ART ACROSS THE CURRICULUM: PEDAGOGICAL PRINCIPLES TO INFORM TEACHING

REXFORD C. KEAN

Art Across The Curriculum:
Pedagogical Principles To Inform Teaching

By

Rexford C. Kean, BFA.fa., BFA.ae.

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Abstract

This project has been developed to inform teachers of a set of pedagogical principles which may be used to teach art across the curriculum. It is written from the perspective of arts educators and consequently views education as being holistic.

The initial conception of this work originated from the elementary classroom, where students explored various subject areas using a thematic approach. Being an art teacher with elementary classroom duties, I incorporated art into the regular curriculum thus involving art education in the process of teaching and learning.

A survey of relevant literature has been conducted for this project and has aided in formulating the direction for the field research component. The field research which underpins this work has been conducted in Harlow, England over a six week period. It was composed of six interviews, using six questions, to investigate the current views of arts educators from all levels of teaching. The six areas are generated from the Burlak Dilemmas, as stated in Miller and Seller (1990). They deal with educational aims, conception of the learner, conception of the learning process, conception of the learning environment, conception of teacher role, and conception of the evaluation process. An analysis of current literature and the field interviews was used as a platform to inform my emergent pedagogical principles

of art across the curriculum. The results of this work, therefore, produce a set of pedagogical principles informing educators of the philosophy of art across the curriculum.

Acknowledgments

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CHAPTER ONE

INTRODUCTION - BACKGROUND

I have been teaching art in the Newfoundland school system since 1992. I was hired in January of that year at Holy Cross School Complex in Eastport. The position was a term contract with duties including teaching art from K-6 and grade 6 home room. I taught there for the duration of the school year . It was a positive and rewarding introduction to the profession. The students were typical Newfoundland children: eager and excited, with the staff and community being supportive. However, this experience proved to be an eye-opening adventure, as I discovered many things about students and their learning processes. For example, in art school, I narrowly believed that all children would listen to the teacher, grow up to be artists, and that art is viewed as an important part of education. The reality is much more sobering. Students do not always listen or even care, parents and teachers are not always enthusiastic, and educational budgets are tight.

Yet my art classes gained modest popularity and elicited enthusiasm, especially from younger students. The children viewed art as an opportunity to take risks and

unleash their creative energies and experience the freedom to think and explore. This was in part because there were no prescribed texts or unit tests to inhibit their desire to create.

One of the initial realizations of my new position was that most teachers on staff taught using departmental programs, complete with texts and worksheets. The provincial art curriculum does have a "guide" to follow, and even a set of texts for non-specialized art teachers (Art in Action, 1987). However, I felt that this program was not always suited to the students' culture or their learning environment. Some parts of the program were educationally weak and ambiguous. Hence, I would often design my own units and lesson plans, which reflected my perceptions of the students' needs.

This technique proved to be equally adaptable for other classroom duties. Although I had completed no formal methods courses in elementary regular subject instruction, I was reassigned from being an art specialist into a subject generalist in a short period of time. However, one comforting thought was that of stepping into an organized, up - and - running, classroom. The grade six teacher whom I was replacing was organized and experienced. I had the opportunity to consult with her prior to assuming the responsibility. Initially, I reviewed her plan book and tracked her program development in all the subjects. I then made a list of questions about

anything I was unsure. I also reviewed and attempted to make sense of the provincial curriculum guides and student text books.

An art inspired method that proved useful in my understanding of the elementary classroom structure was to make visual illustrations of each course. For example, in social studies I took the curriculum guide, text book and the teacher planning book and mapped out what had been covered from September to January of that year. I looked at everything from videos shown to the completed student projects. From doing this I supplemented my lack of knowledge in geography with my knowledge of art history or some other aspect of my art education experience. I then used this approach to aid in generating the program for the remainder of the school year. However, at the same time, I remained conscious of ensuring the proper coverage of the curriculum program.

For example , in science class, we had just begun a unit on the solar system. Prescribed objectives for that unit included the ability to identify planets, an understanding of how planets orbit, and the concept of gravity. During the next class cycle, I decided to take the students to the auditorium and have them create a painted mural of our solar system, complete with labelled planets and charted galaxies. During this activity we held an ongoing discussion of why planets orbit the way they do, and how gravity works. Not only did students learn science objectives, but they

also learned concepts such as composition, colour, line movement. Furthermore, children learned more than science and art; they learned about social dynamics, i.e. negotiating for work space and how to get along as a group. Good teaching provides opportunities for this type of development. The completed five metre mural, erected on our classroom wall, became a vehicle for learning art, science, and social interaction.

We then began to question the geography of the solar system and apply the facts about gravity and orbits. We asked questions like: what would happen if the planet Earth were orbiting closer to the sun? Would there be a climate change? Would the days/calender years be longer or shorter? Suppose that there were two moons orbiting Earth. What kind of environmental change could be expected? We asked similar questions about the other planets of our solar system.

Students then brainstormed possibilities of the given scenarios and applied their factual knowledge learned through the mural project to express themselves. They created individual paintings depicting their applied understanding of the objectives. Some of the artwork included: a city on earth without gravity, a landscape of an over - heated Earth as a result of an orbit near Mercury, and a new reorganized solar system, with more planets. Implications surrounding this project suggest more than art/science activities. It offers students a rich, thorough experience of learning which enhances

traditional learning with the value of art across the curriculum teaching methods.

My teacher training in art school did not place a strong focus on integrating art into other subjects, where students learn through cross - curricular activities. In fact, we were taught to view art education as a discipline-based approach, which "focuses on development of student inquiry skills within a specific academic discipline" (Miller & Seller, 1990, p. 94). With this philosophy, art education is viewed as a separate subject area, which helps contribute balance and creativity to the student`s education. Therefore, it is challenging to find any research in the NAEA (National Association of Education in Art) that addresses the cross - curricular philosophical agenda. My perceptions of current art education research constitutes a battle of "us" against "them" - ie. educators who support arts education and those who do not. Hence, it is not surprising that art education advocates support a discipline-based approach in the schools.

For the school year following my experience at Holy Cross, I was hired permanently at Centennial Central High School in Gander Bay. My position was fine arts teacher from grade seven to level three. I taught junior high art and music, grade nine science and adolescence sexuality, senior high art, drama and enterprise education. The principal and the school board informed me that our goal was to plant the seeds of a solid fine arts program, and that this was the first time the school

employed an art specialist. The school had an art room with some supplies, but it had no music room, drama room, or equipment. It was a challenging assignment, and most of my energies went into building students` appreciation for the arts.

The student work generated was strictly from a discipline-based perspective. Students learned techniques in drawing, painting, print making and sculpture as well as an appreciation of art history. Many students were talented and had a genuine interest in art making. For example, in the art 2200 course, I proposed an assignment called "The Artists` Boots". With this art problem, students were required to take a derelict pair of footwear and transform them into a work of art. As a way of fostering their art appreciation skills, the guidelines stipulated that projects must emulate an artists` style and subject matter from the impressionism and expressionism periods. Thus, students generated work reflecting the styles of Monet, Degas, and Van Gogh.

The students thoroughly enjoyed this art making experience and confirmed the belief that the fine arts programs are vital to schools. Indeed, all students need the opportunity to express their feelings and create.

As in all schools, Centennial Central High School had some academically weak students. Being the art teacher, most of the school's population were in my classes. One of the most obvious problems that I encountered with these academically weak

students was their lack of self-confidence. The failure that they had experienced in math, science, and English seemed to have affected their willingness to take risks in the art room. I recall designing classes around the concept of convincing students that the ability to draw was just a matter of being able "to see." They felt that one must have talent in order to draw. It became a priority for me to convince them that anyone can learn to draw. From these students, I learned that teaching is interactive, multifaceted, and complex. A teacher must identify with the students perspective and be able to adapt to the learners needs. Good teachers have the flexibility to connect with the learner.

Emergence of this Project

The Master of Education program in teaching and learning provides the necessary opportunity and context to investigate pedagogical issues. I have pursued this program with a strong background in art education, and with some valuable teaching experience. Both of my undergraduate degrees come from the Nova Scotia College of Art and Design in Halifax, Nova Scotia, where I experienced a unique teacher education program. It is primarily a specialized art education program with international recognition, and it also facilitates four in-depth field experiences in all

levels of teaching, including special populations. In addition, my certification with the province of Newfoundland and Labrador enables me to teach on a primary, elementary, and secondary level. I have taught a diverse range of subjects at each level.

My reasons for considering a graduate program have evolved during my experiences of teaching. The earliest contemplations began when I taught regular classroom subjects and began the cross-curricular approach to their delivery. It was at that time a projected means for coping with the delivery of a high quality elementary program.

After modest success, I began to realize that this approach had some undeniable merit and educational potential. It was coincidental at that time that the government tabled its Adjusting the Course (1992) document, which called for a greater emphasis on core subjects. From this report came a feeling of uncertainty for the future of arts education across the province. As a way of notifying government and the public that arts education is alive and matters, a group called "The Joint Curriculum Committee" held an arts conference at Gander in 1993. The committee was organized by Alex Hickey, provincial art education consultant with the Department of Education and Peter Gamwell, fine arts coordinator with the Nova Consolidated School District. It was funded under a grant from Human Resources Development (HRD), which

provided the opportunity for a national keynote speaker. Robert Moore, chief policy advisor with the Canadian International Development Agency (CIDA) spoke passionately in support of a balanced school curriculum for children, emphasizing the importance of arts education. In addition to having keynote speakers, the conference encompassed student art shows, performances, workshops, focus groups, all addressing the importance of arts education in our school system. Written transcripts of keynote speeches are currently unpublished. However, there was local media coverage of the events.

