

ART EDUCATION IN THE PRIMARY SCHOOL

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Goreu Diwylliwr Athraw Da

School of Education
University of Wales
Bangor
2002

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Education Transactions

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EDUCATION TRANSACTIONS
SERIES A: THE CURRICULUM

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2002

ISBN 1 84220 035 6

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ART EDUCATION in the PRIMARY SCHOOL

The introduction of a National Curriculum for Wales in 1992 was significant in that, for the first time, art education in Wales differed significantly from England. The differences were twofold. Firstly, the structure of the Welsh Orders retained the three Attainment Targets recommended by the original Art Working Group, while England reduced them to two. Secondly, there was now an explicit requirement that, as well as exploring a range of art, craft and design from a variety of cultural traditions, both past and present, there should be 'appropriate opportunities' (The Welsh Office, 1995) to study the art of Wales.

Our aim is to look at the implications for art teaching in Welsh primary schools today, in the light of these requirements. To begin with, we establish a background for the discussion with a look at the history and philosophy of art education, and the issues surrounding teaching and learning in the subject.

The nature of art and art education

From the outset, it is necessary to emphasise that, throughout what follows, art should be taken to mean art, craft and design. Correspondingly, the word artist should be understood to subsume craft worker and designer. Art is interpreted broadly to embrace a continuum, stretching from what has become known as 'high art' (for example, painting and sculpture) through to the full range of art, craft and design activities, including popular art, folk art, and new technologies. This both reflects the philosophy underpinning the National Curriculum and also squares with the trend towards a post-modern view of art expressed in the current literature on art education.

The term 'post-modernism' was originally coined to describe an authentic architectural style (Macdonald, 1998), but in relation to art *per se*, it stems partly from Danto's (1997) essay, *After the End of Art*. Danto used the example of Andy Warhol's painting of the Brillo Box to argue that anything could be a work of art. In the context of art education in schools, postmodernism is interpreted as wide-ranging and pluralist, embracing issues-based education, multiculturalism, feminism, design education, media studies, popular culture, public art and design, and new technologies. This pluralist, hybrid view of art is particularly relevant in the Wales of today, poised as it is at the beginning of a new millennium: a culturally confident, 'newly assertive' Wales, (Bala, 1999). The artist, Iwan Bala, sees the current political climate as some sort of post colonial 'end of empire'.

The 'What is art?' question eludes facile description, but nevertheless is one that teachers need constantly to re-examine in order to clarify their own understanding of art education and its relevance to pupils in Welsh schools today. The non-statutory guidance for teachers (CCW, 1992) draws from a number of statements about the nature of art and concludes that it is:

In essence... a way of organising and communicating experience, feelings and ideas in visual or tactile forms. Artists use various materials and techniques to express and convey perceptions by means of visual language.

(CCW, 1992: 5)

Hughes (1999) feels that the word 'art' is a loaded one, and that what pupils create in school is not intrinsically art. He suggests replacing it with a more neutral description, such as 'visual education' or 'visual culture'. Other commentators from the past (for instance, Marion Richardson, 1948, and her followers in the 'New Art' movement earlier in the century) would disagree. Richardson saw child art as art in its own right, and artists such as Matisse confessed a wish to recapture the naivety of child art in their own work (Carline, 1968).

At a time when the so-called core subjects of the curriculum take precedence in our schools, it is crucial that teachers are fully aware of the unique contribution art makes to the development of the child. Education in art is not only important for its own sake, but also for the motivating effects it has on pupils' attitudes to learning generally (Ofsted, 1998: 2).

Art is an intrinsic part of human culture. Ever since humans first lived on earth, when survival was the primary objective, they have felt the need to transcend the mundane and to make art; to decorate their pots, to adorn their dwellings, their bodies and their clothes. Art is just as crucial to the human condition today. It enriches our lives and helps to develop self-esteem, self-awareness and self-confidence (Smith, 1998). It provides opportunities to explore feelings and allows alternative ways of knowing and thinking.

