Readings in
Art and Design
Curriculum

Edited by

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Introduction

Research in art and design education in Britain is a relatively recent phenomenon[1] and is regarded with suspicion by large numbers of practitioners in the field. This suspicion is frequently linked to the criticism that it is an ivory tower pursuit that has little or no relevance to the day-to-day business of teaching[2]. The following collection of papers is designed to dispel the myth that research and teaching are disparate entities. Every single one focuses on, or questions contemporary curriculum issues and as a consequence, has practical implications for teaching in higher education institutions and schools.

The authors include a member of staff at the Centre for Postgraduate Studies in Education, and present or former students who have completed, or are in the process of completing individual research dissertations or theses leading to the award of MA, MPhil or PhD specialist degrees. For the past ten years there has been a steady increase in the output of such research dissertations and theses from the Centre and in student enrolments on the MA (Art and Design Education) course and for research degrees. The large majority of these research students have been and are teachers in schools and colleges in the maintained sector of the United Kingdom — although in recent years there has been a substantial number of international student enrolments.

The authors of the research reported in this publication are practising techers or lecturers working in four Local Education Authorities in the United Kingdom. Three of them are specialist art and design lecturers working in higher education institutions, four are secondary school art and design teachers and one is deputy head of a primary school. Like research students working in other specialist areas, they identified the individual projects reported in these papers in one or other of the following ways. They isolated a key issue or controversy in specialist literature, established a gap in existing research, elected to participate in an on-going research programme or, acted on a felt need arising from relevant past experience.

Three contributors elected to report on something other than the degree work they completed at the Centre. But their papers reflect the research skills and attitudes learned during this apprenticeship. By this I mean that they demonstrate that they can formulate research questions, address the problem of method and ground enquiry theoretically. The choice of research questions, method of enquiry and theoretical grounding varies. This is a reflection of the qualitative/scientific dichotomy that is a feature of the current discourse about art educational research in North America[3] and of the three basic forms of knowledge orientation, or paradigms, that the philosopher Jurgen Habermas[4] has claimed are typical of modern European action and thought.

The paper by Bougourd, reports on a so-called conventional piece of quasi-experimental research related to the need for programmes that improve dress students' critical skills. Her project necessitated her developing a hypothesis and testing it in laboratory type conditions. Brookes' and Rawding's papers feature a different kind of curriculum theorizing. They draw on the discipline of philosophy and on aesthetic theory to address fundamental questions relating to the problem of curriculum content in art and design. Cowlishaw's and Boden's contributions are case-studies. They introduce readers to so-called naturalistic research method and report on responsive evaluation of specific art and design programmes in secondary schools. (Cowlishaw developed and evaluated curriculum materials aimed at increasing pupils' multicultural understanding and critical skills in art and design. Boden was concerned with the evaluation of curriculum decision-making and the design content of an integrated programme organized around the theme of 'movement'.) The paper by Taylor reports on a small scale survey and analysis of artist-in-residence programmes in Leicestershire carried out while he was seconded to the Centre as a teacher-fellow. Cruickshank's paper arises out of her experience of teaching photography at Leicester Polytechnic. Finally, Nind's paper is an example of what Stenhouse[5] has called teacher-based research. His enquiry is grounded in existential-phenomenology and emphasizes teacher self-development as a part of the research process. He reports on case study material accumulated in his multiracial primary school classroom.

While the variety of methods and approaches may confuse some readers, it is representative of the current state of the field. At the very least, the authors' differing orientations to knowledge and theory signal that research in art and design education is alive and kicking. Student-researchers at the Centre have to do more than merely adopt and replicate one particular kind of research formula. Difficult though this may be, they are asked to select from a range of possible methods and modes and, in so doing, to consider their meaning and implications vis-a-vis not only their individual projects but, also, enquiry in art and design education as a whole.

In closing, I want to suggest that specialist research in art and design education in Britain and in other European countries has been and should continue to differ in form and content from research emanating from North America. Europeans have traditions of Art and Design and Pedagogy going back many centuries which inform what goes on in teaching whether they are articulated verbally or not. British and European researchers have traditions of scholarly thinking and writing, also, which continue to influence political and academic decision-making while remaining outside what is typically accepted on North American campuses as so-called 'educational research'. Those European traditions of practice and thinking are deserving of further critical analysis, elaboration, application and dissemination in the field.

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Notes and References

1. According to Brian Allison, research in the more specific field of art and design education began in 1965 with the establishment of award bearing advanced Diploma courses in some of the specialist centres for art and design teacher education. Allison's (1975), **Index of British Studies in Art and Design Education** listed 236 Diploma dissertations and 32 research theses submitted for higher education degrees. Subsequent to this period, a small number of specialist Masters degree courses were developed in the art and design education centres some of which were validated by the Council for National Academic Awards and others by Universities. Allison's revised Index published in 1985 (London, Gower) listed 768 confirmed completed researches of which 266 were MA or MEd dissertations and 52 were MPhil or PhD research degree theses.

2. For confirmation see John Steers (1987), 'Resistance and Freedom to Fly', **Journal of Art and Design Education,** Vol.6. No.1. Steers (p.18), says 'many teachers speak scathingly of research and claim that such academic theorizing does little to help them in their day-to-day work'. He refers in passing to a useful article by Nick Webb in **The Canadian Review of Art Education** which takes such doubters to task.

3. Evelyn Jacob's recent article 'Qualitative Research Traditions: A Review' (1987), **Review of Educational Research,** Vol.57. No.1, pp.1-50 is typical in that is contrasts qualitative with traditional positivistic or scientific research.

4. For a discussion of Habermas' three knowledge orientations and their corresponding paradigms or models for art education research see Harold Pearse (1983), 'Brother Can You Spare Me a Paradigm? The Theory Beneath the Practice', **Studies in Art Education,** Vol.24, No.3, pp.158-163.

5. Lawrence Stenhouse (1983), 'Research as a Basis for Teaching', in **Authority, Education and Emancipation,** Heinemann, London.

Artists-in-Residence:
Some Common Assumptions

by Peter Taylor

Abstract:

The practice of employing artists-in-residence with a view to their enriching and broadening the existing art and design curriculum has become popular of late, especially within the related contexts of community and multicultural education. This paper arises out of the author's investigation into recent residence schemes in Leicestershire schools carried out while he was seconded to the Centre for Postgraduate Studies as a teacher-fellow. His enquiry formed a part of the long term research project called Art in a Multicultural Society (Aims) which has been located at the Centre since 1983. Taylor identified a number of common assumptions underlying the implementation of the schemes he investigated which resulted in misunderstandings and confusion and weakened their potential for curriculum reform. In this paper he attempts to clarify issues arising from these assumptions and to provide information that may benefit the practice in the future.

There are two important ongoing developments in the field of education which continue to give rise to a great deal of investigation and research. These are the current and related drives towards the promotion of community and multicultural education. Implicit within the idea of community education is the notion that children not only learn from teachers, but also derive a great deal of knowledge and educational experience from people and activities in the local community. Central to the idea of a multicultural curriculum is a pluralist perspective which seeks to promote respect and understanding amongst the different cultural groups living in Britain and to challenge the Eurocentric bias within the curriculum and people's attitudes and beliefs. These two developments both have important implications for the field of art and design education. The **Arts-in-School Project**, which is sponsored by the Schools Curriculum Development Committee (SCDC), in which Leicestershire is a participating authority, is currently examining relationships between the arts and the community especially in local areas where there are culturally diverse populations. Also, the **Art and Design in Multicultural Society Project** (Aims, 1985), based at Leicester Polytechnic, is conducting a long term investigation into policy and practice in multicultural education: and, is exploring ways in which the curriculum can be made more culturally appropriate for all children in present day society.

The general belief that children benefit from increased contact with visitors from different ethnic backgrounds in schools is one of the most interesting ideas to have emerged out of the current developments in community and multicultural education. It has resulted, also, in a growing emphasis upon the use of Artists-in-Residence and on their contribution towards effective art and design curricula. This emphasis has been particularly marked over the last two years within the context of multicultural art and design education. In Leicester, for instance, a number of schools which have a high proportion of ethnic minority pupils, have operated a range of Artist-in-Residence schemes. Many of these have been implemented with a view to their potential for contributing to the development of a more culturally appropriate art and design curriculum in that they provide children direct contact with artists of non-European origin. My research at Leicester Polytechnic in 1986-1987[1] was concerned with reviewing recent practice within this area, and with developing guidelines and evaluation procedures for future Artist-in-Residence schemes[1]. The work included extensive interviews with artists, teachers, members of funding bodies and the community, and visits to schools which had operated Artist-in-Residence programmes in the recent past.

Clearly, Artist-in-Residence programmes do have important contributions to make to education in general, and to the art and design curriculum in particular. In the multicultural educational context, artists of non-European origin can provide children with valuable insights into and knowledge about the nature of various cultures and the art and design work which they produce. They can extend

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children's understanding of non-European art forms, and, possibly, provide ways in which this experience can contribute towards the development of more culturally relevant curricula. Also, because of their practical expertise coupled with their knowledge of their own cultures, they can help pupils and students to understand the diverse relationships that exist between art and society in cultures other than their own. On a more general level, the development of an Artist-in-Residence programme within a school inevitably involves a number of other bodies such as funding agencies, arts administrators and other members of the community. Regional Arts Associations such as East Midlands Arts, for example, now provide extensive schemes for Artist-in-Residence programmes in the visual arts, music, literature and dance. This involvement of outside agencies and resources in the sphere of general education would seem a beneficial development. It is possible, that in future, these Artist-in-Residence schemes will be seen as an important innovation and a resource both for community education in general and for the particular needs of culturally diverse groups. Current demands for Artists-in-Residence, and the optimistic views being expressed by teachers support this.

While recognising that such schemes can make important contributions to the art and design curriculum in schools, however, there is evidence to indicate that they are not without their problems. Also, it is easy for teachers to be swept along on a tide of enthusiasm for these educational innovations. No excuses should be necessary for attempts at their serious critical appraisal. Artist-in-Residence schemes are undoubtedly becoming popular, if not fashionable. Against this background, it is vital that researchers enquire into the extent to which they really are educationally significant. The enquiries so far have uncovered a number of problems and common misconceptions which could serve to weaken the potential of future programmes if they remain unexamined and unresolved. These studies have shown the need for careful preparation, clearly defined operational goals and evaluative procedures if the contributions of Artists-in-Residence, (particularly of non-European artists), are to be maximised. The provision of funding for such schemes without any serious evaluation and comparison of their relative merits and defects is irresponsible. The studies have revealed a number of other more subtle problems and assumptions, also, within recent practice which are worth noting here.

Firstly, at the time of writing, East Midlands Arts are sponsoring and supporting a good number of non-European artists and teachers in Leicester schools and are keen to provide them with opportunities to work with pupils. While it may be a good thing to employ these artists at this time, (the concept of 'positive discrimination' is not under discussion here), it is wrong to assume that they will necessarily be able to provide a more significant input into multicultural aspects of art and design education than anyone else. Many of the artists, I interviewed recently as part of my enquiries, had spent most if not all of their lives in Britain, and had been trained in British art schools — a training largely based upon Western European artistic concepts and traditions. Some of them admitted to feeling uneasy because it appeared that they had been employed because they were of non-European cultural origin, rather than because of their artistic ability. In contrast, they felt that their potential for education lay in their particular strengths as artists rather than in their so-called non-European cultural backgrounds.

Secondly and in connection with this, for the most part these artists had been recognised for their particular capabilities in practical aspects of art. This tended to mean that in terms of their work as Artists-in-Residence, their contributions to curricula were restricted to the practical or productive sphere. This resulted in activities which concentrated almost exclusively on the formal aspects of art work, and in which children's learning was largely skills based. The current literature on art and design education, however, suggests that concentrating solely on the productive aspects of art without attending to its critical and aesthetic aspects, leads to superficial or inadequate understanding. Art educators like myself who advocate the need for a wider theoretical base for art and design education certainly support this view[2]. There are other problems too which could arise from a residency where the emphasis is only on form and 'making' in art and design education. A concrete example might be useful here.

Let us imagine that an Artist-in-Residence was employed to contribute to a teaching programme on the theme of African masks. It is conceivable that slides of particular masks might be shown to pupils, and the similarities and differences between their formal characteristics might be pointed out. Let us imagine, also, that some of the pupils hold racist views towards black people. If the teaching programme fails to provide information about the particular artistic conventions pertinent to these forms and the relationships between artistic production and the societies concerned which influenced the ways in which they were made and perceived, some pupils may have their racist views reinforced. They may simply perceive the African masks as Western art forms and judge their aesthetic qualities according to previously understood Western artistic conventions — such as, for example, perspectival devices or the criterion of versimilitude. It is important to recognise that such conventions may not exist in other cultures and vital, therefore, to provide information which helps children to learn the principle that artistic form is shaped and developed through a particular understanding of the nature of art and its relationship to a given society. I believe that we need to be careful about this. To ask

pupils simply to make judgments about such forms of work without providing any information about the fact that artistic form is culturally determined, is not only to provide an inadequate teaching programme, it could even confirm negative attitudes. Whilst it may be argued that this example is simplistic and that experienced teachers would not let this kind of thing happen when working with an Artist-in-Residence, some of the schemes I have observed recently have operated exactly along these lines.

Thirdly, some teachers and educationalists might attempt to counter these charges with the commonly held view that children inevitably benefit from the presence of a professional artists working in a school, in whatever capacity. Their view, which has often been used to justify Artist-in-Residence programmes, can only be an assumption since there is no evidence in the form of empirical research about the effects of such schemes. In the context of multicultural education, it may be true that an Asian artist, for example, working in a school with a high proportion of Asian pupils, could have a positive and beneficial effect in that they raised the esteem of Asian art or increased the pupils' aspirations towards careers in art and design. In the same way, pupils could gain cultural reassurance from having a number of permanent teachers in the school who shared the same, or a similar, ethnic origin. However, it should not be assumed that this is necessarily true. This is even more important where public money is being used to fund Artist-in-Residence programmes. This area is in need of systematic enquiry and such enquiry might well supply valuable insights which could effectively inform future practice.

A fourth commonly held assumption, implicit in the ongoing debate about the role of professional artists working in schools or other educational contexts[3], is the notion that professional artists, with a wide variety of abilities, knowledge or experience that is relevant to art and design curricula, can, necessarily communicate this to children in schools. In the past, some Artist-in-Residence schemes have given artists complete autonomy to work with groups of pupils. It is rash to assume, however, that just because an artist possesses qualities which have the potential for informing art and design curricula, he or she can necessarily teach. Artists may not be good teachers or communicators, and putting them in this position may disadvantage both them and their pupils. Those who are involved with the training of specialist teachers of art and design maintain that it is the professional teacher who is best equipped to organise and disseminate information, plan and prepare curricula, and communicate with pupils. While some artists may be able to make a valuable contribution on their own, a more beneficial strategy must be one in which the artist works closely with the teacher in a situation which draws upon the strengths of both, and provides opportunities for each to work in the role to which they are best suited and qualified. It is wrong to expect an artist to assume a teaching role to which he or she may be unaccustomed or unqualified. It is appropriate, however, to involve an artist in the business of curriculum building and the provision of teaching programmes under the guidance and supervision of a professional teacher, since together they may be able to make a valuable contribution to art and design education.

Finally, and again in the context of multicultural art and design education, recent studies have suggested that behind the current demands for non-European artists to work in schools, there is anxiety on the part of teachers about their ability to provide more culturally appropriate curricula. Some teachers feel, understandably perhaps, that they do not possess sufficient knowledge or experience to provide a multicultural art and design curriculum. It seems this anxiety is often based on the assumption that multicultural education is separate from education in general, and is an additional component of educational provision rather than being fundamental to or informing the curriculum a whole. Teachers holding this view may feel that, by employing a non-European artist to work in their schools, they have provided for the 'multicultural' component. It is wrong to expect artists to be able to fulfill an obligation with regard to this aspect of curriculum just because of their particular ethnic origin. However, there is general anxiety, frequently expressed by teachers, about the development and implementation of a multicultural curriculum.

A variety of beliefs and viewpoints as to its nature exist in the literature surrounding multicultural education but there are very few concrete proposals for strategies of implementation[4]. While teachers do need special guidance in this area, it is possible to argue that they could deal with the issue to some extent by exploring their own knowledge and experiences more deeply. For example, there must be many teaching programmes going on now which involve some study of Impressionist or Fauve painting. Expert opinion of these European developments supports the claim that to understand say, Monet or Matisse, it is essential to study the impact of Japanese or Oriental cultures upon European thought and artistic production in the early part of this century. Similarly, it is essential to know something about the nature of certain African art forms and cultures in order to understand some of the work of Picasso; or Tahitian culture to understand the work of Gauguin. The determination to reconsider what is already known and to emphasise the concept of culture when communicating information to children, could provide the starting point not only for a more pluralist approach to

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knowledge, but for a wider internationalist teaching strategy or perspective. The criticism of ethnocentrism when it is applied to curriculum, relates not only to what is taught, but also to how it is taught. When it is examined thoroughly, Western European art and design is full of cross-cultural references which could form the basis of a truly pluralist curriculum. The problem is that many teachers have developed a Eurocentric attitude to knowledge which is in truth, culturally diverse, and this has influenced the way in which they present their ideas and information to children. Of course, teachers will have to be prepared to undertake further study if the idea of multicultural education is to be taken seriously and, as noted earlier, Artist-in-Residence schemes can provide valuable contributions towards the realisation of this goal. However, the use of non-European artists in schools should not be seen as separate provision for an aspect of the curriculum which teachers feel they cannot undertake themselves. A deeper examination of existing knowledge, which leads to different ways of presenting ideas and information provides a starting point at least, from which all teachers can progress with confidence.

To summarise, an attempt has been made to highlight some of the potential contributions which Artists-in-Residence schemes have to make to multicultural and community education. Working on the evidence of some preliminary research, some common problems and assumptions have been outlined which could militate against the beneficial effects of this practice if it continues unexamined. If the use of professional artists in schools is to gain the respect it undoubtedly deserves, then more careful, appraisal needs to be carried out in order to maximise the potential of such schemes in the future. Emphasis has been given in this paper to the need for careful planning, preparation and evaluation of Artist-in-Residence schemes. It is my hope that an article which points out some of the problems and assumptions underlying recent practice, will help those involved to carry out these procedures more effectively in the future. Artist-in-Residence programmes could be an important, educational innovation. It is their potential which merits their serious critical appraisal.

Notes and References

1. Taylor, P. (1987), **Non-European-Artists-in-Residence: A Survey of Policies and Practice,** Leicester Polytechnic, (AIMS Project Report).

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3. Hausman, J.J. (1970), 'Teacher as Artist and Artist as Teacher', in Pappas, G. (Ed.) (1970) **Concepts in Art Education,** London, Macmillan. Or, Logan, F.M. (1966). 'Artist in the Schoolroom: A Modern Dilemma', in Eisner, E.W. and Ecker, D.W. (Eds) (1966) **Readings in Art Education,** Blaisdell, New York.

4. For a review of this literature see Tomlinson, S. (1983), **Ethnic Minorities in British Schools,** Heinemann, London.

5. Allison, B., Denscombe, M. and Toye, C. (1985), **Art and Design in a Multicultural Society: A Survey of Policy and Practice,** Leicester Polytechnic.

Photography: A Case for its Inclusion in the Art and Design Curriculum

by Iona Cruickshank

Abstract:

This paper argues a case for the teaching of photography in the art and design curriculum in schools. The author teaches photography to BA Art and Design degree students at Leicester Polytechnic and is concerned that the medium tends to be understood as a tool for art and design rather than as a creative medium in its own right. Having dispelled some common misconceptions about photographic learning that militate against its serious attention, she defines it as 'painting with light' using light sensitive material as a canvas. Her paper concludes with some practical ideas for introducing young children to the medium at primary level.

Introduction

This paper is concerned to emphasize the positive educational implications arising from the inclusion of photography in the art and design curriculum. My experience as a lecturer of photography within the Photography Centre at Leicester Polytechnic has led me to believe that it is an essential aspect of all such curricula. The primary function of my work in higher education has been that of teaching photography to students enrolled on Bachelor of Art or Master of Art degree courses within the six schools that make up a Faculty of Art and Design. Each of these schools, Art History, Fashion and Textile Design, Fine Art, Graphic Design, Industrial Design and Performing Arts consists of staff and students who work in a single art and design discipline or, in interrelated disciplines.

At Leicester, photography is taught to first year BA students with a view to their utilizing the medium as a 'creative tool' within their school specialisms.

During the six year period I have worked with the annual intake of first year students I have found them to be of mixed photographic experience and ability. Students who already had prior experience had gained it in the following ways. At secondary school, through enrolment on General Certificate of Education (GCE) or 'O' or 'A' level specialist courses in photography, or through participation in extra curricula school activities such as camera clubs: or, informally, because photography was their 'hobby'. In the latter case, the medium tended to be self-taught, or they had received instruction from a relative who was interested in the subject. In fact, the majority of the students had not had any formal instruction at school in the medium of photography. Some students, however, had been introduced to it formally during further educational courses which prepared them for their BA degrees. Since BA Art and Design students are not necessarily required to pursue this pattern of entry into their degree courses, a number of students did not fit into any of the categories outlined above and consequently, had absolutely no previous knowledge of photography.

To me, this indicated that the medium was virtually ignored by art and design curriculum developers at both primary and secondary levels of education. This is a disturbing phenomena in today's modern world — a world in which the photographic image bombards the general public's visual senses from newspapers, magazines, textiles, ceramics and advertisements. Photographic images hang in our galleries and the family snap-shot provides the family unit with its own social history.

The Social Significance of Photography

The Social significance of photography was recognised by the Hungarian artist/designer Lazlo Moholy-Nagy. In 1923 he warned that, the illiterate of the future will be ignorant of the use of the camera and the pen alike. (p.88, Coleman, 1979).

Unfortunately, his prophecy appears to have been ignored by the educational establishment, a fact which is confirmed in a recent article by William Bishop which appeared in **The British Journal of Photography.** Bishop referred to a press release about a photographic festival exhibition at The Mall Gallery opened by Frances Morrell, Leader of the Inner London Education Authority (ILEA) and Sue Davies, Director of The Photographer's Gallery, in 1986. He noted that, in the press release, Davies and Morrell had emphasised the force of photography in contemporary society and had claimed that 'an understanding of its power was an essential part of every person's education'. Bishop also mentioned that Davies had been quoted as saying that 'every student should leave school camera-literate'. Something which, if it was instituted, 'would be a rather revolutionary evolutionary step'. (BJP, p.1476, 26th December 1986). It is my view that the British educational system should take up this challenge and should question why the most traditional methods of 'mark-making on paper' still dominate art and design curricula and why 'painting with light' has remained a minority concern.

A Photographic Misconception

Prior to discussing the positive aspects of including photography in art and design curricula, I want to dispel a popular misconception, regarding the activity of photography, held by the general public. This misconception was illustrated on television when the American critic, Kaufman, interviewed the celebrated photographers, Beaumont Newall, Eugene Smith and Andrew Sarris, and posed the question, 'Aside from pushing a button what does a photographer do?' (p.14, Coleman, 1979).