For me, the wake of the conference generated a period of reflection. I thought about the role of art in education, its philosophy, and the views of the participants. It was comforting to meet arts educators who shared similar experiences and who taught generalist's subjects through the eyes of an artist. I then reasoned that in order to help preserve the arts in education, the teaching community needs to be informed of an art educators philosophy. Through informal discussions with my coordinator at Nova Consolidated School District, I was encouraged to pursue this idea on a graduate level. We discussed the ramifications of government's reform for the future of arts education, the need to develop an awareness for teachers of the value of arts education, and the endless possibilities of a cross - curricular approach.

Upon enrolment in the teaching and learning program, I approached each

course as a catalyst for advancing my interests and ideas in arts education. For example, in the prerequisite curriculum course, the class was assembled into groups for a major project. Our group developed a unit plan entitled Creative Video Technology. It was a program designed to combine the creativity, spontaneity, and expression of arts education with the pragmatic skills of using computers, and video editing. The theme was advertisements, with the unit plans encompassing lessons on everything from set design to video editing.

The success of this project motivated me to approach the remainder of my graduate courses as building blocks towards a development of the conception of art across the curriculum. Some examples of papers and projects completed are: The Art Of The Picture Book; Mental Imagery: Research Into Children's Comprehension of Story; How Is The Use Of Available Evidence A Similar Process For Interpretation In Art and Literature. As I approached the end of my graduate tenure, I began to reflect on these papers and projects. The most important question which surfaced was: what is a useful study to do as a final component?

My original proposition was to develop a curriculum program for the concept of art across the curriculum. Such a project would contain a guide, themes, lessons, and evaluation. However, through consultation with my advisors, I realized that there should be a precursor to that project idea. The meetings held with Professor

Hawksley were designed to help me clarify my project aims and goals. Each session contained discussions of the role of art in education. During these discussions we explored some educational models in which to look at the process of society and education. One model that seemed to apply directly was that of Edward Bond. Bond's model had previously been presented in National Association for Teachers of Drama (1989) report titled The Fight for Drama - The Fight for Education. His model looked at society using stations. Bond states:

> What you have over here on the left is the subject, the people, the community. Here in the centre you have the administration - the state, church - it can take various forms historically - and over there (right) you have something else which I call the boundary (p. 8).

Professor Hawksley adapted Bond's model (see appendix A) to the school setting, to examine the structure of the educational process. At the far left are the children, and in the centre is the school administration (teachers, principals, parents, decision makers). At the far right is reality, which constitutes society outside the school setting. Between the school administration and reality lies a spiritual wall where the expressions of children are placed ie. student art, and performances. When students leave school, they are leaving the protective institutional environment where they are free to take risks, explore, and express themselves. With reality, students must become responsible functioning members of our society. Therefore, it is

imperative for the school to allow children to practice for the real world while they are still in school. They do this through the arts programs; hence, their expressions would be the placing of art on that spiritual wall.

Professor Hawksley sees the administration (teachers, principals, parents, decision makers) here as being paradoxical, as both an obstacle and a catalyst for the creative potential of children getting their work on that wall. Therefore, the question arises as to how can we develop curricula that can open the path to the wall for children?

One inculcation we spoke of was the need to reorganize the thinking of teachers, in a way that would help them examine their pedagogy and approach to curriculum. It was therefore thought that teachers must adopt certain principles in order to gear their pedagogy into an art across the curriculum approach. These principles must cover the components which constitute the teaching process.

It was at this stage that I approached Dr. Dennis Mulcahy. One of his major contributions was to help focus the methodology for the project. He suggested adopting a set of questions from the book Curriculum Perspective and Practice (1991) by Miller and Seller. In this work, Miller and Seller discuss what schools do and how students learn, using terms such as "orientation to curriculum", "curriculum positions", or "meta orientations" (p. 12). These terms are derived from the Berlak

Dilemmas, which Miller has adapted into six issues in order to conceptualize the relationship between the teacher and learner. The issues as outlined by Miller and Seller are: educational aims, conception of the learner, conception of the learning process, conception of the learning environment, conceptions of teacher role, and conceptions of how learning should be evaluated.

It is my view that these six issues most clearly encompass a teacher`s pedagogy. Therefore, using these issues, I formulated six questions to serve as the basis of the interview component of my work. Hence, my advisors and I discussed the possibilities of interviewing art educators and formulating a set of principles whereby to inform the teaching of art across the curriculum.

Earlier in the program, Dr. Frank Riggs invited graduate students to take advantage of Memorial Universities Harlow Campus, in Essex County, England as a benevolent research site. This seemed to be a natural continuation of the process because of the rich, diverse educational environment. In addition to this opportunity, Professor Hawksley had contacted one of his colleagues, David D. of UCE (University of Central England), and initiated my first interview for the project. Subsequently, Professor Hawksley helped me make other contacts and enlightened me on the educational philosophy in England.

The graduate students attended a final meeting with Dr. Riggs which provided an

outline of the contact schools in the Harlow, Essex County area. I was assigned St. Mark's School (5 - 12 years) school with approximately 500 students. Even though it was a secondary school, a good art program was in place. In addition to assigning the school, Dr. Riggs informed me that he would set up an introduction meeting with the school's head teacher. This would inform me of any professional protocol I would need to exercise. Thus, these developments provided an organized plan by which to begin my research.

Significance of the Study

The significance of this study rests with the positive educational continuity students gain from having an arts education experience. The examples outlined on p. 3 where my grade six class completed a science mural of the solar system expands arts education into other classroom subjects. It is here that one may ask: does Newfoundland and Labrador need a more holistic approach to education?

There are substantial writings to support this view. Collins and Chandler`s (1993) discussion of the arts in education argues that:

> In this holistic perspective of classroom life, the arts are not viewed as a series of discrete bits, but as a perspective or theoretical framework that can be used to examine classroom life (p.200).

In addition, new Department of Education documents such as The Primary/ Elementary Levels Handbook (1996), and the Elementary Science Curriculum Teaching Guide (1995) recognize and support this concept of education. Moreover, from the perspective of my teaching experiences, it seems desirable. There is a classroom sense of natural flow and uninterrupted learning experiences for children.

Graduate Project Proposal Question

What is an appropriate set of pedagogical principles to inform the teaching of art across the curriculum?

The objective of this project will be to develop a framework of pedagogical principles that would inform the use of art as an instructional strategy for educators in the school setting. This framework of principles will relate to the six issues specified. There will be a standard set of six qualitative questions derived from Curriculum Perspectives (1990, p.5) by Miller & Seller, used to interview arts educators and researchers.

Defining Art Across The Curriculum

A definition of "art across the curriculum" is in order, to clarify the concept. Art across the curriculum is a set of pedagogical principles which views art education as being a significant tool to illuminate key concepts in other subjects. Art "applies pervasively within each subject. For instance, within mathematics, musical rhythms can be used to explore fractions; or visual arts can be used to examine geometric shapes" (Collins & Chandler, 1993, p. 200). Artists such as Picasso (Cubism) and Miro have explored geometry in their work. This provides students with another path for understanding mathematics.

Hence, (for the purpose of this study), I will define some key terms:

1. Art. The creation of expression through a variety of media. The product or concept of this experience. Visual art includes painting, drawing, pottery, printmaking, and sculpture.

2. Art Education. Pertaining to visual art education, but not entirely: art is multi - sensory. In addition, it is the artist`s challenge to explore the newest media and use them in the creative process.

3. Arts. Visual Arts, Music, Drama, Dance, Creative writing, etc.

4. Arts Education. Pertains to music education, drama education, etc.

5. Curriculum. In essence, curriculum can be described as the program of instruction as delivered to students. It is, of course, influenced by the beliefs, values and politics of our society. For example, curriculum in Adjusting The Course Part II (1994) is defined thus:

> The curriculum is the vehicle through which the desired outcomes of schooling are conveyed. The curriculum represents the required body of knowledge, skill and understanding which students are expected to acquire during their school years (p. 15).

It should be recognized that curriculum is a complex phenomenom. For example, Miller & Seller (1990) state:

> In our view, curriculum is an explicitly and implicitly intentional set of interactions designed to facilitate learning and development and to impose meaning on experience. The explicit intentions usually are expressed in the written curricula and in courses of study; the implicit intentions are found in the 'hidden curriculum', by which we mean the roles and norms that underlie interactions in the school. Learning interactions usually occur between teacher and student, but they also occur between student and student, student and subject matter, student and computer, and student and community (p.3).

Therefore, curriculum is complex and pervasive, and educators must be aware of its centrality.

6. Pedagogy. The art of teaching. This encompasses a teacher's philosophy of teaching.

7. Principles. The values that guide a concept. Refers to laws, rules, assumptions, axioms.

CHAPTER TWO

Review of the Literature

Introduction: Government Documentation

The purpose of this chapter is to review educational literature relevant to the six categories of my interview questions. The process has consisted of studying various documents and the writings of pertinent art and educational theorists. As a preamble to focussing on the literature pertaining to the six issues, a brief overview of the Department of Education documentation would be appropriate. While there is a feeling of uncertainty for the preservation of disciplined based arts education in schools, surprisingly, new government documents seem to support the arts with a more integrated approach.

One of the documents that support this project is Learning For All (1996). It is a philosophical framework that underpins the current thinking of the reforms in education. This document stems out of recent proposed initiatives by the four Atlantic provinces on combining educational goals. From a curriculum standpoint, it states: "Curriculum must enable students to make connections across disciplines, concepts

ideas, and processes" (p.36).