More specifically, learning in art contributes to the development of:

- skills of observation
- the ability to record visual images and to express ideas and feelings
- the ability to interpret visual images
- the ability to transform materials into images and objects
- skills of planning and visualisation
- intuitive as well as logical processes of designing
- awareness of the work of artists, craftworkers and designers.

(CCW, 1992: 7)

The nature of learning and teaching in art

The traditional primary school philosophy that we 'teach children, not subjects' (Alexander, 1984: 15) is unnecessarily polarized. The truth is that we teach both, and it is the teacher's understanding of the individual child on the one hand, and the nature of the subject on the other, that lies at the heart of good art practice in the classroom.

Commentators such as Kellogg (1969) and Lowenfeld (1982) have described and classified in fairly precise terms the stages of development of children's image making. The main tenet underpinning their work is the notion that children have to pass through one clearly definable stage of development before they are ready for the next. Kellogg, for instance, who compiled a very large collection of young children's drawings, has identified twenty different basic scribbles which, she argues, are the starting point for an orderly progression through to the eventual schema for the human figure. Cox (1992), on the other hand, draws on a range of research, including her own, to take a more critical look at these theories and demonstrates that children do not necessarily learn in stages that are linear and hierarchical. Amongst the research she quotes is that of Goodnow (1977), who gives examples of experiments, many of which can be replicated in the classroom, and which throw further light on how children draw.

Early image making is important for pupils' development generally. It serves a number of different functions. Sometimes, drawing is the graphic equivalent of role play, often accompanied by simultaneous commentary and sound effects; it can be the starting point for emergent writing as children begin to realise that symbols represent sounds and, ultimately, words.

Children's initial random marks become more controlled and they start to make recognisable images. Occasionally they name these images, but some commentators (e.g. Kellogg, 1969; Anning, 1999) think that this is done just to please the adult. There is some credence to this theory, as children frequently change their minds about the meaning of their drawings. For example, the same drawing may be named 'Mummy taking the baby for a walk' on one occasion, while at another time it may be 'Me going to the park'.

As they get older and less egocentric, children increasingly look at the world outside themselves. They search for greater realism in what they draw, and

also appreciate this quality in the work of their peers. There is a school of thought (e.g. Anning, 1999) which echoes that of Lowenfeld and his followers, who believe that children's innate creativity should not be corrupted by the formal teaching of adult artistic conventions. However, as Cox (1992) points out, we would not think of suggesting that a basic grounding in grammar stifles creative work in language; rather that it provides the skills to support children so that they are able to give expression to their ideas.

Similarly in art, the teacher has a positive role in the creative process, which is crucial in helping pupils to develop their image-making beyond the stereotypical. Without it, the majority of older pupils (apart from the talented few) retain their earlier basic schematic diagrams to represent every day things, such as a house, a dog, a tree, and so on, and there is little progress or development. The cry of 'I can't draw' is heard in the classroom.

In helping teachers to understand their role in the creative process, Bruner's (1960) pedagogical principles provide a useful guide. He suggests that a valid way to learn a discipline (or subject) is to behave in ways that are similar to a mature practitioner. If we apply his theory to teaching art, then we can be guided by examining how artists, craft workers and designers work. Their influences come from a wide range of sources, such as their environment; their life experiences; the work of other artists; society, cultural traditions, politics, literature, music, the materials they work with, and so on. These are things that influence children and young people in their art making, too, and it is the model on which the National Curriculum in Wales is structured.

Somewhere between the two extremes of complete non-intervention and too much interference is a teaching approach which offers children the freedom to experiment and express themselves visually, while at the same time provides the support necessary to help them develop the skills, knowledge and understanding to progress.