If 'pushing the button' is the only reality of being 'camera literate' or of utilising the medium of photography, it can be construed that there is no need to teach it. Fortunately, as Eugene Smith, replied 'pushing the button is a relatively unimportant part of the process' as a whole (p.14, Coleman, 1979). In an article about this interview the American photographic critic, Coleman, expanded on this idea when he wrote that a photographer makes 'numerous major decisions'. The decisions he mentioned, however, tended to be of a purely technical nature. These technical considerations and many more are discussed in the majority of the major photographic reference books, such as those by Hedgecoe (1983) and Freeman (1980). But, if the taking of a photograph is merely a question of making technical decisions, today's photographic manufacturers have produced the 'push button' answer, namely the automatic camera. Once activated by a 'photographer' and pointed at a subject, this kind of camera can focus its lens and select the correct exposure; moreover, if the camera meter judges that the subject requires additional light to enable the film to receive a correct exposure, a built-in electronic flash will supply the appropriate light intensity. In fact, all a so-called photographer has to do in this instance, is to press a button and a correctly exposed image is captured on film. It is important to remember, however, that even though this type of 'push button' photography negates the need for the photographer to make technical decisions, it still requires him or her to consider aesthetic and philosophical ramifications.

Light: A Fundamental Element in Art and Design

It is my personal point of view that the technical aspects inherent in photography, whether controlled by manual dexterity or by automation, are mere tools for exploring the major element, light. Light is a phenomenon that affects homosapians' perception of any kind of subject matter.

Coleman's article in **The New York Times (1979),** called 'More on Color: Readers Speak Out', quoted Susan Trentacoste as saying that our perception of an object for photography, relies on one or more of the following elements, shape (that is, the two dimensional quality of the subject), form, (three-dimensional), texture and color. All these elements give us information about the subject. (p.87)

Our perception of all these elements is dependent on the manner in which an object is illuminated. Without light, we would be unable to interpret so-called 'visual cues' such as the shadows which Gregory has mentioned (1979). He noted that shadows were extremely powerful 'cues' that could,

'evoke perception of objects even when no objects are present' (p.187). It is obvious that an understanding of light is important in any art and design specialisation. Its fundamental significance has been corroborated by Jenkins (1982), writing in **Photographics,** when he said, the whole fine art/graphic circle is linked by photography in some form or another (p.21).

Jenkins considered photography to be 'the designer's most valuable tool' (p.8). Surely, children too should be taught to manipulate this medium; to create with it and to learn how to interpret its particular kind of visual language? As I see it, they need to be taught to paint with light, using light sensitive material as their canvas.

An introduction to the medium of photography can be gained at primary level through the inclusion of the photogram as an element in the art and design curriculum. The action of photogramming has been described by Hedgecoe (1983) as a method of creating pattern or design, '....by placing opaque or transparent objects on top of a sensitive emulsion, exposing it to light and then developing it'. (p.338).

In its simplest form, the photogram is a direct shadow pattern formed by objects placed flat or to sensitive material which is then given a brief exposure to light. Whereas Moholy-Nagy (1969) described the potential of the photogram as a genre which, ...leads to possibilities of light composition, in which light must be sovereignly handled as a new creative means, like colour in painting and sound in music....It offers scope for composing in a newly mastered material. (p.32).

I consider photogramming to be an aspect of photography that is relevant to students at all levels of education. At primary school it can be taught at a basic level, not only as an introduction to handling light sensitive photographic materials, but also as a creative medium in its own right. Whereas, at a more advanced level, the photogram should be utilised to create and interpret spatial qualities (Mulvey, 1969).

In my past experience as a teacher, I have found that photogramming is relevant to BA students studying fabric design, graphic design, and to students involved with surface decoration in areas such as ceramics, glass and metal.

Teachers who are not conversant with the medium of photography, or who teach in schools without any photographic facilities, should not be discouraged from utilising it in class. There is an instruction manual called **Classroom Photography**, published in 1984, which has been designed specifically to help teachers who know nothing about photography, to make photographs in school classrooms. The photogram can be utilised as a means of integrating art and design with learning in science in combined projects, such as those detailed in **Classroom Photography** (1984). One such project utilised the photogram as a method of testing the accuracy of specific scientific theories.

Once children have mastered the basic techniques of handling light sensitive material and have explored its creative potential through the photogram, a natural hierarchical progression in teaching photography would be building and operating a pin-hole camera. Again, instructions as to how to do this can be found in books like **Classroom Photography**. In spite of the fact that it has a pin-hole in place of a lens, this type of camera offers students an ideal introduction to technical decision-making, together with the aesthetic and philosophical decisions a photographer has to consider before, during and after making a photograph. The students' gradual attainment of technical competence with light sensitive materials and photographic equipment should run parallel with and then be overtaken by their exploration of light, whether in a controlled environment such as a studio, or in the natural environment.

In an environment where light can be controlled, a student can move the light(s) or object(s) in relation to each other, thus producing a variety of textural qualities, highlight areas and lengths and shapes of shadows. This exploration with light can be used to enhance students' appreciation of an object's form. The same exploration can occur in a natural environment which relies on any available light such as daylight, which cannot be controlled and where it may not be possible to move objects. In this case, it is the photographer who has to move in relation to the angle and direction of the light source on his or her subject. Basically, if a building is the subject of a photograph, it is necessary for the photographer to consider in advance when the light from the sun and sky will illuminate it. Examples of competence in this kind of decision-making would be: (a) producing a silhouette when the sun is behind the building; or (b) showing up certain textural features of the building (this would require light falling at an acute angle across its features.

Projects can be constructed that help students not only to appreciate form and shape through light, but also, to utilise colour (including the colour temperature of light) as a symbolic element within pictorial composition or, to suggest mood or atmosphere in a photograph. These are all areas of exploration which I consider to be complementary to art and design curricula in general.

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Conclusion

Although I am obviously biased in favour of photography as a creative art medium, I appreciate that many educational institutions choose not to include the subject in their curriculum even though they may agree in principle, because of financial constraints and lack of specialist staff, equipment and facilities. But many towns in Britain today have community photographic departments with facilities and staff expertise that could be utilised by teachers in schools. It is also worth remembering that a cupboard can function as a darkroom if it is made 'light tight' and so-called lighting effects can be achieved using simple things like anglepoise lamps.

I hope that this paper has made a case for the inclusion of photography in art and design curricula and that it will influence some readers to take up Sue Davies' revolutionary/evolutionary educational wish that all students leave school camera-literate.

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Beliefs about Art and the Substance of Art Education

by Colin Brookes

Abstract:

The author has recently heen awarded an MPhil degree. This paper reflects his research interests in Philosophy and Aesthetic Theory in that it proceeds from the logical assumption that the substance of art education, at whatever level, should relate coherently to the nature of art. He argues that a way to think about this relationship is to examine beliefs about the nature of art and to see what follows for curriculum. Its particular focus is on aspects of three contemporary philosophical accounts of art by Danto, Marcuse and Wollheim. In different ways their accounts are found to rest on the nature of the relationship thought to obtain between art and what is taken to be reality. For Danto, art entails a 'transfiguration of the commonplace'. Marcuse discusses the idea of a distinct 'aesthetic dimension' which stems from and yet is set apart from reality. For Wollheim, art, analogously with language, has an important bearing on how we see the world and its contents. In conclusion, the implications of this for the content of art education are found to be significant, challenging and compelling.

Introduction

Many of us who are art teachers must, surely, have engaged in critical reflection about our own (and other people's) teaching and must have wondered if what was being taught really was about art. Despite our getting students to behave in ways that appear to be similar to those of artists and despite our directing their attention to 'typical' artworks, it does not necessarily follow that what we are teaching is about art. Whether or not we are, depends on the ways in which students[1] work and on what we direct their attention to in artworks. That the substance of art education should relate coherently to the nature of art seems self-evident. Yet, the history of art education is, in part, a history of changing notions of what art is. A variety of accounts of the nature of art have underpinned theory and practice in art teaching at all educational levels[2]. Consequently, being sure that one's teaching does relate coherently to the nature of art is not as straightforward a matter as one might at first think. Intentionally or otherwise, art teachers and educators cannot help but work from some belief or set of beliefs about the nature of art. So, questions about its nature cannot be avoided if we want to make any serious claim to be teaching it.

Philosophy of art has responded to such questions, and is one area of study, amongst others, that art education has drawn upon to support its theory and practice. Questions and problems about the nature of art have fascinated philosophers for well over two millennia and have variously intrigued some individuals with a special interest in art education. But, it is surprising that we have not drawn more extensively and directly on philosophy of art in our efforts to clarify our ideas about the nature and purpose of our educational enterprise. The philosophy of art comprises a considerable body of knowledge that continues to grow. Its concerns and methods have not been eclipsed by other more recently established disciplines such as the anthropology and sociology of art, and there continue to remain particular kinds of questions and problems to which philosophy can uniquely respond. One such question is 'What is art?'. My interest in the relationship between philosophical responses to this question and theory and practice in art education is the motivation for this paper.

It is possible to look back at the theory and practice of art education and see how it has been informed (or misinformed) by certain conceptions of art. This is both very interesting and very revealing[3]. It is equally interesting, to look forward and work out how accounts about art might deliberately be used to inform future theory and practice. One way to think about the relationship between art and art education is to examine particular philosophical accounts of art and then tease out what follows, for the substance of art teaching. In trying to do this in a recent study[4] I drew upon what philosophers

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considered to be convincing, significant accounts of art with reference to some contemporary theorising. From amongst the various credible accounts I selected those of Danto[5], Marcuse[6] and Wollheim[7].

Three Recent Accounts of the Nature of Art

Wollheim's account of 'art-as-a-form-of-life' (1968 and 1980), which stems from Wittgenstein's 'forms-of-life' thesis, is in the analytical tradition of European philosophy. Wollheim's thesis undermines other similar accounts that seek to define art by reference to common properties assumed to be shared by all works of art but he does not conclude from this that a general account of art is not possible. The authors of some more recent work, aware of the difficulties identified by Wittgenstein and elaborated on by Weitz[8] have, however, refused to give up the search for shared properties among artworks, and have sought reformulations that overcome some of the problems involved in previous accounts. Danto's philosophy of art is a recent example of such an approach which provides an interesting contrast to Wollheim's account of 'art-as-a-form-of-life'. In striking contrast to both Wollheim's and Danto's approach is Marcuse's 'aesthetic'. Together with his contemporaries of the Frankfurt School he refuted the possibility of an 'authentic' philosophy of art that did not reflect social and political aspects of the human condition[9]. The 'Critical Theory' of the Frankfurt School has supplied us with a re-examination and modified application of Marxist concepts to our understanding of the nature of art.

The above accounts provide different explanations of art; although, in the case of Danto and Wollheim, their philosophical approaches are clearly linked from the outset in that they both belong to the analytical tradition. Whilst the authors offer differing accounts of the nature of art, there are nevertheless areas of overlap or agreement. It may be that it is in these areas of agreement that more reliable accounts of what art is are to be found. If this is so, then they may, a fortiori, have especially significant implications for content in art education.

In my study I examined each of the three accounts separately and tried to draw out some of their implications for content. For the purposes of this paper, I propose to describe some of the areas of apparent agreement among the three philosophies and to consider some of their content implications. In so doing, I hope to convey something of the flavour of these three accounts of art and to point to some initial implications for the substance of art teaching. I shall briefly identify now the areas of apparent agreement that I have been able to discern in the order in which they will be discussed in the remainder of the paper.

Danto, Marcuse and Wollheim agree about the importance of the historical, social and cultural contexts in which art is made and received. Quite apart from content, they make it clear that the use of those materials and techniques associated with art arise out of and only make sense in relation to their contexts. The inappropriateness of considering such materials and techniques in isolation from their purposes and contexts leads on to questions about the physical or non-physical nature of art's existence — its ontological status. This status affects our understanding of art and the sense we can make of it — which, in turn, leads onto questions about the nature of our interpretation of artworks. Finally, some general points are made about the artistic process.

Historical, Social and Cultural Contexts

All three accounts stress the significance and role of the contexts in which art exists and through which its nature and forms are conditioned. For Danto, the 'artworld' is crucial and the context of art's production and reception gives significance to the otherwise limited features of the perceptible properties of artworks. With Wollheim, the notion of art as a-form-of-life firmly links art with our experience of it among the considerable range of features comprising the context. Whilst Marcuse, also, emphasises historical contexts, in particular material productive forces, he cites the subjectivity of human experience as the essential source of artistic endeavour and credits the aesthetic imagination with the capability to transcend the contexts of which it is, nevertheless, a part.

On the basis of these aspects of the account, that which comprises the contexts of art has to be included as content in art education because without it art has no meaning. Wollheim discusses what he calls the 'bricoleur problem'[10]; namely, why it is that certain 'stuffs' (materials and techniques) become the 'accredited vehicles' of art. That they do so is not arbitrary and one can point to all sorts of contextual reasons as to why certain kinds, (of stuff) and not others have been and are employed. Consequently, materials and techniques in art education need to be considered and selected because

they serve artistic purposes, not just because they 'happen to be available'. Marcuse reminds us that 'art' refers to both aesthetic form and technique[11], but, while the former can refer to reality and use technique to achieve this, the latter, as technique, is linked to reality and can only perpetuate and support its existing principles. So, from different points of view, Wollheim and Marcuse both imply that it is inappropriate to deal merely with materials and techniques, since so doing would have little to do with art as art.

The Ontological Status of Art

Marcuse's view of the nature of art is that, despite the significance of contexts, it is nevertheless, autonomous. This view may be related to Danto's argument about the distinct ontological status of art. For him, art is not of the world, but about the world and it does not consist merely in its physical counterparts which are part of the world. Danto's view of the ontological nature of art bears some resemblance to Marcuse's idea that art is autonomous and functions in what he refers to as the 'aesthetic dimension'. This is a realm that is distinct from the material world, in the way that the processes of our taken-for-granted reality are not distinct. For Marcuse, technique and praxis — the means to our actual construction of reality — are separate from art, which remains apart in the aesthetic dimension. An important feature of artworks for Danto is that their material counterparts, such as the actual pigment and canvas of a Rembrandt portrait, or Carl Andre's bricks are ordinary 'objects' of the world that are 'transfigured' when they are made and regarded as art. It does seem, then, that the transfiguration of commonplace objects, in Danto's sense, locates these objects in an aesthetic dimension, in Marcuse's sense.

Wollheim points out that having a function is not inconsistent with something being a work of art — function being associated with the untransfigured world of actuality. Amongst examples, he cites Florence railway station and the Cellini salt cellar — yet, 'no work of art has a function as such, i.e. in virtue of being a work of art'[12]. Now this view, in relation to the autonomous and ontologically distinct features of art, asserted by Marcuse and Danto respectively, raises doubts about the appropriateness of the integration of the study of art into 'design', or 'CDT'. These doubts arise when such integration reduces art to a study of visual form with a view only to its application to design in the sense of the manufacture of utilitarian objects. Furthermore, art as art cannot be adequately experienced or understood as a phenomenon integrated into the magical, mythological or religious aspects of a culture. According to all these accounts, art is something separate and apart from these aspects, although it arises in cultural contexts. This point has implications for what has come to be known as 'multi-cultural' art education. If a culture does not separate its artefacts from magical, mythological or religious functions, under a concept of art, then, for members of that culture, it is not art — although members of another culture with a concept of art may include such artefacts under their concept and regard them as art. (Wollheim refers to the 'wholesale transfer' of artefacts from 'ethnological collections' to 'fine art' collections 'around the turn of the century' as a consequence of the 'aesthetic impulse'[13]). It surely does a disservice to artefacts and members of the culture who regard them as such, to view them as something they are not, just as it does a disservice to regard a culture's artworks as artefacts — something they are not. If the content of art education is to include the study of artefacts then it is not merely art education, but something else as well, and this should be acknowledged. On the other hand, if art education is to include as its content the study of artefacts only, then it is not art education, but something else, and this too should be acknowledged.

In a way, both Danto and Marcuse reject the view that works of art are physical objects. For Wollheim, the consequences of doing so are serious, particularly where there exist physical objects with which art objects, prima facie, can be connected. He is unwilling to reject the view but, in the second edition of **Art and its Objects,** he refers to the metaphysical complexity of the problem and suspends judgement on the truth of the theory that certain works of art are physical objects[14]. In the first edition, the thrust of Wollheim's argument is that the concept of art and its objects (including cases where there are physical objects) are mutually dependent and necessarily linked. The media in which artworks inhere are crucial, for without them there would be no artworks. Whilst for Danto, perceptual properties alone are insufficient to enable us to tell what something is an expression of, his concern with how something is shown in an artwork links up with Wollheim's insistence that an expression necessarily inheres in the physical medium of a work and not in internal states of artists or spectators — in no medium at all. Now it seems that with Danto and Marcuse, the medium is also important, but they have in mind an artistic medium as distinct from a physical medium (in Margolis's sense)[15], whereas Wollheim focuses on the physical properties of media. Yet none of these authors denies the importance of physical media, and all seem to agree that, on their own, physical media are clearly insufficient to count and be regarded as artworks.

Wollheim is clearly aware of problems involved in accounts of art that arise as a consequence of rejecting the 'physical object hypothesis'[16]. Perhaps some of the difficulties and confusions arise because of the pervasiveness of Cartesian Dualism. Shiner[17] argues that the categorial separation of mind and body has affected and led to certain misunderstandings about the nature of art, apparent in romantic and formalist accounts of art. He suggests that, for example, rather than human feelings being expressed through art, art may more appropriately be understood as the creation of forms of human feeling. In other words, if we accept the mind/body distinction, then, for art it follows that feeling (something of mind) and the medium (something bodily) of expression are separate entities. Whereas, if we reject the dualism, then feeling (of mind and inner) cannot be separated from the medium of its expression (bodily and outer) and art gives form to human expression. Indeed, this is what Wollheim seems to be saying when he stresses the necessity of the inseperability of experience and art. Shiner rejects a dualism where mind or body are regarded as ontologically fundamental, in favour of a view, derived from Wittgenstein, that regards 'human being' as ontologically fundamental. Wollheim's account owes much to the thinking of Wittgenstein, in that it rejects certain expressivist and formalist accounts of art.

It may or may not be appropriate to think of mental and physical properties as separate, but it is clear that, for Danto and Wollheim, physical properties in isolation are an insufficient basis from which to identify, appreciate or make artworks. As for Marcuse, he writes of form having become content[18] and thereby implies that the content of artworks inheres in their respective perceptible and physical properties as artistic media. The implications of all this for content in art education are that,

(a) If a separation of physical and perceptible properties from artwork is acceptable, these remain important but, only as physical counterparts and not art objects as such;

(b) If a separation of physical and perceptible properties from artworks is unacceptable, these remain important because they are media in which artworks inhere.

What kind of differences might adopting the positions indicated in (a) and (b) above make? To take extreme examples: an art teacher working from (a) may, because of the presumed separability, deal with the properties of media in terms of their perceived physicality, as well as, but distinct from their transfigurational properties. He/she would emphasise technical matters relating to how the various properties of materials and tools have been/might be used to achieve certain aesthetic effects. A teacher working from position (b) would, because of the presumed inseparability of physical and aesthetic properties, deal with media always in terms of their existing or potential aesthetic character and never in terms of physical properties of media, tout court. The emphasis would be on aesthetic effects achieved, or to be achieved, and attention would be given only where required, to the manipulation of physical properties and the associated techniques needed to achieve such effects. Content in (a) would entail dealing with physical properties of media (means) separately from aesthetic ones, whereas content in (b) would be intolerant of such separation and entail dealing simultaneously with physical and aesthetic properties (mean/ends).

Our Understanding of Art

Marcuse's reference to formed content (content having become form) may be linked to Wollheim's distinction between understanding and mere association. Understanding art in Wollheim's sense, is characterised by a spectator, or artist-spectator, reading the language of visual form in such a manner that there appears to be no separation of what is represented or expressed from how it is represented or expressed. This complements Marcuse's idea of formed content when he writes that in apprehending artworks, we are not conscious of form separate from content but rather of an indissoluble fusion of both. With Danto, 'aboutness'[19] in relation to artworks is an important feature and clearly connects with Marcuse's 'formed content' and Wollheim's 'understanding' as distinct from 'mere association'[20]. What interests spectators about artworks, as far as Danto is concerned, is what a work is about in relation to what it is of; what a work shows and the way in which it shows it. In other words, it is the sense we can make of artworks that matters to us not merely what they possibly refer to. In this connection, Wollheim raises the question as to why we should account for the (apparently) iconic nature of some representations by attending to the relationship between the representation and its referent rather than to the relationship between the art work and the sense we make of it. An implication to be drawn from this, is that the sense that can be made of artworks should form content as distinct from content emphasising that to which works make reference. Summarising then, 'formed content', 'understanding' rather than 'mere association' and 'sense' rather than referents, are closely related notions about art. The idea of becoming fluent in, making sense of or 'reading' art works, increases in importance as content according to these accounts. Enabling students to achieve fluency,

attention to contexts, and circumstances of production and reception, together with artistic conventions would be necessary features of content. It seems worth stressing here Danto's argument about the inadequacy of perceptual properties as bases for making and appreciating art. What might immediately be perceived, say, in Lorenzetti's fresco 'Good Government in the City and Country', by someone used to sophisticated perspectival representations, would be diminutive figures on part of the road leading out of the city into the countryside, drawn incorrectly out of perspective. Where contextual matters inform our perception, we see these figures walking down the road into the distant countryside, as though we were located in the city (where we in fact are, when looking at the fresco), and not from a fixed perspectival viewing point in front of the work[21]. In part, this point relates to familiarity with style and for all three authors, the concept of style enters significantly into their accounts. As such it would be an important concept as content and not limited to formalist characterisations.

It follows then, that the content of art education would be concerned with trying to make students fluent in 'reading' and in making represented or expressed elements in artworks, as these are apparent within their relevant conventions and styles. In so doing, it would also stress the importance of their knowing something to be a representation and the part this knowing plays in their apprehension and making of art; which distinguishes art from reality and representations of it. This feature is discussed by Wollheim with reference to the concept 'seeing-as' (first edition), which is replaced by 'seeing in' (second edition). He argues that, say in the case of a portrait, we see the subject in the depiction, rather than see the depiction as the subject. A similar, point, was made in a different and striking way by Picasso when he responded to adverse criticism of his portrait of Gertrude Stein of 1906. He remarked: 'everybody thinks she is not at all like her portrait but never mind, in the end she will look just like it'. By the time of her death, 'it was acclaimed by all as an admirable likeness'[22]. Wollheim is clear that he is in no way dealing with illusion, for this suggests a confusion between representation and reality. To confuse the two is to fail to see something as, or in a representation. Even with those works of Vasarely and Riley, for example, where visual illusions constitute their subject, these are, nevertheless, about illusions. An important feature of our interest in them is, that despite the convincing nature of their illusory effects, we know them to be illusory and not real. (The same point could be made in relation to the fascinating recent work of the Boyle family, exhibited in 1987 at the Hayward Gallery).

Characterisations of 'aesthetic experience' have been used as guides to the appropriate kinds of experiences that students might have with art. However, accounts of art that are grounded in an analysis of aesthetic experience are deemed inadequate by all three authors, as are analyses of such experience which involve narrow interpretations that stress the relevance of the disinterested perception of formal properties of artworks unduly. Aesthetic experience for Marcuse, is clearly not 'disinterested', because art and our response to it seek revolutionary implications. With Danto, appeal to aesthetic considerations will not help us in defining art, and our appreciation of artworks differs significantly from that of ordinary, real things — we can take up an aesthetic attitude toward anything. Wollheim makes it clear that it is a mistake to believe that we can definitively limit what may enter into aesthetic experience — all kinds of thoughts and associations can legitimately enter into our appreciation of artworks. Surprisingly perhaps, experience of the Beautiful is entailed by Marcuse's account of our appreciation of art as 'sensual pleasure', in the appreciation of represented, expressed and formal properties, and, in terms of revolutionary substance — an artwork is beautiful to the extent to which it opposes its own order to that of the prevailing reality[23]. By contrast, Wollheim does not refer to beauty and Danto deals essentially with the application of beauty as an example of an aesthetic predicate, rather than in terms of what something being experienced as beautiful may entail. Nevertheless, that which is considered beautiful and the experience of it could not be excluded from the content of students' encounters with art, where it was appropriate to artworks in their contexts. Sensual pleasure and formal beauty comprise areas of overlap between the authors, but it would not extend to include the revolutionary features identified by Marcuse.