It also outlines government's "new" belief system toward education, by stating that learning is:

> an interactive, lifelong process where knowledge is acquired and connections are made between and among subjects, and then applied to real life experiences and interactions in society (p.6).

As a basic provision of school, Learning For All outlines several requirements upon graduation from high school, which are listed under the heading Essential Graduate Learnings:

> - learnings are cross - curricular, and curriculum in all subject areas and is focussed to enable students to achieve these learnings.
>
> - confirm that students need to make connections and develop abilities across subject boundaries. (1996, p.20).

Furthermore, from an art perspective, the document states that:

> Graduates will be able to respond with critical awareness to various forms of arts and be able to express themselves through the arts (p.21).

Another new Provincial curriculum document, The Primary/ Elementary Levels Handbook (1996), clearly supports the focus of this Project. Under Section III: Organized Contexts of Learning, it states:

> Students who are shown the interconnections of school subjects begin to see the interconnections of learning and life. Schooling becomes more relevant and purposeful. Learners retain and apply learning that

is perceived to be useful and meaningful (p.23).

In paragraph two, there is a direct reference to the essence of this project:

> Similarly, observation in art resembles inquiry in science. In art, students see how changes in light affect colour and definition in artwork; in science children discover how light affects the survival of all life forms (p.23).

As seen in the provincial Elementary Mathematics Curriculum Guide (1989), there is opportunity for cross - curricular learning in math through art. The following excerpt indicates this opportunity:

> Spacial visualization is the ability to mentally manipulate, rotate, twist, or invert three - dimensional objects and two dimensional shapes, and pictorial representations of these objects and shapes. The visual interpretation of pictures and diagrams is fundamental to concept formation in mathematics (p. 5).

The draft copy of the provincial Elementary Science Curriculum Teaching Guide (1995) also accommodates a holistic approach into its delivery. Under the section on Curriculum Integration, it states that:

> Integration with other subjects can be used when there is an overlap of skills and concepts... It involves the combining of disciplines or eliminating the boundaries between disciplines and making connections among disciplines (p.64).

These documents from government speaks clearly in support of a holistic approach to pedagogy. It is being recognized that students need a meaningful and integrated

understanding of curriculum. These new documents seem to represent a renewed beginning for the support of arts education in Newfoundland and Labrador. They also have the potential to provide art educators with some leverage to influence curriculum. Arts education can stand on its own merits, but can also serve to enhance other subject areas.

Other research relevant to this review of the literature originates from England and the United States. The following categories will serve to explore current scholarly thinking on these issues: educational aims, concept of the learner, concept of the learning process, learning environment, teacher role, and evaluation.

Educational Aims

In relation to educational aims, in the Educational Imagination, Eisner provides a definition of what such an aim means for him:

> Aims are the most general statements that proclaim to the world the values that some group hold for an educational program. From aims we sense a direction, a point of view, a set of values to which the community or group subscribes from... (Eisner, p. 134, 1994).

This working definition serves to help place a pedagogical fence around the field of art across the curriculum. Collins and Chandler (1993) explain their educational

aims as holistic, interwoven, and unified. Moreover, their position "would hold art education as a perspective or a theoretical framework that can be used to improve classroom life ... that the arts may be more useful to educators if they are interwoven into the daily fabric of the classroom" (p. 100 & 200).

It seems that Rowland (1976) agreed with this modern approach to art in education. He suggested that the simple production of art objects by children did not provide instant education, but rather:

> "Art must be made educational. The lesson which art holds for education lies in its latent content and internal logic" (p. 17).

In my opinion, this coincides with government`s educational vision as stated:

> The ability to think abstractly, conceptualize and solve problems is becoming increasingly more important in the workplace and in all aspects of living... it is essential that children learn how to think and how to learn (Royal Commission, 1992, p. 301).

Furthermore, this is supported by John Lancaster in his book Art in the Primary School (1990), a philosophical guide to the provision of art in English schools. Lancaster argues that art "helps the child build intellectual concepts which enable him/her to organize and relate visual ideas and to make informed judgements" (Lancaster, 1990, p. 10). Therefore, these aims seem to suggest that art is educationally important.

Concept of the Learner

In the examination of curriculum, May (1993) Teaching as a Work of Art in the Medium of Curriculum, speaks of the conception of the learner in a way that:

> Students are always active - though sometimes reluctant and resistant - participants in teaching. They have minds of their own and experiences in/of this world that objects can never have nor tell. Our primary task is to learn from them so that we may teach well (p. 210).

Coinciding with this claim, recent research from the book entitled Changing English Primary Schools? (1994) provides the results of interviews conducted with primary children in the U.K. The interviews probed the learner`s interests and stimulation from curriculum.

> Overall, our interviews with pupils showed that, while they enjoyed many curricular activities, they had strong preferences. Pupils like activities that offered them interest, success, activity, and fun (Pollard et al., 1994, p. 146).

This spells out clearly the need for educators to recognize the natural psychological development of the student, and to design curriculum in a harmonious and adaptable way, making it usable. It is a commonly held view that children learn through play.

Conception of the Learning Process

In discussing the learning process of arts education, John McLeod rationalizes that we must set down criteria for the process: "The criteria should reflect our current and best understanding of the way in which the arts work as a form of knowledge, but they should also be inclusive of the students' practical experience of making art" (McLeod, 1991, p. 103). For example, McLeod reasons that these criteria may include students looking at the work of another as a way of gaining understanding of their own work:

> As one dancer put it, you should watch dance, not as a critic, but as a dancer (McLeod, 1991, p. 105).

Eisner indirectly builds on McLeod's notion by describing his past experiences in English primary schools. He also makes the comparison that American schools seem to focus heavily on learning processes that rely on communication through language skills and math symbols. Such symbols, he notes, are considered to be more intellectual or thoughtful. In English primary schools the learning processes allowed for a rather wide scope of acceptable modes of response from students:

> In the English Primary Schools, there is a greater likelihood that children who desire to do so will be able to respond to nuclear activities in song, in paint, or clay, or in dance. There is a greater willingness for teachers to allow - indeed to encourage - students to find the best way for them to express themselves (p. 52).

The English approach to learning seems to be in tune with George Szekely's (1988) view of the learning process:

> This means that the individual student will be involved in the planning of the art work from the beginning, choosing the art idea and materials; developing the ideas by experimenting; playing it out in various forms and discussing it with others (p.23).

This demonstrates that learning involves a variety of learning processes. Art is yet another important learning process to explore an idea or problem.

Learning Environment

In exploring the research of George Szekely, one begins to grasp what the learning environment ought to encompass. Szekely, in his book Encouraging Creativity in Art Lessons (1988), describes his vision of the learning environment:

> I have found that when children experience in art class a supportive environment that offers challenging visual experiences, and the example of an adult artist-tender, and where the emphasis is put on experimentation, inviting children to invent their own ideas, plan their own works, and investigate art techniques themselves, children not only produce impressive, original artworks, but also learn about art in a much broader sense, coming to understand how artists work, how artists evaluate their works, how artists teach themselves about art, and the

value of art as a way of life (p. xi).

Eisner seems to have made similar observations in English Primary Schools (1974) as he discussed the differences between "instructors" and "teachers" as viewed by U.K. educators. They felt that: "Instruction was something that was provided by in the Armed Forces, or in the church, it was not germane to education." (Eisner, 1974, p. 26). Moreover, the U.K. educators envisioned that: "Teaching, on the contrary, was an educational venture; it had to do with motivation, self-development; a rich environment; it had an altogether "softer" feel and was directed to different ends" (Eisner, 1974, p. 26). Here, it is evident that environment is as much a mental factor as a physical factor.

Szekely sums up this issue by suggesting that a good art lesson is a design for creating in the classroom an environment that challenges children:

> Such an environment, if it is to involve children fully, must provide a multi sensory experience that calls forth physical, emotional, intellectual and imaginative responses (1988, p. 10).

Therefore, learning environments are constructed mentally as well as physically and need to provide the learner opportunities to express, create, and explore.

Teacher Role

In her article Literacy, Aesthetic Education, and Problem Solving (1993), Handerhan states that:

> Teachers should have a good sense of how their actions are affecting the learning environment. The role of the teacher is flexible and views students as competent contributors to the problem solving process (p. 248).

She also suggests that teachers are experiencers of the process of learning. Not only are we helping students, but also co-designing the process with students.

With a similar outlook, Eisner, in his English Primary Schools (1974) describes the teacher role in an English classroom:

> The teachers use their positions as teachers, as stimulators, as facilitators, and as counsellors and guides, not as lecturers or as people concerned with large group instruction. They tend to be very much concerned about the quality and the character of the activities that are available in the classroom and appear to believe that the child's material inclination to learn, to seek stimulation, and to explore will go very far to provide the child with experience that has educational value. This does not mean that the teacher believes that he merely needs to sit by and let things happen (p. 24).

Moreover, the Newfoundland government in its Primary/ Elementary Levels Handbook (1996), also recognizes a comparable view of the teacher:

> We know that learning is enabled by good teaching. The challenge for teachers is to be able to intersect with the learning needs of individual students. Good teaching should focus on what and how students learn: it should be driven by the abilities of teachers (p. 31).

Moreover, the teacher should have the ability to question their pedagogy. Teachers need to be able to step outside the teaching experience and analyze their approach.

Evaluation

One of Eisner's current books on the concept of evaluation, The Educational Imagination (1994), sees evaluation in a much wider realm than that of giving grades to children. He views evaluation as a multi-faceted function, encapsulating the areas of curriculum, teaching, and the student. Eisner lists five categories for its function:

1. To diagnose.
2. To revise curricula.
3. To compare.
4. To anticipate educational needs.
5. To determine if objectives have been achieved.