Influences on the National Curriculum: a brief historical background

Ideas about teaching and learning in art have shifted radically over the twentieth century. They have moved from the oppressive prescriptions inherited from the Victorian education system of training artisans for the craft industry, to a so-called 'progressive' child-centred pedagogy which stemmed from Rousseau's belief in 'freedom as the guiding principle of education' (Read, 1943: 6), and was espoused by the 'New Art' movement. However, although apparently fashionable at the time, child-centred theories did not actually percolate through to classroom practice until the second half of the century (Swift, 1998).

Freedom is double-edged: there is freedom from and freedom to (Fromm, 1942). While the New Art movement supposedly liberated children from prescriptive teaching methods, what resulted was an art activity without purpose or progression. It was doubtful whether this state could be described as freedom.

Not until the 1970s was this *laissez-faire* approach to art teaching addressed in any serious way, when the Schools Council attempted to bring together practice and theory (Schools Council, 1974, 1978, 1981). Led by Ernest Goodman, the art committee looked at the curriculum as it was happening in schools. They wanted the theory to be grounded in practice. HMI contributed to the body of research (DES, 1978a, 1978b; The Welsh Office, 1984), and the outcome was a consensus view of the main shortcomings in primary art education at the time. They are summarised as follows:

- Children were not sufficiently encouraged to work from direct experience.
- They were exposed to materials that were too varied and diverse, resulting in general incompetence and a lack of confidence in their work.
- There was not enough opportunity for children to work in three dimensions.
- Children were not encouraged to look at the work of artists and craft workers, to reflect upon their own work or that of their peers.

- There was little evidence of assessment or evaluation of art work.
- Teachers did not seem to attach sufficient importance to planning in art activities.

(Figg, 1987)

In addition to the work of the Schools Council, a number of commentators, both in Britain and America, were also involved in defining curricula for art (e.g. Eisner, 1972; Barrett, 1979; Allison, 1982), and at about this time the influential Gulbenkian Report (Robinson, 1982) was published. A common thread running through the curriculum models proposed was an agreement that the productive aspect of art, that is, making art, should be balanced by a more reflective aspect, where pupils considered their work, talked about it, made judgements about it and studied the work of other artists.

At the time, what little art history there was in schools usually confined itself to the upper age range in the secondary sector, and then in a way which had little relevance to pupils' practical art work. The two strands of making art and learning about artists were quite separate. Consequently, in 1981, the *Critical Studies in Art Education* project was initiated to 'explore the role and implementation of art history and critical studies' (Taylor, 1986) and to examine the notion that art in schools should be a combination of practical, theoretical and critical work. Initially focussing on secondary schools, the project was extended to the primary sector. At roughly the same time, another Schools Council-initiated project, *Art and the Built Environment* (Adams and Ward, 1982), also concerned itself with ways of developing skills of critical appraisal, this time in relation to the built environment.

While concerted efforts were being made to strengthen the critical, cultural and historical aspects of art education, some commentators (e.g. Barrett, 1979; Gentle, 1985) were also concerned with describing the processes involved in actually making art; that is, the productive aspect. In essence, the common elements arising from the research on this aspect of art are:

- the visual element
- the technical element
- the personal or conceptual element.

The visual element is that aspect of art which relates to the way we see things: through line, tone, colour, pattern, texture, shape, form and space. Barrett explains it as the 'unified apprehension of the external world' (1979: 6).

The technical element is concerned with manipulating the materials of the environment using appropriate technical skills, so that ideas and feelings (the conceptual element) are made visual through the use of media.

The personal or conceptual element accommodates the individual's innate need to 'communicate ... thoughts, feelings and emotions...' (Read, 1943: 205). It embraces both the internal and external worlds of the child; the private and the public; the subjective and the objective. The implication for teaching is that pupils need to work both from imagination and memory (the inner world) and observation (the external world). The two worlds more often than not combine in the one creative activity.

Drawing together the common threads from the research, it could be concluded that an art curriculum should contain an appropriate balance of the following:

- conceptual, visual and technical elements
- the productive and the reflective
- subjective and objective experiences.

