any way intimidating? Or did you find it encouraging, or did you just not notice it.

Raywen: Well I did notice it. It was nice to see things up after we had done them, that was good and I realised that from the children’s point of view as well and you brought that up - the fact that something went up that you’d actually partaken in was really very encouraging and very nice. Also it was very easy to access things. Once I was doing something and I didn’t want to do it with the tool that you had put out so I could just toddle off and get something - I knew where it was.

Raywen: So it was actually something to do with the organisation of the room?

Raywen: Yes.

Raywen: .. rather than the display materials?

Raywen: Yes. Which again you could apply to children. You could feel confident that you’re not going to incur anyone’s wroth if you just toddle off and get something yourself, which makes children independent learners and applies to adults as well.

Raywen: So you think that the clear relationship between what you do and what you will do in the classroom, that clear link, is what provides you with the confidence?

Raywen: Yes, it was brilliant. Yes it was absolutely perfect the whole structure to be able to take it in to the classroom and make it all so possible. Because you did things that I’d never have thought of doing, like Batik and the flour and water Batik which is so simple to take into the classroom.
Raywen: Did you try that?

I didn't actually, no but I wanted to. Lisa did and it worked really well and I would like to try it some other time. But these really inspirational ideas that are so simple to take in to the classroom. I always thought art was so unaccessible really because you have to be good at it. But you don't you can just get in there and do it.

Raywen: If there were any on those that you think didn't particularly impact on you, which would it be. Oh, you've said the physical environment didn't particularly...

Mind you, saying that if there was nothing on the walls, you'd think huh is this really an art room. Because a lot of it was already up, you do take it as your environment that you're going to take art in. So from that point of view I didn't really think about it either. It was an art room and that's what they should be like, especially at a college where somebody is an art specialist. So if it wasn't here you probably wouldn't feel so inspired would you. If you came in and weren't surrounded by all this kind of thing.

Raywen: You didn't find it threatening?

Oh, not at all, no. It was quite interesting really.

Raywen: Did any aspect of the course not go well for you. Were there any points that it actually had a negative affect on your confidence.

Only once, and that was the drawing. Because it was quite sudden in the course, suddenly to have to draw. I'd almost rather that was later on in the course when we'd built up confidence and also with you because I know some people probably could find you quite intimidating because you're very sort of - you know. But I can relate to that, because that's how I see myself in quite a lot of ways - right we're going to do this and be really bouncy and jolly and enthusiastic. Having to draw and also things that you picked out how to draw were to me quite intimidating because it was the second week wasn't it? And suddenly to have to do that - and you came up and said "and what is that?" or whatever you said ....

Raywen: I can't remember what I said but I know it wasn't the proper thing to say!

And then you wrote in my notes afterwards, I hadn't actually looked at the thing but that was my response. Because you didn't know me, so that was my response, get my head down and get on with the task. That's how I overcome difficulties, by putting my head down and getting on with it, whereas you thought I hadn't actually looked properly.

Raywen: So out of all the activities you did the drawing you felt was the most intimidating, and you think one way to solve that would be to approach drawing later in the course, once you know me better.
Appendix 10  National Curriculum Criteria for Effective Teaching
stimulate their pupils into having ideas; for example, making their classrooms visually stimulating, and providing enrichment from displays, books, actual works and visits by artists, designers and craftworkers

give clear and unambiguous instructions, where appropriate, having analysed the steps that their pupils need to take to gain a skill or understand a concept

provide opportunities for pupils to develop a degree of mastery of a limited range of hand tools and materials, both traditional and new, while avoiding the superficiality which can come from working with too diverse an array of art materials and techniques

ensure that their pupils produce work in both two and three dimensions – the importance of the latter for tactile learning, understanding of scale and proportion and also for the handling of tools, cannot be overemphasised

balance the activity of making art and design with opportunities for pupils to reflect upon and discuss their own work and the work of others

develop their pupils' drawing abilities to the point where they are at ease using drawing as a tool, for example, to aid thinking

develop their pupils' confidence, value and pleasure in art and design

appreciate and value their pupils' individual responses in their own right, rather than seeing them as a form of inferior adult art.

Where all these features are present, good art education takes place and, at the same time, art makes an effective contribution to pupils' learning in design and technology.
# Focused Reflection Sheet

Name: ..............................................................................................................

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**Final Statement**

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