(Eisner, 1994, p. 171).

It is his position that we as teachers look at education evaluation as a sophisticated interpretive map, not just to measure student achievement, but to examine everything we do as teachers.

Moreover, from an art teachers perspective, one needs to look closely at what art making is. We need to examine closely the skills, manipulation of materials, and techniques used in its production. These facets lend themselves to the measurable aspects of assessment, i.e. one can measure, using a set criteria, a student's painting skills. However, the art teacher must also assess the growth of children's personal expression through their art work. George Szekely states that:

> Evaluation must also take into account the changes and adjustments that were made, and the new learning that occurred, during the making of the work. We therefore need to find ways of recording such changes and innovations during the art-making process (1988, p. 139).

Hence, evaluation is intricate, it is continual, and vital to all aspects of education.

CHAPTER THREE

METHODOLOGY

A Qualitative Approach

The purpose of this project is to develop a set of pedagogical principles to inform the teaching of art across the curriculum. This project is an ethnographic study which involved one on one audio recorded interviews of a select group of arts educators. This study was administered from the Harlow Trust Campus of Memorial University of Newfoundland in Harlow, Essex County, England.

Data necessary for this project has been obtained from two sources, the first being a review of relevant literature from selected sources in arts education. The second source was collected through audio recorded interviews with a wide cross section of arts educators from the United Kingdom. The personal responses and educational experiences of these arts educators serve as the significant source of data for this work. Through triangulation, the data collected for this project has been compared, synthesized, and applied, thus producing the final report.

The following six categories have been chosen for the purposes of data analysis:

1. Educational aims
2. Conception of the learner
3. Conception of the learning process
4. Conception of the learning environment
5. Conception of the teacher role
6. Conception of the evaluation process

It should also be noted that this project is a pedagogical journey, and that it does not seek to purpose a curriculum program. Rather, it is intended to open channels of thought towards the idea of art across the curriculum, and thus is a precursor to a curriculum program.

This document examines the collected data and uncovers commonalities, bridges ideas, and thus generates emergent principles to inform teachers. This chapter will therefore provide the reader with a list of the interview questions, limitations of the study, and a list of the participants. In addition, though unconventional, this chapter will include a section entitled 'field notes". Such a section is necessary in order to provide the reader with a sense of the sociological context of England's education system. Moreover, this section demonstrates the

author's growth in the use of qualitative methods of research.

One final point regarding the methodology of this project concerns the selection of participants. The six interviewees participating in this work represent an ample and diverse cross section of educational professionals. This will be manifested in the analysis of data.

Art Across the Curriculum:

Interview Questions

(as adapted from Miller & Seller, 1990, p. 5)

1. What are your educational aims?

2. What is your conception of the learner?

3. What is your concept of the learning process?

4. What is your concept of the learning environment?

5. What is your concept of the teacher role?

6. What is your conception of the evaluation process?

LIMITATIONS OF THE STUDY

It is recognized that limitations exist in this study. One of the limitations for this project would be the small sample size of six interviewees for the research component. This was due to the suitability as well as the availability of the potential participants. It is also recognized that all of the interviewees were located around the Essex County area, with the exception of David D., from Birmingham. There was also the possibility of an introspection problem (going native) with this study. The interviewer admits that through the interview process, one can "buy" into the interviewees philosophy too strongly

The Participants

The purpose of this project was to establish a set of emergent principles to inform the teaching of art across the curriculum. Because of the opportunity offered by Harlow Campus in England, arts educators within Essex County were chosen. I believe that a strength of this work is the added dimension of another culture and its views toward the educational process. Out of the eleven contacted (see Appendix C), there were six participants who agreed to participate in the interview session. The interviewees were selected to provide a balanced, cross-section of the educational

community within Essex County, England.

Educators from all levels were chosen which include primary (k - 6), secondary (7 - 12), post secondary (university professor), and school board coordinator (teacher facilitator). It should also be noted that the two university professors and the teacher facilitator deals with the education of adults, whereas the remaining interviewees pertain to the education of children. Hence, this project attempted to provide a body of expertise representing a strong, diverse sample. The following chart provides the position of each participant and also a pseudonym to protect identity.

David D.	Position: Professor, University of Central England MA Drama in Education Course Director
Anne O.	Position: Teacher/ Art Coordinator Abbottsweld County Primary School
Mike C.	Position: Art Education Coordinator for Essex County. Harlow Curriculum Development Centre
Ian S.	Position: Head Master, Sumner Primary School
Denise H.	Position: Teacher/ Art Coordinator Birchanger Primary School Bishops Stortford
Graham M.	Position: Professor of Art Education, Anglia University, Brentwood College Site

FIELD NOTES

David D.

My first official interview for this project was with David D., of the University of Central England, in Birmingham. Professor David D. is head of drama education at that university and subsequently had an affinity to the arts.

Setting up the interview proved to be more difficult than I had realized. Before coming to England, I had drafted a letter asking for the opportunity to interview him and explained my interests. David D. replied within a few days and accepted my request. He assured me that he would be able to set up a meeting when I arrived in England. With other matters to attend to, it took me a few weeks to make contact with him and therefore made setting up an interview date difficult. I faxed him a choice of dates but he was unable to fit into these times. I became concerned and called him to confirm a time. We agreed on Wednesday, May 20, 1996 at 4:00 p.m. He mentioned that he was quite busy and didn't have a lot of time to spend with me. I assured him that there were only seven questions taking about an hour to complete. In retrospect, that was an unfortunate request. I have since learned that the interviewing process is more complex than just sitting down and asking a set of questions. There is a certain amount of time needed to make an interviewing session

comfortable for both parties. For example, upon meeting Professor David D., time was needed to get to know one another. At first, it seemed as though we spoke different languages. I found myself wondering what to joke about or even what to say, and the seemingly endless walk to his office made for an awkward introductory chat.

Finally upon arrival, we sat down and time became an uncomfortable factor. It was 4:10 p.m. and he was expected to be at another meeting at 5:00 p.m. We were also interrupted by one of his colleagues before starting.

A time-consuming task of the session was briefing Professor David D. about my project and purpose of the questions. It was then that I realized how important it is to know why one is asking a particular set of questions. It was as though I needed to know the answers before asking them. Was I prepared enough? My first task was to put the questions into context, and then explain the philosophical continuum on which they were based. I also found that he was unfamiliar with the book or concepts upon which the questions were based. When I presented the list of questions to him, he needed time to ponder them. He also asked some philosophical questions which I had not considered and found myself challenged to clarify them for him. However, after fifteen or twenty minutes, he was comfortable and clear about

my reasoning and approach. And in reflection, the interview seemed to run smoothly and produce worthwhile data. Unfortunately, time had been slipping away and the interview became rushed. Therefore Professor David D.'s responses to the interview questions were shorter than I would have hoped for.

Anne O.

My next scheduled interview was on May 16, 1996 with Mrs. Anne O. of Abbottsweld Primary School in Harlow. Mrs. O. is the art coordinator for that school and is therefore in the role of being a lead teacher. Her responsibilities include being an art-resource person for all teachers at Abbottsweld. She also attends workshops at the Curriculum Development Centre (CDC) which are held frequently throughout the school year. Mrs. O's school is built adjacent to the CDC, allowing for continual interaction between the two facilities.

In preparation for this interview, I first called the school and arranged an initial visit. While there, I spoke with Mrs. O. and asked for the opportunity to do an interview with her. She agreed, and in an attempt to improve the interview process, I supplied her with a copy of the questions.

At 10:45 a.m. on May 23, 1996, I met with Mrs. O. for the interview session. She explained that substitute teachers are not regularly provided in Essex County

school boards and that finding time away from her classroom was difficult. I suggested that we could do the interview during her class time. Mrs. O. had a student teacher from Memorial University working with her who was doing a teaching block, so that allowed us time to do the interview.

Another challenge I found as an interviewer concerned the ability to make my interviewees comfortable, therefore getting an optimum response. When I turned on the micro-recorder and layed it on the desk, Mrs. O. became noticeably disconcerted. There are psychological considerations regarding the process of recording an individual. In attempting to help Mrs. O. feel more comfortable, I smiled and nodded frequently toward her, and I also spoke as softly as possible when asking the questions and reacting to her responses. Despite the background noise from her class, the interview went well. We were interrupted about two or three times by her young students. During these interruptions I would pause the tape recorder and wait for Mrs. O. to skillfully attend to the child. In total, the interview lasted for about forty minutes.

Mike C.

For the sake of convenience, I had scheduled another interview in the afternoon with an official of the CDC, adjacent to Abbottsweld school. Mike C. is in charge of

the art education program for the whole of Essex County. There are approximately 400 schools under his jurisdiction. I met Mike C. during my first week in Harlow. It was one of my first tasks to find out who the art resource person was at the board level. Surprisingly, Mike C. was never a teacher in the school system, rather he was a professional artist (painter/print maker).

The interview was scheduled on May 23, 1996 at 12:30 p.m. I met Mike C. at 12:00pm and we had lunch together, giving us an opportunity to become comfortable and re-acquainted with each other. After discussing the climate of the arts in education in Essex County, we gradually got to the business of the formal interview. As with Mrs. O., Mike C. had already received a copy of the interview questions. Before the interview started he informed me how difficult the questions were to answer. We joked about it and the interview began.

However, again my interviewee became tense when I turned on the recorder. It is difficult to comfort and relax a person when doing an interview and I appreciate those who can do it well. Mike C., though initially inhibited by the recorder, eventually provided a latitudinous set of responses to the questions.

Ian S.