The National Curriculum

The structure of the National Curriculum for art in Wales has three strands, which reflect the way that artists (and craft workers and designers) operate.

They are:

- understanding
- making
- investigating.

'Understanding' is concerned with the whole process of looking at, thinking about, discussing, appraising and evaluating the art of others as well as pupils' own work. It relates to what has been referred to earlier as the reflective aspect of art, but it also impinges on the productive aspect in the influences it has on pupils' making.

'Making' is self-explanatory, and identifies the main elements that are involved when pupils make art. It accommodates the technical and visual aspects of art and also identifies that part of the creative process in which artists review and modify their work as they proceed. In other words, although it is mainly productive, it also has a reflective dimension.

'Investigating' relates to all the other influences that come to bear on artists, to do with their visual response to the world around them. It is the personal and conceptual aspect that we identified earlier, and deals with observation, memory and imagination. It is the source of ideas and feelings to inform the making process.

The three strands are not separate, but inter-related and interdependent, so that 'the learning derived from each serves to reinforce the learning in the others' (The Welsh Office, 1995).

Included in the 'General requirements for art' is a reminder that art, craft and design should be interpreted to include a wide range of activities, including new technologies. Also included is an injunction to teachers to provide pupils with opportunities to

Learn about artists, craft workers and designers working in a range of media and from a variety of periods, cultures and contexts including local and Welsh examples.

(The Welsh Office, 1995: 126)

It is to this aspect of the curriculum that we now turn.

The Welsh dimension in art teaching

Coincidentally, alongside a greater sense of Welsh identity for education has come a general strengthening of national pride ('Cool Cymru') in a Welsh culture that is contemporary and vibrant, no longer relying on past glories. In common with other minority groups, like non-white, non-European artists or women artists, there has previously been scant proof of the existence of a Welsh visual culture. However, as John Rowlands puts it, 'absence of proof is not proof of absence' (in Carter, 1998). Significant publications, in English and Welsh, by Peter Lord, leader of the research project on the visual culture of Wales, go some considerable way to furnishing this proof of Wales's visual past (Lord, 1998, 2000), while others (e.g. Curtis, 1997 and Bala, 1999) document the contemporary scene.

There are two main aspects to teaching the Welsh dimension in art. One is to do with helping pupils understand the work of artists, craft workers and designers associated with Wales (critical studies). The other is broader and embraces a range of influences, which together contribute to a deeper understanding of Welsh culture and traditions.

The Welsh dimension: critical, cultural, historical aspects (critical studies)

Looking at art, talking about art, and thinking about art helps pupils to progress in their own art-making. They begin to see themselves as part of a cultural continuum, stretching from their own art and that of others in the school, through to the work of professional artists, designers and craft workers in galleries, studios and other arenas, both in the local community and further afield.

Some teachers are reluctant to accommodate critical studies into their practice, for two reasons. One is they feel that time is not effectively spent if pupils are not actually making something. It is literally unproductive. The other reason is that teachers may lack confidence in their own understanding of art and how to nurture it in their pupils. However, with the current drive to promote key skills in schools, it is clear that critical studies can contribute significantly to pupils' development in literacy skills, quite apart from its contribution to understanding in art. The process is reflexive: language supports art and art supports language (SCAA, 1997).

Resources for critical studies need not be confined to 'high art' or art in galleries. There is art, craft and design all around, both in the school and outside. It is evident in every-day items of dress, such as pupils' trainers, sports kit, clothes, bags, decoration of all kinds, in patterns on fabrics. It is evident in book illustrations; web site design; the design of warriors on a computer game; logos; the furniture and fittings of the classroom; the architecture of the school itself; of local places of worship and the artefacts within, such as stained glass, embroidered altar cloths and kneelers; carving in wood and stone; decorative metal work, a Celtic cross, and so on.