Our Interpretation of Art

For Danto, interpretation is necessary to our identifying artworks, let alone to our making sense of them. For all three authors, acceptable interpretations of works are made on the basis of our establishing a coherent relation between their perceptible, physical properties and their contexts. On this criterion, various acceptable interpretations may be given or offered, although one cannot say anything one likes about a work. Legitimate interpretations may well transcend historical contexts and, specifically for Marcuse, part of our interpretation of art involves looking to it with a view to finding images of freedom relevant for us today, in our conditions and circumstances[24]. We may interpret 'Guernica', for instance, in the light of our knowledge of the bombing of the ancient Basque capital in 1937,

but we also see in it the relevance of a dehumanising threat to human sensitivity and freedom for us today, and the need for revolutionary responses to such contemporary threats. It is, of course, Marcuse's insistence on the social and political revolutionary role of 'authentic' art[25], that distinguishes his account from those of Danto and Wollheim. Yet, in their own ways, they do not deny the stylistic and technical revolutionary features of art in the sense that, for them, art is characteristically preoccupied with the kind of thing it is; art challenges and is critical of our assumptions about its nature and this is reflected in the radical transformations in technique, style and form apparent throughout its history. Furthermore, with Danto, his explanation of the rhetorical nature of art[26] — its injunction to 'look at something this way rather than that way' — bears some resemblance to Marcuse's view that art accuses, or challenges reality as it presently is[27]. The relation and distinction between art and reality is emphasised by Danto and Marcuse. For the latter, authentic art challenges the existing reality principle and for the former, a concept of reality is necessary for the possession of a concept of art. So, the challenging and questioning nature of art and its relationship to reality should receive emphasis as content. Artworks that might be described as reflecting a complacent satisfaction with things, as they are, should (especially for those accepting Marcuse's account) be subjected to harsh criticism and, perhaps, be unfavourably as compared to authentic works.

The Artistic Process

In dealing with the artist's personality or individuality, both Marcuse and Wollheim allude directly to Freudian, psychoanalytical insights into the likely sources of art. For Marcuse, these are the id energies comprising the destructive and constructive forces (Thanatos and Eros); Wollheim, also, refers to Freud's comparison between the personalities of the artist and the neurotic and makes these telling points; 'for the artist, unlike the neurotic, the phantasy is a starting point, not the culmination of his activity. The energies which have initially driven him away from reality, he manages to harness to the process of making, out of the material of his wishes, an object that can then become a source of shared pleasure and consolation'[28].

The link with Marcuse here is really quite striking. In referring to the withdrawal from the return to reality, through the process of artistic making, Wollheim comes very close to Marcuse's notions of sublimation and desublimation. According to my understanding of these, sublimation is a process in which something may be set apart from or raised above reality and desublimation is a process which reveals the taken for granted, sublimated and inviolate reality for what it really is. Id energies drive the artist away from reality and through artistic sublimation and the use of materials and techniques of this reality as artistic media, the psyche returns to it, as it were, to show us some aspect we had not 'seen' before.

What could be said to follow from this, for the nature of artistic activity in which a student may be engaged as part of his/her art education? Whilst the characteristics of artistic activity are determined by their cultural contexts, within these the motivation and source for such activity should stem from a student's psyche in relation to his/her experienced reality. A student's reaction to various features of reality should form the subject of artistic endeavour. Such reactions would typically necessitate a kind of contemplative withdrawal from reality; a student should be encouraged to reflect upon the way in which he/she apprehends some object/event (this may suggested by a teacher or occur of his/her own volition). Through the increasingly skilful articulation of media — materials, techniques and artistic conventions — a particular way of apprehending should be given visual form so that it could be 'read' and interpreted. For Marcuse, such visual form, or, formed content in an 'authentic' artwork reveals an aspect of our taken-for-granted view of reality — especially those oppressive aspects of our social and political reality — to thereby challenge what we have come to accept as real. The shared pleasure and consolation,
referred to by Wollheim (above) resulting from the production and reception of artworks is described by Marcuse as a 'reconciling catharsis'.[29] There is, surely a measure of solace and comfort (consolation) to be experienced in a sense of shared composure and contentment (reconciliation), so this suggests a further link here between Wollheim's and Marcuse's ideas. As for Marcuse's use of the concept 'catharsis', whilst our involvement with art as artists and/or spectators, may somehow purge our emotions, he implies that it provides us with a sense of hope in the face of dominating and repressive circumstances — hence the term reconciling catharsis. (At a time when art education is yet again under threat, we probably need, even more, the kind of hope and comfort that art seems to provide).

The accounts referred to in this article, challenge certain assumptions about the nature of art that are at the root of much theory and practice in art education (in different ways). The assumptions arise from the Imitationalist, Formalist and Emotionalist/Expressivist accounts of art — that have come

to be known as the major theories of art. Summarily and very briefly, the assumptions respectively are that art is essentially concerned with representation, or the organisation of the elements or design distinctive of a medium, or the expression and or communication of artists' feelings: If the challenges to these assumptions by the accounts of Danto, Marcuse and Wollheim, amongst others, are justified, then they should no longer underpin art education theory and practice.

Maybe, between them, these three philosophers have got it right. On the other hand, their accounts, like former ones, may eventually prove inadequate. If this is so, it may be because they are faulty (though not apparently at fault yet), or they may come to be faulty because the nature of art is constantly undergoing change. Whatever the case, it does seem important that, as art teachers, we try to ensure that the beliefs we hold about art, which guide our educational theory and practice, adequately reflect the nature of art. I hope that this article contributes to this end. The need to ensure that our theory and practice adequately reflect the nature of art is one of the features that makes art education so interesting and intriguing.

Notes and References

1. Students(s), includes all those, whatever their ages, who are subjects of art teaching/education.

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10. Wollheim, R. (1968) op.cit., sec. 23 and 47. (NB: The sec. numbers are the same as those in 1980, second edition, although pagination is different).

11. Marcuse, H. (1979) op.cit., p.36.

12. Wollheim, R. (1968) op.cit., sec.40, p.109.

13. Ibid, sec. 42, p.114.

14. Wollheim, R. (1980) op.cit., p.177.

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16. Wollheim, R. (1980) op.cit., p.177.

17. Shiner, R.A. (1982), 'The Mental Life of a Work of Art', **Journal of Aesthetics and Art Criticism,** Vol.XI, No.3, pp.253-268.

18. Marcuse, H. (1979) op.cit., p.8.

19. Danto, A. op.cit., p.81.

20. Wollheim, R. op.cit., sec.51.

21. For this insightful point, I am indebted to D.G. Hutson who, over a number of years, has made a careful study of Lorenzetti's fresco, which is in the Town Hall, Siena, (1337 — 1339).

22. Penrose, R. (1981), **Picasso: His Life and Work,** (3rd edition), Granada, St. Albans. p.118.

23. Marcuse, H. (1979) op.cit., ch.5.

24. Katz, B. (1982), **Herbert Marcuse and the Art of Liberation,** Verso, London, pp.125-153.

25. Marcuse, H. (1979) op.cit., pp.8-10.

26. Danto, A.C. op.cit., pp.166-167.

27. Marcuse, H. (1979) op.cit., p.8.

28. Wollheim, R. (1968) op.cit., p.132.

29. Marcuse, H. (1979) op.cit., pp.55, 58-60 and 66.

Artistic Intention and the Teaching of Art Criticism

by Michael Rawding

Abstract:

The author is a registered research candidate for a PhD award at the Centre. This paper, which is philosophical in nature, arises out of the work he is currently pursuing for his degree. It is divided in two parts. In the first part he attempts to show that logical difficulties attending the concept of artistic intention are indicative of a more fundamental level of disagreement amongst scholars of contemporary aesthetics concerning the theoretical relationship of art and criticism and its implications for critical practice. In the second part, he considers what is involved in translating controversial material into curriculum content. This leads him to an examination of aspects of previous research into the teaching of English.

Introduction

Interpreting an artwork with reference to its producer's intentions implies a number of critical strategies. These include, (i) speculating about the artist's psychological state in the light of evidence arising from both an analysis of the work itself and general biographical information, (ii) deducing artistic meaning in terms of the cultural provenance within which the work was produced, (iii) drawing conclusions on the basis of direct statements made by an artist with regard to the work, and (iv) focusing on the work itself as a functional whole which exhibits intentional properties that transcend the artist's control. The question of the legitimacy of intentionalist criticism in its various manifestations has, in the words of John Hospers[1] '...prompted the principal controversy in the mid-20th century' in the field of philosophical aesthetics.

Why do I consider the concept of artistic intention to be of interest to art educators? Firstly, it should commend itself to advocates of subject-centred curriculum study: those who, like myself, accept the premise (which, for example, underlies Allison's 'Four Domains Model')[2] that art teaching and learning is based primarily on the content and methods of professional artists, art historians, art critics, and aestheticians. Therefore, assuming the correctness of Hospers' statement that artistic intention is of 'principal' concern, at least within the analytical/critical domain, its importance ought to be reflected in art teaching at the appropriate levels[3]. Secondly, as Hospers' choice of the word 'controversy' implies, the concept of artistic intention represents infinitely more than a convenient point of reference for a few extra lessons in art appreciation. The controversial aspects of any discipline involve questions of ontology and epistemology, i.e., questions about the nature of the objects of knowledge, the processes whereby knowledge is validated, and the relationship between theory and practice; such second order questioning is an essential part of advanced study in most, if not all, areas of knowledge (Schwab, 1964; Dearden, 1981)[4].

What is the controversy that is 'prompted' (to use Hospers' term) by artistic intention? According to that writer it concerns the relevance for art criticism of 'external influences on the artist';[5] more fundamentally it entails raising questions about the boundaries of artworks, i.e., their ontological status, and considering the relationship between the critic's view of the nature of artworks and the kind of criticism that he or she produces.

This paper is in two main parts. In Part 1, I shall explain briefly why the concept of artistic intention is a controversial one in contemporary aesthetics and criticism. I shall, in particular, survey part of a recent work by the American philosopher Joseph Margolis[6] in which he examines logical difficulties associated with intention. Margolis' analysis has two main emphases: it makes reference primarily, though not exclusively, to writers on literary intention and is grounded in a clear recognition of the essential relationship between the ontology of art and critical method. I return to these points in Part

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2. Firstly, I discuss the pedagogic implications of intention on the basis of work done by specialists in the teaching of English literature; secondly, I consider what understanding the link between theory and method in the field of aesthetics can mean for the teaching of art criticism.

I recognize that the notion of critical method(s) in art appraisal is not part of current British art educational practice. The study, as opposed to the production, of art is heavily oriented towards art history and is usually seen by educators as inseparably linked to the demands of artistic practice[7]. A major problem in writing this paper is, therefore, one of communication. Philosophers are not noted for their interest in practical curriculum issues, nor have teachers of art traditionally shown much enthusiasm for getting to grips with theory. Hence, in seeking to 'bridge the gap' between aspects of aesthetics and art education some dilution of the underlying theory of the debate over intention is inevitable.

Part 1: Margolis' Analysis of the Concept of Artistic Intention in Aesthetics

Margolis states unequivocally that '…one's account of the nature of criticism and of the nature of an artwork is conceptually linked in the most intimate way'[8]. His analysis of problems in critical theory, of which artistic intention is for him a paradigm instance, is thus a logical extension of his more fundamental analysis of the ontological status of artworks. (This, in turn, is part of his larger project '…to formulate a generic ontology of cultural entities': a genera which in addition to artworks includes persons, human actions, institutions, and events.)[9] The resolution of conceptual difficulties over the relationship of art and criticism is thus considered by Margolis to be of strategic importance for achieving a '…genuinely comprehensive theory about the conceptual relationships holding between physical nature, organismic life, and cultural development'[10].

Artworks are Culturally Emergent Entities

Underlying Margolis' critique of theories arising from the debate over artistic intention is his view of artworks as 'culturally emergent entities'[11], which means that '…in effect, artworks possess attributes essential to their ontic analysis and aesthetic appreciation that are themselves not perceptually accessible'[12]. In taking this position Margolis aligns himself, though with some reservations, with recent developments in Anglo-American aesthetics, notably the Institutional Art Theory[13], and with certain recurring themes in Continental aesthetics[14]. His emphasis on the cultural provenance of art and criticism represents a challenge to the dominant 'empiricist' strain of Anglo-American aesthetics in which the ontology of art is conceived exclusively in terms of sensory or perceptual properties and critical method as, concomitantly, the formal analysis of these properties. In contrast to 'empiricist' aesthetics, Margolis argues that to concede the culturally emergent character of artworks is to admit the possible aesthetic relevance of all types of information concerning them. Therefore, in the context of aesthetic judgment, no piece of evidence should be antecedently discounted.

Contrary Viewpoints over the Place of Intention in Aesthetic Criticism

Before considering the details of Margolis' analysis of artistic intention it may be helpful first to clarify the central issue of the controversy. As Nathan[15] succinctly states, this has led to a split between those for and those opposed to the use of intention as a standard for the interpretation and evaluation of artworks. 'Proponents of intentionalism claim that information about the artist's motivations and intentions in creating a work of art is relevant to a proper understanding and appraisal of the work. Anti-intentionalists on the other hand deny that facts about the particular (and personal) histories of works are relevant to correct art-critical analyses of the works.' (p.245)

These two opposed viewpoints represent a difference in attitude regarding the aesthetic relevance of that which is deemed to be 'external' to the artwork. Intentionalists, so-called, readily accommodate such evidence; whereas anti-intentionalists emphasize the 'autonomy' of the art object and consider 'the complete text' to be 'the sole source of evidence in interpretation'[16]. However, the point of disagreement between the two positions represents more than simply a difference of opinion about the relevance of 'external' evidence. Rather, it hinges on the question of whether it is possible clearly to demarcate the 'internal' from the 'external' features of the artwork. Intentionalists, if they are consistent, can only view the internal/external dichotomy as a problematic concept; whereas anti-intentionalists, by discounting evidence 'from outside the work', are thereby committed to viewing the artwork as a self-subsistent object of critical attention.

The Intentional Fallacy Debate

As already intimated, Margolis' stress on the culturally emergent character of the artwork leads him to challenge the position of anti-intentionalists and, in particular, that of Wismatt and Beardsley[17], whose well-known article 'The Intentional Fallacy' is seminal. These two writers attempt to legitimize the use of intentionalist arguments by rescuing the concept of intention from the excesses of proponents and opponents alike. To this end, they seek to discriminate between legitimate and illegitimate uses of intention by distinguishing between three types of evidence which are used in criticism to determine the meaning of a text (their thesis is presented primarily in the context of literature). They claim that only two types of evidence (1 and 3 in their scheme of things) are admissible: type 1 designates the internal evidence of a work, i.e. its perceptual properties (technical, formal, expressive, etc.) mediated through public conventions relating to the 'language' of art; type 3 designates external evidence arising from the tradition of ideas and practices in which the artist stands. Type 3 evidence is not specific to actual artworks: it restricts the critic to inferential reasoning about an artist's intended meaning in given cases and is, therefore, of indirect relevance.

A third type of evidence (type 2) is deemed by Wimsatt and Beardsley to be inadmissible. This type which they describe as 'external' and 'private or idiosyncratic'[18], is biographical in character but, in contrast to type 3, has a direct bearing on the artist's purposes in respect of particular works. Such evidence usually 'consists of revelations (in journals...letters or reported conversations)...'[19] which plainly disclose information either about the reasons underlying a given work or the methods employed in its production.

Implications for Critical Method

In the light of these distinctions, Wimsatt and Beardsley contrast two very different approaches to the task of criticism, '...a critic who is concerned with evidence of type (1) and moderately with that of type (3) will in the long run produce a different sort of comment from that of the critic who is concerned with (2) and with (3) where it shades into (2)'. (p.353)

They conclude that critics who favour the latter approach are apt to commit the Intentional Fallacy: that is, to emphasize unduly the dependability of direct biographical evidence and to assert its superiority over other considerations. They suggest, however, that the Intentional Fallacy is not to be confused with the practice of enquiring into the artist's intentions as such; their quarrel is with the kind of method often employed in pursuit of this aim. With reference to interpretive evidence and its bearing on the issue of intention, they maintain that, '...the three types of evidence, especially (2) and (3), shade into one another so subtly that it is not always easy to draw a line between examples, and hence arises the difficulty for criticism. The use of biographical evidence need not involve intentionalism, because while it may be evidence of what the author intended, it may also be evidence of the meaning of his words and the dramatic character of his utterance'. (p.353)

Margolis' Response to the Anti-intentionalist Case

Margolis concurs with Wimsatt and Beardsley that biographical evidence may (in respect of determining an artist's intention) serve two functions: either to initiate and sustain a line of enquiry, or to corroborate one that has developed out of a consideration of the supposed internal features of a given work[20]. In respect of the latter, the question, 'What did the artist intend?' arises quite naturally in the process of examining a work in isolation from its context of production, as in the case of paintings which often can only be viewed in the artificial setting of an art museum. An answer to the question 'What did the artist intend?', may be sought on the basis of a direct encounter with the artwork. However, independent biographical evidence may, quite legitimately, be adduced in order to strengthen the plausibility of a critic's prior analysis and interpretation. Margolis suggests that this corroborative function of biographical material is not in dispute.

Nevertheless, Margolis takes issue with Wimsatt's and Beardsley's virtual rejection, for aesthetic purposes, of the more direct function of biographical evidence. Instead, he insists that the critic should readily accept independent information of any kind if it serves to advance the plausibility of interpretive aesthetic judgements. In support of the relevance of direct biographical evidence, he cites the work of Sircello[21] to show that categorical statements about intention may 'instruct us...about properties of the work not otherwise accessible'[22]. This being the case, it is, he suggests, difficult to see how direct references to intention can, as a matter of dogma, be invariably excluded from aesthetic judgements. Whilst such references need to be taken on merit and incorporated within a critic's overall interpretive strategy, there is nothing inherent in evidence of this type that renders it ineligible for aesthetic consideration.

Following Sircello, Margolis asserts that the intentional character of artworks is implied by the practice in criticism of ascribing expressive qualities in anthropomorphic terms. For example, with

reference to Poussin's 'The Rape of the Sabine Women', the adjectival form of words 'the Sabine picture is an aloof detached painting' is claimed to presuppose the adverbial form of words 'that Poussin paints his scene in an aloof detached way'[23]. Similarly, 'La Belle Jardinière' is calm and serene partly because Raphael views his subject calmly and quietly'[24] (the examples are Sircello's). Margolis concludes from this observation that if it is appropriate thus to characterize the expressive qualities of artworks by analogy with 'the use of the body to express feelings'[25] then the ascription of such qualities entails accepting evidence of intention from outside the work.

Margolis' main quarrel with Wimsatt's and Beardsley's thesis is that the latters' justifiable opposition to 'arbitrary and utterly idiosyncratic interpretations'[26] is wrongly extended to include all instances in which direct independent evidence is applied to the task of determining an artist's intention. Whilst such evidence cannot be accepted uncritically, it should nevertheless be duly considered as a possible aid to interpretation. According to Margolis, the main weakness of 'The Intentional Fallacy' is that the authors tend to equate the supposed distinction between intentional and non-intentional properties of artworks with that between 'external' and 'internal' evidence, respectively. This is problematic, because it over-simplifies both the subtly varied nature of evidence bearing on intention, and the complex, often idiosyncratic, nature of works of art.

Margolis asserts that the supposedly 'internal' evidence of artworks (evidence of type 1 in Wimsatt's and Beardsley's scheme) is inescapably defined in cultural terms. As noted above, 'internal' evidence — the perceptual properties of artworks (technical, formal, expressive, etc.) — is mediated through public conventions relating to the 'language' of art. Therefore, even primary evidence arising from direct personal contact with the work depends for its recognition as such on secondary considerations. 'If we construe artworks as culturally and historically emergent phenomena, then it is quite impossible to specify the 'internal' features of a work without attention to the 'external' culture which supplies the very context in which an artwork exists'. (p.175)

Margolis' insistence that artworks are culturally determined leads him to view the terms 'intention' and 'cultural emergence' synonymously. In so doing, he characterizes artworks as essentially intentional phenomena, and art criticism as the attempt (conscious or otherwise) to understand them in these terms.

The Psychological and Hermeneutic Conceptions of Intention

Margolis' emphasis on the pervasiveness of the concept of intention is particularly highlighted by his discussion of theory emanating from the so-called hermeneutical tradition[27]. Accordingly, he cites the German philosopher Dilthey's distinction between the 'psychological and hermeneutic conceptions of intentions'[28] as providing a useful analogue of the distinction already noted in respect of, on the one hand, biographical evidence which directly reveals an artist's purpose and, on the other, that which is relevant in an indirect sense. As Margolis explains, the 'hermeneutic' conception of intentions entails that cultural phenomena (artworks, human actions, institutions, etc.) embody the 'public intentional structures of a historical community'[29] and are, therefore, susceptible of interpretation in so far as these exhibit such publicly discernible properties. The 'psychological' conception of intentions refers instead to the 'putatively private, inchoate, or inaccessible psychological states of particular persons'.[30]

Margolis considers that Wimsatt's and Beardsley's thesis suffers from conflating and confusing these two conceptions. Direct biographical evidence of an artist's intention (for example, a letter to a friend explaining why a specific work had been produced) is hardly 'inaccessible' or 'utterly private'. Such disclosures render private feelings and motives publicly accessible, thereby confirming Margolis' points (i) that it is impossible for an individual to engage in private (i.e. non-communicable) language: the idea is contradictory; and (ii) that all forms of biographical evidence are culturally defined and thus relevant for aesthetic purposes. These points do not obviate the fact that the personally stated intentions of an artist may actually mislead a critic in any number of ways.

Conversely, Margolis insists that it is a mistake to overstate the distinction between the hermeneutic and psychological conceptions of intentions (as is the tendency of writers belonging to the 'objectivist' side of the hermeneutical tradition, such as Dilthey and Hirsch). He refers to the development of psycho-analytical criticism, in particular, as proof that the realm of the psychological cannot be limited to 'utterly private' concerns[31]. In so doing, he further criticizes Wimsatt and Beardsley for their supposition that a discrepancy exists in given cases between the artist's intention (conceived as private and idiosyncratic) and the artist's failure to fulfil that intention in the physical artwork. On this view, the artist's lack of ability frustrates the original intention and obstructs its full realisation. Wimsatt and Beardsley suggest that, in such instances, it is a mistaken procedure to look outside the work for evidence of the original intention[32]. If this evidence cannot be directly perceived in the work then it is hardly worth seeking for, at least not for the purpose of aesthetic appreciation. However, as Margolis asserts, the artist's failure indicates a discrepancy, not between public performance and private intention,

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but between public performance and an intention which is publicly recognizable relative to the tradition in which the artist stands. He also points out that a discrepancy between intention and realisation need not necessarily amount to failure in aesthetic terms. Whilst an artwork may, in the course of its production, exceed or digress from the original intention which brought it into being, the end result is as likely to be a good quality work as to be a poor one. It may even prove to be a masterpiece[33].