My third interview was at Sumners School, which caters to primary age

children. Ian S., Headmaster, agreed to do the interview on May 21, 9:15 a.m. I had also visited Ian S. the day before and provided him with a copy of the questions.

Before the interview began, Ian S. wanted me to see the school. He stopped three year six students and asked them to take me through the school. Sumner's Primary School is a modular structure. There are some classrooms, but most learning areas are open and inter connected. Every wall is filled with art work. There are displays of old tools, and objets d' art as well as interactive environments - fish tanks and hamster cages.

The art work that fills each wall is designed and placed there by the students. As Ian S. explained in an interview:

> Children should be involved in the displays; It shouldn't be something that sort of happens around them when they are gone...And when they return in the morning, they find their art work on the walls. That is more like decorating than display and the purposes display.
>
> (Ian S. Interview, 1996)

After the tour ended, Ian S. invited me to the regular morning assembly. Each morning it is common in many English schools to have a meeting with students for various reasons: motivational talk, informative talk, celebration of student achievement, or discipline lecture. The assembly that I attended was a lesson where all students listened to the principal discuss the concept of friendship and citizenship.

Ian S. covered many areas such as helping, achieving, and giving. The session ended with the students singing a song about everyone pulling together to build a country. The students were then released in an orderly fashion to begin the morning classes.

We then met at Ian S's office to begin the interview. I immediately turned on the tape recorder and layed it on the coffee table. Ian S. seemed to be experienced in giving interviews and was not affected by its presence. As a warm up to the questions, I asked him to discuss the history of the school and the landscape of its early provisions. We talked about the community it served and the changes of philosophy in the modern educational system. Ian S. gave a very good overview of the educational system in England prior to The National Curriculum. He discussed the benefits and disadvantages of the reformed system and such documents as the Plowden Report (1972) which discussed the concepts of "child-centered education". The interview evolved into a productive gathering of data and ideas pertinent to this project.

Denise H.

While attending an art coordinators inservice at the CDC, headed by Mike C., I had the opportunity to meet some of the art teachers in Essex County. Denise H. teaches in Birchview Pimary School, in Bishops Stortford. She agreed to do an interview with me on May 22, so I provided her with a copy of the questions. That

Thursday, I took a bus out to the station at Birchview and a taxi to the primary school. The school was nestled in a small neighbourhood, surrounded by mature trees and a brick entrance. Denise H. was outside with a group of students, so I took some time to explore the classrooms and spaces which constituted the learning environment. Upon her arrival, we chatted about the physical aspects of the school and the make up of the community and students. We then toured the school and discussed Denise H`s art projects and how art education was delivered in each classroom. After a level of comfort was established between us, we sat down in the staff room and began the interview. Once again, the recorder inhibited the interviewee, but we pressed on and it turned out well. Denise H. provided another pool of significant and usable data for this project.

Graham M.

The next interview was arranged with Professor Graham M. of Anglia Polytechnic University, Brentwood Campus. Professor M. is associate Professor of art and art education, with a studio background in ceramics. He was suggested as a valuable resource by Mike C. who described him as being in touch with the arts and art education.

I initially contacted Professor M. by telephone and set up an appointment for

June 3, 1996. I also faxed him a copy of the interview questions to provide time for him to contemplate and formulate his responses. The train ride from Harlow Mill Station to Brentwood was approximately thirty minutes. Professor M. had a car waiting which brought me directly to the university campus. The art building was located on an old estate which was built in the 1920's to honour an official from Canada. The mansion was constructed from brick with its frieze decorated with a motif of maple leaves and images of beavers - strangely beautiful.

Upon my arrival and introduction to Professor M., we embarked on a tour of the entire art complex. The studios were well stocked with the necessary equipment and materials to deliver a successful art experience; the lecture halls and classroom modules were also adequate. Professor M. finally lead me to his office where we sat down and began the interview. I did not perceive him to be uptight when I started the recording, but I decided to start asking him an introductory question concerning enrolment, the role of art in society, etc. This interview was humourous, informative, and quite enjoyable. Professor M's wit and outlook on educational practices provided much insight into the climate of art and its role in education in England. It was a positive conclusion for my experience as an interviewer.

Methodology of Analyzing Data

Upon my return to the province, I procured the service of a transcriber, who compiled the documents on to a computer disc. I then made hard copies of each file and began the process of reading and reviewing them. Each time that I completed reading an interview, I would reflect and attempt to make connections and find commonality. This task provided a familiarity with each interview session and helped me collate the group responses.

My next task was to place a filter on this process. This time I placed all responses on several large tables and proceeded to cut out each response for the individual interview questions. I then placed all responses on sheets of paper, organizing them in chronological order and under their appropriate heading.

After all responses were placed in their respective orders, the result was six large panels of data, one panel for each interview question. I again layed these panels on a large table and began a second analyzing/filtering process.

Once more, I systematically began to take jot notes on the main points of what was being said by each respondent and recorded them appropriately. Repeatedly, I looked for common ground and consistency. The data analysis write up of this work attempts to identify the essence of the responses of each interviewee and also, how similarities in viewpoints relates to each question.

The final filtering process aided in helping to re-order my emergent principles which would inform the teaching of art across the curriculum. Through a subjective process of recognizing appropriate principles from the respondents, I compiled a set of personal values which are inherent to the teaching of art across the curriculum. They are derived from an analysis/ synthesis of a review of the relevant literature, and responses from interviewees. It is here that bridges are constructed and new ideas conceived.

CHAPTER FOUR

Data Analysis

The purpose of this chapter is to present the views of the group of interviewees and any connections that may occur with the literature relating to art across the curriculum. With this data analysis, I am concerned with a larger scope of the research and information collected. In addition, sociological issues become apparent in the analysing of data. These revolve around the purpose and value of art education. It is difficult to explore this project without gathering such issues. There also seems to be other dilemmas surfacing which deal with the differences in the perspective of teaching adults and teaching children.

The categories used in this section are consistent with the order of interview questions:

1. Educational aims
2. Conception of the learner
3. Conception of the learning process
4. Conception of the learning environment

5. Conception of teacher role

6. Conception of evaluation

Educational Aims

In the view of David D., the purpose of art as it has evolved is to deal with the "experience of being human". David D.`s aim is to uncover laws and relationships by unravelling and sorting human experience through theatre arts. During our discussion, David D. focussed on a significant and recent debate on the philosophy of arts instruction. The issues discussed by the arts council in England revolve around two key components of art making: that of skill and that of expression.

David D. raised questions such as: "should there be a focus about the subject?" i.e., "should it be about theatre arts: set design, blocking, directing, performing?" In visual arts he compared it to colour mixing, painting techniques, or any other use of materials. Or, "should the arts be about using the art education process to learn about the world?" These aims would be concerned with individual children working through, and transforming themselves using the artistic process. As David D. phrased it: "Through the arts, in fact, they are working on, which is also working back on them. Therefore, in that process we are looking at their transformation and development through the art process."

Essentially, as David D. reiterates, "the arts are about being human and one must deal with that; otherwise, one has craft." It is the content that students embody

in that highly skilled technique that provides the artistic dimensions. David D. concludes by stating that "all this can be done in art/drama subjects, but it is also valuable to take across the curriculum." David D.`s thoughts concerning "expression" verses "skills" in educational aims are similar to the classroom experiences discussed by Collins and Chandler (1993). Moreover, they believe that the arts may be of more value if interwoven into the daily fabric of the classroom, which seems consistent with David D.`s thoughts that art education process needs to be used to look at the world. The Department of Education also endorses this philosophy with its new document entitled The Primary/ Elementary Levels Handbook (1996). Furthermore, the educational aims of Ian S. also encompass this approach.

In fact, Ian S. finds it difficult to disentangle art from learning and education, seeing them as being intertwined. He attempts to put the education trends in perspective by describing some recent events in England's educational system. "Before The National Curriculum, art was considered a reward for doing your maths and language." Schools were well perceived by the outside world because they concentrated on the "back to basics" approach to education. In the early 1970's there was a study completed called the Plowden Report. This document gave status to the term "child - centered." This meant that it saw something special in a child being five years old, or seven, or ten. Ian S. emphasizes that "children do not perceive the world

in separate, discretely, pro-curricular boxes. Children do not sit in their desks and say I am going to look with my English eyes. Rather, a child looks at the world as we do, in a jumble of everything together." It is curriculum that organizes how we approach subjects.

In addition, Denise H. also seems to share the beliefs of Ian S. in the sense that children develop their own personality. Her educational aims are geared toward helping the students grow in their own way. "A teacher's job is to guide children into looking at the world, to observe their surroundings." All children are individuals, and each has his/ her own, unique learning style.

Anne O. looks at educational aims in relation to younger children. She believes that teachers must foremost value children. Children have ideas and thoughts, meaning that teachers must respect students' ideas and learn from them. Anne O. envisions a teacher as having empathic abilities. She concludes that "teachers must be receptive to seeing through a child's eyes."

Mike C. addresses educational aims from his role as a trainer of teachers, which is directed broadly toward school. "Everyone can work through the visual realm; all students and teachers can achieve through it." One of the biggest obstacles of Mike C's job is teachers' misconceptions. As he describes it, "some teachers are prevented

from delivering an exciting art curriculum because of their lack of belief that everyone can do it." This raises sociological issues relating to the past education experiences of teachers. Did these teachers have a meaningful arts education in their childhood? Graham M. is also a professor. His educational aims fits art into two categories. "On a pedestrian level, one relates to the doing of art, and the second one relates to the enjoyment of the art of others." Graham M. does not have any particular priority for these categories: "they don't need to be separated."