Developing a critical vocabulary for looking at art, whether it is pupils' own or that of others, is a high level skill, but it has to begin somewhere. Quite

often, it begins with description: 'Dafydd, come and show us/ tell us about your model'. If there is plenty of opportunity for democratic discussion in a situation where pupils feel that their opinions are valued, and if their knowledge of art is sufficiently informed by worthwhile experiences, pupils as they get older will begin to develop a critical vocabulary. It is here too that self-assessment begins.

The Welsh dimension: a visual culture

The Welsh dimension in art is not only about Welsh artists: it is about all the other things that contribute to a visual culture and tradition. We have already seen that artists are influenced not only by other artists but also by their own life experiences. These include their own cultural traditions, the cultures and traditions of others; symbols, myths and legend; personal cultures; incidents; their environment, their families, relationships, history, political issues, literature, music, and so on. (Bala, 1999; Curtis, 1997; Lord, 1998, 2000; Torjussen, 1996). Pupils in Welsh schools today are influenced as much by the pop scene in Wales, computer games, animation films and comics as by more conventional manifestations of Welsh culture. These are all valid influences on their understanding of a visual culture that is uniquely their own.

Carter (1998) asks whether Welsh culture is the preserve of the Welsh-speaking constituency and suggests that Welsh-ness can be equated with the ability to speak Welsh. This is a view that would seem to be unnecessarily divisive, and certainly not held by the majority of English-speaking Welsh people, who feel a sense of national identity every bit as keenly as the Welsh speaker. In a subject that is essentially visual, the argument seems spurious anyway. The language of art is a visual one, made up of tone, line, colour, pattern, texture, shape, form and space. Although we may use verbal language to form our thoughts, to discuss art and write about it, ultimately it communicates itself visually.

Part of the responsibility facing art education in this post modern, post colonial climate, is to help pupils towards a visual expression of their own personal cultures and what it means to be a young person living in Wales today. What does it mean to be a Welsh-speaking pupil in a small, rural, predominantly white, Welsh-medium school in a natural Welsh-speaking area? Or someone from an English speaking household in that same school? Or someone from an ethnic minority group? Or someone in a Welsh medium school in an Anglicised area of Wales? What does it mean for pupils from a wide diversity of cultural backgrounds in a large, inner city Welsh medium school; or a large, inner city English medium school? What does Welsh culture mean to all of them? How does it relate to their own view of themselves? Where do we start?

Taylor (1986), quoting a teacher in an English inner city school with a wide range of ethnic origins, suggests that 'we have to start on a baseline experience common to all of us – we have to start with ourselves, here and now, together in a school, in a city' (Taylor, 1986: 120). We need to celebrate what we have in common and also what makes us different. If pupils feel confident in understanding what their own culture means to them, they will be more appreciative of the visual cultures and traditions of others. In Bruner's words:

education must help those growing up in a culture to find an identity within that culture. Without it, they stumble in their effort after meaning (1997: 42).

Examples of a project with a cultural dimension

a) Welsh chapels

The Welsh chapel has been an important part of Welsh culture since the non-Anglican Nonconformist Church denominations grew out of the seventeenth century in Wales. For generations, they were the centre of community life

and, as Anthony Jones says, they became the national architectural expression of Wales (Jones, 1996). There is a chapel on every street corner, and it is a first-hand example of Welsh art. The following sequence of activities stems from an initial visit to the chapel being studied: this uses Taylor's strategy of starting with a 'baseline experience common to all' (1986: 120).

Initial, direct response to place

Before entering the chapel, ask pupils to be very aware of their feelings as they go in, and to be mindful that it is a place of Christian worship for many people. Encourage pupils to sit down in silence for a few minutes on entering, before they make some written notes about their initial response to the place: What does it smell like? What can they hear? How does it make them feel inside? Are they aware of a spiritual atmosphere? Can they imagine the chapel full of people, singing hymns and praising God?