Arguments relating to the discrepancy between intention and realisation resemble those which are used to distinguish between the artist's act of expression and the thing expressed[34]. The discrepancy here is that artworks may exhibit expressive qualities which bear little, if any, correspondence with those experienced by the artist at the time of production; nor is it necessary that these should correspond in order for a work to serve effectively as an object of aesthetic attention. Moreover, a work's qualities may actually belie the motivation of the artist concerned. Note, for example, the following account[35] of the circumstances surrounding the production of a now famous item of photo-journalism (Figure 1). The world was invited to see an American solider 'share his last drop of water with a dying peasant'. It was one of the most telling pictures of the Korean War. But this poignant situation was not quite what it seemed. The solider has to be persuaded by the photographer, the celebrated Bert Hardy. And he only agreed on condition that Hardy's own water ration was used. (p.40) This photograph, which purports to be spontaneous, but is not, involves a measure of deception which almost certainly cannot be detected solely through consulting the work. Against this point, it might be maintained that Hardy's intention was to produce a telling visual metaphor of what he felt was true of American soldiers in general. Therefore, the callousness of the GI who took part in the photograph and Hardy's own manipulation of the event, are, on this view, a matter of indifference to the issue of intention. Nevertheless, it can hardly be denied that background information about this item does yield a fresh perspective. Through considering the art-historical context, the viewer is enabled to approach it more critically and to uncover a wider range of implications, particularly those which bear on the relationship between moral and aesthetic judgements. It will not do to maintain that external knowledge of this item impairs one's perception of the image: to suggest as much is to place a premium on ignorance.

Hardy's photograph clearly demonstrates Margolis' point that intention, whether conceived in the 'hermeneutic' or 'psychological' sense, is unavoidable as a reference point for interpreting and

Figure 1. Korean war, Picture Post (courtesy BBC Hulton Picture Library)

evaluating all aspects of culture. Considerations of intention cannot be limited to an examination of the supposed 'internal' features of artworks, because these features can only be identified as such relative to an 'external' cultural setting in which the works exist. The culturally emergent character of artworks thus entails that evidence of intention may legitimately be drawn, not only from a direct consultation of a given work, but also from the widest range of independent sources.

Summary of Points Arising from Margolis' Analysis

Margolis attempts to steer a middle course between both intentionalism and anti-intentionalism. On the one hand, he advocates the use of direct biographical evidence (with certain reservations) and, on the other, he cautions against the uncritical acceptance of such evidence. His position on this issue is, perhaps, best summed up by the following statement. 'It is possible that the only quarrelsome use of the artist's intention concerns appealing to **independent** evidence of his intention in order to **reduce** the number of otherwise eligible interpretations'. (p.170, emphases in original).

Against the practice of employing independent evidence to reduce interpretations (thus to arrive at the supposedly 'correct' interpretation of a given work), he maintains (i) that such evidence may, in certain cases, be of vital importance in serving to engender interpretations; and (ii) that it is unwise to afford primacy to direct biographical evidence of intention, as the desire to reduce interpretations on this basis suggests. Biographical evidence is to be accommodated, but only in so far as it supplements or corroborates the effort to understand a work in line with critical canons 'not bound to that intention'[36].

Part 2: The Controversy Over Intention: Implications for Teaching Art Criticism

Margolis views the connection between criticism and pedagogy as inseparable[37]. He does not address educational issues directly; nevertheless, his analysis of artistic intention, in so far as it explores the relationship of critical theory and practice, may be used by teachers, analogously, to shed light on the task of developing strategies for the teaching of art criticism. Principally, Margolis' analysis of theory points up the link between critical method and ontology. Hence the central question as far as (art) education is concerned is: What are the pedagogic implications of the different ontological viewpoints which, as Margolis shows, underlie the debate over artistic intention?

Intention and the Teaching of Literature

On the basis of my research it appears that discussion of the concept of intention by educational theorists is confined almost exclusively to the field of English literature. A number of studies explore ways in which the concept can be used as a focus for instruction (Neumeyer, 1970; Gage, 1978; Lurkis, 1978; Gribble, 1981)[38]; others include it in a wider discussion of the teaching of literary criticism (Crosman, 1975; Ruthven, 1979; Schafer, 1979; Rodway, 1982; de Beaugrande, 1984)[39]. Neumeyer's study is particularly suited to my purpose because he clearly recognizes that widely differing views of the concept of intention are held by teachers of literature and that these reflect equally differing views concerning the ontological status of the literary work of art. In what follows, I wish to examine Neumeyer's conclusions to see what relevance they might have for the field of art education.

Neumeyer's Three Approaches to Teaching Literary Criticism

Neumeyer identifies three broad approaches to teaching criticism arising from his discussion of intention. Firstly, an extreme anti-intentionalist approach in which the teacher eschews formal instruction and its main objective, the discovery of a (putatively) correct, or preferred, reading. This type of 'teacher' seeks to expose learners to literature by involving them in, for example, free-wheeling group discussions in which subjective experience takes precedence over argumentation based on evidence. Central to this approach is the assumption that a work's meaning can never be fully comprehended by any one interpreter; neither can that which is comprehended be adequately expressed in words. Such teaching would consider the search for intended meaning to be a futile one and could hardly be expected to use the concept of intention at all. Secondly, Neumeyer identifies a more moderate anti-intentionalist approach which views the text as a self-contained entity that encompasses all data relevant for interpretation. This approach, which is associated with the position of the New Critics (the tradition to which Wimsatt and Beardsley, op cit., belong) restricts the search for literary meaning to a close analytical scrutiny of 'the words on the page' and discounts any attempt to infer about an author's intentions on the basis of extra-textual material, e.g., biographical evidence. Even to infer about intention on the basis of textual evidence misses the point because this school of thought places emphasis not

on the author but on the work itself as an entity that transcends even the author's control. The appropriate strategy in this case is to ask 'how' and not 'what' a text means[40]. Hence, in teaching of this type, the concept of intention is accorded at best only a limited usefulness (limited that is by adherence to the doctrine of textual autonomy). A third approach, which, Neumeyer states, is dominant in English literature education, accepts that 'all sorts of information outside the work are part of the work, making it what it is'[41]. He specifies three kinds of outside information: background data on the broad socio-historical context in which a work was produced, psychological speculation about an author's state of mind at the time of production including an assessment of artistic 'sincerity', and explanations of all references in a work (usually footnotes in textbooks) including an attempted decoding of its ambivalences and allusions.

Anti-intentionalism and the Teaching of Critical Method: Its One-sidedness

Neumeyer admits that the three approaches he identifies may overlap to some extent in practical criticism. He declines to take sides on the intentionalist issue and points out the drawbacks for those who do. Anti-intentionalists, whether extreme or moderate ones, are said to be far too sanguine about defining what is 'outside' the artwork. (He gives examples to show that 'pure' readings, i.e. those uncontaminated by background knowledge, are unattainable.) A further criticism of anti-intentionalist approaches to the teaching of literature is proposed by Gage[42] who points out that a clear contradiction exists in current practice between, on the one hand, teaching the activity of reading on the assumption that authorial intent cannot be known, and, on the other, teaching the activity of essay writing which, because it is essentially rhetorical, requires that the student's own intentions be made clear. Hence intention is a necessary point of reference for one who engages in the process of composition. Those who pursue an anti-intentionalist line are also open to the charge which Kelly[43] levels at the 'pedagogic partisanship' of teachers who 'fail to inform their students about the complexity and diversity of perspectives on relevant issues'. Such a 'one-sided presentation' has, he suggests, the effect of curtailing intellectual freedom and weakening the students' ability to choose wisely in matters of controversy. It springs from the belief that either a particular issue (in our case, intention) is unproblematic, or that it is one's duty vigorously to oppose what one sees as an erroneous viewpoint.

The difficulties associated with anti-intentionalist approaches to teaching criticism are coextensive with those which Margolis examines at the level of aesthetic theory. The concept of artistic intention is, as Margolis and Neumeyer separately indicate, a paradigm instance of the relationship of ontology and critical method. Exploring the concept across the fields of aesthetic and educational theory brings to the fore the necessity of modelling a pedagogy of art criticism on the functions of both the critic and the aesthetician. According to Margolis, professional critics are often ignorant or neglectful of philosophical insights; however, in view of the logical interdependence of these two functions the case becomes a compelling one for ensuring that they are treated in practice as complementary aspects of art experience in the analytical/critical domain. Nancy MacGregor, David Ecker, and Karen Hamblen[44], among others in the field of art education, argue in this way as do a number of educators in the field of English studies (e.g. Ruthven, 1979; Schafer, 1979; Rodway, 1982; Eaton, 1984)[45]. A major point arising from their studies is that not only the artwork but also the process of understanding the artwork is a legitimate, indeed necessary, object of enquiry. In the light of these precedents, the concept of artistic intention looks distinctly promising from an art educational viewpoint: as a focus for controversy it provides a potential source of content for the pedagogic exploration of issues that are, ipso facto, central to artistic understanding.

Intentionalism and the Teaching of Critical Method: Its Weaknesses and Strengths

It remains to consider the third approach to the teaching of criticism which Neumeyer identifies, namely that of the intentionalist who seeks out all manner of information beyond that conveyed by the direct physical presence of the artwork. (As I have indicated elsewhere in this paper, the intentional fallacy debate calls into question the view that outside information, especially the direct biographical kind, is absolutely essential if interpretation is to succeed. However, as Margolis' analysis makes clear, intentionalism can take different forms: hence a willingness to seek out all manner of outside information need not necessarily imply indiscriminate acceptance.) Neumeyer firstly takes issue with the unthinking, unbridled intentionalism of certain authors of English literature textbooks who operate on the assumption that anything that may be hooked, pasted, wired, or footnoted onto a work is relevant, appropriate, and to be taken in by the student if the work is to be learned[46]. Such information-mongering encourages a sterile, bookish, second-hand knowledge of literature; it may indeed nullify the potential which certain complex works (e.g. Kafka's 'The Castle')[47] possess of challenging preconceptions and deepening self-awareness on the reader's part. Neumeyer's disquiet finds an apt parallel in the field of art scholarship in the shape of Kleinbauer's[48] verdict on 'extrinsic' methods, i.e. those which attend to external data and utilize the paradigms and techniques of social science for art-historical research.

Whilst conceding that extrinsic approaches may provide useful and sometimes illuminating contributions to an overall understanding of art, Kleinbauer insists that such methods can yield only partial interpretations and are thus 'unable to provide satisfactory explanations for the inherent formal qualities, or style (in the narrow sense), or works of art'[49].Reference to extrinsic methods in art scholarship brings forward the question of how art criticism relates to art history from the standpoint of method. The dominant emphasis in art teaching is on the history of art; whereas in literary studies the dominant emphasis is on criticism[50]. Kleinbauer's view that the best art scholarship is that which achieves a synthesis of the results of both intrinsic and extrinsic methods underlines the perennial problem faced alike by teachers of art history and literature; namely, that of deciding on the balance to be struck between breadth and specificity of treatment when studying artworks in the classroom (Alexander, 1980; Lubbock, 1984; University of Essex, 1985)[51].

This problem is highlighted, though not relieved, by the recent tendency among art educators in the UK to attack what they see as the narrow parochialism and conservatism of traditional art history syllabuses and to advocate instead both the development of critical thinking after the example of English studies and the introduction of materials to enable artworks to be placed in their broadest cultural context (Dyson, 1981, 1984; Lubbock, 1983, 1984; Brazier, 1985; Taylor, 1986)[52]. I say that the problem is not relieved because the term 'context' in use is massively vague and, often, little more than a 'catch-all' for aspects of theory and practice that do not fit a strictly formalist aesthetic. To study art in context adequately is to have grasped beforehand at least something of the complex nature of theory bearing on the concept of culture. For example, it involves recognizing that different theoretical positions are possible over the interaction of art and culture. Is the former determinately shaped by the latter, or is a two-way process involved in which artworks challenge and even subvert prevailing norms?[53] The upshot of this is that the teaching of art in context requires the teacher to make choices and these choices are only possible if the teacher is well informed.

Whilst extreme forms of intentionalism in teaching literature and art lead to an over-reliance on auxiliary data, a more balanced approach is possible in which, for example, students might first attempt to experience a work on its own terms; then in the light of their impressions they might generate hypotheses about the original intention of the author/artist; finally, they could seek beyond their first direct impressions for data which either confirm or disconfirm their hypotheses (Schafer, op cit.; Chapman, 1978)[54]. Students could also be taught to differentiate three types of evidence relating to the issue of artistic intention: (i) 'internal' evidence available through consulting the work of art, (ii) biographical evidence of direct relevance, and (iii) biographical evidence of indirect relevance. Both legitimate and illegitimate uses of evidence of type (ii) could be clearly exemplified by reference to critical writings that represent the two main orientations in regard to this issue.

As in the case of extreme intentionalism, a more balanced approach would show a readiness to accept evidence irrespective of source; but, unlike the extreme version, it would not give priority to direct, independent statements made by the artist/author, nor would its first instinct be to look in that direction. It would not, however, be averse to using such material if it helps to corroborate, and even in some cases to initiate, a promising line of enquiry. A more balanced approach to intentionalist criticism is thus a practical consequence of Margolis' repudiation of the internal/external dichotomy of traditional aesthetics.

Summary and Directions for Further Study

In this final part of my paper I have sought to draw out certain implications of the concept of intention, vis à vis the teaching of literature, with the needs of art education in mind. However, linking the teaching of literary criticism with the teaching of art criticism is not without its problems. Neumeyer states that the main characteristic of literature, as opposed to other arts, is that the author 'assumes a persona', which means 'it is often his intention to speak with a voice other than his daily, identifiable one'[55]. Does not this statement and the paucity of art educational discussion of intention indicate its unsuitability as a standard for interpreting and evaluating the visual arts? Not necessarily. It is clear that important differences exist between literature and art which must be taken into account in any attempt to apply the principles and procedures of an education in the former to an education in the latter. Nevertheless, Margolis' critique of theory is made with reference to the arts generally, despite his emphasis on literary intention; and Neumeyer's comments on the literary artist's persona invite comparisons with certain aspects of the visual arts in which the appeal to intention seems particularly apt: e.g. narrative art, irony and satire,[56] and art forgeries. It is my view, however, that the concept of intention, as examined in this paper, can support critical inquiry in art education beyond a limited range of artworks that are comparable in some sense with literature. On the basis of my research, I can specify two broad implications which require detailed investigation.

Firstly, controversy over intention is paradigmatic of a fundamental level of disagreement (among English literature educators as well as aestheticians) over the nature of the artwork and, concomitantly, the nature of critical method. Given the assumption that the theories and practices of the artworld are the primary models for curriculum construction, it is essential that teachers supplement instruction in critical method(s) with enquiry into the underlying philosophy of art criticism. The implication is that the debate over intention, because it reflects the contested, diverse character of criticism, is a remarkably apt focus for developing a meta-theoretical approach to teaching the study of artworks. Secondly, using the controversy over intention as a focus for pedagogy highlights the problem (not discussed in this paper) of relating aesthetic theory to educational theory. The implication is that the examination of the theoretical underpinnings of the debate over intention (with particular reference to English literature education), might result in new insights which in turn might inform the recent dispute among art educators[57] and others, concerning the validity of eclecticism as a basis for a theory of instruction.

It is my view that detailed enquiry along these lines will contribute to the development of a coherent and effective pedagogy in the appraisal of art.

Notes and References

1. Hospers, J. (1975), 'Philosophy of Art', **The New Encyclopedia Britannica,** (15th Edition), Encyclopedia Britannica, Inc., Macropaedia, 2, p.40ff.

2. Allison, B. (1982), 'Identifying the Core in Art and Design', **Journal of Art and Design Education,** Vol.1, No.1, pp.59-66. Allison identifies four interdependent domains of art and design experience: Expressive/Productive, Perceptual, Analytical/Critical, and Historical/Cultural. These are said to encompass '...the essential elements and the relationships between elements of all activities and phenomena within the whole field of art and design' and to '...provide a basic framework for developing a core curriculum' (p.66). A subject-centred approach to the curriculum is advocated, most notably, by R. Peters, P. Hirst, and P. Phenix in the general curriculum context, and by R. Smith in the art education context. Eisner E. ('Educating Artistic Vision', 1972, Macmillan: London, pp.58-59) usefully compares 'subject-centred' with alternative 'society-centred' and 'child-centred' approaches to curriculum development in art. He stresses that such 'approaches' represent emphases or orientations in theory/practice: he points out, as does Allison, that pedagogic content must also be adjusted to meet the requirements of specific learning situations.

3. Probably this would be 'A' level and above. As Smith suggests, (editorial: Journal of Aesthetic Education, 1981, Vol. No.15, p. esp. p.7),teaching which focuses on the problematic nature of art and criticism is best reserved for 'advanced students'.

4. Schwab, J.L. (1964), 'Structure of the Disciplines: Meanings and Significances' in Ford, G.W. and Pugno, L. (Eds.), **The Structure of Knowledge and the Curriculum.** McNally: Chicago, Ill., pp.6-30; Dearden, R.F. (1981), Controversial Issues and the Curriculum', **Journal of Curriculum Studies,** Vol.13, No.1, pp.37-44. By 'controversial' I mean that which is subject-specific, as opposed to controversial in the broader community sense.

5. Op.cit.

6. Margolis, J. (1980), **Art and Philosophy: Conceptual Issues in Aesthetics,** Brighton, Harvester Press (especially Ch.8, 'The Intention of the Artist'). Margolis, who is Professor of Philosophy at Temple University, Philadelphia, Pa, writes extensively on aesthetic issues.

7. Recent examples of works which stress the unity of production and appraisal are the Calouste Gulbenkian Foundation, (1982), **The Arts in Schools: Principles, Practice, and Provision,** London; and Taylor, R. (1986), **Educating Through Art,** Longman, London. I remain neutral, at least in this paper, on the issue of whether art appraisal should be combined with or kept separate from production in the classroom.

8. Op.cit., p.27.

9. Margolis, J. (1980), 'An Autobiographical Sketch of a Philosophy of Art', unpublished, Annual Meeting of American Society of Aesthetics, Milwaukee, p.7.

10. Ibid. p.3.

11. 'Art and Philosophy', op.cit., p.14.

12. 'An Autobiographical Sketch...' op.cit., p.4.

13. The Institutional Art Theory has, in recent years, filled a vacuum left by the failure of traditional aesthetic theorists to define art in terms of necessary and sufficient conditions. Proponents of the Institutional Theory (George Dickie and Arthur Danto are key figures) place a greater emphasis on defining the properties of artworks with reference to the conventions and practices of the artworld. The revolutionary changes in art practice that have fuelled this realignment in aesthetic theory are usefully outlined by Stefan Morawski ('What is a Work of Art?', In Baxandall, L. (Ed), **Radical Perspectives in the Arts,** (1972), Penguin, Harmondsworth, p.331). Probably the best introduction to the Institutional Art Theory is Aagaard-Mogensen, L. (Ed) (1976), **Culture and Art: An Anthology,** Humanities Press, Atlantic Highlands, N.J.

14. Margolis has in mind ' the conceptions of historicity and history developed by Heidegger and the Marxists', which he describes as 'the unifying theme of all Continental or Continentally inspired theorizing about the nature and appreciation of art'. According to Margolis, the conception of 'historicity' means that 'the Intentional cannot be transhistorically fixed once and for all, and both invites and requires (for its very life) the 'response' or 'reception' of historically, variably, placed interpreters'. (See 'An Autobiographical Sketch...' op.cit., p.4ff).

15. Nathan, D.O. (1982), 'Irony and the Artist's Intentions', **British Journal of Aesthetics,** Vol.22, No.3, pp.245-256.

16. Ibid.

17. Wimsatt, W.K. and Beardsley, M.C. (1954), 'The Intentional Fallacy', in Newton-De Molina, D. (Ed.) (1976), **On Literary Intention,** Edinburgh University Press, pp.1-13. Newton-De Molina's anthology is an excellent source of material dealing with all sides of the argument over intention.

18. Ibid, p.353.

19. Ibid.

20. Op.cit., p.174.

21. Sircello, G. (1972), **Mind and Art,** Princeton University Press, Princeton, N.J.

22. Op.cit., p.174.

23. Ibid, p.178 and cf. pp.171-172.

24. Ibid, p.171.

25. Ibid, p.179.

26. Ibid, p.175.

27. Ibid, p.175. Theorists in the hermeneutical tradition call into question the 'subject/object schema' characteristic of linguistic analysis in which the artwork is treated as subservient to the perceiving subject. Positively, emphasis is placed on the speaking power of the artwork; on its capacity for leading the interpreter into experiences of emancipation and self-disclosure. A good introduction to hermeneutic theory and its key figures is Palmer, R.E. (1969), **Hermeneutics: Interpretation Theory in Schleiermacher, Dilthey, Heidegger, and Gadamer,** Northwestern University Press, Evanston, Ill.

28. Ibid.

29. Ibid.

30. Ibid.

31. Ibid.

32. Ibid, p.177.

33. Ibid.

34. Ibid, p.178.

35. From 'How the Camera Can Lie', a Sunday Times Colour Supplement review (21/5/1978, pp.40-47) of Harold Evans' **Pictures on a Page,** 1978, Heinemann, London. For Hardy's own account of the incident, see **Bert Hardy: My Life,** 1985, Gordon Fraser, London, p.118.

36. Op.cit., p.167.

37. Margolis states, categorically, that 'Critics are teachers, fundamentally'. Ibid, p.107.

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38. Neumeyer, P.F. (1970), 'Intention in Literature: Its Pedagogical Implications'. In Smith, R.A. (Ed) **Aesthetic Concepts and Education,** University of Illinois Press, Urbana, pp.328-365; Gage, J.T. (1978), 'Conflicting Assumptions about Intention in Teaching Reading and Composition', **College English,** Vol.40, No.3, 255-263; Lurkis, I. B. (1978), 'Don't Mention Intention', **Teaching English in the Two-Year College,** Vol.5, No.1, pp.57-59; Gribble, J. (1981), 'Literary Intention and Literary Education', **Journal of the Philosophy of Education,** Vol.15, No.1, pp.53-63.

39. Crosman, R. (1975), 'Some Doubts about 'The Reader of Paradise Lost', **College English,** Vol.37, No.4, pp.372-382; Ruthven, K.K. (1979), **Critical Assumptions,** Cambridge University Press; Schafer, J.C. (1979), 'Interpretation Theory and Teaching Students How to Write about Poetry', unpublished, Annual Meeting of the Conference on College Composition and Communication (30th) Minneapolis, Minn; Rodway, A. (1982), **The Craft of Criticism,** Cambridge University Press; de Beaugrande, R. (1984), 'Writer, Reader, Critic: Comparing Critical Theories as Discourse', **College English,** Vol.46, No.6, pp.533-559.

40. Schafer, op.cit., p.1.

41. Op.cit., p.336.

42. Op.cit.

43. Kelly, T.E. (1986), 'Discussing Controversial Issues: Four Perspectives on the Teacher's Role', **Theory and Research in Social Education,** Vol.14, No.2, pp.113-138. See esp. pp.116-121.

44. MacGregor, N.P. (1971), 'The Use of Selected Concepts of Art Criticism in the Preparation of Pre-Service Art Teachers', unpublished PhD dissertation, The Ohio State University; Ecker, D.W. (1973), 'Analyzing Children's Talk about Art', **Journal of Aesthetic Education,** Vol.7, No.1, pp.58-73; Hamblen, K. (1985) 'Developing Aesthetic Literacy Through Contested Concepts', **Art Education,** Vol.38, No.5, pp.19-24. Ecker advocates the development of curricula within a hierarchy of five levels of enquiry, the most advanced levels being identified as theory ('theorizing about the nature of art and criticism') and metatheory ('analyzing theories and arguments'). He insists that neglect of these levels of inquiry by art educators will vitiate their efforts to achieve 'the fullest development of creative potential through art'. Hamblen calls for the introduction of programmes 'in which art is dealt with problematically...forcing students to probe the nature of art, attitudes toward art, and reasons for aesthetic response'.