Similarly, in the view of David D., if one merely talks about technique, art would never become the property of an individual, it would always be an external thing. Graham M. adds that his students who are training to become teachers should have the experience of art suddenly being their own. Through these experiences they can understand what Van Gogh felt when he painted, or the kinds of things Michelangelo thought about when he sculpted "David". After this, they can embark on a genuinely creative process of making art to express something they feel or think, rather than following the guidelines of a set project.

This is an important point in the sense that child learn through doing and experiencing. It relates to Mike C.'s point that teachers are reluctant to explore art education because of their own lack of confidence in the subject. There again are sociological issues involved here which relate to the need to know how to express

one`s self. Moreover, one should understand that the arts exist in all facets of curriculum.

This was confirmed by Graham M. as he pondered: "I think that creativity, and there are a variety of ways to think creatively, does exist in all subject areas; Math and Physics in a very big way. However, it seems to be much more easily rehearsed in the area of the arts. I think that art is a transferable way of thinking." Therefore, there seems to be wide consensus from the aims of arts educators and pertinent literature lending support to art across the curriculum.

Conception of the Learner

It is with the conception of the learner that one detects differences in interviewee`s viewpoints. Questions arise which pertain to the conception of the learner as child or adult. Moreover, can concepts derived from experience with university students be applied to children?

A professor, David D. views learners as responsible for their own learning. He declares that he cannot learn for them. In referring to his university students, he states that he must "respect these other human beings" because they are at that stage in their life where they make the decision to learn. "One must take the learner at face value

and try to work with them toward their goals."

As a teacher of adults, Graham M. sees the learner as being active: "That refers to the way I work, because the learner has made a choice." For Graham M., the job of motivation ought to be smaller. However, he acknowledges that in the public schools, the teacher must provide some motivation.

At Anglia Polytechnic University, Graham M. states that "students must play an active role and assume a degree of responsibility for their own work." This refers to talk sessions and studio work. Teaching it is not about forcing people to undertake an educational task. Would this approach work for children? Indirectly, Denise H. would go as far to state that the student (child) in an art class is active, that "children must have a way of looking at the world; they must take it on board." Moreover, she adds that, "the learning of art is fundamental to everything we do in school. It runs in conjunction with a way of looking at life." This is not to say that the child does not require motivation. In fact Anne O. views learning as a two-way process. "Teachers are learning to see young learners (infants) in a different way." She refers to her experiences as an art teacher: "When children get into art, they see things in a different way - that is what you want them to do."

In essence, Anne O. believes that school does not provide enough reality for students. She says that "there must be room for learning from failure." There is a

problem with not allowing children to fail. It seems that teachers do not want children to fail, so that things can be perfect for parents. The work completed by students is therefore not their own work.

Anne O. suggests that "we should set more child - initiated work which is not necessarily so neat, tidy and precise, but at least their own creations - they will learn from that." This is what Anne O. means by a two-way process: teacher and child.

Mike C. admits that he has a romantic view of the learner. Metaphorically, he sees the learner as a traveller who by chance meets the teacher/guide. "The traveller, by circumstance, gets thrown up against the teacher through that moment of time, and the relationship is coddled." The teacher is then viewed as a guide for that traveller.

The conception of the learner as viewed by Ian S. has nothing to do with the schools, because "we are all learners - both children and adults." He insists that everyone in the school and community must learn together. "From time to time some adults regard themselves as the fountain of all wisdom and that children receive wisdom - that is rather sad." Ian S. believes that this mentality revolves around people's own hang-ups, self-esteem, and insecurity in what they are doing.

Like Anne O., Ian S. sees learning as a two-way process, the teacher learns from the student and the student learns from the teacher. He also borrows Mike C.'s metaphor in stating that together they travel the path toward wisdom. Ian S. finishes

by identifying the occurrence of miracles each school day. "They could be the social development of a child, or the dawning of light in a dark corner of their learning and so on." The underlying point here is that all learners are active. Adult learners in the view of the interviewees are essentially self-driven and have a focussed direction. Children, are motivated through the guidance of the teacher, and enjoy learning through activities that allow them to play.

Conception of the Learning Process

The respondents have provided some thought provoking views on the learning process which interplay with the relevant literature. Common themes suggest giving students structures to learn, learning through various media, opportunity for art across the curriculum, and the ability to make informed judgments. Interestingly, another issue pertaining to the learning process explores children and adults having different needs and how to meet them.

For Denise H., the learning process of art is something that you must be taught. "The child must be taught skills so they can apply it to producing their own creative expression." Teachers must give as many skills as possible to children - especially at a primary level. Denise H. sees the learning process as banking up resources so when

the students are exploring an activity, they can pull out whatever is needed. For her, the learning process is a building process.

In contrast, Graham M.`s conception of the learning process for adults is about persuading them that it involves their minds. "Learning about art is not about being engaged in some kind of therapy where you merely manipulate materials." He describes his job as structuring a range of experiences that represent a balance and progressive model for the students to go through. "The students' responsibility is to embark on that structure with as an alert a mind as possible." This is supported by Szekely (1988), where students are responsible for choosing, planning, and completing an art idea.

In the view of David D., the conception of the learning process is about stimulating students' desire to learn. The teacher must enable the student to find a way into the materials and subject matter. "A teacher must know where the student sits in their capabilities and understanding of the tasks set." David D. believes that the teacher ought to envision a structure for the student and design it for what they are aiming to achieve. Similarly to Denise H., "Teachers need to provide a sequence to work in and find a progression so, through their task-based practical activity, they will find a basis for their learning."

Anne O. concedes that children need to be given the opportunities to learn

through various media. It is Anna O.`s view that, through various media, the teacher will allow provision of various art skills. Consistent with David D`s statements, she believes those skills need to be built upon so that learners can apply them to their own artistic endeavours. She also acknowledges that this approach is in tune with the philosophy of the national curriculum - that there is room to use art in other areas. When I asked her to expand on her comments, she referred to working with pattern and colour in religious education. She added that "a lot of science can be explored using art education." Examples like the properties of light and how they relate to colour were mentioned. "In history and geography, one could discuss cultures and their relationship to human expression." Anne O. sees art education as part of a child's learning process.

Mike C. believes the learning process is about developing a response to stimulus. "One of the main objectives is to foster the ability to make judgements and abilities based on experiences." He stresses that this is where the subtle relationship between pupil and teacher lies - in enabling the development of those judgements to occur. Again this approach is consistent with the notion that skills are transferable across the curriculum.

In the view of Ian S., the conception of the learning process has to do with curriculum. Learning comes out of the curriculum along with the syllabus of the

subjects. He sees the learning process as a journey where students pick up skills that help them to deal with maths or language, and other subjects. "It's also about appreciating the skills and talents of other people." No one should say, "I don't have", as Ian S. puts it, because "I often say to children, 'What's your parachute jumping like?' and they look at me and say, 'Haven't done that yet!' - the student might later on." This infers that children need to dream and learn without fear of failure.

Ian S. has acknowledged in his conception of the learning process that all students possess the seeds of creativity. Some of these children are fortunate to have skills or talents which appear at an early age. As Ian S. stated: "A wise teacher will say to them: Don't get too swell-headed because if you don't polish those talents or refine them, they'll drift away! And sadly, that often happens." This indicates that children must not only dream, but also pursue their dreams. Therefore, the pathway to the realization of a child's learning process can be met in a variety of ways. It is up to the teacher to guide the student in a way that best facilitates their learning.

Conception of the Learning Environment

The literature which relates to the conception of the learning environment seems to acknowledge that both a physical and mental environment exists. It would

also seem reasonable that a mental environment ought to govern, to some extent, the physical environment. The interviewees all confirmed that students are influenced and should be motivated by the learning environment.

In an eloquent metaphor, Mike C. describes the learning environment in relation to an ancient Chinese calligraphy phrase: "*Iron wrapped in silk*. The aim and philosophies should be strong, but it doesn't mean that it has to be regimented in order to take place. Overall, it should be an exciting, creative atmosphere." This is conception allows students to unleash their energies; however, it is not without discipline and control. Hence, he states that the learning environment, "is absolutely vital - no learning environment, no learning." The teacher and learner must establish the situation where learning exists.

This notion is echoed by Anne O., in that the conception of the learning environment comes from the teacher. She believes initially that the physical environment is important and that it depends on school resources. In a mental capacity, the teacher needs to be someone who is approachable for children. Teachers must deliver a variety of teaching methods and create a warm, stimulating environment.

Ian S. believes that a learning environment should be one that inspires children. It should give them examples of real and concrete artifacts. Success is an

expectation and handled well, with an emphasis on quality, not just quantity. Ideally, "it is a place for craftsmen: to develop language, handwriting, art, numeracy, etc." Ian S. also states that "it is about the professional judgement of teachers and their knowing when and how to participate." In many cases, children should decide what should go on the walls and why it needs to be there - the students must be involved with the displays. As Ian S. remarks: "Now you can go into classrooms which are cold, sterile, bare - I've seen it. This does not assist at all, it is merely a shell in which learning is delivered." Students need the warmth and stimulation of a multi-sensory space. Similarly, Denise H. believes that a learning environment must bring children together at certain times. It is a place of stimulus and freedom of expression. However, "there are times when students need quiet time - it is rather important."

Teachers need to be sensitive to the dynamic of a classroom. The personalities of each group of children are different, and therefore needs to be approached in a manner sensitive to that situation. In addition, there is a difference of viewpoint on what is an appropriate environment for the adult learner as opposed to the child learner.

In the opinion of Graham M., the learning environment is an atmosphere which is practically anarchic. Making art means taking risks. In reality, Graham M. states that "students (at Anglia University) are not working like most artists because they are

working in public. The environment must be informal so they can feel that anything they desire creatively is possible."