Focussing in

Ask pupils to look around the chapel and make thumbnail sketches of anything that interests them: patterns, shapes, carvings, embroidery, mouldings, etc. In pairs, they can help each other to take rubbings ('frottage') of interesting textures. They can augment their sketches and rubbings with annotations, if necessary.

The exterior

One of the most fascinating things about Welsh chapels is the facade. In a way, chapel facades are like faces – they all have the same fundamental components, but they are all individual. Ask pupils to draw the facade of the chapel – the front elevation. Some may wish to focus on a door; others on a window shape; others on the entire facade. You may like to pass around a camera for pupils to take some photographs. These can be used eventually for a class display.

Back in the classroom

Reflection/appraisal. Ask pupils to lay out their sketches on their desks and give them time to look at and discuss each other's work, to see how each has responded in his/ her own way. At this stage, it would be useful to collect photographs and drawings of other chapels and to make a display for pupils to discuss and to compare with the chapel that has now become so familiar to them. Some information about how the design of chapels evolved would be useful here. You may like to introduce pictures of other places of worship, such as cathedrals, synagogues, mosques and temples. What are the similarities and differences in design? Do pupils in the class have any first hand experience of these?

Developing the images

There are a number of ways in which you might develop the images pupils have collected, depending on the resources and expertise at your disposal; for example:

- Make prints using commercially produced polystyrene tiles. These can either be pictorial depictions, a picture of the chapel or part of it; or they can be repeat prints, using one of the patterns as a motif. Prints can be enriched by cleaning off the printing ink, drying the block well, and working further into the surface to make it more detailed, and printing another colour on top of the first. Prints can also be made from card shapes stuck on a card block.
- Using clay, make a set of floor or wall tiles, decorated with motifs and patterns influenced by sketches in the chapel; or make a three-dimensional decoration from clay or papier mache using ideas from mouldings or ceiling bosses from the chapel.
- Design a banner for the chapel, using symbols associated with Christianity as well as some motifs which are specific to the chapel you are studying. This could be a collaborative effort, with each child making a square.
- Make a painting of the chapel. Pupils will need to use their sketches as an *aide memoire*, and maybe the photographs too. Dissuade them from

drawing details first with a pencil; encourage them instead to draw in the main shapes with a brush and thin paint to begin with. If possible, show them some reproductions of paintings of chapels and churches, and discuss how the artist might have tackled the subject, e.g. the work of John Piper and Colin Jones.

- Finally, make a display of all the work, including written work, sketches and photographs. There is considerable potential in this project for linking with English/Welsh, History and Religious Education.

b) Using paintings with children

There is a tendency in some schools to let children copy the work of other artists without showing them how they might apply their skills imaginatively to their own work. It is often enough to use paintings in an incidental way. For instance, if pupils are to paint self-portraits, or landscapes, or a vase of flowers, then it is useful to show them paintings of similar subject matter. It is a good idea to show them the work of more than one artist— three or four, if possible – so that they begin to understand that art is about making your own interpretation of something. It is enough to discuss these paintings thoroughly and then to put them to one side as children paint their own interpretations from first-hand experience of the face, or the landscape, or the vase of flowers set before them.

The following framework is useful for the teacher to help pupils understand paintings. It is adapted from Taylor (1986) and simplified for the primary school.

Framework for looking at paintings

- *Content.* What can you see? Invite pupils to look very closely. Give them plenty of time to do this. Focus their attention by telling them to imagine they are describing the painting to someone who cannot see.

- *Form.* This is the aspect that deals with the visual elements of art. Ask pupils what shapes, colours, patterns, lines, textures and tones they can see. How does the artist depict space in the painting? Is there any difference in the way the artist has painted the foreground and the background?
- *Technique.* How has the painting been made? What sort of paint has been used? Thin? Thick? Can you see the brushstrokes? Has the paint been put on with a palette knife? (If you are working on a reproduction or a postcard, it will give details on the back).
- *Feeling/ mood.* How does the painting make you feel? Can you imagine yourself inside the picture? What sort of a mood do you think the artist is trying to convey?
- *Judgement.* Do you like it or not? Can you say why?