45. Ruthven, op.cit., Schafer, op.cit., Rodway op.cit., Eaton, T. (1984), 'Philosophy and English 'A' level', **Times Educational Supplement,** 4.5.84, p.55.

46. Op.cit., p.354.

47. Ibid, pp.363-364.

48. Kleinbauer, W.E. (1971), **Modern Perspectives in Western Art History: An Anthology of 20th Century Writings on the Visual Arts,** Holt, Rinehart, and Winston, New York.

49. Ibid, p.81.

50. The American art educator, Feldman states that 'The model of criticism in the curriculum is literature. The study of literature long ago ceased to be the study of the history of literature'. (1981), 'The Teacher as Model Critic', **Journal of Aesthetic Education,** Vol.7, No.1, p.53.

51. Alexander, R.R. (1977) 'Educational Criticism of Three Art History Classes', unpublished PhD dissertation, Stanford University; Lubbock, J. (1984), 'Art History at 'A' Level: Policy, Curriculum and Marking (1984). Proceedings of a Conference, Department of Art History and Theory, University of Essex, (1985) 'Art History at 'A' Level: New Approaches to Syllabus and Teaching', Report of Art History Teachers' Conference, Department of Art History and Theory.

52. Dyson, A. (Ed.) (1981), 'History of Art in Secondary Education', unpublished, University of London Institute of Education; Dyson, A. (Ed), (1984) 'Prospects for Art and Design History in Schools', unpublished Victoria and Albert Museum; Lubbock, J. (1983/1984) Conference Proceedings, Department of Art History and Theory, University of Essex; Lubbock, op.cit., Brazier, P. (1985), **Art History in Education: An Annotated Bibliography and History,** Heinemann Education, London; Taylor, R., (1986) op.cit.

53. As in the work of a writer such as Herbert Marcuse (see, for example, 'The Affirmative Character of Culture' in his **Negations: Essays in Critical Theory.** (1968) Allen Lane, London pp.88-133). Janet Wolff, **Aesthetics and the Sociology of Art,** (1983), London: George Allen and Unwin, p.42, states that Marcuse began in this essay '...by criticizing 'affirmative' concept of culture,

which by one means or another simply confirms and supports the existing unequal order; against this he counter-poses a 'negating' culture which can take issue with society'.

54. Chapman, L.H. (1978), **Approaches to Art in Education.**Harcourt, Brace, Jovanovich, New York, Chapman lists four 'methods of criticizing art': Inductive, Deductive, Empathic, and Interactive (see pp.80-90). The Deductive and Empathic 'methods' would seem especially congenial to the use of intention as a standard for criticism: the former entails the setting up of predetermined 'criteria' as a basis for examining specific features of the artwork; the latter means that '....we attribute feelings and capacities to (the artwork) as if it had life and vitality', (p.85). As Kuhns, R. points out, it is legitimate to inquire into the 'intentions' of the artwork as well as those of the artist (see his 'Criticism and the Problem of Intention'. In Smith, R.A. (1966), **Aesthetics and Criticism in Art Education,** Rand McNally, Chicago, pp.373-389).

55. Op.cit., p.357 (emphasis in original).

56. Rawding, M.D. (1984), 'Irony and the Visual Arts: An Exploratory Investigation of Interpretive Abilities in 10-13 Year Old School Students', upublished MA dissertation, Centre for Postgraduate Studies in Education, Leicester Polytechnic. In this study I seek to apply concepts derived from literary theory to the teaching of art appreciation.

57. The problems associated with pedagogic eclecticism are outlined by Kelly (op.cit.) and, amongst art educators, most notably by Dorn (see Dorn, C.M. 1984, 'Does Eclecticism Work in Practice?', **Art Education,** Vol.37, No.5, pp.34-39).

Classroom Enquiry, Curriculum Relevance and The Arts

by James Nind

Abstract:

This paper reports on a case study the author carried out after he had been awarded his Masters degree. While it builds on previous research conducted by Armstrong and Rowland it is consistent with his degree work in that the data is derived from the day-to-day experience of teaching and its analysis is grounded in existential phenomenology. Nind initiated the case study in a classroom setting in a multiracial primary school in the City of Leicester. His stated aim in so doing was to explore the relationship between classroom enquiry and curriculum relevance. The paper focuses, in particular, on his efforts to understand the cross-cultural predicaments of young children (aged seven and eight years) as they were expressed in their artwork in his class.

Introduction

As suggested in the title of this paper, my concern is to explore the relationship between classroom enquiry and the relevance of the arts curriculum for the people we teach. You may have guessed from the title itself that I believe that a relationship does exist which is deeply significant educationally, and that it is worthy of our consideration.

As a teacher in a primary school, my beliefs about education arise out of my day-to-day experience in the classroom, but because I am committed to the long term development of educational thought and practice, they also have a theoretical grounding. My purpose in the first part of this paper is to clarify and explain this grounding broadly described as existential phenomenology. My purpose in the second section will be to illustrate some related practice with reference to a case-study I am conducting. I will conclude by emphasising some of the key points and summarising some implications of the classroom enquiry approach I am advocating.

Theoretical Grounding

In arguing for an existential approach to aesthetic education Kaelin (1966, p.5) asserted that 'the most viable contemporary educational dicta is that teachers must start 'where the children are'. This sounds the most laudable of intentions with which to enter a classroom. It seems, also, to be the only firm basis on which we can ever hope to make our curricula truly relevant to the children we teach. Wholly significant as this view is, it is, and will remain, the most problematic of approaches to implement. This is the case simply because it is no easy matter to determine where our children are at. (It is the case when dealing with one individual, let alone with thirty or more). Nor is it sufficient to make generalised assumptions about who they are, or what they will become. I know a number of teachers who would like to pursue a child-centred approach to teaching and who, understandably (but I think unforgivably), give in to its problematic nature and do otherwise. Yet to do otherwise and seek simple solutions is to deny the problematic nature of education itself and, what is more, to deny children the beginnings of their own existence.

My argument is quite simple. If we are not to alienate our children, we have to start where they are and to continue the educational journey with them. In order to do this, we must allow them the opportunity to express their viewpoints, meanings and understandings in the classroom. Under the right circumstances, I believe the arts are the most appropriate vehicle for this expression. Beyond this, we need also to find ways to sensitize ourselves towards children's meanings and to construct

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strategies that enable us to begin to understand who they are and where they are at. I want to argue that critical enquiry which has as its focus children themselves, is the medium through which teachers can achieve these aims.

Before examining the nature of such an enquiry process and its potential in the classroom as a means of increasing curriculum relevance, I would like to draw your attention to the predicament our children are in. I want to look particularly at some phenomenological and existential notions about what it means for children to be in the world at all (since they underpin my argument).

Husserl's (1970) phenomenology emphasises the child (and, let us not forget, the teacher's) subjective experience of the world. That is to say, the role consciousness plays in determining the way human beings see the world. In Husserl's view, the child is active in the sense that s/he gives meaning to the things s/he experiences. Reality itself is not an objectively identifiable external world but a 'thing' the child constructs in order to make sense of being in the world. Reality is different, therefore, for children who have disparate backgrounds and experiences in the world. But, by the same token, children who share similar social experiences are conscious of a shared reality.

Husserl's theme has been developed more fully by Berger and Luckmann (1966), when they claim that reality is itself a social construction. For my purposes here, it suffices to say that the children we teach may be conscious of sharing the same views of the world at one point in time, but at others they may hold conflicting or incongruous views about the way the world is.

The multiplicity of realities they experience ought to be considered, also, with reference to the increasingly pluralistic nature of the society we live in. Chalmers (1981) has described this is the following way. In the multicultural urban centres of the world, children and teenagers are caught in cultural conflict.... not only because they are members of a particular ethnic class, but also because they are members of an adolescent subculture (p.8).

Suffice it to say that in making their interpretations of the world our children have to cope with numerous different cultural influences. For any one child those influences are derived from their class, cast, and the culture of their immediate family and ethnic group. But, they include also, the culture of the broader society in which they live and viewpoints represented by peers, teachers, the mass-media and popular culture.

In this context it is hardly surprising that our children are ambivalent in their affiliations and have difficulty reconciling the different views of the world apparent around them. Simply stated, many of our children do not know who they are, and have very little idea of where they are going. To my mind this is the crucial (and classically existential) issue we have to deal with. Unless the schooling process helps the individual child come to an understanding of where s/he is, or who s/he might become, it has little relevance.

In my view, most teachers fail to address the existential predicament of their pupils. They do this because they fail to question who children are. They operate a mechanistic curriculum which prescribes general kinds of skills and knowledge all children are presumed to require and leave unquestioned the individual's self-development. The net effect of their teaching is alienation. They alienate children who have a strong sense of self from the school as a coercive agency. Or, infinitely more damaging, they alienate those who are weak and vulnerable from themselves. Under these circumstances children who have to struggle even to articulate an opinion, children who are innocent but confused, suffer under the crass and tyrannical hegemony of teachers who fail even to question themselves.

As Laing said, (1967, p.12) alienation 'is achieved only by outrageous violence perpetrated by human beings on human beings.' By virtue of their position of power their tendency towards elitism and even because of their commitment (their missionary zeal to educate the ignorant and do right by them) the teaching profession inflict a violence upon children.

If we are to reverse this trend, that is, if we are to address the issue of the relevance of our curriculum for children as individuals in the world, we need to start, and continue, by addressing their personal experience of it. As I suggested above, we can only begin to comprehend children's perspectives if we first allow their enthusiasms and concerns, interests and anxieties, to find expression in the classroom. This means that they must exercise some control over the learning situation. Indeed, it means that they must be granted the basic human right of determining their own activities and pursuits. Only by showing them this kind of respect can teachers ultimately, gain their trust. Only by gaining their trust will we ever gain access to the things they feel and think.

It is by careful examination of the things children choose to do, to make, to look at, to say and think about, that we can both show respect for them as people and begin to understand and engage in dialogue about their experience in the world. Such an approach to life in the classroom, an enquiring approach, gives credence to the child as an active agent rather than as a passive recipient of knowledge

or of reality as an incoming commodity. In recognising the meaning-structures children manage to make, we recognise too their efforts at constructing an identity for themselves, a world-view which is subjectively theirs. To do otherwise is to deny their position in the world, to negate their identity, and to oppress their yearning spirit.

What I am saying is that our children are in essence strangers. They are confused wanderers without a clear destiny in a world where signposts to the future are worn and battered, torn down, or just plain contradictory. When they arrive in our classrooms they have already travelled for some time. They have been to places, learned things, been either carefully, or arbitrarily, directed by others. They have experiences and viewpoints, they have seen joy and pain and known fulfillment and frustration. We cannot assume we know who they are. We do not know the particular journeys they have taken or where they will lead. It is only on the basis of accepting their position as experienced strangers that we can begin our enquiry into who they are. It is towards the nature of this kind of enquiry that I want to turn now.

Since the term classroom enquiry itself will mean different things to different people. I want to explain its particular usage in this paper. I have consciously selected the term because, for me, it signifies a specific kind of approach to educational research. This approach is epitomised in the work of Armstrong (1980) and Rowland (1984) and of the 'Leicestershire Insights into Learning Project', which I co-ordinate and which has strongly influenced my own classroom practice.

Underlying this considerable body of work are certain assumptions about the nature of research in the classroom. Firstly, and most crucially, the subjectivity of participants is accepted. Indeed, in one form or another it is usually the focus of the enquiry process. Secondly, the authentic classroom experience of teachers and children is taken to be the most valid focus for research. Research, consequently, tends towards adopting procedures which enhance rather than disrupt the natural activities of the classroom. Thirdly, this approach starts with the activity and experience of children themselves with a view to the researcher understanding their intentions, interpretations and thinking about the world. In spite of its technical limitations, therefore, children's art work is taken seriously. It is considered a valid (artistic) contribution in its own right, which projects some aspect of a particular child's being.

The position typically adopted by a teacher conducting classroom enquiry is that of participant-observer and reflective practitioner within what Stenhouse (1981) conceived of as a 'teacher-researcher' role. Rowland (1984b, pp.2-7), however, has pointed out a further crucial dimension to classroom enquiry; namely, that it is a two-way process and 'demands and promotes an expanded awareness on both sides of the teacher-learner relationship from which both parties learn and to which both contribute their significant experience'.

The reciprocity in this kind of relationship is mirrored also in a reciprocity between teaching and research. A further characteristic of classroom enquiry is that the process through which the teacher and child learn about each other's experience and understanding of the world is, also, the process through which they learn about themselves. The dialogue has meaning for both parties. Classroom enquiry in the arts has curriculum relevance built into it because it has, as its focus, the subjective perceptions and experiences of its participants, and, because it enables participants to respond meaningfully to each other. Whereas the usual model for action research tends towards discreet stages of enquiry, diagnosis and therapy, the classroom enquiry paradigm I am describing is characterised by its unity. The process of enquiry is itself the process by which the participants some to an understanding of who and where they are and, at, the same time, transcend their particular situations and move on to new ideas.

In this sense, classroom enquiry in the arts is not merely a potent key to making the curriculum more relevant. I advocate also that it should be the major vehicle through which learning (both the teacher's and the child's) takes place. I agree with Chalmers (1981) that the uncultured orientations of our students have to be, at the very least, curriculum starting points. In my experience of teaching art these orientations manifest themselves in two ways, firstly in the art they choose to make and, secondly, through the art they like and value.

Art, (and I mean all the arts) is significant in so far as it is about life; about the lives of the people who make it and experience it. Making and experiencing art are, in themselves, vehicles for enquiry into the nature of existence. Classroom enquiry through and about art is enquiry into being and this gives it its curriculum relevance.

Gita and Diane: A Case in Point

Gita is a stranger to me. Several months ago she came into my room, a shy and very unassuming seven year old girl entering junior school for the first time. She was awkwardly dressed in ill-fitting European-style clothes and her face displayed extreme bashfulness. For some time she was quiet, reluctant to share her opinions, and seemed to blend into the background during classroom activities. She sought invisibility.

In the ensuing months Gita has become gradually more visible. Today her presence is vivid. She is a different person and has become very familiar to me yet still remains an enigma. (She is a familiar stranger whom I know, and know well, but one about whom I know very little and still have difficulty understanding.) She is out-going now and tends to dominate group discussion with questions and views which she can articulate assertively. Gita is now far from shy and is, typically, the most visible person in the room to me. So, changes have occurred. They have occurred in the way I understand her, and I believe, they have occurred in the way she understands herself. It is always difficult to talk about the causes of change with any certainty. Gita is older now and has settled into her new school. But I think the developments which have taken place owe much to our working together and cannot be explained simply as maturation. This work has taken the form of classroom enquiry. The focus for the enquiry has been a series of drawings and narratives produced by Gita. The central character in her narratives is a girl called Diane.

Diane initially found her way into class through a strategy I had conceived of as a means of opening-up, for myself, the worlds my children inhabited. My field-notes for this particular day read: Today I asked the group I was working with to draw a picture. It was to be a representation of what they would most like to draw in the whole world. I was interested in the subjects they would choose, and to try and interpret from these meanings about their place in and perceptions of themselves in the world. The children responded with a variety of images which seemed to say a lot about their affiliations. There were drawings of a gun, snow men (it being the first snowy day of the year), care bears, a house, a lorry, characters from stories, and so on. Gita's work particularly interested me.

Gita had drawn the image of a girl (Figure 2). When I first saw it, this picture was an uncoloured pencil drawing. The girl had long hair and her face featured well defined lips with regular teeth showing in between, a minimal nose, also, eyes with large pupils, thick brows and long lashes placed above not below them. The girl wore a European-style dress and had slides each side of her hair. The dress had arms ending with cuffs beneath which Gita had represented hands, on one of which a sixth finger had been scribbled out. She wore shoes on the end of long, thin legs. Using thick felt-tip pens, Gita went on to colour the hair light brown, saying that this colour, as opposed to black, was more suitable for an English girl. She added black to the shoes and orange and red to the dress. She also added bright red to the lips and two large round red circles to the cheeks. She highlighted the area between the eyelashes and brows using a light green to suggest eye shadow. Before the colouring phase of this image making proceeded I asked Gita to tell me about the drawing. Gita interpreted my questions as an opportunity to tell me a story about the girl in her picture, whom she called 'Diane'. She said: I drew the little girl and her name could be Diane — I like that name. She lived in a house far, far away — her village was far, far away. She was only little — she didn't have a mother and a father but she had a sister — the girl whose name was Diane. She fell in love with a man — a boy — she was so beautiful and her sister was happy that she got married — she falled in love with a man — her name was called (what could I call her? — a girl's name), Yes, Carla. Carla said that I love you and the boy's name was called (it could be a Gujerati name or an English name…Deepa — ('What about Joe?') Joe — he had his hair short. They both loved each other — she said if you could marry me — I'd love to marry you. She got married on… (Deepa — 'December 1st'). Yes December the 1st… and that's the end.

Deepa, who got involved in the story Gita was telling, participated in the subsequent conversation through which I attempted to understand the underlying meaning or significance of Gita's drawing and story.

Me   Why did you choose English names?
Gita   I just thought they were English girls so I gave them English names.
Me   Why did you have a story about English girls?
Gita   Because I like friends. (Pause) I don't know. (Pause) I like English girls (hesitates) that's why.
Me   Do you wish you were an English girl?
Gita   No.
Deepa Yes.
Gita   Because English girls are nice — I like Gujerati girls because I like Gurba and Stick-Dancing.
Me   I've noticed that when Indian girls make a play they usually become English girls with English names so I think perhaps they sometimes wish they were English. Do you sometimes wish that?

Deepa (Hesitates and blushes) You don't get done by your Mum when you're English.
Me   You think Indian Mums are stricter with their children?
Deepa Yeah — my Mum often hits me and my sister because she goes to toilet on the floor.
Me   How old is your sister?
Deepa Two.

On one level, Gita's obvious enthusiasm for telling stories was explanation enough for what had occurred. As events unfurled, this was an ability I came to admire. I was not content to leave Gita's work unexamined, however, since it said a lot to me about who she was as a person. Her problem over ascribing names to the characters in her narrative intrigued me. It suggested some kind of ambivalence about her cultural identity expressed in part by her assertion that the girl's name could be 'either Gujerati or English'. I asked myself also why, when given the opportunity of drawing what she would most like to be, Gita (from a Hindu background) produced this image of a very English-looking girl and named her 'Diane'. Did 'Diane' in some way represent an ideal type for Gita? Bearing in mind her story in which Diane, a beautiful girl, falls helplessly in love and marries the boy of her dreams, and in which her sister, Carla, follows the same happy path and marries Joe, I began to reflect, also, on the meaning of the work with regard to Gita's developing consciousness of her female role in society. A few days later I talked with Gita and tried to clarify these issues by asking her some questions about her drawing and the story. The name Diane had a history — in that it had been given to a doll Gita had received for Christmas. Diane also featured in a story Gita had written for her teacher previously. It proved rather difficult to get Gita to distance herself enough from the story-telling process to talk about the issues and attitudes underlying the characters and her narrative. Initially, she attempted to use my questions as a springboard from which to launch into further narrative accounts.

Figure 2. Diane

Me	I'm still not sure why, out of all the things you could draw, you chose to draw a little girl like this. Is it because you would like to be like this little girl?
Gita	Yes.
Me	You would like to be like this little girl. What is it about the little girl you like?
Gita	She's nice and she's kind and she's pretty and ate a poison apple — she found it on the floor so she ate it.

But, between developing the details of her narrative (which she later dictated to me at length), Gita began to reveal something further about her attitudes. My questions were, of course, loaded in the direction of my assumption that Gita probably wanted to be like Diane because Diane was white and English. Gita, however, explained the choice of the name Diane in terms of gender preference.

Me	What is it about the girl you like?
Gita	Because I like girls much better than boys.
Me	You like girls better than boys?
Gita	Yes — I like girls, they're really nice, they're pretty a lot.

I began to suspect from Gita's manner as much as what she actually said — from her gestures, her pauses for thought and so on — that she was well aware of the thrust of my questions and was reacting defensively. I did not take her appeal to gender preference at face-value, but interpreted it as a blind covering an actual desire to be white and English. To say she liked Diane because she was a girl was probably less risky than admitting she liked her white-Englishness.

Me	I'm interested in the Englishness of the girl in your picture. I'm interested in why Diane is English.
Gita	Because I like English girls (pauses) much better, (pauses) much better than boys, but the English girls and the Gujerati girls are the same.

I believe there was a part of Gita for whom the white-Englishness of Diane seemed very attractive. This attraction appeared to be overlaid by Diane's appeal as a 'nice', 'kind', 'pretty' and 'cute' female. Gita, nevertheless, stressed what she perceived to be desirable girl-like qualities in order to conceal her own ambivalence about finding her Englishness attractive. She appeared to feel a need to hold back from an open admission that she liked Diane on this account. In conversation she, therefore, appealed to the homogeneity of English and Gujerati girls to reinforce her assertion that it was Diane's gender rather than her Englishness she liked.

Since Gita stated that her preferences were gender-related, I tried to put my own assumptions aside and to consider what was occurring from her point of view. From this perspective, Gita's assertion that 'English and Gujerati girls are the same' could have been interpreted as a demonstration of cross-cultural gender-solidarity rather than as an attempt to play down cultural differences. I was slightly disturbed, however, by the fact that the qualities Gita extolled in girls — those conventionally (and, in my view, narrowly) associated with femininity, were beauty, prettiness, and cuteness. I was concerned, also, by the fact that Gita's story ended in the marriage of Diane and Carla, as if that event somehow summed-up their lives.

The story continued, however, and at what seemed a natural stage in its development, Gita made drawings of the other major characters in the narrative so far. In the same way that I observed Indian children in the school sometimes wearing pink, frilly party frocks which appeared oddly out of date to my contemporary English fashion sense, the character of Carla (Figure 3) had an idiosyncratic English girlishness which I found intriguing and pleasantly odd. Perhaps it was the loopy embellishments to Carla's dress and necklace, combined with something in Gita's schema for representing eyes, that gave Carla her cross-cultural appearance.

I was intrigued, also, by the way Gita had managed to tap into a particular conception of masculine good looks and style of dress in depicting male characters. Joe (Figure 4) was suited and waistcoated and wore a black bow-tie. George (Figure 5) was similar in some respects, but slightly less formally attired in shirt-sleeves. But both figures appeared to me to be stereotypes of the smart Indian male wearing conventional smart English dress.

Whatever their cultural derivations and influences, Gita's drawings struck me as entirely appropriate in the context of her developing narrative. To my view, they were accomplished representations of the male and female protagonists using Gita's personal schemas for depicting facial features, hands and limbs, subtly adjusted in each instance. I was impressed, also, by the way Gita used negative spaces on the paper to create the impression of white shirts beneath waistcoats and jackets.

Having received these drawings, I was keen to encourage Gita to develop her story further at this point. In fact she needed little encouragement. My interest in her work was a stimulus to which she responded with equal enthusiasm, seeking me out over a series of lunch-times so that she could dictate her story to me.