David D. discusses the lack of stimulation young adults receive in schools. He comments on how students go to discotheques and experience music and lights, whereas some classroom environments are dark and dreary. "This is not to suggest that we install disco lights in our classrooms; however, the mental and physical environments must be user-friendly." They should be conducive to the learning process, a place where students can work and relax. "Students need to be stimulated, they need a place where they begin to surround themselves with work and energy. The learning environment should have a rich range of resources - the richer the better." Is this a reaction to the power of the pop culture and media on our students? Are teachers competing for the attention of children who have grown up in a technology driven society? Many questions arise from such issues.

In any case, all human beings need stimulis to pique their imaginations. Learning environments are yet another tool of the teacher and must be thought about and utilized. Therefore, the teacher must create an atmosphere which is active and mentally engaging for the student.

Concept of Teacher Role

With the exception of Graham M., there seems to be a common thread in the interviewees and literature that the teacher has a direct effect on student learning. It was more difficult in these responses to detect differences in the conception of the teacher role for adults and children. Most educators seemed to have similar philosophies.

David D. views the teacher as an enabler. For him, the terms facilitator and enabler are quite interesting terms. For example, a teacher is a facilitator in providing paper, organizing a space, or arranging to have a guest speaker. For David D., the term enabler means that "the teacher ensures success for the student because nothing succeeds like success." Moreover, "the teacher must aim towards sorting the muddle of human values that he or she believes is worth being around." A teacher, for David D., is "real, straight, honest, and direct." However, not all professors share his views.

One thing that Graham M. believes that is very suspect (at college level) is the notion of a teacher being a role model. "I don't like people to see how I behave and think that it has implications for the way they behave." Graham M.'s concept is that a teacher is someone who is going to act as a provocateur to any kind of complacency

or mental slumber that might be going on. Teaching is cooperative. He feels that we are all advancing in the same direction and that if possible, the teacher will help students attain that. Teaching for Graham M. is not, except in rare cases, a coercive role. This notion is echoed in Handerhan's Literacy, Aesthetic Education, and Problem Solving (1993), where she suggests that teachers are experiencers of the learning process.

In the view of Mike C., teachers must stimulate curiosity in the way they present a lesson, and in the way they motivate children. Equally, they must provide confidence so "that students are not pressured by success or failure - but success is the norm." The teacher ensures that students are positively engaged and the teacher has an awareness of knowing when to intervene and when to allow freedom. For teachers of art, a knowledge of materials and techniques is absolutely vital. For Anne O., the role of a teacher is a wide and a varied one. "One needs to have good classroom management and be able to interact with students, staff, and parents, on many different levels." Here, she refers to the necessary avenues of consultation.

Anne O. expresses her concern with the recent workload placed on teachers through The National Curriculum. She fears that the teacher role is becoming more managerial, with one held accountable through the national curriculum. In turn, with modern pedagogy, she sees the role as open to communication with parents and

students and not as threatening to them as it was in the past.

The teacher role for Ian S. means that teachers must have various strengths. Similarly to David D., Ian S. sees the teacher in a facilitator role; planning, organizing, someone who knows the child within their care. "Teaching is not just about delivering a body of knowledge, it's about knowing children's hopes, fears, worries, or concerns - the baggage brought with them in the morning." Ian S. advises that the teacher role is knowing what sort of people children are outside of school "because many children act and behave differently than they do in while in school, sadly enough - and one needs to know the three sides of the child; the school, the home, and the child. Hence, one must forge that triangle as successfully as possible." Finally, teachers need to trust kids and they will then meet expectations.

Therefore, teachers do not need to be in control at all times in the opinion of Denise H. Students should develop in their own way. Sitting in rows with sequential learning is quite unhealthy. "Children, in a literal sense, do not learn with these constraints." Hence, the interviewees and literature acknowledge the role of teacher role as being a significant, influential factor in the field of education.

Conception of the Evaluation Process

Evaluation for most educators is a complicated process. It seems to mean a variety of things for individual teachers, and all approach it in a different manner. For an educational theorist like Eisner (1994), it involves curriculum, teaching, and the student. Other educators look at it in the light of measuring student progress. The views of the interviewees of this study suggest that evaluating the artistic process is both important, and extremely challenging.

David D. envisions the evaluation process as encompassing how much students have learned, and how far they have travelled, in both formative and summative senses. As a professional, David D. is more concerned about evaluation of his teaching; "What do kids tell me about my lesson? Evaluation for the arts is a thornweed question because of the nature of arts; unless it is a skills-based curriculum. Obviously, in a skills-based curriculum we could grade students on things such as performance, skill, sustaining a role, make-up, etc. It is much more difficult to set up a criteria for a student who is improvising and showing incredible sensitivity for a character, etc. It is not just about evaluating skills, it is about an understanding of human character."

The conception of evaluation for Graham M. is similar to David D. in the sense

that art is subjective and not clear cut. The trouble with evaluation is that it refers to things that can be evaluated quite accurately, like measurable skills. Graham M. states that "he is concerned in a broader way with people's creativity, as expressed in the art they produce." It therefore presents many problems. In addition, he sees evaluation and assessment as being closely related. "In assessment, one may ask questions like: Have materials and tools been used effectively? Has a process been made to work? Is there evidence of concentration and has work been taken to a satisfying solution?" This is where all teachers have to set their own parameters for the process.

Anne O. views evaluation from a school perspective. She sees the need to have formal evaluation for all children, which is standard throughout the school. This enables a wide approach that would help teachers develop student progression for each term.

However, there are some children that one cannot read accurately. As Anne O. notes, "sometimes children are quite clever at depending on each other. Many are frightened of failing - that is a big problem. It seems to be the whole point of our society, one wants to achieve. Some children are fearful of failing because they believe the teacher will be cross with them, and that is unfortunate."

Mike C. believes strongly that evaluation and assessment of any activity should come naturally as reflections on a process which is fully understood. One cannot find

a strategy for evaluation that completely evaluates everything. He supports the idea of a set criteria, but it should be broad and open to interpretive comments that are personal to individual children. Moreover, a well-planned activity has the seeds of evaluation in it. For example, when a teacher discusses the work at the end of a lesson. that natural discussion is a segment of the evaluation. Here Mike C.`s views connect with Eisner`s (1994) and seem to broaden the conception of evaluation.

Another educator, Ian S., also recognizes the importance of a wide scope of evaluation and he believes that it is difficult to move on, to improve, and to develop the teaching process without it. Having put forth that view, he acknowledges that teachers find it hard to make time for evaluation. "However, all teachers evaluate; it is done in many ways, some in a way that is not recorded. Evaluation is something that all schools find challenging; and it is not about ability, rather about being honest about the process. Did it work, or did it not work? The process is essential; without it, the ship won't move." Here, Ian S., compares evaluation to the propellor which drives a ship.

Denise H. regards evaluation for younger children as a difficult process in general. Moreover, art-making is a very difficult one to assess. For younger children, it is important to keep a record of all their accomplishments. Primary teachers do not provide formal grades for art work. Denise H. states that, "It is not about that."

Rather, it is concerned with helping to map and plan the children's goals.

Hence, the conception of the evaluation process for art teachers is as important as doing the art activity. It requires insight and contemplation; it is in many ways an artistic process.

EMERGENT PRINCIPLES

The concluding section of this project contains my reflections and recommendations that I believe inform the principles of teaching art across the curriculum. The information gathered through the interviewing process, literature reviews and consultations with resource people have been processed to provide a basis for my values. In this chapter I will attempt to describe the emergent principles under the six headings discussed, that will lend themselves to a set of principles of art across the curriculum. This will be approached in a manner consistent with the reporting of the responses from the interview component of this project.

Educational Aims

On a basic level, my aim that would inform the teaching of art across the curriculum would be concerned with the values and direction of one's pedagogy. Art

education is, in fact, an approach which allows children to make informed judgments. An important question here is: how do we teach art across the curriculum?

As discussed by Graham M. and David D., the question over what teachers need to provide involves two issues: skill development and expression. I believe that the teacher must make provision for the learning of a set of basic skills for the student. These may range from something as simple as cutting and gluing paper to being as deep and wide as expressing through art their views on human rights.

It seems that one must also accept that we live in complex societies, and that through art children develop in and contribute to the learning process. A common thread that all cultures share is art, which is paramount in the understanding of human experience. Therefore, my educational aims are concerned with the valuing of children, accepting that students are thinking individuals. One must be emphatic and be willing to see with a child's eyes. In having that ability, the teacher realizes that children do not perceive learning as straight forward as learning individual subjects:

> the child doesn't receive the world in separate, discreetly, pro-curricular boxes. "I'm not going to look...and I'm going to look with my math eyes. I'm going to look with my English eyes." A child looks at the world as we do - as a jumble of everything together.
>
> (Ian S. Interview, 1996)

Hence, a teacher must guide children; they must gear teaching towards the needs of children. I believe that all students must have exposure to an arts education

and that it is an inseparable dimension of school curriculum. Moreover, the natural process of creativity exists in all subject areas. It is a transferable skill.