It is a good idea to amass a collection of visual resources, which you can use in class. Sets of postcards are useful, especially if you buy six or so copies of each painting. In this way, pupils can work effectively in groups, and they can have plenty of opportunities to handle the postcards and look closely.

There is nothing quite like seeing the real thing in a gallery and museum. However, pupils do need some help in focusing or they will be overwhelmed by the sheer weight of exhibits.

Quite often a gallery will have an education officer who has plenty of experience in helping pupils to look at art. Galleries sometimes have worksheets for pupils, although these are often ineffective, as pupils are so intent on finding the answers to the questions that they don't have time to look at the art properly. Statistics collected in some of the big London galleries suggest that, on average, members of the public pause very briefly for only a few seconds in front of a work of art.

One idea is to do some preliminary work in school on a particular artist, or painting, or group of paintings, as described above. Then, the first task for pupils is to find that painting in the gallery and compare their feelings on seeing it for the first time in the flesh with their feelings for it in reproduction.

Another idea is to give pupils half-an-hour or so in a limited area to find their favourite painting and to make an annotated sketch of it; then for the whole class to visit each painting in turn together, so that the individual can share his/her views.

The future

If the National Curriculum for art in Wales is to maintain its relevance to schools in the twenty-first century, it will need to undergo a regular process of review and modification. The process has already started with the current document, *Art in the National Curriculum in Wales* (ACCAC, 2000). Level descriptions have replaced end of key descriptions and the three attainment targets have been reduced to one, although the three strands of Understanding, Making and Investigating still survive.

Its effects are already being felt. In a survey of art practice in primary schools H.M. Chief Inspector of Schools in Wales attributes an improvement in standards to the 'embedding of the National Curriculum' (OHMCI, 1998: 1). Other factors cited are 'good quality in-service training (and) the continued, dedicated professionalism of teachers'.

Looking to the future, some educationalists (e.g. Swift and Steers, 1999) call for greater flexibility in teaching art than they feel is allowed by the present Orders, while Ainsley (1999) argues that we need to question what has gone before: to think differently and not to get stuck in old patterns of behaviour. The National Curriculum for art in Wales is not a prescription, but a guide. It is open to wide interpretation. Ultimately, it is the creative teacher who will

bring it alive for pupils, making it relevant and exciting, introducing innovation and pushing back boundaries. Above all, if it is to survive successfully in the Welsh primary schools of the twenty-first century, teachers must be fully committed to the notion that art is fundamental to the education of the well-rounded human being and should not be relegated to the status of a second class subject.

Further activities

1. Make a list of images or artefacts you would put into a time capsule to represent your own response to (i) Welsh culture and (ii) your own personal culture. What differences (if any) are there in these two lists?
2. Ask your pupils to do the same. Discuss the outcomes with them.
3. Look around your classroom and write down all the things you see which you consider to be (i) art (ii) craft (iii) design. Ask your pupils to do the same. Use this as a starting point to discuss classifications and raise awareness of the breadth of art, craft and design activity.

Questions for discussion

1. From your own experience of schools (as a pupil, as a student teacher or as a teacher), how much evidence have you seen of the more reflective aspects of art education (i.e. discussing and appraising your own art, and the art of others)?
2. Where you have seen the work of artists being used in schools, are the examples well chosen, in your view? Are they used effectively, to develop pupils' understanding? Do they represent a broad view of art, craft and design? Do they represent a range of cultures and times? Are they relevant to pupils?
3. Have pupils had direct contact with original works of art or with artists?
4. When did you last view an art exhibition for your own interest?
5. Why do you think artists make art?

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The Journal of Art and Design Education, published by Blackwell for N.S.E.A.D. (National Society for Education in Art and Design), The Gatehouse, Corsham Court, Corsham, Wiltshire, SN13 0BZ

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