Possibly because she found the mechanics of writing difficult and time-consuming she relished my preparedness to write down her stories. My doing so enabled her to develop her narratives in a fairly fluid way and she dictated them to me for about twenty minutes at a time, stopping rather because of my tiredness than her own. The form these sessions took was interesting for a number of reasons. I utilised a small tape-recorder to capture the subtler nuances of our interaction, but she dictated to me rather than directly into the tape-recorder and this added an important dimension to the story-telling process. Gita's narrative was replete with odd usages of words. Because English was Gita's second language, at times the meaning was unclear but at others, this confusion lent a profundity to her stories I found quite touching. I quickly developed a technique for both clarifying what Gita was saying and slowing down the pace of the narrative. (The story flowed out at an alarming rate — fired by her enthusiasm and the attempt to preserve the connections in the plot she was developing.) As Gita dictated to me, I repeated what she said. The instant feedback afforded Gita the opportunity of adjusting the grammar and meaning and, sometimes, she adjusted the plot also. Consequently, the written material was re-drafted almost before it hit the page as Gita made changes and I interpreted the story trying to keep faith with her awkward use of language and variations of meaning. The result was a continuous narrative in a number of instalments, each with its own title. It took on a form approximating a soap-opera. The story was made up on a number of plots and sub-plots and inter-relationships that were difficult to follow. This difficulty was confounded by the fact that Gita abruptly switched the time and location of events.

The next section of Gita's narrative continued thus:

The Story of the Big Family

Once upon a time there was this boy. His name was called Joe. Joe married a beautiful girl. The girl's name is Carla. Carla was a beautiful girl. She got married on the first of January. Her sister got married at the same time. Their wedding was at the Royal Hall. Everybody asked where their Dad and Mum were but her sister said they're dead. Everybody asked which one is dead. She said both of them. They crowded up to her. They all listened to her carefully.

The wedding was going on till night time. Next morning when Diana (whose husband was called George) woke up, she went outside. She was hungry and she picked an apple off the floor. She ate one bit of the apple. She flatted down like dead. Her husband was at work. A man came running to the girl shouting for help. Her husband came running down to his wife — he picked her up and put her into bed. She woke next morning — her husband was awake and crying and worried and upset that his wife was dead he thought. But his wife came running down the stairs and her husband was so happy that he got his wife back and kissed her on the lips.

Figure 3. Carla   **Figure 4. Joe**

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Her sister's name was Carla. Carla's husband was going out. He weared his best suit. Joe was very smart. He went in his car and drove away to his party. The party was full of surprise — the lights were off and the decorations were on the wall and ceiling. When he opened the door he said 'Where's my guests?' Everybody was quiet. Then his wife was here before him. His wife went to the lights — tip-toeing and he said 'there's something creepy somewhere' and his wife opened the lights. He said 'Oooh darling, why did you do this for me?'

I was delighted and disarmed by the innocently stated yet intricate sequence of events that was unfolding. I was surprised too by the abrupt yet strangely appropriate shifts in time and place. The narrative possessed a verve and a charm and intimations of thematic sophistication given the youth of its author. It had unity despite the sharp shifts in its plot and events.

The very fact that it was an oral account suggested that Gita was making it up as she went along and this probably accounted for the narrative shifts. I was, nonetheless, extremely impressed by Gita's capacities to interweave plots, break off and start at another place, build suspense and provide happy endings. It hinted at an intelligence I had not suspected hitherto.

My surface level analysis of the narrative revealed numerous sub-themes which included naming, marriage, beauty in females, smartness in males, awe of parental death, the eating of a poisonous apple, suspected deaths, caring, anguish, bereavement, relief, affection, celebration, decoration, suspense, surprise and delight.

Over seven or eight further sessions, Gita demonstrated that this ability at constructing oral narratives was not a fluke. On the contrary, she appeared to be able to perform at will, almost at the drop of a hat. (Though it became clear, as time went on, that she thought about the story between sessions and assembled ideas for its telling in advance).

The development of the increasingly complicated, intriguing and sometimes disturbing plot, was reinforced, also, by the parallel production of a set of character images. The eating of the poison apple was later explained in terms of attempted murder. The murderer (Figure 6) emerged as a sinister character determined to have his way with Diana. As the plot thickened the intentions of the murderer became both more ambiguous and the dominant theme. He started by furtively creeping around because 'Diane was a beautiful girl he wanted to kill and murder'. He, later, listened to conversations occurring at the family home, mistakenly attempted to abduct Carla, whom he mistook for Diana, committed rape whilst Diana had fainted from looking at the sun, followed Diana on an excursion to the seaside and attempted to pass himself off as Diana's husband by donning a disguise.
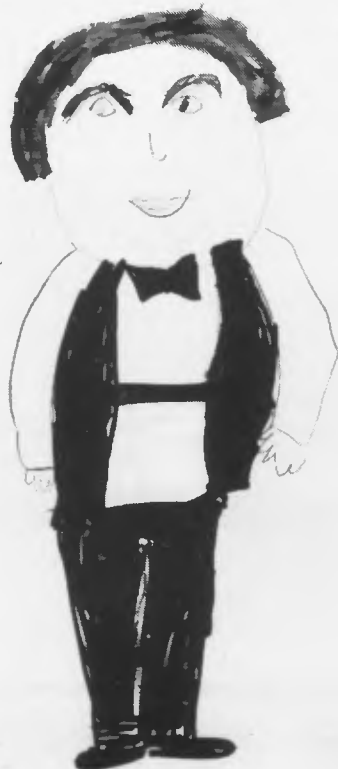
Figure 5. George   **Figure 6. The murderer**

These macabre goings-on were interwoven with a sub-plot incorporating a variety of marital and family events. Diana also appeared ambivalent towards the ominous murderer whom she felt she must seek out despite the danger this entailed. Whilst on such a mission, her husband, George, became disgruntled because she had failed to cook his dinner. On a second occasion when George displayed displeasure at Diana's absence, Diana defended herself by appealing to the fact that she was soon to have a baby. George expressed the view that 'this is very nice for you' but insisted that Diana make his dinner.

Gita rehearsed the impending birth by drawing a picture of Diana with her baby whom she called Sunjay (Figure 7).

Sunjay's appearance only appeared to disgruntle George further since he liked his milk and Diana had to change his nappies lots of times. Meanwhile, the murderer attempted a further abduction but mistook Carla for Diana. He followed Diana to the seaside but failed again. Diana had a birthday, had received musical birthday cards and 'a teddy bear that sang'. The story culminated with the murderer visiting Diana in hospital as she expected her second baby. He disguised himself as George and Diana was left with the dilemma of not knowing who was who. She bemoaned this situation thus: There's two Georges, Oh No! What do I have to do? I have to tell the Police about this — I have to sleep with two men. If I knew which the real one is I'd put him in gaol.

Figure 7. Sunjay

Conclusions

To date, my analysis of Gita's story is incomplete. The rigours of teaching have not allowed me sufficient time to explicate fully the symbolic meanings the narrative embodies.

Yet, having read the story several times, I am left with an impression of Gita as a person who is aware of a number of large issues in life, of threatening possibilities, of things taken for granted in the day-to-day, of some of the joys to be had in human relationships, and of some of the ways in which people entrap each other with their unreasonable desires and expectations. Her pictures and stories people the world with characters which are beguiling; yet they also reveal her own uncertainties, her verve for life, beauty, love and celebration; her vulnerability in the face of future possession by a husband or the possibilities of rape and death at the hands of a sly, sinister murderer.

Facilitating Gita's story and encouraging her drawings enabled me to glimpse the fragile nature of her being, to begin to share the joys, concerns and fears which beset her and to respond as a fellow human who is concerned to understand and help her move forward in an awesome world. The curriculum we constructed together (an arts curriculum) developed out of our mutual interest in what was going to happen next — something over which she had control and which I was very happy to follow. Her narrative has provided a vehicle through which she has begun to express herself and through which I have been able to begin to interpret, where she is at. The story is about life itself and about Gita on the verge of complex, potentially joyous and oppressive relationships. We have been through a series of curriculum events which were subjectively hers, but, through which, we learned to understand each other.

I am left with a sense of awe of Gita as a person in her own right. I feel I have established an intimacy with her and have come to respect her right to make decisions about what she should do next. She is in a better position to determine what is relevant for her artistically or as a learner. I am left with a feeling of the paramount importance of my having been a learner in her world. My role has been to respond sensitively to her as a person with experience. It is not possible to quantify this experience. Her experience in the world has to be counted as valid as mine and our learning must proceed together. Any other such position is elitist on my part. I have no time left for the teacherly viewpoint that children are insufficiently experienced to decide what they should do next in class. On what basis can I decide? The only basis is a trust, love and understanding which leads me to enquire into their meanings and predicaments, to foster their intentions and to respect their artistic expressions through which I am privileged to begin to learn about their world.

So, classroom enquiry must begin with the intention to learn about the people who inhabit our classroom worlds. Respect for them as people, for the things they desire to do and say, is the only basis for this enquiry. Without such enquiry and without respect, the curriculum can have little relevance to the world of the arts either, because they will always remain a major medium for vocalising the human predicament.

Curriculum relevance in the arts is dependent upon teachers' deference towards children as people with experience and things to express. To my mind, our understanding of what they choose to say and, ultimately, our capacity to respond to them meaningfully, is very much dependent upon our willingness to adopt this kind of enquiry approach in the classroom.

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Critical Judgement of Dress

by Jennifer Bougourd

Abstract:

This paper reports on some quasi-experimental research carried out for the award of Masters Degree. The author, a lecturer at the London College of Fashion, was concerned about the neglect of critical skills development in a particular BTEC Higher diploma course. Consequently, she designed, implemented and evaluated a unit of study aimed at enhancing dress students' critical skills. The operational basis for the curriculum work encompassed Bloom's taxonomy and the objectives model. The theoretical framework for criticism was derived from the work of scholarly critics and, in particular, from that of Stephen Pepper. A projective instrument was developed to measure the effectiveness of the curriculum unit in action. The statistical analysis of students' raw scores and their response ability rating indicated that current educational practice had failed to develop their critical skills fully and her findings were that a unit of study designed specifically to teach criticism can significantly increase students' ability to criticise dress.

Introduction

Students in further and higher education enrolled on dress courses produce articles of clothing as a part of their course work. The garments made by students are regularly criticised by experts such as lecturers and visiting industrialists. The question posed in the research reported in this paper was: 'Would it be useful to teach students critical skills that could be applied to their own products and those of others, both during their college studies and in preparation for their future roles in industry?'

The purpose of this quasi-experimental research (Bougourd, 1985) was to generate a set of objectives from which a unit of study on dress criticism could be developed and implemented. Criticism, dress and education were the three disciplines upon which the study was based. Critics were classified by Feldman (1976) as journalistic, pedagogic, public and academic. Feldman considered the last of these, scholarly critics, exponents of the most fully-developed and sensitive criticism. The importance attached to the comments of scholarly critics in further and higher education is such that these critics have become identified with the establishment and have helped to confer legitimacy on some kinds of artifacts whilst withholding it from others. One outcome of this is that legitimation has affected the degree of importance accorded to the different kinds of artefact. The legitimated arts (such as painting and music) and those in the process of legitimation (such as film and photography) have received far more attention than those of the applied arts (such as dress or haute cuisine), in which advertisers and designers are regarded as non-legitimated authorities (Bourdieu, 1971).

Scholarly critics have challenged the products of mass culture and have described them as 'standardized', 'escapist' and 'effortlessly consumed' (Frith, 1978). But, one consequence of scholarly attention being given to criticism is that it has evolved into a complex discipline which has come to a point at which recent work has resulted, firstly in a move away from traditional forms of aesthetic criticism towards a concern with non-traditional forms of aesthetic criteria; and secondly, in attention being given to a widening range of cultural products.

The study of dress as a cultural product, like criticism, has become a complex discipline, attracting the attention of a number of investigators who have contributed to a growing body of knowledge and interdisciplinary theory. One example of an interdisciplinary review is that by Hart, (1975). Notwithstanding this, a review of the literature, prior to the study, showed that there was little work that had directly applied scholarly criticism to dress, and that no studies linked these two disciplines to educational aims.

A part of the theoretical structure utilised for this study was, therefore, formulated with the concepts of criticism used by scholarly critics — criteria and modes. This can be illustrated by the proposition put forward by Wimsatt in relation to poetry. 'We wish to ask whether poems should be criticised by

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criteria which are so specific as to apply simply to poems themselves, or whether they may be criticised by criteria which are generic enough to include other arts. The question might be broadened to read: Are specific situations ever illuminated by our turning to principles which are more abstract than the situations themselves? The answer must be, I believe, that they are. Such is the character of theorizing, a character not invalidated even by the high degree of relevant individuality found in works of art. The unity and wholeness of a poem, for example...' (Wimsatt, 1967).

Unity and wholeness are concepts (criteria) which have been emphasised as important not only for the legitimated arts but also for applied arts such as dress. Whilst similar criteria had been used by researchers working in the field of dress and related disciplines, few researchers had used a classification system of values within which a range of criteria could be located. A particular classification recommended by Stephen Pepper (1945) was described as combining, 'theoretical, formal and empirical criteria in order to assess the essences, fusion and unities of works of art. As they are grounded in compatible world views they are mutually compatible, and, whether they are applied individually or together, they are the basis for systematic and comprehensive aesthetic evaluations'. (Wilson, 1972, p.521)

In addition to its practical applications, Pepper's work was associated with broad periods of philosophical development and philosophical schools.

Whilst literature searches failed to locate any research which linked criticism and dress to educational aims, several investigators (e.g. Wilson, Sheil, Johansen), in related disciplines such as painting, had successfully used Pepper's work in aesthetics for the development of students' skills at different educational levels. The study reported here adopted Pepper's work as the basis for a systematic approach to the identification of criteria. Further exploration of Pepper's **System of Values** (1958) was undertaken in order to provide an extended classification system within which more recent critical perspectives (e.g. semiotics) and non-aesthetic criteria (e.g. economics) could be used as a basis for study on criticism and dress.

The main concepts used by scholarly critics for critical dialogue about artifacts were a) criteria (what we talk about), and b) modes (how to conduct that talk). A strategy was adopted in which a set of behavioral modes of criticism was applied systematically. They included descriptive, analytical, interpretive and evaluative modes of behaviour. This modal approach to critical dialogue, like Pepper's criteria, had already been used by several researchers for teaching criticism as an individual topic (Mittler, 1973; Feldman, 1967; Smith, 1970). No research reports were found which related serialistic, or other behavioural classifications. For the purpose of this study, however, these modes were linked to curricular theories underpinning syllabuses of the Technician Education Council (TEC) and, as such, provided the educational framework within which the study was developed.

The curricula theories employed by the TEC were Bloom's (1958) cognitive domain and the objectives model. The educational aim defined by TEC was that of 'developing the student's power to make critical judgments'. Whilst staff lecturing on TEC dress courses at the London College of Fashion (experts) regularly engaged students in critical activity, criticism had not been taught as an separate topic.

The theoretical structure developed for the modes consisted of a synthesis of Bloom's analysis, synthesis and evaluation, and of educationalists' interpretations of scholarly critics' modes of critical dialogue (See Table I).

Table 1: The relationship between modes of critical dialogue and classes within Bloom's cognitive domain

Modes of Critical Dialogue	Description		Interpretation	Evaluation
	Identification	Analysis		
Characteristic of Modes	Expressive Portrayals			
Smith and Feldman	Identification	Analysis	Interpretation	Evaluation
Wilson	Analysis		Synthesis	Evaluation
Three Classes of Bloom's Cognitive Domain	Analysis		Synthesis	Evaluation
	Elements | Relations | Organization			

The modes used within the unit were identified as description, analysis, interpretation and evaluation.

Pepper's **Sources of Value** provided a classification system within which a range of aesthetic and non-aesthetic writers could be identified. The full potential of Pepper's work was not realised until the literature review undertaken for the study was nearly completed and Phillip's historical interpretation of it was utilised as a guideline for developing criteria for the unit. The approach included not only the historical periods identified by Phillips for each of Pepper's four 'world hypotheses' and their associated aesthetic and non-aesthetic criteria, but, also, those criteria revealed in the literature on recent developments in critical dialogue.

Criteria were identified within historical periods similar to those outlined by Crews (1979), namely, Classical, Mediaeval, Renaissance, post-Renaissance, Romantic, later Nineteenth Century, early Twentieth Century, and later developments.

The purpose of the study was, therefore, to develop a set of objectives, implement a unit of study and measure the effectiveness of that unit by using a projective instrument, applying the conceptual framework developed by scholarly critics within the operational framework defined by TEC.

The Aims of the Study

Three aims were developed for the study:

1. To create a set of objectives and a unit of study designed to significantly improve student knowledge of the modes and criteria used in criticism; and, consequently, the student ability to make effective judgments.

2. To develop a three-part projective instrument to assess the effectiveness of a unit of study on dress criticism. The three parts of the instrument comprised: a visual instrument; a response instrument; and a recording (content analysis) instrument.

3. To examine the relationship between prior training in art and clothing (or other intellectual abilities) and the mode of and criteria used in making responses to dress.

There were several constraints on the development and implementation of the Unit of Study. Its development was dependent on the findings of previous research which provided evidence that, in addition to the feasibility of teaching modes and criteria of criticism, dress could be the object of criticism and stimulate written responses. Furthermore, there was evidence that those responses could be measured with some degree of objectivity. Two important components of previous learning for the students taking part in the study were, firstly, to have had some clothing training that would enable them to understand dress terminology and acquire appropriate perceptual skills; and, secondly, to be familiar with the criticism of dress as exemplified in the work of lecturers and journalists.

The Sample

The sample taking part in the study consisted of female students, aged 20-31 years, who were enrolled on a BTEC Higher National Diploma course in Clothing and had completed four out of the six terms of the course at the London College of Fashion (LCF). A Control Group was made up of seventeen students and an Experimental Group of eleven students.

Methodology

The design for this research was quasi-experimental. That is, it was an approach in which the researcher used groups of subjects already in existence in the situation, and designed an experimental input or treatment. The experiment was a pre-test/post-test method and the treatment, the experimental programme, was a unit of study which was presented between the pre- and post-tests.

The Unit of Study

The aim of the unit of study provided for the Experimental Group was to develop the students' repertoire of critical responses in a range of modes of criticism and a range of criteria. The repertoire enabled

critical skills to be applied and evaluated. In contrast, the Control Group continued with a normal programme of study.

The Unit consisted of seven one-hour lessons. The first lesson was a diagnostic session which addressed the nature, types and purposes of criticism. Two lessons introduced a range of criteria and another focused on the modes of critical dialogue. The concept and practice of metacriticism was introduced through a review of a homework assignment. A subsequent lesson considered aesthetic criteria related to movement. Another homework assignment involved the students in identifying and analysing approaches to, and criteria used in, critical dialogue, evaluating the criticism and presenting alternative or more appropriate criteria. Qualitative critical statements were explored through the use of metaphor and simile.

The unit involved the students in a variety of activities such as, for example:

(a) Preparing for practical critical dialogue by recording and analysing concepts, criteria and modes of criticism through class discussion and reference to published critical texts;

(b) producing structured written criticism utilising critical concepts, modes and criteria, stimulated both by actual garments on a figure and by showing slides;

(c) evaluating one's own criticism and that of other members of the group for appropriateness, its cohesiveness and overall ability to convince the reader;

(d) identifying and using statements embodying aesthetic and non-aesthetic criteria; and

(e) analysing and evaluating qualitative statements characterizing the whole or parts of the object of criticism by the use of simile and metaphor.

The Unit concluded with a summary which drew the students' attention to information and criteria relevant to dress criticism, to the advantages of organized criticism and to the need to understand dress as part of a changing cultural context.

Development of Measures

The measures were developed for a pre-test, post-test research structure. The quasi-experimental component of the work set out to find out if a specific Unit of Study could increase both the number of a student's responses and the student's score on a special rating devised for the purpose of this research. The research measures were designed to determine if the number of the responses or the quality of ratings were significantly correlated with age, art and design experience or with performance on a Multi-Aptitude Test.

Projective Instrument

The instrument used in the study as a pre-test and post-test measure was Projective and contained a three-part structure described by King (1967) as consisting of a Response Instrument; a Visual Instrument and a Recording Instrument. A preliminary test was conducted and appropriate changes made to the format of the Response Instrument and the presentation of the Visual Instrument. In its final form the test included:

(a) The Response Instrument which simply requested participants to write down as much as they could about an outfit of clothing presented in the Visual Instrument.

(b) The Visual Instrument which comprised six garment styles selected from fashion shows of the work of students completing their course a year before the participants. The garments were represented in still photographs and video recordings. The photographs were in colour. They were postcard size, and showed a front view of the garment worn by a model. The video sequences showed full-length front, back and side views of a model on a catwalk, and close-up views of design elements. The students wrote down as much as they could about the outfits during the course of these presentations.

(c) A Recording Instrument which was used to analyse the students' responses to the Visual Instrument. This instrument had two parts. The first part consisted of four modes: the kinds of behaviour used in the act of criticism (i.e. description, analysis, interpretation and evaluation). The second part consisted of eight criteria four of which were aesthetic and four were non-aesthetic adapted from Pepper's value system. The eight criteria are listed as follows:

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Aesthetic criteria	Non-aesthetic criteria
Formist (e.g. style technique, genre);	Formist (e.g. evolutionary, cultural, environmental, institutional);
Contextualist (e.g. experience, phenomenology, metaphor, simile);	Contextualist (e.g. social, economic);
Organicist (e.g. art elements and principles); and	Organicist (e.g. role, age, psychology, gender); and
Hedonist (loosely, personal preference).	Hedonist (e.g. success, prudence).

(The examples show how the references within each statement produced by the students were classified by the researcher.)

Data Collection and Analysis

Each participant was provided with a folder divided into three sections. Each section contained a response instrument, one photograph and answer sheets. The video sequences, each approximately forty seconds in duration, were presented at the beginning of three separate five-minute intervals, making the total time for recording responses to each style within each section fifteen minutes. The total duration for each test was forty-five minutes. The six styles were rotated among the groups for each test.

Data for background variables were collected by means of a questionnaire and from college records. These variables were age, prior art and design experience and performance on a Multi-Aptitude Test.

The data from the Projective Instrument utilised in the pre-and post-test were analysed firstly into statements, secondly into modes and, finally, according to criteria identified by a scorer who was experienced in a related discipline. The analyses were checked by the researcher and an intra-scorer reliability test (i.e. a repeat test by the same scorer on randomly selected scripts) was conducted on three randomly-selected pre- and post-test responses.

The following are exemplary responses produced by the Projective Instrument related to the modes and criteria. The number of responses in each category provided a frequency score.

Description	'off-white suit'
Analysis	'..rows of studs in vertical lines emphasize sharpness'
Interpretation	'...military image'
Evaluation	'A successful idea because...'
Hedonistic Aesthetic	'I like it'
Hedonistic General	'I couldn't wear that to work'
Organicist Aesthetic	'Overall upturned triangular silhouette'
Organicist General	'very feminine...'
Formistic Aesthetic	'Well tailored...'
Formistic General	'A heavy winter garment'
Contextualist Aesthetic	'The garment has a billowy effect, flowing as she walks'
Contextualist General	'An expensively-tailored dress for a social occasion'

Total raw scores were recorded for each of the following: four modes, eight criteria, each individual mode, four aesthetic criteria, four non-aesthetic criteria and each criterion.

Working on the basis that critical ability was indicated by comparable attention being given to each mode and to each criterion, a total score was computed reflecting relative frequencies of responses in each of the categories. Ability was defined as the giving of equal emphasis to each mode (i.e. 25% of total responses) and each criterion (i.e. 12.5% of total). A 'rating' was determined by calculating the extent to which frequencies of response approached an equal distribution of responses among modes and criteria.