Conception of the Learner

My conception of the learner is that of being a rational, capable individual. One must consider the skills learners possess and, utilize them to meet their goals. However, learning is a two-way process, as stated by Anne O., involving the teacher as well as the student. Teachers learn from students and together there is a partnership for a life-long goal: wisdom. Moreover, as in the view of Anne O., the teacher must be careful not to contaminate the student:

> Sometimes teachers want things to be perfect for the parents, and it's not the child's work. So I would like to see more children initiated in things which are not necessarily such neat, precise work, but more from the children - they learn more from it. I think that is a two-way thing with the child and teacher
>
> (Anne O. Interview, 1996)

This principle has a relationship to the metaphor of seeing the student as traveller. There are many roads and paths on the journey of education. It is the job of the educator to walk with the travellers, allowing them to find a safe, meaningful and rewarding route. It is also the responsibility of the teacher to allow travellers to

explore and scout their own side trails. Travellers must experience a good deal of the journey using their own wit, resolve and perseverence. This would enable them with confidence and skill to challenge any future trail or pilgrimage.

Conception of the Learning Process

In an artistic sense, children need to be given opportunities to learn through various media. Through the exploration of these media, the teacher will make provision for the development of skills.

Using Mike C's traveller metaphor again, the teacher must conceive a map for the learner. The map must have a broad set of goals, but also allow for the individual needs of each learner. The journey must be sequential and task-based which will help the child build the necessary tools for further exploration. In other words, knowledge builds knowledge.

Through the experiences of attaining each plateau, there blossoms an adaptable set of skills pertinent to any learning situation. This is why art education is so flexible. so valuable across the whole school curriculum. As Anne O. states:

> There is a lot of opportunity to use art in other areas; quite a lot of science can be done with art: we've got

> colour mixing, the implications of that, observation and drawing, the study of plants, etc...Again, with history and geography you are looking at art in different cultures
> (Anne O. Interview, 1996).

Moreover, as Graham M. commented, the learning process is about persuading students that it involves their minds. My conception of the learning process involves stimulating the students' desire to learn. The stimulus that is provoked by art education serves to enable students to apply the facts of math, science and English into a creative. meaningful experience. This learning process must also recognize that the learner ultimately has the responsibility to act on this endeavour with conviction and a willingness to explore new concepts.

Conception of the Learning Environment

Initially my view of the learning environment was from a mental perspective. However, from discussing the conceptions with the interviewees, I realize that from a teacher's mental conception of classroom environment, a physical setting for the learning process is generated. Hence, a strong mental conception of the learning environment creates a strong physical learning environment.

Therefore, the stability of the learning environment rests with the teacher. The teacher needs to be approachable for the student. The teacher must employ a variety

of teaching methods, diverse enough to accommodate all learners. These methods would allow for stimulation, enjoyment, relaxation, and warmth and a resulting creativity and productivity.

Mike C.'s metaphor of "iron wrapped in silk" seems to express the essence of a strong learning environment. I believe this metaphor has substantial significance in that art across the curriculum is the "iron" for this comparison, with the teachers mental concept of the environment being the "silk". Also, I believe that success is an expectation, and children must understand why they are doing a particular task. Yet, it is also about the professional judgement of the teacher, i.e., knowing when, where, and how to participate.

It seems that all of these considerations should elicit the principles for the physical environment for the learner. For example, why do children leave in the afternoon and return in the morning to find their artwork "decorating" the walls? Children need to sort their displays out, they need to decide what should go on the walls and why. The physical environment should be closely related to the philosophy of the school. Classrooms are interactive, bright, colourful, and conducive to learning. The classroom is an ongoing work of art - the children are the artists.

Conception of the Teacher Role

In my view, the role of the teacher is a wide and varied one. It is the responsibility of the teacher to make provision for students to grow holistically. Again, it seems to have a two-fold dimension weaved through it.

In one aspect, the teacher is the facilitator. They provide paper and text books, organize the space, and keep the school running. In another capacity, the teacher could be considered an enabler, as stated by David D. They would think about the level of learning children have attained, and what they need to develop in language, art, math.

Essentially, the teacher must have various strengths. It is not just about developing a child's knowledge of language arts, but understanding the whole child. The teacher knows who the children are, their fears, their aspirations, worries and concerns. Through this understanding, the teacher is in tune with the baggage brought to school in the morning by the child.

To fully understand children, the teacher interacts with students, colleagues, and parents on a variety of levels. This interface builds the social infrastructure between all parties, manifesting the essence of education. The teacher provides support in all aspects of curriculum, including art club, school bands, and other forms

of extracurricular activities. The teacher is, therefore, a role model. The role model projects values to students via the school and community setting. And once again, it helps children grow in all areas of their own being.

Conception of Evaluation Process

In my view, the conception of the evaluation process is not just about measuring skills; it is about understanding human character. This activity should come naturally as a reflection of a process that is fully understood by teacher and student. In other words, as Mike C. stated, a well-planned lesson already contains the seeds of evaluation.

In understanding that evaluation is a natural process, one should also realize the necessity for criteria and structure in it. For example, evaluation is formative and summative, it is a measurement of how far the traveller has progressed, and it should be broad and open enough to accommodate each individual student fairly.

It is also important to consider Graham M's notion that evaluation and assessment are quite close. He views evaluation in light of measurable skills, and techniques that can be evaluated. Assessment is commensurate with valuing one's

expression or artistic endeavour.

Therefore, evaluation and assessment is also about the teacher; it provides the necessary sounding board to inform us of what was accomplished or not accomplished. The teacher must be able to "feel" the delivery of a lesson or encounter, intuitively knowing if it was a success. Students tell us through action if the activity is worthwhile. A teacher understands how children learn and factors these insights into the experience. Evaluation and assessment, then, is about giving and taking, providing and sampling, and reflection.

SUGGESTIONS FOR FURTHER STUDY

In the wake of educational reform, Newfoundland, must attempt to continue to make provision for a full and balanced education system. This project has met its goals in putting forth my set of pedagogical principles to inform the incorporation of art across the curriculum. Through the completion of this project, some research issues have surfaced.

One issue concerns the actual training of teachers in the province. Are teachers acquiring the necessary skills and principles to deliver quality education? Is there a thoughtful cohesion of programming between subject areas in methods courses? Are we preparing educators for the reality of our reformed school system? Moreover, what responsibility does the university have in informing the government of the constitution of quality education? In essence, there are many fertile issues that need probing with regard to the shaping of teacher pedagogy and curriculum in this province.

Therefore, the following principles are presented as the foundation for my thinking of art across the curriculum. These principles represent a starting point for my journey into teaching and learning:

Art Across The Curriculum

1. Accepts that students are thinking individuals, and that arts education is a crucial factor in their thinking development.

2. Regards the learner as being active, that learning through art education is valuable way to view the world.

3. Understands that children need a variety of studio experiences in the curriculum; that art and education involves an alert mind.

4. Recognizes that learning is holistic with the arts playing a vital role in it.

5. Realizes that an art teacher`s conception of learning environment is one which is a tool for stimulating and providing a safe medium to work.

6. Recognizes teachers as being not only facilitators but also, enablers, thus helping students develop their creativity.

7. Sees the teacher as responsible for guiding a variety of learning processes for the child.

8. Views evaluation as involving the assessment of a childs art skills, and also assessing their artistic expression.

9. Assumes that evaluation involves all aspects of the education system.

10. Views the classroom as an ongoing work of art.

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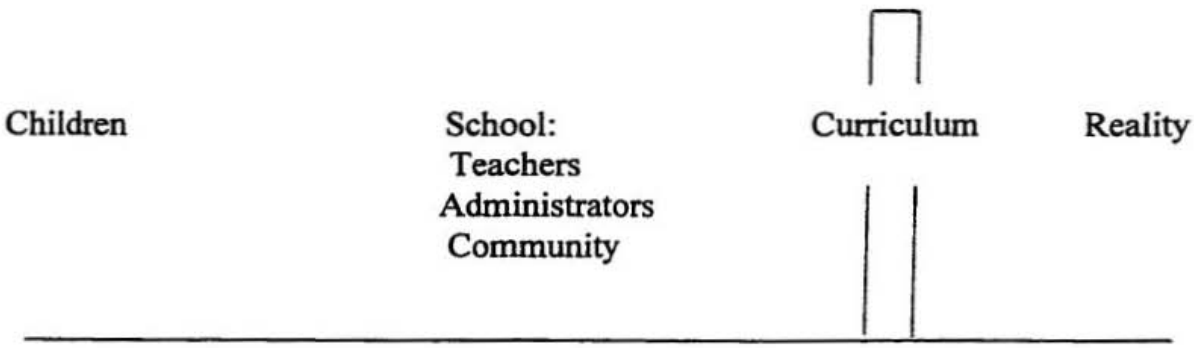
APPENDIX A

Hawksley's Interpretation of Bond's Model



APPENDIX B

Art Across the Curriculum:
Interview Questions
(as adapted from Miller & Seller, 1990, p. 5)

1. Educational aims:
Of the three orientations (transmission, transitional, and transformational), which do you represent as a teacher?

2. Conception of the learner:
Do you see the learner functioning as an active agent (rational, and capable of problem solving) or in a more passive mode where the teacher speaks and the learner listens?

3. Conception of the learning process:
What is your concept of the learning process? Do you see learning as a dialogue between the student and curriculum or as the transmitting of facts, skills, and values to students?

4. Conception of the learning environment:
What is your concept of the learning environment? Do you see the ideal environment as one that is loosely structured, or one that is highly structured?

5. Conception of the teacher role:
What is your concept of the teachers role? Do you take a strong directive role or do you see yourself more as a facilitator?

6. Conception of how learning should be evaluated:
What is your conception of the evaluation process? Do you measure students progress using criterion referenced tests, or do you use more experimental open-ended techniques?

APPENDIX C

The following is a list of the eleven contacted people considered for the interview sessions:

- David D.
- Anne O.
- Mike C.
- Ian S.
- Tony F.
- Dennis H.
- Ruth B.
- Theresa H.
- Graham M.
- Peter B.
- Linda G.