Ratings were calculated for each participant for total modes, total criteria (as an aggregate of eight), total criteria (using an aggregate of two sets of criteria), each individual mode, aesthetic criteria, non-aesthetic criteria, and each individual criterion. Five sets of statistical analyses were undertaken in order to test comparability between the Control and Experimental groups' treatment effect, both within and between groups. The intra-scorer reliability and relationships between background variables and treatment effect were determined statistically. The methods of statistical analysis used were two-sample T-tests, pooled two-sample T-tests, paired T-tests and Spearman rank correlations. Data used were total raw scores, ratings for modes and criteria, ages, art and design experience and Multi-Aptitude Test scores.

Conclusions

The conclusions drawn from the study can be considered valid as they were based on the entirely comparable groups that formed the sample and on the high level of reliability between the intrascorer results from which the data were derived. No statistically significant changes were found in the scores of the Control Group. All the results for the Experimental Group indicated improved performance following exposure to the Unit of Study (treatment) and they indicated, also, that the treatment effect indicated by the raw scores and ratings for modes were significant at the 5% level. The ratings for criteria showed a significant improvement, but did not reach statisical significance. With the exception of a statistically significant positive correlation of the Control Group's ratings with age and the arithmetic section of the Multi-Aptitude Test, there were no other significant correlations between scores for critical ability and age, art and design experience or performance on the Multi-Aptitude Test.

Results suggested that current teaching methods could be improved to enable students to increase their abilities to make critical judgments. The research showed that a unit of study specifically designed to teach dress criticism would produce positive changes in critical abilities. In drawing these conclusions it must be noted that in a study using such a small sample, is difficult to achieve statistically significant results.

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Multicultural Curriculum: A Personal Approach

by Terry Cowlishaw

Abstract:

This paper reports on some curriculum development/research that arose out of the author's desire to improve art and design teaching in his own school in Derbyshire. His research project was naturalistic and responsive in that it was conducted in normal classroom settings and depended on collaboration between the researcher, county advisors and two secondary school teachers. This report is a narrative account of the curriculum development/research process as it unfolded. It includes descriptive information about the curriculum materials that he designed with a view to their promoting children's multicultural awareness and critical skills and about the method of their responsive evaluation in two secondary schools. It concludes with commentary on subsequent developments and on schemes of work that have been conducted in the Derbyshire Education Authority as a direct consequence of his undertaking this curriculum research and evaluation for his Masters degree work.

Introduction

In 1984, having taught art and design in British secondary schools for nineteen years, I was concerned about an over-emphasis in art education on technique and on the materials of artistic production. Art teachers endeavoured both to relate art activities to children's everyday lives and experience, and to encourage them to develop their creative abilities and imaginative powers; but, in doing so, they neglected to integrate historical and critical studies with practical activities. I was worried by the fact that art history had become either a separate academic subject available only to an elite few or, was excluded entirely from curricular schemes. I suspected that few children leaving school were capable of making reasoned critical appraisals of their own art and design work and of understanding its significance within the wider context of Western European art and design history. My own classroom activities tended to be organised in such a way that they satisfied a constant craving for newer, more exciting images and techniques, stimulated and nurtured by television, magazines and advertising. They were frequently, merely therapeutic in intention in that they were designed to placate or amuse children. The art of the past tended to be neglected by both children and teachers. 'Fine Art' or 'Museum Art' was considered irrelevant to the development of pupils' practical skills and creative abilities.

These concerns were further complicated by my growing awareness of the fact that contemporary British society was becoming increasingly more multicultural and multiracial. I questioned the extent to which my teaching approaches with children from different cultural backgrounds were appropriate given my Eurocentric perspective, even though they were related to the educational ideal of 'equal opportunities for all'. I knew that my teaching programmes for children from white European backgrounds were inadequate but wondered, also, how to improve them to meet the needs of children of non-European cultural origin with different artistic values?

As an MA student at Leicester Polytechnic, I decided to make these personal concerns the basis of a curriculum development/research project through which I sought to improve my own understanding of curricular strategies for art education, by designing and implementing a curriculum unit. The unit was aimed at integrating historical, cultural, critical and productive learning in art and design and at developing children's awareness of artefacts and art forms from different cultural contexts. I considered it important that any research I undertook resulted in tangible materials which other art and design teachers could use according to their own classroom needs, and I hypothesised that a plan for a curriculum unit which consisted of visual materials with related documentation might fulfil this purpose. Secondary school teachers and County Advisers in Derbyshire agreed to co-operate in the project, to act as respondents for the research and to assist in the unit's implementation and evaluation.

Review of Literature

Firstly, and in order to increase my awareness of the main issues relating to education for a multicultural society, I reviewed general educational literature. Secondly, because I needed clues for the design of my curriculum unit, I reviewed literature specifically related to art and design and multicultural education.

Whereas I already sympathised with the multicultural or pluralist general education perspective in which all cultural viewpoints are awarded equal emphasis, the review helped me to understand that it had certain deficiencies. Critics (e.g. Mullard 1982, Gundara 1982) pointed out that the ideal of cultural pluralism had not, for instance, helped teachers to tackle the fundamental problem of institutionalised racism. They argued that there could never be equality unless there was equal power and maintained that these issues should be addressed directly through curricular approaches in which teachers encouraged children to find explanations for the inherent racism in society. I concluded that both 'pluralist' and 'anti-racist' approaches to curriculum development were necessary.

Some art and design educators emphasised the idea that children should be made more aware of how other people lived and, claimed that, at the same time, they could begin to understand their own lives better through cross-cultural study of art forms and artefacts from different cultural contexts. North American art educators such as McFee and Degge (1977), Chapman (1978), Feldman (1980) and Chalmers (1980) recommended that an anthropological perspective be adopted by teachers. They stressed that, by investigating and analysing the aesthetic qualities and functions of art from different cultural contexts and historical periods teachers would encourage children to value and understand cultural diversity, appreciate different cultural viewpoints and 'produce art that mattered'. In Britain, the Gulbenkian Foundation's report **Arts in Schools,** (1982, p.40) advocated that teachers adopt a dialectical approach to learning about cultural diversity in order to encourage children, firstly, to 'recognise and compare their own cultural assumptions and values' with those of other cultures, and, secondly, to relate 'contemporary values to the historical forces which molded them'. This suggestion was reinforced by Smith (1983, p.31) an American art educator, who maintained that the purpose of multicultural education was 'to entertain the value possibilities of culturally different societies' and gain deeper insights into one's own culture. According to Smith, empathising and sympathising was not enough, neither was observing and recording aesthetic form and style. Children had to be taught how to learn a culture's signals and symbols and to understand the functions of style and form. The manner in which cultures were studied was, he said, much more important than the choice, or selection of cultures to be studied.

Together with this literature, I made a detailed examination of Andrews' (1980) 'culturally-based' framework for art education. In her MA dissertation, Andrews had constructed a theoretical framework for teachers which stressed 'cultural and critical learning' and aimed to inter-relate these with artistic production and expression (pp.20-21). She had devised a general strategy to help teachers encourage children to investigate and compare artefacts from different cultural contexts. I sympathised with her view that a researcher's main task was that of expanding the existing framework of art education so as to encompass fundamental concepts about the multicultural nature of society and provide 'essential skills' for children to become 'informed world citizens' (p.15). Since her 'framework' was essentially theoretical, I decided to utilise it as a basis for designing my own curriculum unit.

Designing the Unit

My main motivation for undertaking curriculum development/research was my awareness of the need for tangible curriculum materials designed according to an appropriate curriculum framework. The demands of co-ordinating a responsive research methodology in the manner advocated by Guba and Lincoln (1981), and the rigours of academic study and reporting, necessitated that my trial unit was hastily constructed.

The methodology proposed by Andrews in her framework for cultural investigation was intended to encourage children's 'heuristic learning through dialectical interaction focusing on cultural themes' (p.iii). This interaction was supposed to occur in four stages which she labelled (a) research and classification, (b) critical analysis, (c) production and (d) evaluation. Teachers were supposed to encourage children to perceive art forms as 'cultural artefacts' or as 'physical evidence' of the cultures that produced them. This necessitated that they place a greater emphasis on, ...'observation and discussion within the art curriculum, involving the collection and interpretation or artefacts that have symbolic and/or aesthetic value in selected cultures'. (p.14)

She predicted that through analysing different cultural artefacts, children would come to understand something significant about the cultures that produced them and that they would, also, gain a better

understanding of the meaning and significance of their own art products.

As a result both of studying Andrew's dissertation and of conducting preliminary negotiations with teachers and advisers, I chose the theme 'Head Adornment' as a focus for study. I solved the problem of deciding which cultures should be represented in relation to this study theme by referring, once more, to the specialist literature. Smith (1983) claimed that a demanding encounter with an alien culture was needed in order to stimulate awareness of different life-styles and perspectives. McFee and Degge (1977, p.305) suggested that it might be best to limit children's studies to two clearly identifiable cultures. Similarly, Nadaner, Wood and Douglas (1984, pp.25-26), asserted that the concept of different perspectives on life was better understood 'when dramatically different perspectives were contrasted'. As a consequence, I chose Africa and Asia, as general geographic foci. I located and examined books and articles about the history of art and design and cultural traditions in these two different continents. From these, I selected and utilised those which I judged to provide the most authenticated sources of information and which included visual examples of both historical and contemporary artefacts and art forms. I photographed and photocopied reproductions of some of these and made sets of slides which would provide teachers with images with which to stimulate classroom discussion.

From Africa, I selected the royal art of Benin as a historical focus for the study of sculpted heads, along with recent hair sculptures and head ornaments of the Masai of Kenya who carry their art around with them. From Asia, my historical selection was Mogul turbans, tiaras and head ornaments, which are represented mainly in Islamic paintings of Northern India, along with types of head decoration which are associated with the Kathakali dance-drama of Kerala (Figure 8), Southern India, and which reflect Hindu cultural tradition.

Figure 8: Kathakali character; Paccha, a hero type

The Implementation of the Unit

Teachers in Wilsthorpe School, Long Eaton, which had a multi-racial intake and at Chellaston School, Derby, which had an all-white intake, made use of the unit to enhance on-going work rather than for its own sake. At Wilsthorpe, a colleague used my two cultural foci to add another dimension to his instruction in observational drawing of the human head. His aim was to develop first year children's understanding of principles of proportion and to encourage them to engage in the systematic examination and observation of real-life models (in this case, their own heads). The introduction of my slides of Benin art and Kathakali facial art provided the pupils with a brief respite from intensive study with mirrors and from the application of mathematical measuring techniques. At Chellaston School, a group of teachers used a selection of the African slide-images after an introductory session featuring a range of diverse cultural artefacts and music. The teachers' aim during this introduction was to develop children's understanding of what they termed 'the characteristic flavour' of different cultures and countries. They focused children's attention on their own reactions to sounds, objects and images with which they were both familiar and unfamiliar in order to stimulate their awareness of cultural similarities and differences. Following this introduction, they adhered to the framework and guidelines of my unit, whilst encouraging children to study a wide range of art forms and artefacts. But they took pains, also, to relate discussion and investigation to the children's own experiences and their everyday lives. In both schools, a certain amount of written work and discussion became an integral part of the learning process together with the making of art work.

The Teachers' Evaluation of the Unit

During implementation and afterwards, I was able to provide feedback to the respondents by means of video-recordings, sound-recordings and written notes. These stimulated discussion, aided evaluation and enhanced the collaborative nature of the research project. In a final joint meeting, the teachers talked about their different approaches to the unit's implementation, exchanged anecdotes and compared feelings, apprehensions, concerns and opinions. I elicited evaluative comments and their criticism of the unit and confirmed and elaborated on points that had been made earlier in informal interviews. Whilst there was general agreement that they had enjoyed using the slides and photocopied reproductions, the teachers thought that the unit's written content was 'too heavy'. The following represents their major criticisms:

(a) There was too much written information in the form of 'academic jargon'.

(b) The unit demanded too much reading from teachers and its implementation required too much written work from children.

(c) The quality of some of the reproductions was poor and they needed to be correlated better with slides provided.

(d) The cultural content was too diversified.

(e) The unit should include examples, in the form of slides, of ways in which teachers might use the materials.

(f) It should include additional slides showing examples of children's work produced as a result of using the materials.

But the teachers agreed that:

(a) The unit had provided them with useful ideas for lesson content.

(b) The slides had been particularly useful and had made an instant impact on children.

(c) The curriculum framework and guidelines had proved useful in providing a structure for organising a sequence of lessons aimed at encouraging (a) the development of children's understanding of artworks from their own and other cultural contexts, and (b) children to devise goals/aims for their own subsequent artistic production.

(d) The unit was a useful 'seed' for future multicultural development. Through its implementation, teachers' awareness of their own Eurocentric viewpoint had been enhanced.

In their evaluative comments the advisers reminded me that multicultural education was 'an incredibly sensitive area' and that no matter what was produced or said to aid its progress, there was no way that my unit would be received 'uncritically'. One adviser considered it a fault that art teachers tended

to over-emphasise practical and pictorial activities at the expense of 'reading' images and said that, although art teachers had involved children in problem-solving activities for many years, they had failed to support exercises with words which could be viewed as extensions and explanations of practical work. It was suggested that my unit might encourage teachers to help children develop meaningful language in relation to the evaluation of art works.

Subsequent Developments and Research

Since completing the MA project, my major concerns have been (a) to implement the unit materials myself, (b) to increase my colleagues' awareness of the need for curriculum guidelines for multicultural/anti-racist education at my own school, (c) to record and collect examples of children's work arising out of multicultural programmes, and (d) to encourage the further development of collaborative teaching approaches both in my own school and between teachers in other schools. As a temporary Advisory Teacher for Derbyshire, I have had an opportunity to explore the concerns and needs of teachers in other schools and to stimulate further interest in multicultural education. School visits have confirmed my opinion that teachers in general need more resources, information and encouragement to initiate multicultural schemes.

At my own school we are experimenting with a new pluralistic approach and are beginning to redress an over-emphasis in the past on the technical aspects of artistic production. We are attempting to make multicultural, anti-racist education an integral part of the art and design curriculum by inter-relating historical, critical and cultural studies with expressive work. Our young secondary school children are encouraged to compare and contrast art forms from a variety of cultures, past and present, in order to:

(a) Familiarise them with previously unfamiliar forms and images.

(b) Make them aware of existing racist stereotypes or prejudices which should be modified or changed.

(c) Lay a foundation for developing inter-cultural understanding and co-operation.

It is necessary, in our opinion, to begin such studies as early as possible in a child's school life. We aim to build consistently and diligently year by year on these initial experiences by using curricular approaches which encourage intelligent examination of cultural phenomena (fine arts, folk arts, vernacular arts etc.) and which provide a wide range of opportunities for developing expressive skills. Our overall goals are to help children become critically and culturally aware, to enable them to express cultural viewpoints through art and design, and to assist them in becoming reasonable and responsible world citizens.

A recently completed, experimental scheme of work with second year children utilised my original theme 'Head Adornment' and focused on both the Kathakali dancers/performers of Southern India and on European Clowns. Our aim in this project was to investigate, compare and contrast appearances, functions and meanings of head decoration and theatrical make-up, with reference to cultural origins and traditions. An introductory lesson took place in which three art and design teachers presented a filmstrip and slides depicting people living in different historical periods and places. Examples of a variety of personal adornment were shown and the nature of their construction was discussed. The images were intended to introduce children to two concepts. The first concept was that artforms with very different appearances can have similar functions; the second was that artforms with similar appearances can have different functions. A list of the various functions of Head Adornment had been devised and was discussed.

The project progressed through three phases of research, classification and critical analysis over a period of six or seven one-hour lessons. In these lessons, children studied the art by means of drawing and painting (Figures 9, 10, 11), made written notes and constructed charts. They listened to anecdotes about Joseph Grimaldi and pantomimes, and learned about similarities and differences between European clown traditions and Hindu cultural traditions of Kathakali dance and drama. After preliminary investigative work, the children were encouraged to make decisions and to set themselves goals with a view to the production of a 'final piece' of art work in which they developed and synthesized their experiences and discoveries. The teachers supplied some suggestions which focused their attention on possible directions for the work but, in essence, the children decided what direction their work would take. Some worked individually and others in pairs, or groups, for four or five lessons (Figures 12 and 13). Evaluation occurred in intergroup discussion and in writing at all phases of the project. In addition, summative evaluation took place during a class discussion of what had been learned, and in a test in which children referred to their previous and present work.

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Figure 9: Pupil's drawing of the Paccha type

Figure 10: Pupil's drawing of the Paccha type

Figure 11: Self-portrait as a Paccha, Wayne

Figure 12: Small studies; Historical investigation

Figure 13: Idea for a fabric pattern

Summary and Conclusions

Society in Britain is both multicultural and multiracial and it is my view that there is an urgent need for teachers to adopt multicultural or pluralist approaches to art and design in education. These kinds of approaches:

(a) Recognise that all cultures have equal validity.

(b) Emphasise the development of children's awareness of cultural diversity as a source of enrichment.

(c) Provide a means of helping members of our society from diverse backgrounds to come to terms with one another.

The Swann Report, Education for All (Runnymede Trust, 1985), recommended a pluralist approach and stressed a need for the development of clear policies to counter racism in all schools.

A multicultural or pluralist approach necessitates teachers enquiring into diverse cultures and discovering alongside children different cultural viewpoints while learning to appreciate the common values cultures share. The emphasis on cultural diversity is equally relevant to members of mainstream society and to ethnic minorities because individuals in both groups will learn about themselves as well as others. An 'attitude of active pluralism celebrates differences while allowing individuality and also enhances each culture' (Birley High School Report, 1980, p.1). To adhere to a view of art and design which is predominantly Western European excludes the art forms and viewpoints of a great many peoples and cultures. This, in turn, denies opportunities for an increased understanding of the Western European artistic heritage.

Children make progress within multicultural education by means of a 'constant interaction between varying insights and perspectives' (Nixon, 1985, p.93). There is no one right approach, but the 'composite strategy' suggested by Andrews (1980), which was the basis of my own research may prove useful at both primary and secondary levels. It encourages the teacher to act as instigator, catalyst and co-researcher, seeks to emphasise children's heuristic learning and in addition, allows for various methods of implementation in different teaching situations. In my view, it is particularly useful at secondary level because of its emphasis on research, analysis and evaluation together with artistic production. It fits in with the demands of the new GCSE art and design examination in which children are required to supply evidence of sustained interest in a chosen study and to exhibit the ability to 'analyse...select, research and communicate...and to make and evaluate in a continuum' (MEG GCSE Syllabus, 1988, p.2).

I am aware that the approach I have developed does not specifically tackle the problem of institutional racism and the powerlessness of certain ethnic groups in British society. Nevertheless, I see it as one possible starting point for developing and promoting increased awareness of different cultural viewpoints, and increasing understanding, tolerance and co-operation between peoples. It is possible that this kind of pluralistic strategy could encourage teachers to promote anti-racist attitudes also in that it increases their knowledge of unfamiliar images, contexts and viewpoints. This, in turn, provides a basis for more informed opinion and judgments, thereby enabling them to address the problem of cultural stereotyping.

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Design Studies in an Integrated Curriculum

by Anthony Boden

Abstract:

This paper is largely descriptive. It is a case-study report of some schools-based curriculum development in process at lower secondary level in Leicestershire. The author is in charge of Design and Visual Studies at the school in question and the report arises out of research he completed for his MA degree at the Centre. It includes a detailed account of the work of a particular group of children over a fourteen week period and an analysis of the school's cross-curricula and thematic approach to integrated curriculum planning.

Introduction

Curriculum integration became a watch-word in British primary and secondary education in the 1960's. In the late 1980's, the pendulum is swinging rapidly in the opposite direction. Current Government policy (1987) recommends a narrowly defined 'national curriculum' and directs teachers to concentrate on the teaching of basic, traditional subjects. It is proposed that children should be tested, at intervals, to measure their progress towards the attainment of standardised objectives. I believe this policy is mistaken because it fails to address the crucial issue of the motivation of children to learn — and their need to perceive relationships between the things they learn.

It is my view that an integrated and free-ranging approach to learning should stem from real and relevant experiences. It should enable children to explore and expand their studies in different directions unhindered by artificial subject boundaries. Such an educational programme can harness children's individual interests and enthusiasms. It allows them to make choices and decisions and to negotiate tasks which provide them with an appropriate personal challenge.

This paper describes an aspect of an integrated educational programme in an 11-14 years secondary school in Leicestershire. It focuses upon the learning experiences of particular groups of children engaged in what were termed 'Design Studies'. It identifies links between their learning in the curriculum area of 'Design' and their studies in other areas of the school's curriculum. It seeks to illustrate the educational benefits of such an approach.

Thematic Curriculum

Children's studies at Woodbrook Vale are interrelated through themes which encompass virtually every area of the curriculum. The themes are determined by discussion and mutual agreement involving the whole staff. The criteria for choosing these themes are their relevance to the needs and interests of the children and their capacity to generate exploration and enquiry in many different directions. The staff are concerned that the total programme of themes should achieve an overall balance between different areas of interest and educational priorities.

The Curriculum Theme 'Movement'

In the Autumn term of 1986, all the school's second year children (12 year olds) began work on a curriculum theme called 'Movement'. This somewhat vague title embraced a number of different areas of concern but the central thrust was technology and its impact on people's lives in the past, the present and the future.

In the Science Area, the children were presented with a series of problem-solving tasks which explored different physical and mechanical principles. In the curriculum area of 'Human Studies', the children were challenged to consider the impact of the Microchip Revolution today and to compare this with the drastic changes brought about by the Industrial Revolution of two hundred years ago. A subsidiary topic, explored in the areas of Design, Science and Language Studies, was that of animal and human movement. The children observed, described and made sketches of different kinds of animal and human movement. They learnt about the functions of bones and muscles and considered the effects of gravity and balance. These studies led to comparisons between animal methods of movement and locomotion and the movements of machines.

Organisation of Children's Studies

At this point, it is pertinent to say something about the overall organisation of children's studies within the school and about the importance accorded to the role of form-tutor. During their first two years at Woodbrook Vale, pupils spend approximately 50% of their time in what is termed 'Base'. Studies in 'Base' encompass the curriculum areas of English Language, Mathematics and Human Studies (incorporating History, Social Studies and Geography) as well as Moral Education and Social Skills. In Base, the children are taught by their own form-tutor for most of the time. The advantage of this system is that they spend a significant proportion of their time in school under the guidance of a teacher who has a close understanding of their individual personalities, potential and needs. The form-tutor has an overview of the children's studies in different areas of the curriculum and can assist them in relating different facets of learning.

The remaining 50% of lessons are divided between the specialist areas of Design, Expressive Arts, Science, Modern Languages and Physical Education which are timetabled as separate subjects. However, most of the staff who teach in these specialist areas function, also, as form-tutors and teach 'Base' studies for a substantial proportion of their time. All staff have some commitment to teaching in 'Base'.

An important benefit of the system is that it provides a bridge between the children's experiences in primary school and the requirements of subject specialisation at secondary level. In the primary school, they have been used to the security of a single classroom and a single teacher for most of their studies. At Woodbrook Vale, an abrupt transition to subject specialisation is avoided. At the same time, the curriculum is designed to meet the children's growing need to pursue studies in depth and to be stimulated and stretched by teachers possessing a variety of specialisms and expertise.

Design Studies

The term 'Design Studies' is employed within the school to describe a range of practical and creative studies which include: (a) Design/Visual Studies, encompassing drawing, painting, graphics, print-making, ceramics and multi-media; (b) Three-dimensional Design and Technology, incorporating the use of wood, metal and plastics; (c) Textile Design and (d) Home Economics. These studies take place within a semi open-plan area which lends itself well to a flexible use of facilities. Children and staff working within one area have ready access to materials and equipment within others.

The areas allocated for drawing, painting, printmaking and ceramics adjoin another large workshop area equipped for the use of wood, metal and plastics. There is good visual contact between these areas and a virtual absence of physical barriers. The Textiles and Home Economics workshops, though separated by a wall from the rest of the Design Suite, are visible through glass sections.

In the academic year 1987/1988, second year pupils were taught by a team of Design specialists who, between them, represented the whole range of Design disciplines. The pupils were divided into groups and rotated systematically through the different workshop areas during the course of the year. However, within this overall rotational pattern, there was scope for some of the Design teachers to join forces and collaborate in the team-teaching of larger groups of pupils. This enabled them to work more flexibly, offering pupils a greater choice of materials and techniques. In my view it, also, presented a more stimulating and provocative learning/teaching situation.

In this paper, I wish to focus upon children's learning within the particular area which was called 'Design/Visual Studies' since this was the Design area within which I myself taught. My intention is to demonstrate how these studies contributed to, and were related within, the overall curriculum theme, 'Movement'.

The Contribution of Design/Visual Studies to the theme 'Movement'

The theme 'Movement' extended over a period of fourteen weeks, occupying most of the Autumn term. During the sixth week of the term, the pupils were taken to the Ironbridge complex of museums (Shropshire) — an experience which brought the effects of the Industrial Revolution vividly to life.

Throughout this period, I collaborated with two Design specialist colleagues named Annie Taber and Kathryn Rabbich in teaching two groups of second year children. Each group consisted of thirty-six children of mixed ability and contained approximately equal numbers of boys and girls. A similar range of projects was undertaken by both of the groups. One group was taught jointly by Annie Taber and myself — the other by myself and Kathryn Rabbich. All three teachers collaborated in devising teaching strategies and in monitoring and reviewing the children's progress.

Annie Taber functioned, also, as a second year form tutor and many of the children in the group she and I taught were in her form. She not only knew them well as individuals but, also, had detailed knowledge of their current studies in Base, for which, as their form tutor, she was responsible. I had a supporting role in the teaching of second year 'Human Studies' in Base. For two lessons each week, I assisted another second year form tutor. Annie Taber, Kathryn Rabbich and myself all participated in the second year trip to the Ironbridge Museums.

The descriptive account which follows refers to the work of both of the groups of children taught by myself, Annie Taber and Kathryn Rabbich. It is illustrated with examples of the achievements of individual children.

The Graphic Representation of Movement

We commenced by setting the children the task of finding graphic equivalents for the movement of humans and animals. As I stated earlier, this task linked directly with the study of human and animal locomotion in the Science Area.

Our general practice was to introduce each lesson by gathering all the children together and talking with them, suggesting possible ways of working and encouraging them to contribute their ideas. In these introductory sessions the lead would be taken by one or other of the teaching team. The atmosphere was relaxed and friendly and, often, a dialogue developed as the teachers enlarged upon each other's ideas and responded to children's suggestions. During the progress of the practical work we moved among the children making suggestions and helping to resolve problems.

We illustrated the notion of graphic equivalents for movement by showing some large reproductions of relevant photographs (Figure 15). One of these depicted the soaring leap of a pole vaulter. It recorded, within the same frame, the successive stages of his flight through the air. Another photograph, of a dancer, showed, simultaneously, the start and finish of a graceful movement — but the pathway of her body between these two arrested moments was shown as a continuous blur. We talked, also, about various graphic conventions which are employed by artists to render the idea of movement. Then, we introduced, a number of techniques which the children could utilise at intervals. These included the production of templates, stencils, simple printing blocks and, later, jointed figures (animal and human) constructed with card and paper fasteners. Our intention in this task, and throughout the whole series of lessons, was to provide starting points and a framework for children's studies — but within that framework, to allow scope for choices and individual ideas.

Soon, we had a situation where the children were employing a wide variety of media and techniques. Some individuals chose to use various drawing media whilst others utilised templates, stencils and jointed figures in conjunction with paint, sponges, ink, spray diffusers, aerosol paint sprays and block-printing equipment.

Throughout all this the children learnt as much, or more, from each other as from us. Group critiques played an important part in the learning process and from time to time, we participated in the sharing of discoveries, ideas and successes.

Whilst some of the resulting work was predictable, there were some surprisingly sophisticated achievements. Some children demonstrated an amazing ability to exploit the methods of cartoonists and graphic artists to express personal ideas. Jonathan, produced an especially clever and bizarre cartoon sequence. At this time, many of the children were constructing cardboard figures with jointed limbs for use as templates to spray over or to draw around. Jonathan, in contrast, produced a cartoon of a 'disjointed' basket-ball player (Figure 14). In Jonathan's cartoon, the player had no body — only a pair of arms and a pair of legs. These moved along in a convincing sequence bouncing the player's own head in place of the ball! Finally, the player lobbed its own head into the net! The whole sequence displayed an astonishing command of expressive graphic conventions. Jonathan was the draughtsman-genius of his group, but many other children, also, produced original and impressive results. Above all, there was a high level of involvement in what they were doing which was exciting for us to see.

Shadow Puppets

The use of jointed cardboard figures led naturally to another project — the construction of shadow puppets and the performance of playlets. These called for ingenuity with lighting and sound as well as in the invention of dialogue and the manipulation of the puppets themselves. It cannot be claimed that there was any direct connection between this particular project and the children's current studies in Base. On the other hand, it provided an opportunity for the creative integration of visual effects, language and sound and was hugely enjoyed by the children. Moreover, the teaching team were determined that the curriculum theme should be a spring board rather than a straight jacket. They were prepared to deviate from the core content of the theme if this seemed justified.

A number of muslin-covered screens were made available which could be lit from behind by OHP's or slide projectors. The children worked in groups of three or four to construct their puppets and scenery, devise scripts, record music, sound effects, etc. Eventually a selection of the playlets were performed to the assembled second year children in the school's lecture-theatre. The stories were amusing and fantastic, featuring fairy-tale characters, witches, and ghosts. In one, a band of intrepid space-travellers landed on the surface of a distant planet and were ambushed by weird inhabitants called 'Fuzzies'. The boys who performed this play hit upon the idea of borrowing photo transparencies of the planets. They projected these onto the back of their screen to create an effective setting for their characters.

**Figure 14   Disjointed basketball player, Jonathan**

The Stimulus of Ironbridge

The children's outing to Ironbridge and its museums was a landmark in the progress of the curriculum theme and greatly stimulated their interest and imagination. It included a visit to Coalbrookdale to inspect the world's first iron bridge (Figure 16). They also saw ancient blast furnaces, visited the 'Museum of Iron' and went to the open air museum at Blists Hill. The Blists Hill Museum afforded them a vivid and authentic picture of an early industrial society. They visited workshops, cottages and shops where they met people dressed in period clothing who answered their questions and explained what it was like to live in the early 19th century. They saw demonstrations of old crafts such as foundry work, printing and candlemaking. A reconstructed artisan's cottage had a fire burning in the grate and live pigs and poultry in the backyard. This was truly history brought to life!

The staff considered it vital that the children's experiences at Ironbridge should be reflected in their work within the area of Design/Visual Studies and the teaching team pondered how best to channel their enthusiasm. After mutual consideration, we decided upon a number of possible projects, which we introduced by stages over the next five or six weeks.

In Base, children were producing numerous illustrations and diagrams as a means of recording factual information. In Visual Studies, we focused upon a more expressive approach and asked them, initially, to imagine how it would feel to live in Coalbrookdale at the peak of its prosperity. We decided that this was an appropriate moment to introduce freer painting techniques and expressive use of colour. The children were shown a painting by Philip James de Loutherbourg of 'Coalbrookdale by Night' (1801). The painting shows Coalbrookdale transformed into a satanic inferno. Factories, chimneys and blast furnaces are veiled in huge clouds of smoke and fumes illuminated by a glowing, fiery light. The sight, sound and smell of the iron-smelting industry are vividly evoked. We talked, first, about the atmosphere portrayed in the painting and then, about the technical means employed by the artist. Colour mixing techniques were demonstrated and the children were shown how to apply paint with sponges as well as brushes. As an alternative subject, we suggested that the children paint the firelit interior of the artisan's cottage. This called for the use of similar painting techniques. Most children chose to paint an industrial scene.

Our introduction was quite prescriptive, but the pictures the children produced showed a considerable variation of interpretation and techniques, which we encouraged. One or two depicted the iron bridge itself, silhouetted against a glowing sky. One boy painted a smelting furnace, showing workers feeding in the ore and coal, whilst others tapped the molten iron (Figure 17). Other children painted factories, chimneys and clouds of multicoloured fumes and smoke (Figure 18). A few children succeeded in painting a firelit cottage scene.
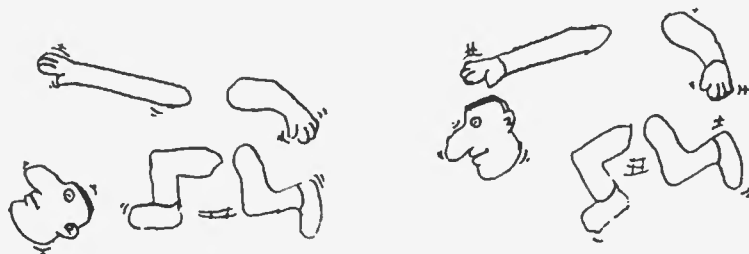
The children's paintings were quickly completed. Following this, the teaching team decided to give them an opportunity to make models inspired by their visit to Blists Hill. We asked them to co-operate in small groups and reproduce something that had specially interested them — such as a shop, a workplace or a cottage. A wide variety of materials were provided including card, wood, wire, plasticene, fabric, etc. Some chose to make models in clay. The activity was difficult to organise and manage because of the numbers of children involved. It was also a very open situation with the children making most of the decisions about what to make or how to make it. The teachers' roles were mainly those of consultant and facilitator. In terms of the children's engagement, the teaching team judged the project extremely successful. One group of girls reconstructed the candlemaker's workshop. They produced a convincing working model of a candle-making machine complete with miniature candles made with real wax. Some children constructed detailed models of old-fashioned shops (Figure 19). Other children made clay models of the artisan's cottage.

Designing 'Machines'

As stated previously, a fundamental aim of the curriculum theme, 'Movement', was that of increasing children's understanding of technology. In Human Studies, they learned about the transformations in people's lives brought about by the invention of new machines and processes. In the Science Area, the grappled with practical technology in tasks such as the construction of simple gear systems (using plastic kits) or experimentation with weights and pulleys.

One problem-solving task, undertaken by all second-year pupils, was the construction of a vehicle powered by an elastic band. The facilities of both the science laboratories and the three-dimensional design workshop were used for this project and it was supervised by a teaching team which included Science, Design and Technology specialists.

In the curriculum area of Design/Visual Studies, we decided that we too would ask the children to design machines but that they should be fantastic or humorous. The materials provided were very simple: corrugated card, cardboard discs, wooden dowels and block board. At Ironbridge, the children had seen beam engines and had begun to grapple with the notion of transforming rotational to linear movement. At the commencement of this project, we showed them a simple prototype 'machine' constructed by Kathryn Rabbich. This consisted of a backing board upon which were mounted cogs, belts, pivoting arms, etc. These were assembled in a more or less flat plane. The children were invited to devise their own variations of this basic model.

Two boys produced a 'machine' which caused a large cardboard hammer to descend on the head of a cartoon character. A group of girls produced an ingenious mechanism, incorporating a cam, which caused a Father Christmas to pop up out of a chimney (Figure 20). A boy named Steven, after wrestling vainly to realise his idea in the materials we had provided, decided to use his own leggo kit. He constructed a sophisticated machine utilising the same principle as the piston action of a car engine. His pistons, however, operated a miniature keyboard. This, he said, was a fantastic music machine (Figures 21 and 22). Another boy, Mark, connected two rotating discs by means of cogs and belts. On one disc, were the letters of the alphabet and on the other, appropriate pictures (e.g. a = apple, etc.). As the discs were rotated, matching pairs of symbols appeared in two small windows. Mark said that this was a machine for teaching reading.

Imagining the Future

The final task we gave the children, was imagining what it would be like to live in a futuristic, technological society. We asked them to consider how ordinary, daily life might change — where and how would people live? What would they wear? How would they entertain themselves? They were asked to focus on one of these aspects and to express their ideas through sketches, plans and notes. These were to be the basis for models constructed from a wide range of materials. The children could work singly or, in small groups. In terms of the variety and originality of their ideas, we found this the most exciting project. A number of children planned imaginary dwellings some of which they, later, constructed from clay. The dwellings were unorthodox in form — some were cellular and organic, whilst others were based on triangles, pyramids and other geometric shapes (Figure 23). One boy designed an inflatable pitch for a new kind of football game. Other children designed a circular pitch for a new kind of basketball. They constructed this from card and wood. Two boys used discarded calculators and junk to create what they described as a control panel for an electronic city (Figure 24). They attached the control panel to a box within which they created the illusion of the city itself — as if viewed through an observation window. A group of three girls designed a set of fantastic wigs

with matching earrings and spectacles. They went to great trouble to dye a quantity of pipe cleaners which they combined with wool and beads to produce bizarre yet elegant hairstyles. Finally, they displayed their colourful creations on tiny dummy heads modelled in plasticene (Figure 25).

A Holistic Approach to Learning

In conclusion, I have attempted to portray the richness and diversity of our children's learning experiences in one area of the school curriculum — an area which I have identified as Design/Visual Studies. I have sought to show how these studies were enriched because they were part of a larger curriculum theme and because the children were able to perceive relationships between different facets of their learning across diverse areas of the curriculum. I have tried to illustrate the ways in which their imaginative powers were stimulated by interdisciplinary learning and by challenging tasks. I have, also, suggested a general need for curriculum frameworks which offer children support and guidance in terms of ideas and techniques but which also allow for choices, individual decision-making and personal discovery.

I began by expressing concern at the possible return of a rigidly divided curriculum and the imposition of narrowly prescriptive objectives. I conclude by affirming my belief in the value of an integrated, holistic and free-ranging approach to education. The children we teach are creative, thinking and feeling individuals who frequently surprise us with the sheer audacity and power of their imaginations. Our job is to nourish these powers and to provide the right conditions for their growth.

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Figure 15: Representing movement: Display of photographs in Design area

Figure 16: Children at Ironbridge

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Figure 17: 'Iron smelting' (paint and pastel)

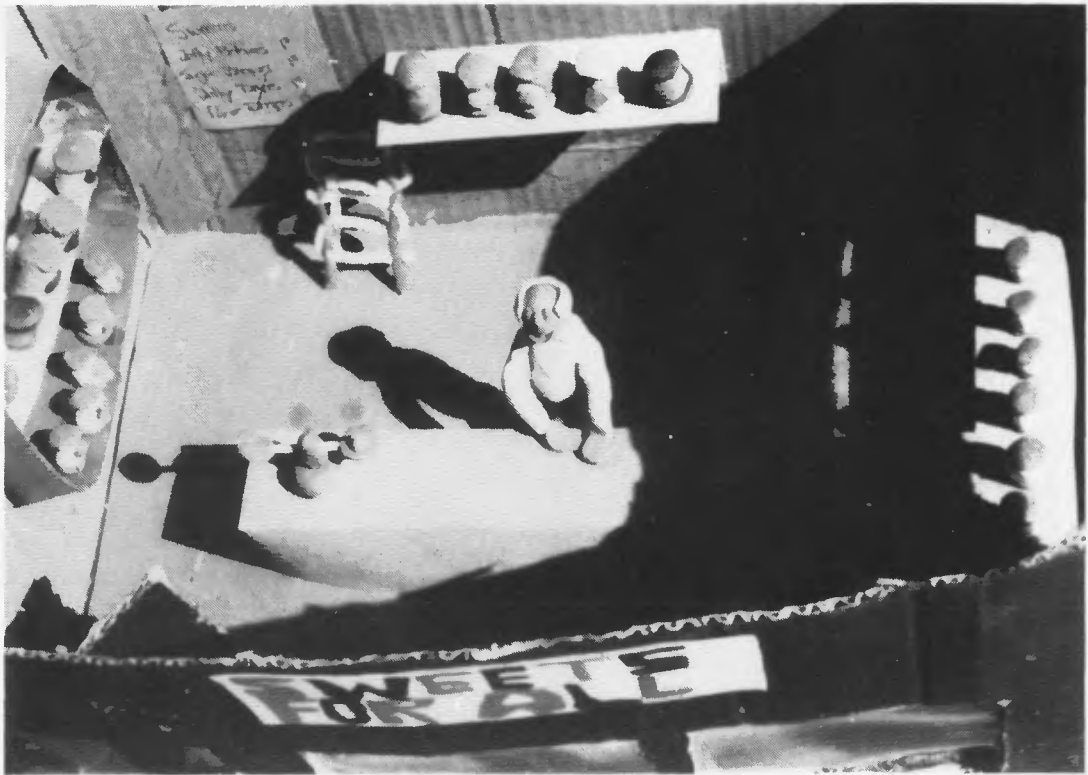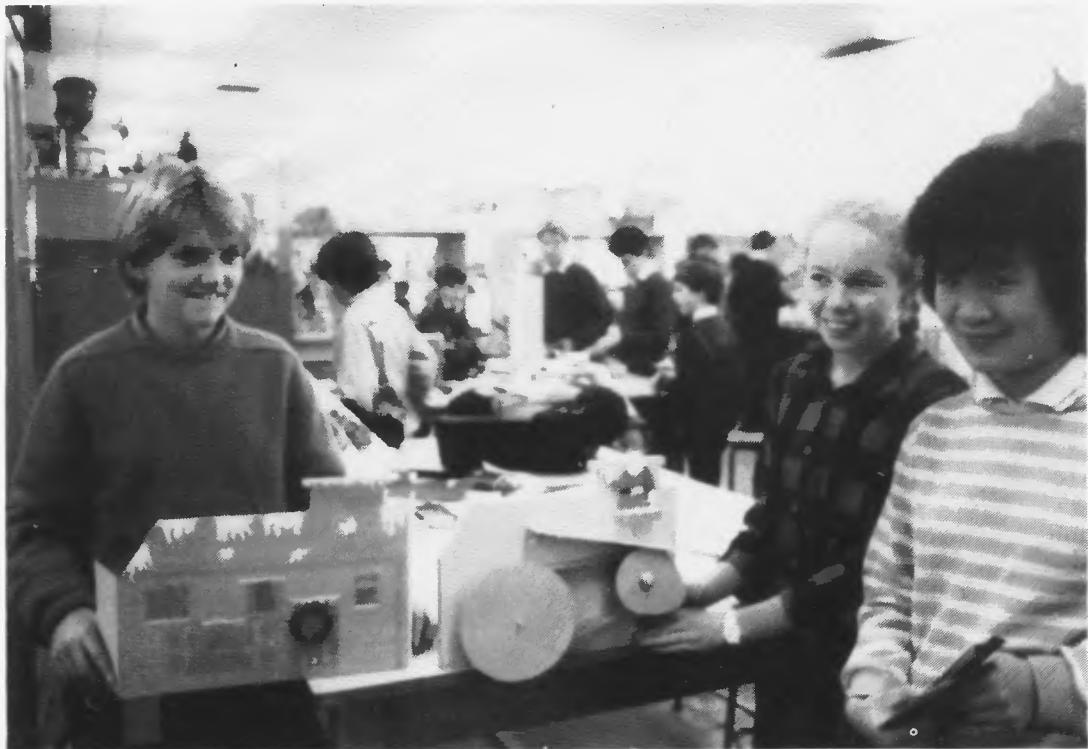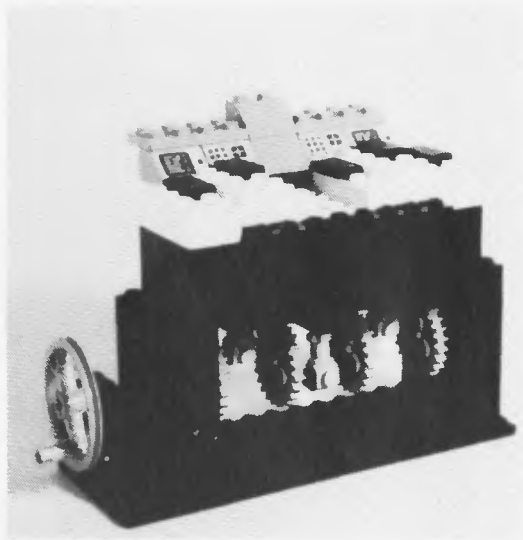Figure 18: Children's paintings after the visit to Ironbridge

Figure 19: Old fashioned sweetshop (after visiting Blist Hill Open Air museum)

Figure 20: Lucy, Amanda and Waiyee display the exterior and interior of their model (cam action causes Father Christmas to pop out of chimney)

Figures 21 and 22: 'Music machine', Steven. (The machine is constructed from 'Leggo', A piston action operates keyboard)

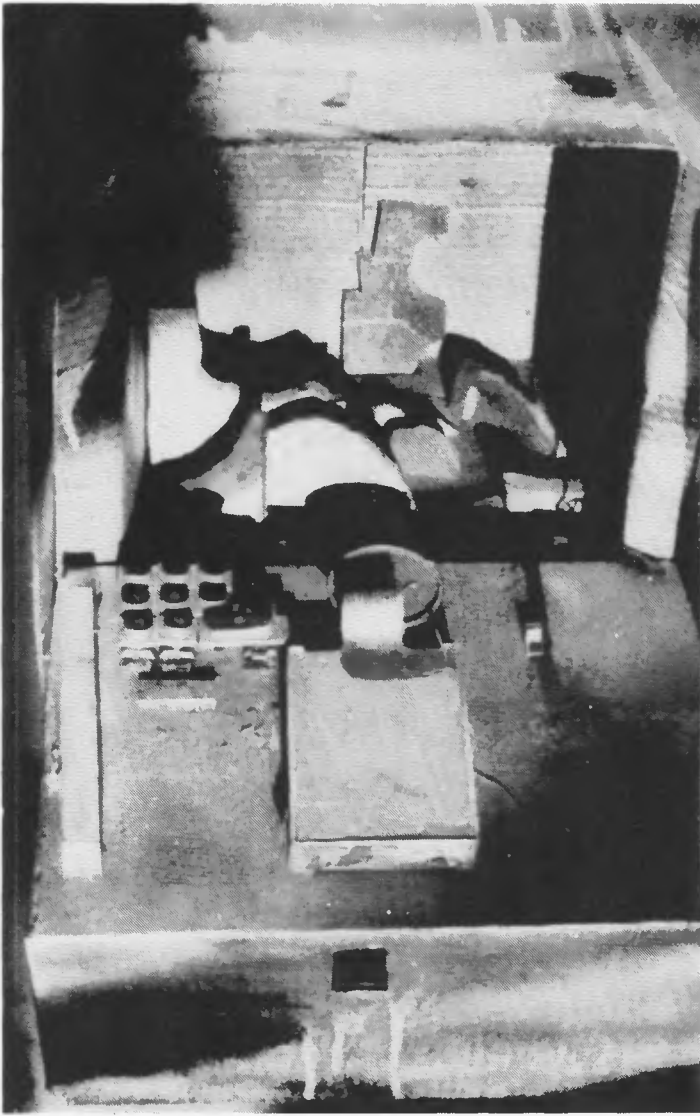**Figure 23: Future living spaces (including a future bathroom)**

Figure 24: Electronically controlled city of the future

Figure 25: Future fashion: Headdresses